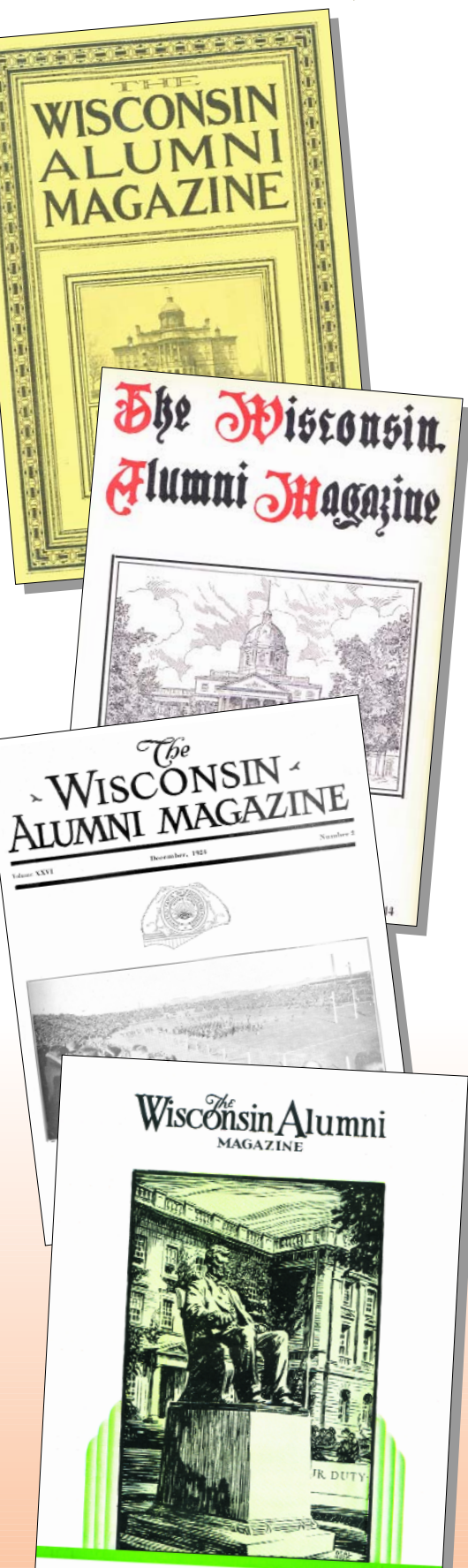


Happy 100th Birthday ON WISCONSIN!



In 1899, the creation of the UW Graduate School was five years away, and the Red Gym was five years old. William McKinley was president of the United States, Jell-O and aspirin were invented, and the Wisconsin Alumni Association published its first journal for UW graduates, fittingly called the *Wisconsin Alumni* magazine.

It was not until the magazine got its start that the alumni association truly came into its own and found a focus for its activities, now that it had a vehicle to mobilize Wisconsin graduates.

For one amazing century, *On Wisconsin Magazine* has connected alumni with each other, with the university, and with the many ways that UW-Madison has helped to shape our modern world.

Through twenty-one editors and several changes in size, publishing frequency, style, and name, the magazine has kept alumni up to date on university happenings. It has met the challenge of conveying “what the university really is and what it really does,” a charge outlined by university president Charles Adams in its first issue. Indeed, our readers have great faith in the magazine and its publisher, WAA, to keep them connected with the life of the campus and with each other.

For instance, a few years ago, someone found a 1963 UW class ring with the initials PMW engraved on it, and asked if WAA could return it to the owner. Thanks to a series of searches on our database of four hundred thousand alumni records, we were able to return the ring to surprised WAA life member Paul Martin Wolff '63, who thought it was gone forever when he lost it in the ocean twenty years ago.

That anecdote epitomizes what *On Wisconsin* is all about — reuniting Badgers with their most treasured UW memories and experiences.

We hope you enjoy this journey through the pages of past magazines and the campus history they recorded. Here's to the next century of keeping Wisconsin alumni connected!

1899–1924 The alumni magazine debuted when the university was in the midst of change. The November 1899 issue carried an article by Dean John Johnson of the College of Mechanics and Engineering, who argued that it was the proper function of a state university to teach sanitary science, chemical engineering, and commerce, as well as the typical classical curriculum. University enrollment had reached almost two thousand, an unprecedented level. And Robert La Follette, Sr. 1879 was elected governor the following year, kicking off the start of the Progressive era.

The first issue was only six by nine inches in size and bore a canary yellow cover. Leading stories dealt with Professor Stephen Moulton Babcock, to whom the legislature had just granted a medal for his celebrated butterfat test; and the Poughkeepsie crew race, which the Wisconsin team had just lost because it rowed into a floating berry crate.

Several prominent figures were associated with the magazine's early years. The committee that had been appointed to start the publication included Charles Van Hise 1879, who later became university president. The first editor, Charles Allen 1899, had been editor of the *Daily Cardinal*, and later became a UW professor of botany. His magazine staff included none other than Frederick Jackson Turner 1884, the historian who originated the concept of Western expansion as a formative influence on American culture.

Louis Lochner '09, who was the editor from 1910 to 1913, went on to become the Pulitzer Prize-winning head of the Berlin Associated Press bureau.

One early editor gave the magazine a literary bent, while others focused on campus advocacy. Still others added various departments and news of what other publications had to say about the university. Max Loeb '06, who took the helm in 1906, brought with him some solid journalistic integrity. In his first editorial, he stated, “This magazine is going to say just what it thinks concerning matters connected with the University. Possibly it will make some enemies. Plain speaking almost always necessitates treading on somebody's toes. But we are going to speak plain.” Loeb called for alumni to recruit athletes, pushed for an alumni directory, which he got in 1907, and frowned on the growing university emphasis on laboratories (speaking plainly, in this instance, on his personal priorities).

