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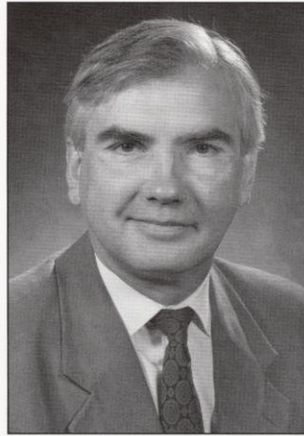
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Fall 1996

On the cover: Go to the Countryside; Go to the Borderland; Go to the Places Where the Motherland Needs You by Shanghai Revolutionary Publishing Group



From the Director

Our fall schedule opens with the American premiere of posters from the Chinese Cultural Revolution, on the thirtieth anniversary of the beginning of that cataclysmic event in modern China. We present seventy-two posters ranging in size from two feet to eight feet long from a private collection in Shanghai. These works of government propaganda were produced in large numbers by both professional artists forbidden to carry on with traditional art and by amateur designers working on committees of workers or soldiers. Indeed, because all tra-

ditional art was banned as being bourgeois and reactionary, most of the art schools were closed; thus these poster design committees were often the training ground for future artists. Certainly the iconography was prescribed and the message was a government slogan or campaign, but nonetheless artists were allowed to practice their art, here if nowhere else. The originals of some of these posters were oil paintings or woodcuts and others were designed directly as posters.

The exhibition which follows *Mao's Graphic Voice* is also from China, but a world away in conception. *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400* features the apogee of the potter's art in an unparalleled ceramic tradition. The most striking feature of these beautiful works is their subordination of decoration to pure form. It is the minimalist, understated classicism that gives the dark-glazed ceramics their remarkable presence. Beyond the visual appeal, this exhibition offers a fascinating glimpse of the technical innovations, fashion, and aesthetics that drives culture.

Yet another Asian display will be the first exhibition of our exquisite Japanese screen from the golden age of Japanese painting, the seventeenth century. This six-panel screen has colorful scenes of the bustle of Kyoto life painted in rich colors, ink, and gold leaf. The folding screen, about four feet high and nine-feet long, is meant to sit on the floor in zig-zag fashion; the wooden latticework frame is covered with layers of paper. This is a marvelous addition to our collection of decorative art, a jewel of Japanese architectural furnishings.

In the Mayer Gallery we provide quite different offerings: the graphic art of Flemish artist Jules De Bruycker (1870-1945) and the jewelry of Norwegian artist Tone Vigeland. De Bruycker's fifty prints, mostly etching and aquatints from 1906 through 1940-45, offer glimpses of daily life in early modern Europe that are realistic with a tendency towards caricature. Vigeland is a leader in the field of art jewelry; her pieces reflect the spirit and the angst of the Viking culture. We see recent works of oxidized silver mesh, gold, diamonds, flexible and stunning creations meant to adorn the human body.

We hope these varied offerings will tempt you to return often to the galleries of the Elvehjem, during a lunch hour, a morning break, or as a reward for grocery shopping. Because we never charge admission, you can drop in often for short periods to enjoy the changes in exhibitions or see old favorites.

Russell Panczenko

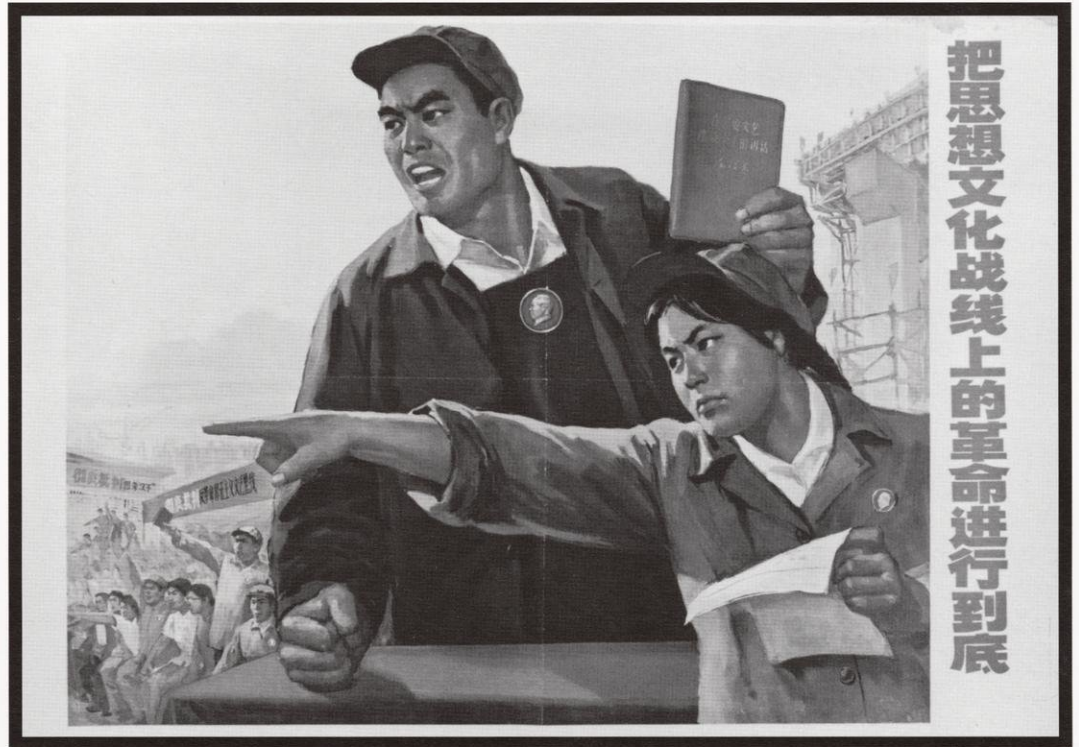
Direct from China

Posters from the Cultural Revolution

An exhibition that is organized by the Elvehjem opens on August 31 and is on view through October 27. *Mao's Graphic Voice: Pictorial Posters from the Cultural Revolution* examines ten years in the People's Republic of China through poster art promulgating Maoist policies. Thirty years after the Cultural Revolution began, the Chinese government admits it was a mistake but remains silent on this destructive period in which a million people died and millions more were persecuted.

Historians generally agree that the Cultural Revolution was launched by Mao Zedong in an effort to silence his opponents and consolidate his waning power. On May 16, 1966 the Politburo, warning that members of the army, the party, and intellectuals had become "counterrevolutionary revisionists" and were conspiring to turn Mao's proletarian revolution into a capitalist society, approved the establishment of the Central Committee's Cultural Revolution Group. In August Mao unleashed the Red Guard students on their elders. Not until Mao's death in September 1976 and the arrest of the infamous Gang of Four (which included Mao's wife Jiang Qing) did the years of terror end.

Mao's Graphic Voice, a selection from a private collection in Shanghai, is the first exhibition of Cultural Revolution posters in the United States. These political posters were issued in China mostly between 1966 and 1976. The traditional Chinese posters were originally the New Year posters of good luck. After 1950, however, influenced by Soviet Russian ideas, political subject matter came into the posters. Especially between 1960 and 1970 the political posters became the most important propaganda tool of the government of the Chinese Communist Party. They were very strictly selected by Mao and his followers to direct people in each political movement.



Take Speech as a Weapon to Destroy Completely the Reactionary and Revisionary Artists and Writers

Some posters graphically describe slogans well known in this country such as Mao's famous dictum, "All power comes from the barrel of a gun," and the ubiquitous "Workers of the world, unite!" Others promote a particular policy, such as the "Students Go to the Countryside" movement, in which almost 16 million urban students went to distant provinces to labor in the fields or defend the borderlands from the Soviet Union. The preponderance of posters with the familiar triumvirate of worker, peasant, soldier waving Mao's Little Red Book acknowledges two important facts of life during the Cultural Revolution: it was dangerous not to carry this Little Red Book and to be able to quote accurately from it when asked, and the masses were expected to believe that the power was in the hands of the people (represented by the worker, peasant, soldier) rather than the Chinese Communist Party. While much of the iconography is familiar to us from socialist realism, the Chinese developed their own brand of imagery, especially the red sun rising in the east, which represents Mao Zedong and his ascent to primary power over the Third World.



Hike Thousands of Miles to Develop a Red Heart by the Shanghai No. 3 Class Factory Revolutionary Committee

As the Cultural Revolution deepened, the posters become more and more red, with seas of red flags waving, Little Red Books (which grow mysteriously bigger), red suns, red banners with slogans, or even red events screened in the background such as scenes from the Long March of 1934–35. It is no accident that the

anthem of the Red Guard and a popular song of the revolution is "The East Is Red."

Although those posters were issued in large numbers, not many survive today in good condition because the paper was poor quality and most were damaged after being put on the wall. Also because of the many political reversals in the recent history of China, people may have felt that it was unwise to keep such political materials as posters. As the owner of the collection notes, "The 1960s were strange for China; the Cultural Revolution especially remains like a nightmare to the Chinese people and seems mysterious to the outside world. It is interesting for Americans to learn about that period of history in China. For this reason I believe this show is of great significance."

For a note on extensive programs accompanying this exhibition, see pages 11 and 12. We are indebted to the faculty members who have helped shape the exhibition and its programs, but particularly we are grateful to Professor Julia Murry of art history and chair of East Asian studies and also to Professor Edward Friedman of political science for their time and invaluable advice.

This exhibition is funded in part by a grant from the Wisconsin Arts Board.

The Graphic Art of Jules De Bruycker

An Eye on Flanders: The Graphic Art of Jules De Bruycker (1870–1945), opening on September 7 and remaining on view through October 27 in Mayer Gallery, offers the first opportunity for many in this country to see the work of the singular Belgian printmaker Jules De Bruycker. Though little known here, De Bruycker is one of Belgium's most gifted twentieth-century printmakers, best known for his visionary images of Belgium during the First World War. These fantastic images of the plundering of Flanders have been compared to the creations of Pieter Brueghel the Elder.

This exhibition of prints, drawings, and books chronicles De Bruycker's career. Born to a working-class family in 1870 in one of the old quarters of Ghent, Jules followed in his father's path as an interior decorator, upholsterer, and wall paperer even while pursuing his art. He began etching around the age of thirty and quickly became a virtuoso printmaker. Included in the show are his early works done in a shabby studio in an abandoned monastery, his Great War images done while an expatriate in London, works done between the wars as his recognition grew, and the last etchings of his career that witness the second occupation of Ghent during the Second World War.



Jules De Bruycker, Vieux marché à Gand (Old Market in Ghent), 1907, etching and aquatint, Bibliothèque royale Albert 1er, Cabinet des Estampes, Brussels

The exhibition was organized by the Spencer Museum of Art at The University of Kansas, and Spencer Curator of Prints and Drawings Steve Goddard wrote the accompanying catalogue, which is available in the Museum Shop.