For more than two decades, the *Wisconsin Alumni* editors doubled as “general secretaries” or heads of the alumni association. Robert Crawford '03, by the magazine's own admission an unremarkable editor who “threw the book together,” nevertheless distinguished himself by building membership in the association and starting Founders Days,

university “birthday parties” that function even today as the main annual event for WAA's alumni clubs around the country.

Some early editions were full of tedious articles penned by professors about dry academic topics. We couldn't wade through all of “The Broadening Field of Engineering,” by Professor M.C. Beebe. But if you'd like to try it, check



The 1899 baseball Team was quite a dapper crowd.

the February 1913 edition in the Below Alumni Center's library.

But, technical topics aside, the older issues also captured a poignant sense of real people, as did an obituary for a young German professor, Harriet Remington Laird 1888, who died after giving birth. “Although she has gone from before our eyes, we can still feel the charm of her presence and the gentle grace of her personality,” read the tribute. By the time the reader reaches the passage about her young son never getting to know her, it's hard to hold back a tear for this alumna who died nearly a century ago.



The airplane was first flown by the Wright Brothers.

1903

1899

Barbershop quartets and vaudeville were big.



Vernon and Irene Castle invented the fox trot.

1906

15 states had automobile speed limits of 20 miles per hour.



Academic credit was given to UW students who enlisted in the war effort.

1918



1924

The UW's Harry Steenbock discovered that irradiating food with ultraviolet light increases its vitamin D content.

1925–1949 Advances in printing technology make the past issues pale in comparison to today's graphically dynamic, four-color editions. And the great emphasis given to meticulously reporting each action of the administration proves deadly to modern sensibilities. But in spite of this, the early journals inspired great loyalty in their readers.

am, in the heart of Oregon's great outdoors, in the Cascade mountains, forty miles from another cabin and sixty miles from a railroad. Congratulations on the best issue of the Alumni Magazine I have ever seen, and I haven't missed an issue for twenty years."

Letter writer Margaret Purcell '25 said her issues were even of interest to students of other institutions. "When I was attending George Washington University during the past semester, I 'screwed up courage' enough to bring my 'Mag' to classes with me. It was not long before I had a group of interested spectators waiting each month to see my copy, and I was always proud to show it. I need not add that pictures of this great institution 'out west' were sought with avidity."

By its twenty-fifth birthday, the *Wisconsin Alumni* had become a powerful tool for shaping opinion. (Not by coincidence does the term "magazine" also refer to a place to store ammunition.) In 1925, when the legislature

was threatening to reduce the university's budget, and the overcrowded campus had not received any building funds for more than a decade, a special article detailed the crisis. The magazine stated none too subtly that in 1924, Wisconsin residents spent twice as much money on candy and chewing gum as the university received from the state; about eight times as much for rouge and lipstick and other "personal adornment"; and more than thirty times as much for "pleasure automobiling." Taxpayers could afford these luxuries, went the reasoning, but they could not afford to support their state university.

Walter Frautschi '24, the late campus benefactor and printing scion, temporarily joined the editorial staff to

help produce a university handbook, which was included in the next issue and distributed throughout the state. It continued to hammer on the crisis theme, with a cover exhorting alumni to "Do Your Utmost for Wisconsin," and proclaiming, "the time to pussyfoot is past." The legislature relented and appropriated a respectable operating budget, as well as \$1.5 million for a building fund.

In 1928, the Wisconsin Alumni Association moved out of its quarters on State Street to the Memorial Union, and magazine headquarters moved with it. As the Roaring Twenties came to a close, the publication again turned to the pool of recent grads and found an editor in Harry Thoma '28, who had been president of his class and editor of the *Badger*. Aided by a long tenure that lasted from 1929 until 1942, Thoma brought more credibility to the magazine and presided over a period of much change. As he took office, the stock market had crashed, and soon the Depression began to affect the university. Enrollment dropped, and Thoma and others

solicited alumni help to build up a student loan fund.

Thoma changed the name of the monthly from the *Wisconsin Alumni* to the *Wisconsin Alumnus*, and in the late thirties, the *Alumnus* began to focus on the new ROTC program as U.S. involvement in World War II seemed increasingly likely. Articles also alluded to secret projects in the chemistry and engineering labs.

The February 1942 cover featured university president Clarence Dykstra commissioning four young second lieutenants. For several years, the magazine was dominated by articles about Badgers in the service and lists of those who had been killed in action. In 1942, the editor himself left for active duty. For the remainder of the war, the *Alumnus* was headed by Jeanne Lamoreaux Leonard '40, and then by Polly Coles Haight Burgess '39. Paper shortages cut the magazine back to twenty-four pages, but the alumni association did its part to build morale by sending free magazines to all

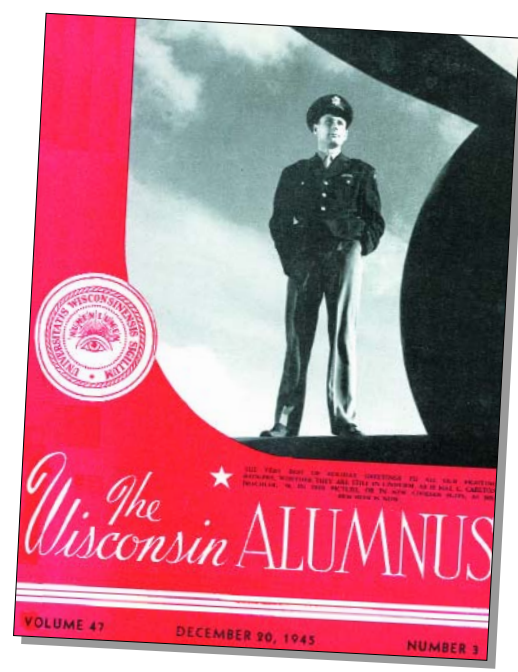
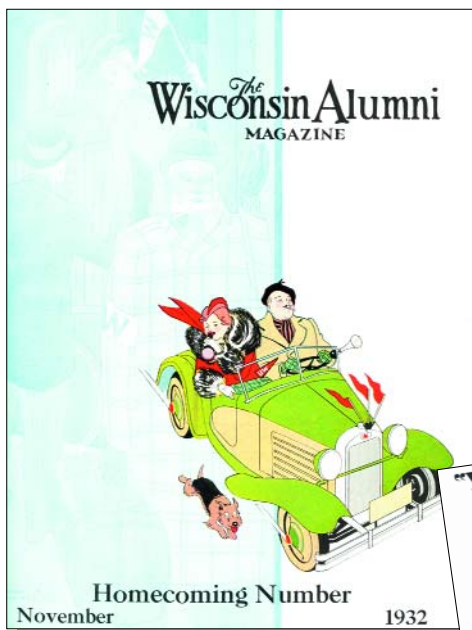
the Badger men and women who were serving overseas.