Hare's Fur, Tortoiseshell, and Partridge Feathers Opens November 9

This exhibition traces the evolution of Chinese brown- and black-glazed ceramics from the fifth to the fifteenth century. Focusing on the Golden Age—the Song (960–1279) and Yuan (1279–1368) periods, it 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 rank among the most impressive accomplishments of the potter's art, the first exhibition to feature such wares in the United States will be on view November 9, 1996 to January 19, 1997. Organized by the Harvard University Art Museums, the exhibition has been in the making for ten years by curator of Chinese art Robert D. Mowry. Recent publications of Chinese archaeological data have allowed scholars to date and identify the works by the kiln of the manufacturer. This exhibition could not have been produced before 1991, so extensive is the new information.

The title comes from the original Chinese classifications for distinguishing the various styles. Thus "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 BC.–220 AD.), and by the fourth and fifth centuries they were making sophisticated wares with dark caramel-colored glazes.



Flat-shouldered Meiping Jar with Carinated Mouth and Scrolling Peony Decor, Chinese, Xixia kingdom, 12th-early 13th century, Cizhou-type cut glaze, 12³/₈ in. H. Courtesy Harvard University Art Museums

By the Tang (618–907) they were producing extraordinarily 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.

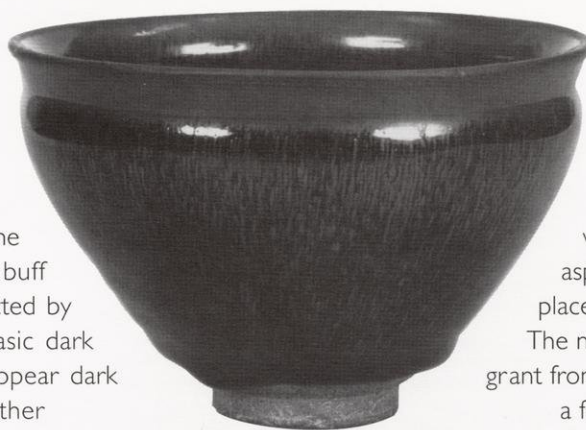
Dark-glazed ceramics from the Ding kilns in Hebei province have traditionally been the most prized. They are made of ivory-white porcelain rather than the usual opaque stoneware. Mostly tea bowls and small covered jars, dark-glazed Ding vessels have glazes ranging from russet-skinned to black, colors 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 thirteenth-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



Tea Bowl with Brown Hare's fur markings, 12th–13th century, Courtesy Harvard University Art Museums

mottles—the tortoiseshell glaze.

The catalogue for the exhibition, on sale in the Museum Shop, includes entries for each of the works and essays on kilns, dating, development, and evolution; the relationships with Japanese ceramics; and technical aspects of the works and the date and place of manufacture of the individual pieces. 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 Ching-Kuo Foundation.

Norwegian Jewelry Artist

The Jewelry of Tone Vigeland opens in Mayer Gallery on November 9, 1996 and remains on view through 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 construction 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



Tone Vigeland (Norwegian, b. 1938), Necklace, 1982, steel, silver, 14–18kt gold, mother of pearl, 10⁵/₈ x 11³/₄ in. Cooper-Hewitt, National Design Museum, Smithsonian Institution.

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 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.


S E P T E M B E R

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>1</p> <p>EXHIBITION OPENS MAO'S GRAPHIC VOICE, GALLERIES VI, VII</p> <p>2 p.m. Tour of temporary exhibition, 40 minutes, by docent Bud Brown</p>	<p>2</p> <p>MUSEUM CLOSED</p>	<p>3</p>	<p>4</p>	<p>5</p> <p>12:20 p.m. Tour of permanent collection, 40 minutes, by docent Sylvia Hultkrans</p>	<p>6</p>	<p>7</p> <p>EXHIBITION OPENS EYE ON FLANDERS, MAYER GALLERY</p>
<p>8</p> <p>2 p.m. Tour of temporary exhibition, 40 minutes, by docent Henryka Schutta</p>	<p>9</p> <p>MUSEUM CLOSED</p>	<p>10</p>	<p>11</p> <p>4:30 p.m. Lecture, "Politics of the Cultural Revolution," Roderick MacFarquhar, Harvard University, Elvehjem LI40</p>	<p>12</p> <p>12:20 p.m. Tour of permanent collection, 40 minutes, by docent Jane Pizer</p>	<p>13</p>	<p>14</p>
<p>15</p> <p>2 p.m. Tour of temporary exhibition, 40 minutes, by docent Ellen Lewis</p>	<p>16</p> <p>MUSEUM CLOSED</p>	<p>17</p>	<p>18</p>	<p>19</p> <p>12:20 p.m. Tour of permanent collection, 40 minutes, by docent Jane Pizer 3:00 p.m. Lecture, "Schizophrenic City & Hallucinated Landscapes," Stephen Goddard, Spencer Museum of Art, Elvehjem LI30</p>	<p>20</p> <p>8-10 p.m. Gala, "Just Desserts," fundraiser for museum</p>	<p>21</p>
<p>22</p> <p>2 p.m. Tour of temporary exhibition, 40 minutes, by docent Sylvia Hultkrans</p>	<p>23</p> <p>MUSEUM CLOSED</p>	<p>24</p>	<p>25</p>	<p>26</p> <p>12:20 p.m. Tour of permanent collection, 40 minutes, by docent Susan Stanek 4:30 p.m. Lecture, "Posters of the Cultural Revolution," Julia F. Andrews, The Ohio State University, Elvehjem LI40</p>	<p>27</p>	<p>28</p>
<p>29</p> <p>2 p.m. Tour of temporary exhibition, 40 minutes, by a docent</p>	<p>30</p> <p>MUSEUM CLOSED</p>					



For the People,
 Prepare for War,
 Prepare for Natural
 Disaster, from
 Mao's Graphic Voice