Once the war was over, Clay Schoenfeld '41, MA'49, another former *Cardinal* editor, assumed the editorship, and promptly took advantage of the end of rationing. He returned the size to forty pages and introduced more feature stories with plenty of photos. The UW was bustling, as enrollment mushroomed from 11,000 to 23,500, and new

UW Undergraduate Tuition Through the Ages (Per Year)		
	Resident	Non-Resident
1900:	\$20.00	\$50.00
1925:	\$31.00	\$155.00
1950:	\$120.00	\$420.00
1975:	\$630.00	\$2,206.00
1999:	\$3,737.70	\$13,051.70

campuses were set up virtually overnight to accommodate the influx of veterans.

In a fiftieth-anniversary edition, editor Schoenfeld wrote that the magazine had "remained steadfastly an alumni publication rather than simply a university administration publication, stooping neither to petty criticisms nor to insipid praise." Best of all, the *Alumnus* earned many national awards for editorials, features, and art during this era, and was named one of the "ten best alumni publications in the country" by the American Alumni Council in 1948 and 1949.



The popular comic strips *Little Orphan Annie*, *Flash Gordon*, *Buck Rogers*, and *Dick Tracy* debuted.



The Charleston went out; swing dancing came in.

Tuition boosts — blamed on legislative budget cuts — brought Wisconsin residents' tuition up from \$96 per year to \$150, and non-residents' from \$296 to \$450.

1948



"Amos 'n' Andy," Jack Benny, and George Burns and Gracie Allen made radio audiences laugh.

The Kinsey Report revealed that 85 percent of married men had had premarital sex, and 50 percent were unfaithful.

1949



Billie Holiday, Ella Fitzgerald, and Frank Sinatra were favorites.



Broadway was the last word in entertainment.

Mid-1930s
Modern plastics were invented.



1945
The first atomic bomb was tested.



1949
Beetlemania: The first Volkswagen appears in America (price: \$800).



55 percent of American homes had indoor plumbing.

1950–1974 Circulation was up to eighteen thousand readers by mid-century, and the pages of the magazine were filled with reports of an increase in married and graduate students, steeper tuition prices, and the advent of teacher assessment.

They also included lighter fare, such as an item that noted the cancellation of a so-called “powder bowl” girls’ football game. The game was called off because infirmity director John Brown called football “too strenuous a sport for girls . . . they just aren’t in training for that sort

of thing.” Apparently, powder puff football took a great deal more exertion than, say, giving birth.

To commemorate the first time Wisconsin went to the Rose Bowl, the magazine printed its January 1953 issue with rose-scented ink. Editor George Richard ‘47 covered topics such as the UW’s civil defense plan, which was slated to house and feed nearly five thousand evacuees on twenty-four hours’ notice, and the installation of milk vending machines on campus. The machines boosted the university’s milk consumption so much that the magazine speculated that the milk break would become as popular as the coffee break. It was during the Richard era that the *Alumnus* got a new cover, which included a much larger central image designed to be “less strain on the bifocals.”

The magazine reported that in the fall of 1955, a new course was offered — housekeeping. “It’s not an actual course,” ran the report, “but men living in dormitories will undergo a preinduction lesson in bed making and housekeeping. Each resident will be responsible for keeping his room clean at all other times and for making his bed at all times.” The new plan eliminated

the once-a-week cleaning of individuals’ rooms by maids, something provided only for men’s dormitories.

The sixties brought yet another decade of massive change to campus. Chroni- cing the rising protest movement fell to Arthur Hove ‘56. Like most of the editors before him, Hove was a one-man publishing house, handling all the editing, layout, photography, proofreading, and Class Notes writing for eleven issues per year. He devel- oped the publication’s

photos in his bathtub at home. One of Hove’s goals was, “as objectively and

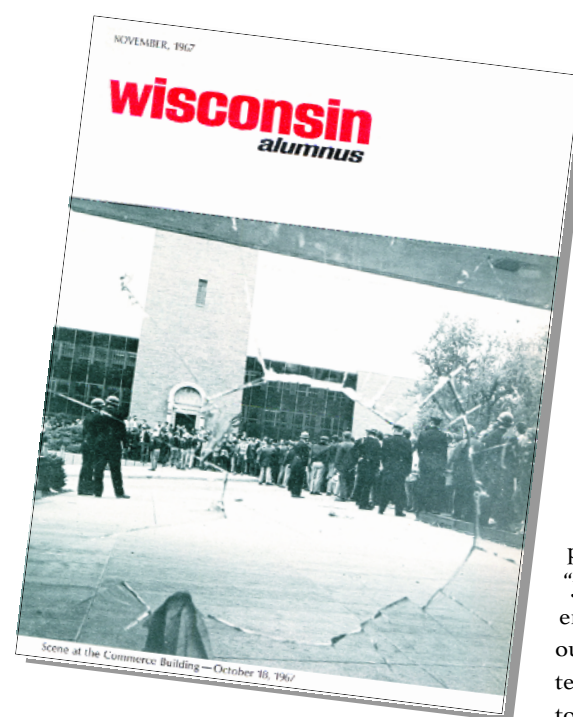
UW STUDENT ENROLLMENT:

1900: 1,848
1924: 7,632

1925: 7,760
1949: 18,623

1950: 15,766
1974: 35,931

1975: 38,545
1999: 40,610



In addition to the challenge of “feeling the excitement that came with the times and finding a way to pass that electricity on to the readers,” Hove was also faced with describing the new “multiversity” and the growing complexity of academic life that it represented. As campus research began to play a more important role in the national economy, the university was expanding its mission to become a major force in transforming day-to-day life.