O C T O B E R

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3 12:20 p.m. Tour of permanent collection, 40 minutes, by a docent 4:30 p.m. Lecture, "Posters and Poster Art in China's Cultural Revolution," Michael Schoenhals, Stockholm University, Elvehjem LI40	4 7:30 p.m. Film, <i>The Red Detachment of Women</i> , Vilas Hall, room 4070	5
6 12:30 p.m. Concert Gallery III, Pro Arte Quartet 2 p.m. Tour of temporary exhibition, 40 minutes, by docent Henryka Schutta	7 MUSEUM CLOSED			10 12:20 p.m. Tour of permanent collection, 40 minutes, by docent Ellen Lewis 4:30 p.m. Lecture, "Representing Inhumanity and Resistance . . . Cultural Revolution," Edward Friedman, UW-Madison, Elvehjem LI40	11 7:30 p.m. Film, <i>King of the Children</i> , Vilas Hall, room 4070	12
13 12:30 p.m. Concert Gallery III, Multicamerata 2 p.m. Tour of temporary exhibition, 40 minutes, by docent Sylvia Hultkrans	14 MUSEUM CLOSED		17 12:20 p.m. Tour of permanent collection, 40 minutes, by docent Sylvia Hultkrans 4:30 p.m. Lecture, "Idealistic and Didactic Writing of the Cultural Revolution," Penny Link, Princeton, Elvehjem LI40		18 7:30 p.m. Film, <i>Hibiscus Town</i> , Vilas Hall, room 4070	19
20 12:30 p.m. Concert Gallery III, Linda Bartley, clarinet 2 p.m. Tour of temporary exhibition, 40 minutes, by docent Ellen Lewis	21 MUSEUM CLOSED	22	23 7 p.m. Lecture, visiting artist Barney Haynes, Elvehjem LI40	24 12:20 p.m. Tour of permanent collection, 40 minutes, by docent Jane Pizer 4:30 p.m. Lecture, "Generation of the Cultural Revolution," Li Li Ji, UW-Madison, Elvehjem LI40	25	26
27 EXHIBITIONS CLOSE <i>Mao's Graphic Voice</i> <i>Eye on Flanders</i> 12:30 p.m. Concert Gallery III, Artaria Quartet with Elizabeth Gutierrez, piano 2 p.m. Tour by a docent 4:30 p.m. Lecture, "Architecture of Scotland," Frank Horbeck, Elvehjem LI60	28 MUSEUM CLOSED	29	30	31 12:20 p.m. Tour of permanent collection, 40 minutes, by docent Jane Pizer		

Jules De Bruycker, about 1910

N O V E M B E R

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
3 12:30 p.m. Concert Gallery III, Lawrence Conservatory Faculty 2 p.m. Tour of temporary exhibition, 40 minutes, by docent Ellen Lewis	4 MUSEUM CLOSED Museum Shop and Holiday Shop open 9-5	5	6 7 p.m. lecture, visiting artist Barry Schwartz, Elvehjem L140	7 12:20 p.m. Tour of per- manent collection, 40 minutes, by docent Jane Pizer 5-7 p.m. Reception for new exhibitions Winter Members' Sale in Museum Shops	8 Winter Members' Sale in Museum Shops	9 EXHIBITIONS OPEN <i>Chinese Brown- and Black-Glazed Ceramics, 400-1400,</i> galleries VI, VII <i>The Jewelry of Tone Vigland, Mayer Gallery</i> Winter Members' Sale in Museum Shops
10 12:30 p.m. Concert Gallery III, Whitewater Brass & Woodwind Quintets 2 p.m. Tour of tempo- rary exhibition, 40 minutes, by docent Henryka Schutta Winter Members' Sale in Museum Shops	11 MUSEUM CLOSED Museum Shop and Holiday Shop open 9-5		11 <i>Meiping Jar with Phoenix and Cloud Decor, Chi- nese, 13th-14th century, from the Chinese Brown- and Black-Glazed Ceramics. Courtesy Harvard University Art Museums</i>	14 12:20 p.m. Tour of per- manent collection, 40 minutes, by a docent 4:30 p.m. Lecture, "Chinese Brown- and Black-glazed Ceramics," Robert Mowry, Sackler Museum, Elvehjem L140	15	16
17 12:30 p.m. Concert Gallery III, Pro Arte Quartet 2 p.m. Tour of tempo- rary exhibition, 40 minutes, by a docent	18 MUSEUM CLOSED Museum Shop and Holiday Shop open 9-5	19 3:30 p.m. Gallery tour, "An Artist's Tour: The Aesthetics of Chinese Tea," Elaine Scheer, UW-Madison, Gallery VII	20	21 12:20 p.m. Tour of per- manent collection, 40 minutes, by docent Jane Pizer 4:30 p.m. Lecture, "Variations on Form and Color in Chinese Ceramics," Jan Stuart, Freer Gallery of Art, Elvehjem L140	22	23
24 12:30 p.m. Concert Gallery III, Martin David Jones, piano 2 p.m. Tour of tempo- rary exhibition, 40 minutes, by a docent	25 MUSEUM CLOSED Museum Shop and Holiday Shop open 9-5	26	27	28 THANKSGIVING DAY MUSEUM CLOSED		

Tone Vigeland

SAL Shows New Faces

The seventeenth year of the popular series Sunday Afternoon Live from the Elvehjem will begin on October 6 with a performance of the Pro Arte Quartet in residence at the University of Wisconsin–Madison School of Music. Hearing live music in the graceful baroque gallery is a satisfying experience, and thus it remains an ever attractive offering of Wisconsin Public Radio and the Elvehjem Museum of Art.

The concerts are free and open to the public in Brittingham Gallery III, starting at 12:30 p.m. on Sunday afternoons. Seating is limited, and listeners are encouraged to appear early to find seats. The producer of the series is Vicki Nonn, who worked with the program its first season but had recently turned to other public radio musical programming. Vicki is back and so is the host of the series Buzz Kem-

perer. The concerts are broadcast live, statewide on Wisconsin Public Radio and locally on WERN, 88.7 FM, Madison.

New performers this year include Multicamerata, appearing on October 13. This classical string quartet founded in 1888 is on a tour of North America and Canada from its native Poland, sharing its baroque to twentieth-century repertory. The following week, on October 27, the Artaria Quartet will appear with Elizabeth Guttierrez on piano; this group was established in Boston before moving to La Crosse. Yet another new face with the series this fall is Martin David Jones, who recently came to Viterbo College in La Crosse from Baltimore.

New faces or old favorites, the music is always superior and the setting is superb. Keep the schedule handy and come often.

Comments from Our Guest Book on the Spring Russian Jewish Artists Show

A couple from New York:

"We missed this show in NY and were so glad to have another chance to see it. Thank you."

A woman from Guatemala:

"So long cut off from my heritage (geographically) I was glad to be able to recall this slice of Jewish history."

A woman from Chicago:

"Powerful—I shall never forget this exhibition. Thank you, Madison."

A man from Madison:

"Wonderful. As a scholar of Russian and Soviet history, I was pleased to see work of this quality and relevance here. Well done!"

A ten-year-old from Monona:

"I think these exhibits are great, and I hope many more people will see what I see."

A woman from Eau Claire:

"For one who has worked intensively in the Soviet Union since 1987, this exhibition brings new dimensions to historical and artistic recognitions."



Director Russell Panczenko (left) and Curator of Prints Andrew Stevens attended the opening in Tokyo of an exhibition of Japanese woodblock prints from our collection in April 1996.

Lecture Series on the Cultural Revolution

The decade of the Great Proletarian Cultural Revolution (1966–76) has been described as ten lost years or, particularly for visual artists, the big blank. Some Chinese artists ceased to paint during the period because their social class or training in traditional styles and lofty themes was an affront to teachings and revolutionary goals of Mao Zedong. Others had their work destroyed by the Red Guard or other revolutionaries.

The complex political, literary, and artistic currents of this period in China are the subject of a lecture series by scholars renowned in their areas of specialty. Julia Murray, associate professor in the Department of Art History and chair of the East Asian Studies Program, has planned the lectures to provide context for the art in *Mao's Graphic Voice: Pictorial Posters of the Cultural Revolution*.

Distinguished China specialist Roderick MacFarquhar will open the lecture series on September 11 with "Politics of the Cultural Revolution" in which he will explain the origins, methods, and manifestations of this political movement in China. Author of *The Origins of the Cultural Revolution*, Roderick MacFarquhar is Leroy B. Williams Professor of History and Political Science at the John King Fairbank Center for East Asian Research and the Department of Government, Harvard University.

Julia F. Andrews, associate professor of Chinese art history, The Ohio State University, will present a slide lecture about the artists of the pictorial posters. She will examine their training, subject matter and style, relationship to Chinese artistic traditions, and impact on art after the Cultural Revolution. Her lecture, "Posters of the Cultural Revolution: Their Role in 20th-Century Chinese Art," will be on September 26. She is author of *Painters and Politics in the People's Republic of China, 1949–1979*.

"Posters and Poster Art in China's Cultural Revolution: The Political and Social Contexts" is the subject of the

October 3 lecture by Michael Schoenhals, associate professor in Sinology, Center for Pacific Asia Studies, Stockholm University, Sweden. Professor Schoenhals will introduce the political mechanisms of control (e.g., censorship) during the period and then discuss the artistic production, distribution, and political uses to which these posters were put.

Edward Friedman, professor of political science at the University of Wisconsin—Madison, entitled his lecture "Representing Inhumanity and Resistance: The Chinese Cultural Revolution." On October 10 he will discuss the problem of historical memory after a horror occurs. The Chinese Cultural Revolution's inhumanity will be explored from the perspective of such comparative inhumanities as slavery, witch-burning, slaughter of native peoples, the holocaust. A recent book by Professor Friedman is *National Identity and Democratic Prospects in Socialist China*.

On October 17 Perry Link, professor of Chinese at Princeton University, will lecture on the literary genres of and about the period. In "Idealistic and Didactic Writing of the Cultural Revolution" he will discuss works written during the decade and conclude with accusatory and self-searching retrospectives written in the late 1970s and early 1980s. Professor Link is editor of *Roses and Thorns: The Second Blooming of the Hundred Flowers in Chinese Fiction, 1979–1980*.

"The Morning Sun: The Generation of the Cultural Revolution" will be presented by Li Li Ji, associate professor and chairman of kinesiology at the University of Wisconsin—Madison. He was a high school graduate in China at the beginning of the Cultural Revolution. "The Morning Sun" refers to Chairman Mao's metaphor that youth are the morning of the day. He will discuss his memory of his generation of youth during this period including his recollections of how the pictorial posters were used. The lecture will be on October 24.

All these lectures are at 4:30 p.m. in room L140 of the Elvehjem.

Films

Very few films were produced in China during the Cultural Revolution. Mao Zedong's wife Jiang Qing, a minor film actress in the 1930s and one of the infamous Gang of Four who took charge of cultural affairs during the period, supervised Maoist cinema. She closed the film industry and banned all Chinese films made before 1966 as well as all foreign films. She substituted newsreels in place of feature films. Between 1966 and 1969, no new Chinese feature films were released. Film historian Kristin Thompson has selected one film from the Cultural Revolution and two dealing with life during the period to form this series.