And then there was the building program. “In the sixties,” says Hove, “you couldn’t build the buildings fast enough, and there was an explosion of our enrollment, going from roughly fifteen thousand at the end of the 1950s to well beyond thirty thousand by the middle of the sixties. Everything was happening at once, everywhere!”

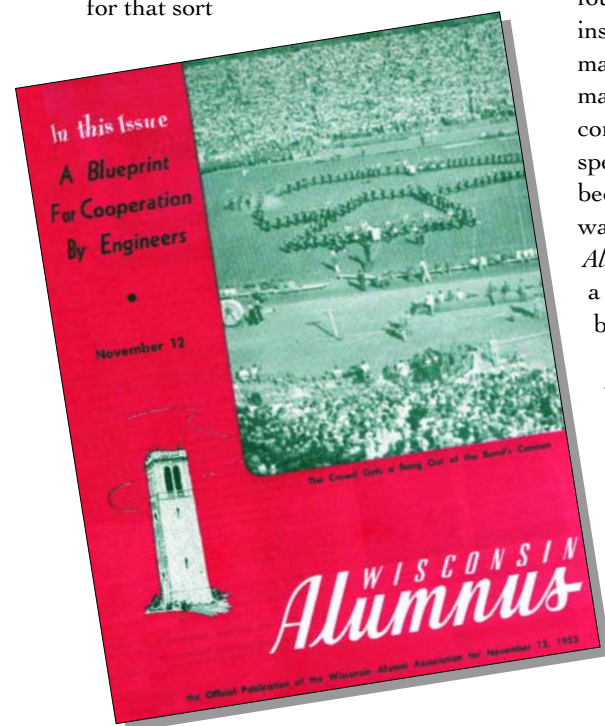
Hove has a favorite anecdote from those tumultuous years. One day, a group of students were marching from the Memorial Union to the engineering campus to protest military recruiters there. Hove and a few other reporters walked along with the group, and then decided to get ahead of them, the better to see what would happen once the protesters arrived. “So we started walking really fast,” says Hove, “and this fellow who was one of the organizers who was in the front said, ‘Hey, you guys, slow down, slow down!’” That fellow was

Paul Soglin ‘66, JD’72, the well-known student activist who was later elected to two terms as mayor of Madison.

In 1967, WAA finally had its own campus home, in the form of a new Alumni House at 650 North Lake Street. One year later, Thomas Murphy ‘49, the magazine’s longest-tenured editor at twenty years, inherited the challenge of presenting a positive, yet objective, view

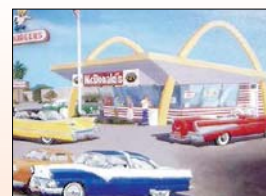


of the university as student riots continued. In an article titled “They Never Tried That Stuff in *My Day*,” Murphy presented the reality of a new campus no longer governed by *in loco parentis*.



In a campus-wide referendum, students were asked whether coeds should be permitted to stay out later on weekends. Men students voted yes, but women voted no.

1952



McDonald’s opened its first franchise. A burger cost fifteen cents.

1955

Poodle skirts and Chubby Checker somehow metamorphosed into love beads and the Doors. Afternoon stops at the soda fountain were replaced by afternoon bra burnings.



Andy Warhol’s Campbell’s soup cans put the spotlight on pop art.



Neil Armstrong took his first steps on the moon.

1969



Richard Nixon resigned amid calls for impeachment following the Watergate scandal.

1974

1950



1952–1955
The first polio vaccine was created.



“I Love Lucy” and drive-in movies typified fifties entertainment.



1967

The first major protest against the Vietnam War took place on campus. Students marched on the chemistry building, where Dow Chemical representatives were holding job interviews.



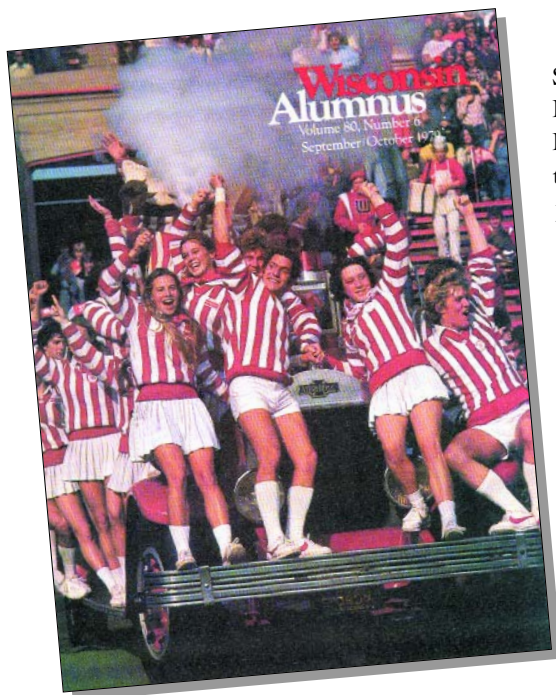
1969

More than 400,000 young people gathered at Woodstock.