Friday, October 4, 7:30 p.m., Vilas Communication Hall Room 4070. *The Red Detachment of Women*, 1971, directed by Pan Wenzhan and Fu Jie. In Chinese with English subtitles, color, 105 minutes

This is the classic socialist-realist ballet film as approved by Madame Mao. From 1970–1972 only seven films were released and they were of this type called revolutionary model performance films. Film versions of stage works, they combined modernized Peking opera, elements of traditional ballet, and revolutionary military subjects to produce bizarre, if exhilarating, results.

Friday, October 11, 7:30 p.m., Vilas Communication Hall Room 4070. *King of the Children*, 1987, directed by Chen Kaige. In Chinese with English subtitles, color, 118 minutes

An extraordinary film from the genre made since the Cultural Revolution and one which takes that period as its subject. Beautifully filmed, it is the story of a young teacher forced to work in the countryside, then assigned to an elementary school, and eventually removed from his job because he tries to teach his students to think for themselves rather than learning by rote.

Friday, October 18, 7:30 p.m., Vilas Communication Hall Room 4070. *Hibiscus Town*, 1986, directed by Xie Jin. In Chinese with English subtitles, color, 141 minutes

This feature deals with life in a small town during the Cultural Revolution and a local female leader modeled on Madame Mao. The town is known for its graceful lotus flowers; however, the lives of the townspeople are not as graceful as its name. The film is a glimpse of Chinese society at the time.

Funding for these lectures and films has been made possible by a grant from the Anonymous Fund to the International Institute of the University of Wisconsin–Madison as a component of its International Festival. All programs have been planned in cooperation with the University of Wisconsin–Madison East Asian Studies Program and Department of Art History. The films are being screened in cooperation with the Department of Communication Arts.

Programs on Chinese Brown- and Black-Glazed Ceramics

To inaugurate the exhibition *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400–1400* the exhibition's curator, Robert D. Mowry, will lecture during its first week. Mowry, who is curator of Chinese art at the Arthur M. Sackler Museum, Harvard University, will give a slide-lecture on Thursday, November 14 at 4:30 p.m. in room L140.

Mowry set important precedents in organizing this exhibition. His is the first American exhibition devoted to the dark-glazed wares that were important intermittently in China for almost a millennium, and his is the first systematic study of where, when, and why these works were made. His lecture will be an overview of the development of these

ceramics, covering their dating and their function. In addition to his curatorial position Robert Mowry is also senior lecturer on Chinese and Korean art in the Department of Fine Arts at Harvard.

"Variations on Form and Color in Chinese Ceramics" is the topic of a slide lecture by Jan Stuart, assistant curator of Chinese art, Freer Gallery of Art and Arthur M. Sackler Gallery, Smithsonian Institution. Stuart will discuss potters' exploration of different shapes and glazes and how they combine to imitate other materials such as luxury metalwork and jades in the ceramic medium. Jan Stuart is a curator responsible for Chinese art from the tenth century to the contemporary period. In summer 1995, she published an article in *Oriental Art* on one of her research interests, the relationship between painting and ceramics. Her lecture will be Thursday, November 21, 4:30 p.m., in Elvehjem room L140.

"An Artist's Tour: The Aesthetics of Chinese Tea"

Many of the ceramics in this exhibition were made for the preparation and serving of tea. In the Northern Song period (960–1127) leading intellectuals and statesmen participated in a virtual cult of tea. Depending upon the color of tea which was in fashion, ceramic manufacture and glaze colors changed over the centuries to enhance the aesthetic experience of tea-drinking.

In a gallery tour artist Elaine Scheer will select examples of tea vessels from different periods and discuss the change in their design depending upon the aesthetic characteristics of the tea used in them. She will show samples of dry tea (including brick and white tea) similar to the types used in the wares on view. Elaine Scheer is associate professor in the Department of Art at the University of Wisconsin–Madison where she works in mixed media. She became interested in tea through working in ceramics. The tour will be Tuesday, November 19 at 3:30 p.m., beginning in Elvehjem Gallery VII.

Lectures to augment *Hare's Fur, Tortoiseshell, and Partridge Feathers* have been organized in cooperation with the East Asian Studies Program, the Department of Art History, and the Department of Art with funding provided by the College of Letters and Science.

An Eye on Flanders: Curatorial Lecture

"Schizophrenic City and Hallucinated Landscapes: Art in and Around Turn-of-the-century Ghent" is the title of the lecture Stephen H. Goddard will present related to the exhibition he organized, *An Eye on Flanders: The Graphic Art of Jules De Bruycker (1870–1945)*. Goddard is senior curator of prints and drawings at the Spencer Museum of Art, University of Kansas, and author of the catalogue which accompanies the exhibition. He will present a slide lecture on the brothers van de Woestijne, an author and a painter, who evoked hallucinatory visions of the Flemish landscape in their work. They and their circle provide the curator with interesting comparison to the work of featured artist Jules De Bruycker. Immediately following the slide lecture Goddard will discuss some prints in Mayer Gallery. The lecture is Thursday, September 19 at 3:00 p.m. in room L130 of the Elvehjem.

Lecture on the Architecture of Scotland

Frank Horlbeck, emeritus professor of art history at the UW–Madison, will present a slide-lecture, "The Architecture of Scotland," on Sunday, October 27, at 4:30 p.m. in room L160 of the Elvehjem. For information about dinner and Scottish entertainment to follow lecture, contact St. Andrew's Society via Anne Wellman, 4506 Scofield St., Monona, WI 53716, or phone 608 221–2717 before October 14.