1970

The bombing of Sterling Hall on the UW campus killed a graduate researcher.





1975–1999

Editor Tom Murphy, now a painting instructor and artist, brought a folksy, conversational tone to the magazine and portrayed the post-sixties legacy by featuring contemporary campus photography and art. As had editors before him, he gave students a forum by having them write about various topics ranging from Big Ten athletics to the not-so-glamorous world of being a TA.

In the late seventies, the magazine fondly chronicled the infamous escapades of Leon Varjian and his co-conspirators in the Wisconsin Student Association — from the boom box parade on State

Street to the pink flamingos on Bascom Hill and the visit of the Statue of Liberty. But there were also more serious topics to tackle, such as the growing financial problems of higher education, rising tuition costs, and drug abuse. The magazine continued to win national awards, including one from *Harper's Magazine* for a story by the editor on Gertrude Stein's visit to campus in the thirties.

When he began in 1968, says Murphy, "I had the luxury of writing primarily about a smaller university that had a more familial feeling." During the mid-eighties, enrollment maxed out at forty-five thousand, and Murphy admits that it was harder to maintain an intimate tone with that large a campus.

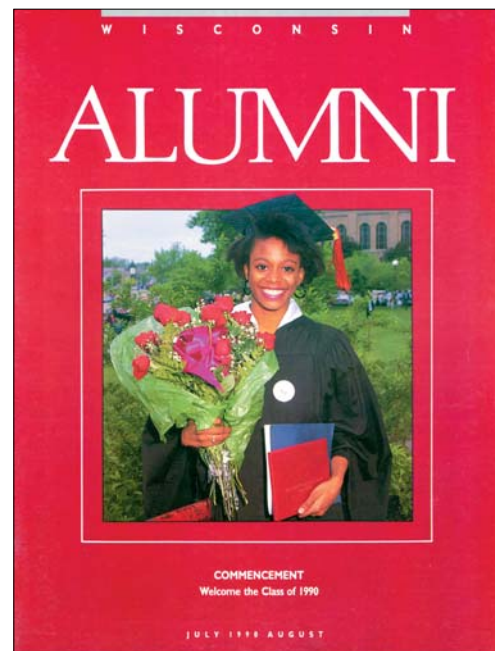
It can be hard to keep the sense of tradition and campus lore, and yes — even campus identity. That challenge has fallen to the magazine of the nineties. Susan Schwanz Pigorsch '80 became editor in 1987, and with her came a redesign, more color, a new cover, and a return to the title *Wisconsin Alumni*.

It's been an eventful decade, one wrought with much discussion about race, diversity, and inclusivity. The magazine reported on the Madison Plan and WAA's efforts to help recruit promising students from inner-city Chicago, as well as on the Chinese alumni who hid three thousand years' worth of art treasures from the Japanese during World War II,

and later, from the Communist Chinese. It recorded a building boom to match the sixties, including the opening of Grainger Hall, the new Red Gym, and the Kohl Center, among others.

In September 1990, a new joint effort saw two issues per year produced in conjunction with the Office of News and Public Affairs and the UW Foundation, and the *Wisconsin Alumni* magazine became *On Wisconsin*. The nineties also inspired a series about illustrious graduates of bygone days, known affectionately around the office as "Famous Dead Alumni," and an award-winning cover story on the hazards of lawn chemicals. In recent issues, the magazine has covered tough topics such as binge drinking on campus, the ethics of corporate funding, and freedom of speech. It has published profiles of accomplished alumni ranging from author Stephen Ambrose '57, PhD'63 to movie producers David '70 and Jerry '72 Zucker. And the magazine has enjoyed an increase in letters to the editor in the last several years, striking a chord with articles ranging from pain management to the history of WHA radio and high-tech teaching.

In 1996, the Alumni House was remodeled into the stunning Below Alumni Center, which, unlike the previous building, has real windows that distract editors with tantalizing views of windsurfers in the summer, and ice fishermen in the winter. One year, several of



the latter persisted right up until the lake had started to melt, and had to be rescued when their section of frozen real estate became an island. It's inspiration like that that reminds us how wacky Badgers can sometimes be (see the late seventies).

Long-time reader Fannie Taylor '38, who was a professor of social education on campus and the director of the Wisconsin Union Theater, says that over the years, the magazine has increased its scope, "and it covers the campus in a much broader way. The University of

Wisconsin is a world-class institution, and its magazine should reflect that."

In celebration of the university's sesquicentennial, the joint production effort expanded from its original two issues to encompass the entire magazine. The fall of 1998 marked the debut of the new *On Wisconsin*, which has been reincarnated as a quarterly, expanded from forty-eight to sixty pages, and is now sent to every UW-Madison graduate.

The redesign included a new cover design, new departments, and an upgrade in paper stock. Pigorsch is now co-editor along with Cindy Foss of the university's Office of News and Public Affairs. Thanks to this arrangement, *On Wisconsin*, which is still published by the Wisconsin Alumni Association, now reaches more alumni than ever before — some 253,500 — giving it the largest circulation of any alumni magazine in the country.

With this increase in distribution came a renewed promise to "publish a magazine that engenders feelings of pride, strengthens connections with our alumni and other key constituents, and increases awareness of the University of Wisconsin-Madison as a life-long resource."

One reader wrote, "Not too many years ago, *On Wisconsin* was a publication displayed on the coffee table so all one's friends would know you

matriculated. Now it is a read-cover-to-cover magazine with fascinating, well-reported articles that I truly look forward to."

What more can we add? Tell us what topics will continue to make you look forward to *On Wisconsin*. Write us at 650 North Lake Street, Madison, WI 53706, or e-mail us at WAA@badger.alumni.wisc.edu.

— By Niki Denison with Jill Cornell x'99, Sonya Jongsma Knauss MA'99, and Kira Winter '99.



The United States celebrated its bicentennial.