Elvehjem Acquires Japanese Screen

With the recent acquisition of a *Byōbu*, a six-fold Japanese screen (46½ x 112 in.), the Elvehjem has made an important and delightful addition to its Asian art collection. Probably executed in the late seventeenth century, the screen depicts the typical activities and pleasures of Kyoto in spring and summer. Each panel of the screen is covered with paper, supported by lightweight wooden frames, and joined together with paper hinges. An unknown artist painted the Elvehjem screen using ink and color washes along with mineral pigments such as malachite and azurite for the details. Gold leaf,

now worn away in some areas, is employed for the background chains of clouds which separate the individual scenes. Six-fold screens were usually produced and presented in pairs. The missing companion to the Elvehjem screen would have shown activities of Kyoto associated with the fall and winter months.

The Japanese folding screen is unique to Asian art, with no parallel in the western painting tradition. The screen's origin in Japan may be traced back at least to the eighth century, and Chinese prototypes are found as early as the Han dynasty (206 B.C.–220 A.D.). While *Byōbu* represent some of the world's largest paintings, they are also the only known monumental artworks that have been designed specifically for mobility and versatility. Traditional Japanese buildings, developed with the constant danger of earthquakes in mind, have flexible wooden frames and few interior load-bearing walls. Screens were thus used not only to decorate interiors

but also as space dividers and enclosures for intimate spaces.

As capital of the ancient Japanese empire, Kyoto (founded in 793) was a major intellectual and artistic center renowned for its magnificent temples and shrines, beautiful gardens, and splendid

dance at a temple. Just to the right of the temple dance, a group picnics under one of Kyoto's famous blossoming cherry trees. Next to the picnickers is another cluster of shops and above them is a vignette depicting the statue of the Buddha being bathed. In the low-



Single Six-fold Japanese Screen, seventeenth century, ink, color washes, gold leaf on paper over wooden frame, John H. Van Vleck Endowment Fund purchase, 1995.44

festivals. In the Elvehjem screen, Kyoto's ordinary delights and special festivities may be read from right to left as the sequence of pictured events move from spring to summer. Depicted across the lower register of the first three panels are scenes of daily life: storefront shops, treat stands, a man being pulled by a white horse, a man walking a pet monkey, and the general hubbub of men, women, and children attending to their lives.

In contrast to these images of the mundane, the scene near the top of the second panel shows a dignified ritual

est register at the near right, marked off by a band of golden clouds, are two sets of typical spring-summer activities: sowing rice using plow drawn by water buffalo, and naked boys splashing and swimming in a pond. Near the boys is an elaborate procession moving away from the Gion shrine, located at upper right. The shrine celebration and the Kamo horse race, appearing just to the left of the shrine, mark the heart of the summer in Kyoto. The Japanese screen will be on view in the niche case between Galleries VIII and I.

Pick Up Your New Bulletin

The *Bulletin/Annual Report* for the academic years 1993–94 and 1994–95 is available for members. To save on postage, we request that members come in to pick up their copies. Members of the museum during these two years should have received a postcard in the mail which can be used to acquire the publication in the Elvehjem's Museum Shop. Those who cannot come to the museum may call 608 263–2246, and we will mail their *Bulletin*.

Gronk Video Receives National Attention

The Elvehjem Museum of Art has been honored with a top award from the American Association of Museums (AAM) for the video *Gronk! A Work in Progress*. The 1996 Muse Awards were presented on May 6 at a special luncheon during the annual AAM conference held this year in Minneapolis. *Gronk! A Work in Progress* received first place recognition in the category "Art: Artists." This was the seventh annual national award competition sponsored by the Media and Technology Committee of the AAM.

Gronk! A Work in Progress is the result of a partnership between the Elvehjem Museum of Art and Wisconsin Public Television. The 29-minute video was directed by Debra Mims, produced by Debra Mims and the Elvehjem Museum of Art, edited by Tom Turnquist and filmed by Tom Turnquist and Larry Rusch. *Gronk! A Work in Progress* was sponsored by Wisconsin Public Television (WHA-TV Madison) and the Elvehjem Museum of Art.

Gronk! A Work in Progress documents *Gronk: Iron Weave* the artist-in-residency and exhibition of site-specific work by Gronk, considered one of the most important Chicano artists in America today. During the two-week residency at the Elvehjem, from September 22 through October 9, 1994, Gronk created murals on the museum's gallery walls which were painted over at the end of the exhibition on November 22, 1994 at the artist's request. As part of the artist-in-residency project, Wisconsin Public Television filmed the creation of the murals, from the first untouched wall, to the final brush stroke. *Gronk! A Work in Progress* offers video documentation of the residency and a lasting record of the temporary art.

On May 1, 1996, *Gronk! A Work in Progress* was seen across the country when it premiered on national public television. Prior to this, the video was featured several times on Wisconsin public television. The national broadcast enabled audiences across the country to experience the site-specific art and witness the development of Gronk's vision, as well as his interaction with Madison, the region, and visitors to the museum.

Two publications of the museum also received Muse Awards at the annual AAM meeting. *Wisconsin Poets at the Elvehjem Museum of Art* and the brochure *Gallery of Colors and Numbers* were prominently displayed at the "Educators' Market Place of Ideas" information fair as "most successful printed education projects of 1995." *Gallery of Colors and Numbers*, a project of the Dane County Cultural Affairs Committee in collaboration with the Elvehjem Museum of Art and the Madison Art Center, was awarded Honorable Mention in "Books" category.

Fall Opening

Join us on Thursday, November 7, 1996 from 5:00 to 7:00 p.m. for the celebration of two Elvehjem Museum of Art exhibitions: *Hare's Fur, Tortoiseshell, and Partridge Feathers: Chinese Brown- and Black-Glazed Ceramics, 400-1400* and *The Jewelry of Tone Vigeland*. The reception will feature complimentary hors d'oeuvres, a cash bar, and live music. All museum members and the general public are invited to this free event. For more information, please call 608 263-2246.