1976



Louise Brown, the first test-tube baby, was born in England.

1978



Compact discs, cable and MTV, camcorders, tabloid TV, video games, and aerobics came on the scene.



The drinking age in the state changed from 18 to 19, and in 1986, from 19 to 21.

1984



The Berlin Wall came down.

1989



Personal computers are used in 50 percent of American homes.

1999

1975

Moviegoers flocked to *The Graduate*, *Saturday Night Fever*, and *E.T.*; "Cheers" was a hit on TV.



The Hustle, the Bus Stop, and break dancing all had their day.



The university approved a speech code in 1981, rewrote it in 1988, and significantly revamped it in 1999. The issue of being politically correct weighed heavily on university professors as well as students.

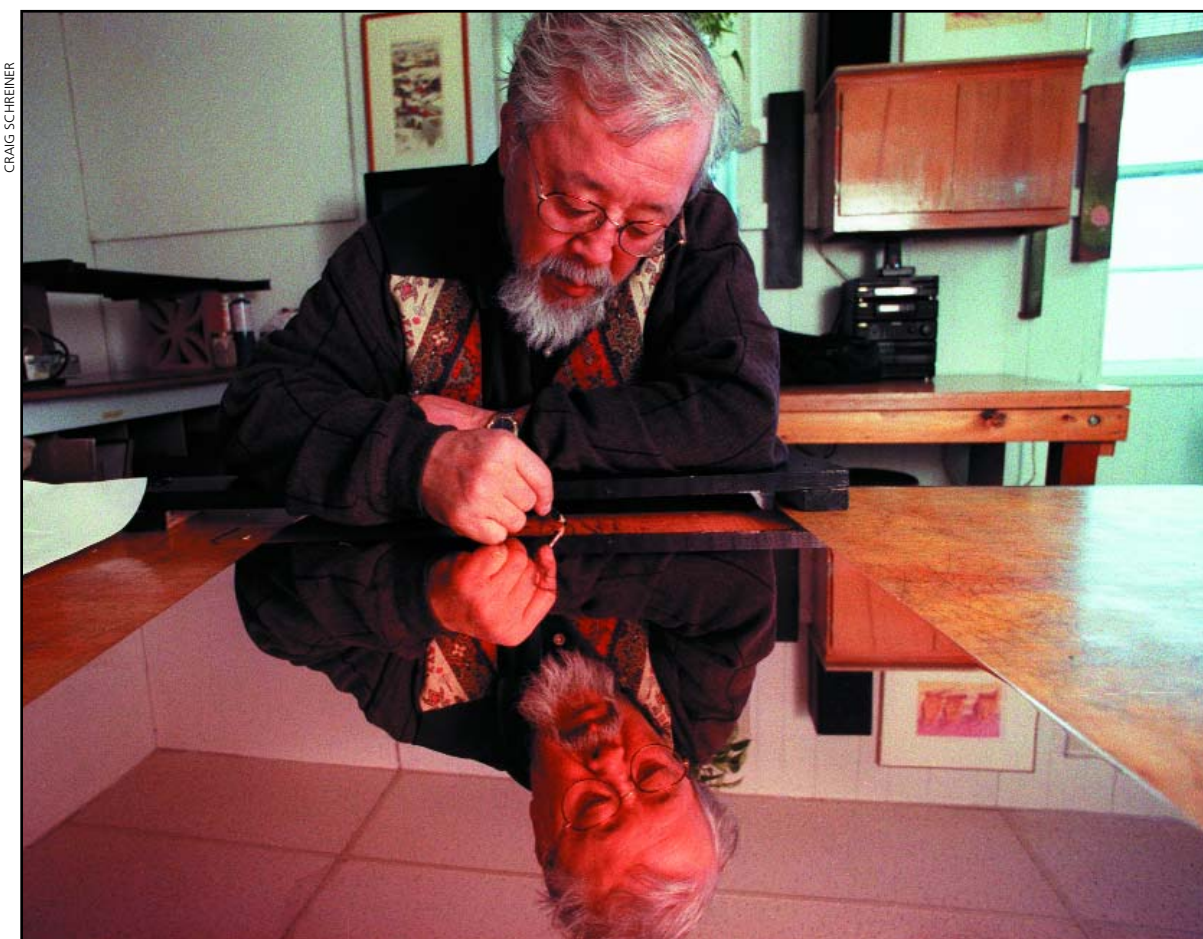


Music evolved from rock to punk, new wave, rap, hip hop, and techno.



1997
Dolly the sheep became the first cloned mammal.

a lasting IMPRESSION



Wisconsin printmakers collaborate to create an enduring tribute to the state's sesquicentennial.

BY SUSAN PIGORSCH '80

When David Prosser, Jr. JD'68 walked into the a.g.b. graphics workshop on Madison's South Park Street, the Wisconsin supreme court justice had no idea that he'd change the lives of the proprietors — and the history of Wisconsin printmaking — for years to come.

"I was just astounded at what I saw," Prosser recalls of that January 1997 visit. He'd only intended to look at the work of one of his favorite artists. But upon seeing the rest of the fine art produced by master printer Andrew Balkin '71, MA'76, MFA'77, he blurted out an idea: "Why don't you do a portfolio in honor of Wisconsin's sesquicentennial?"



"People often don't know the difference between an offset poster and a handmade, hand-printed etching," says Renee Balkin, co-publisher of Wisconsin's Sesquicentennial Portfolio. "Once they see the succession of proofs — and the many steps it takes not just in the platemaking process, but in the printing process as well — they get a better insight into this Old World tradition." Alumnus and artist

Munio Makuuchi (opposite) first drew his concept celebrating Wisconsin's wildness with drypoint on mirrored copper. With his keyplate (top left) complete, he collaborated with master printer and publisher Andrew Balkin to bring his idea to life. The alchemy of *Moon Catchers* was created with eight inks on four plates pulled through Balkin's press four times to build a lasting impression on paper.

Prosser had sponsored the legislation to create the Wisconsin Sesquicentennial Commission, but the former speaker of the state assembly hadn't a clue as to what it takes to bring fifteen artists with Wisconsin connections — including those of international renown — together for a project of this scale. He didn't know then that most other states had only managed to commission a medal or a stamp in honor of their statehoods, and that a collector's portfolio of fine art prints was basically a three-quarter-million-dollar undertaking requiring an enormous investment of time. Each artist's work could take up to five months to create and prepare for printing, and then ninety minutes to ink the plates and run just one print through the press. For an edition of portfolios with individual

works by fifteen artists, that's 2,812 hours in press time alone.

Perhaps contrary to good reason, Andrew Balkin and his co-publisher, Renee Koch Balkin '77, '87, jumped at the opportunity.

For nearly twenty years, they've been pursuing perfection, producing fine art prints with invited artists in their unassuming, but well-equipped, work space. "Our publishing is a searching," says Andrew Balkin. "If an artist is willing to collaborate with me, ideas will evolve as fine works of art." So fine, in fact, is the emerging reputation of his printshop that even Bruce Nauman '64 — one of a handful of America's most successful artists — has signed on as a contributor to Wisconsin's Sesquicentennial Portfolio.

At first impression, Seattle artist Munio Makuuchi MFA'75's sesquicentennial commission doesn't look like much. After all, plate number one in his twenty-two-by-thirty-inch print reveals little more than scratchy lines made on a piece of copper, surrounded by a few stenciled fish. But by the time printers Rick Love and Nikki Vahle Schneider MFA'98 make a second impression, the Japanese-American's mythical tiger muskie begins to leap forth from a Northwoods lake. It arches toward an unknown orb, soon to become — after a third and fourth time through the press — the moon, lit by the strobe of the aurora borealis. Into the curve of the fighting fish appears a female, round with child.

“Attempting to paint or print the northern lights is like trying to touch the face of God,” says Makuuchi. “In *Moon Catchers*, the woman *is* nature. She’s pregnant with possibilities for Wisconsin’s next 150 years.”

Makuuchi’s former mentor at UW-Madison, Professor Emeritus Warrington Colescott, says that *Moon Catchers* has “that certain Wisconsin stamp,” like the work of Bruce Nauman — another one of his former students. “It’s integrity,” says the dean of the university’s printmaking dynasty. “Each artist works to his own standards. They don’t soften their work to make it commercial. Prints aren’t necessarily supposed to be decorative works of art.” Instead, they often deal with hard-edged reality, he says, and they can be as prickly as the burrs that arise on their etched copper plates. “But I expect the artists who have joined this project will, like Munio, most likely take a softer approach to celebrate the state.”

Printmaking is an enduring Wisconsin tradition. It’s been practiced in Milwaukee since statehood, fostered by an influx of skilled German lithographers. Many of the immigrants who settled in the Midwest gained their first glimpse of the region through Milwaukee-made etchings and prints. Then, following World War II, professors such as Arthur Sessler, Jack Damer, and Colescott launched a research-based printmaking program at UW-Madison that would change art and art education in America.

In fact, graduates of the program and their teachers are fondly known in the art world as the “Wisconsin mafia” (as are the graduates of the UW’s film and real estate programs). Across the



Following the “recipe” of master printer Andrew Balkin (center), Rick Love and Nikki Vahle Schneider spend 90 minutes to prepare and pull each print of Makuuchi’s *Moon Catchers* at the a.g.b. workshop on Park Street. When the two complete the Sesquicentennial Portfolio — 125 prints of each of fifteen invited artists with Wisconsin ties — they will have spent 2,812 hours at the press. And that’s after Balkin has spent months with each artist, experimenting with the components of their images to achieve depth and emotion.

country, at other universities, and in their own studios, UW printmakers continue to transform their art, inventing new processes to add color and texture to line, and to make the medium not only a venerable form of artistic expression, but also a forum for social commentary, and even satire. And it is from this uniquely Wisconsin tradition that Balkin has tapped the talent for what promises to be a spectacular fine art collection.

In *Progressive Printmakers*, a new book published this fall by the University of Wisconsin Press, campus historian Arthur Hove ’56, MA’67 and Professor Colescott document the renaissance of the art form, which evolved from the masters — Dürer, Rembrandt, and Goya — past the political punch of German

artists Käthe Kollwitz and Otto Dix, and into an almost new medium that reflects the here and the now.

“They are indeed a non-lethal, gentle mafia,” writes Hove, “a widespread diaspora that has found an entry into the professions that are part of print art: teaching, publishing, exhibiting, and evaluating.” Their influence is of national import, he says, filling what co-author Colescott calls the “aesthetic vacuum” between narrowly focused workshops, such as the well-known Tamarind in New Mexico, which focuses on lithography, and the high-profile University of Iowa print shop, which is solely devoted to intaglio — another form of printmaking.

“Madison began to attract kindred spirits,” Colescott notes. “The unorthodox, the experimental, and the adventuresome.” That spirit is exactly what the Sesquicentennial Portfolio aims to capture.

For the members of the Wisconsin mafia who have taken on the challenge to salute their state — whether native or adopted — and thereby compete with former classmates and faculty in the process, printmaking is not a stepsister to some higher art form. Rather, it is a process of revelation, the antithesis of a Renoir or Miró “print” that’s sold by the thousands as a poster on State Street. “In creating an etching, it’s not only the chemistry of sculpting an image in copper with acid,” says Balkin, “it’s alchemy.” It’s isolating the components of an image and calculating how colors and images will either repel or build on one another to achieve depth and emotion.

Makuuchi’s muskie with woman, for example, requires the preparation of four

FIT TO PRINT



The art of printmaking has changed little since Dürer’s day, requiring precise handwork and ideas that stand the test of time. What’s changed is the value of art, which has appreciated considerably.