Taste Desserts from

Blue Marlin
Botticelli's
Cafe Roméo
Coyote Capers
L'Etoile
the Opera House
Ovens of Brittany
The Second Story

Enjoy your "Just Desserts" at the Elvehjem

On Friday, September 20, 1996, the Elvehjem Museum of Art will host the museum's fourth annual gala celebration. This year the Elvehjem Gala promises to give museum members and friends their "just desserts."

The event will feature an "after dinner" visit to the museum from 8:00 p.m. to 10:00 p.m. for a tasting of desserts provided by a select number of the city's best restaurants. With live jazz music filling the galleries, guests will have the opportunity to view the current exhibitions, visit with friends, and treat themselves to the city's most decadent desserts. In addition to sampling the sweets, guests will be served champagne, sparkling water, and offerings from specialty coffee bars.

Tickets for the 1996 Elvehjem Gala are \$20 each. Tickets must be purchased by Friday, September 13. For more information or to receive an invitation, please call Jill Westgard at 608 263-3686.

This is not an event for those easily overcome by chocolate; we require all diets be checked at the door! We look forward to seeing you on September 20 as we celebrate the Elvehjem's sweet success.

Information: 608 263-2246

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

Membership enables you to become an integral and essential part of the Elvehjem Museum of Art.

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*

As a member you support

- Acquisitions
- Exhibitions
- Publications
- Educational programs
- 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 via the north entrance from Murray Street. Elevator is across from Kohler Library entrance. 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 for an appointment 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 are not allowed, and smoking is not permitted in the building. Animals except guide dogs for the blind and hearing impaired are not permitted.

Objects such as packages and purses larger than 11 x 14 inches and backpacks, umbrellas, and rigid baby carriers that could damage art are not permitted into the galleries. Lockers that require a 25-cent deposit for storing parcels are available on the second-floor level, in the north and south hallways. Items too large for lockers and umbrellas may be checked at the Paige Court Security desk.

Running, pushing, shoving, or other physical acts that may endanger works of art are prohibited. Touching works of art, pedestals, frames, and cases is 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 \$ _____

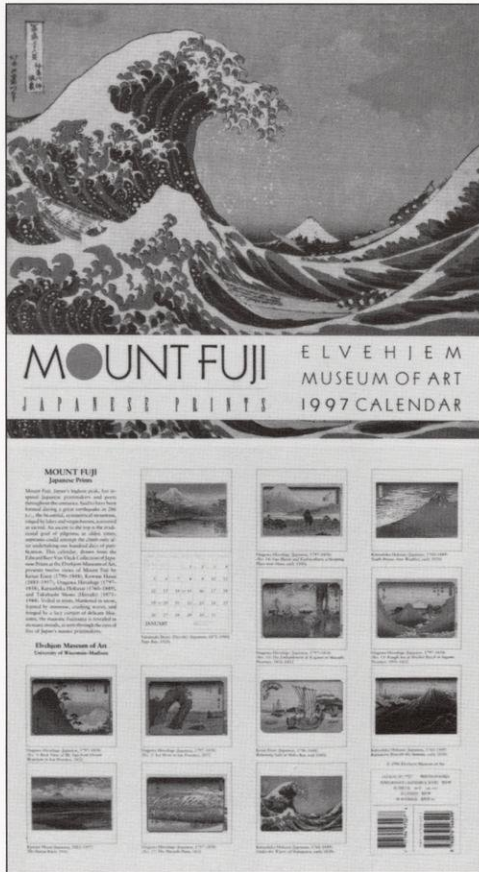
Charge my Visa MasterCard

Card # _____ Expir. date _____ Signature _____

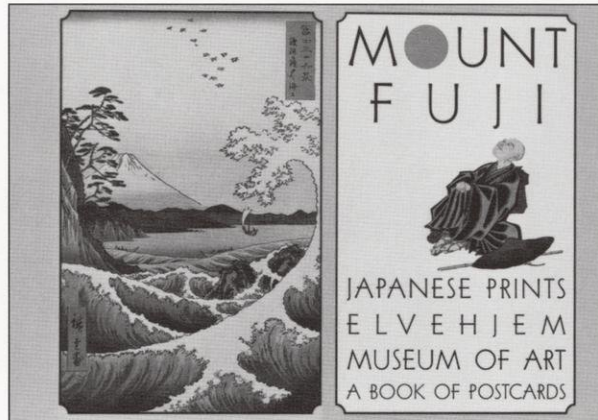
Recruiting Member: _____ Phone _____

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

Many Views of Mount Fuji



Mount Fuji Japanese Prints 1997 Calendar, 24 x 13 in., \$11.95 (members \$10.16)



Mount Fuji Postcard Book, 4.75 x 6.75 in., \$8.95, (members \$7.61)

The Elvehjem Museum Shop celebrates the majesty of Mount Fuji and the art of Japanese printmakers with two new products. Drawn from the Edward Burr Van Vleck Collection of Japanese Prints, this 1997 calendar and postcard book show images of Mount Fuji by Keisai Eisen, Kawase Hasui, Utagawa Hiroshige, Katsushika Hokusai, and five other artists. The calendar has twelve brilliant views of Mount Fuji. The postcard book holds thirty full color images by Japan's master printmakers.

**Shop on Mondays
Museum Shop and
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Open Mondays,
November through
Christmas
Holiday Shop opens
November 1
Closes January 4**

ARTSCENE

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



*Fall 1996
Important Dated Information!*