“There’s sort of an understanding that the value of the sesqui prints will actually double between the time they’re purchased and the time they’re produced,” says David Prosser, Jr. JD’68, the Wisconsin supreme court justice who inspired the idea of a fine art project to commemorate Wisconsin’s 150th anniversary. “I’m not sure if that’s totally accurate. But by the time several years go by, there’s

absolutely no question that this will be true. The portfolio will probably have more than doubled.”

A longtime print collector, Prosser recalls the story of the *New Republic* magazine, which issued a portfolio that would be free to people who bought subscriptions in the early part of this century. “Edward Hopper produced a print for that portfolio,” Prosser explains, “and so did John Sloan, among six or seven others.” The magazine’s subscription drive fell short of expectations, but now those prints are worth thousands. “You couldn’t get the Edward Hopper print alone for less than \$15,000,” says Prosser. “That is, if you could even find it.”

The escalating value of art is also nothing new to master printer Andrew Balkin ’71, MA’76, MFA’77, who is creating Wisconsin’s Sesquicentennial Portfolio with fourteen other artists who accepted his invitation to join this collaborative effort. His first fine art collection, *agb 1 + 10*, which sold to subscribers for \$2,075, included a print by the recently deceased Chicago artist Roger Brown. “Now that print is worth \$3,000 alone,” says Prosser, adding that the Jim Nutt print in *agb Encore* is probably selling for \$3,000, and maybe more.

In other words, the \$7,500 subscription price to Balkin’s Sesquicentennial Portfolio may lure investors as well as art lovers. — S.P.

Certainly, the list of participating UW-Madison alumni and faculty is impressive, including:

Andrew Balkin ’71, MA’76, MFA’77
Madison

Nancy Ekholm Burkert
’54, MS’55, East Orleans, Massachusetts (formerly of Milwaukee)

Warrington Colescott
Professor emeritus
Hollandale, Wisconsin

Michelle Grabner
Current faculty member
Madison and Oak Park, Illinois

Munio Makuuchi MFA’75
Seattle, Washington

Frances Myers ’58, MS’59, MFA’65
Current chair of the UW-Madison printmaking program
Hollandale, Wisconsin

Bruce Nauman ’64
Galisteo, New Mexico

John Wilde ’42, MS’48
Professor emeritus
Evansville, Wisconsin

William Wiley
Visiting Lecturer
Woodacre, California

The Sesquicentennial Portfolio also includes the works of the following artists with connections to the state:

Susan Hunt-Wulkowicz
Janesville, Wisconsin

Martin Levine, Setauket, New York

Gladys Nilsson, Wilmette, Illinois

Ed Paschke, Evanston, Illinois

Fred Stonehouse
West Allis, Wisconsin

Tom Uttech, Saukville, Wisconsin

For more information on the Sesquicentennial Portfolio, contact John Anderson at (608) 255-5783.



In today's fast-paced marketplace, printmaking is anything but quick. Here, alumna Nikki Vahle Schneider (top left) uses a stenciled template on an inked plate to roll highlights of surface color onto specific areas of Makuuchi's etching. On plate number 3 (top right), she uses a squeegee to apply premixed Charbonnel inks, pushing color into the lines of previously etched copper. Once the inked plate and the slightly dampened art paper are put in register on the press bed (left), two tightly woven blankets are stretched over the paper to hold it snugly against the plate as Schneider cranks it through the press — four times in total for this image.

Impression

Continued from page 30

plates with Charbonnel inks from France. Using squeegees and small rollers, the printers apply the color, pushing ink into the lines of previously etched copper and wiping away any excess with a coarsely woven cloth called a tarleton. Finally, with the rounded flesh of the palm, the printers remove the last bit of surface ink that's not where it ought to be. If they miss as much as a speck, their hour-plus

labor is wasted on an imperfect print. "Warrington has suggested that I edit down the number of plates I use and limit their complexity — which would decrease the time in proofing and printing," says Balkin. "But I just can't do it." "Art can't be rushed," admonishes Renee Balkin with a wry smile. As the co-publisher of the project and business manager, she wishes things would go a little faster. But as the spouse of the master printer, she acknowledges that printmaking is not "quick," nor is it geared to today's

fast-paced market. It's the "fulfillment of both the artist and the master printers' artistic efforts to produce great art." So, what if the Sesquicentennial Portfolio comes out three-plus years after its inception? The contributing artists (see sidebar on page 31) have come together exactly because of Andrew Balkin's fussy tutelage. They like his classical approach, as well as the fact that the tools of his trade are centuries old, going back to a time in which craftsmanship was heralded as an art form unto itself.

A half-dozen prints are in various stages of creation. Professor Emeritus John Wilde '42, MS'48 is taking an octogenarian's view of Wisconsin art history. Known for his often-eclectic focus on how humans fit into the evolving, natural world, he is sketching ever so finely on glass — and then with various techniques on copper — a group portrait of seventy-five of the state's leading artists. Many of them are Wilde's friends and colleagues, mentors or graduate students. He captures the state's muse, from the past to the present — from Frank Lloyd Wright x1890 to Alfred Sessler, who founded the printmaking program at UW-Madison, to Frances Myers '58, MS'59, MFA'65, the current chair.

Myers, in fact, will be expanding on her previous work involving architecture and Wright for this project, focusing on Madison's new Monona Terrace Convention Center. "I'll also be blending in writings by and about Wright and his philosophies," she says, in a vein similar to her widely exhibited work, *Sheep's Clothing*. Her spouse, Warrington Colescott, who is known for incorporating the raucous spirit

of his native New Orleans into colorful and acute social commentary, will take on another uniquely Wisconsin icon: the Green Bay Packers. Several watercolor studies are already under wraps.

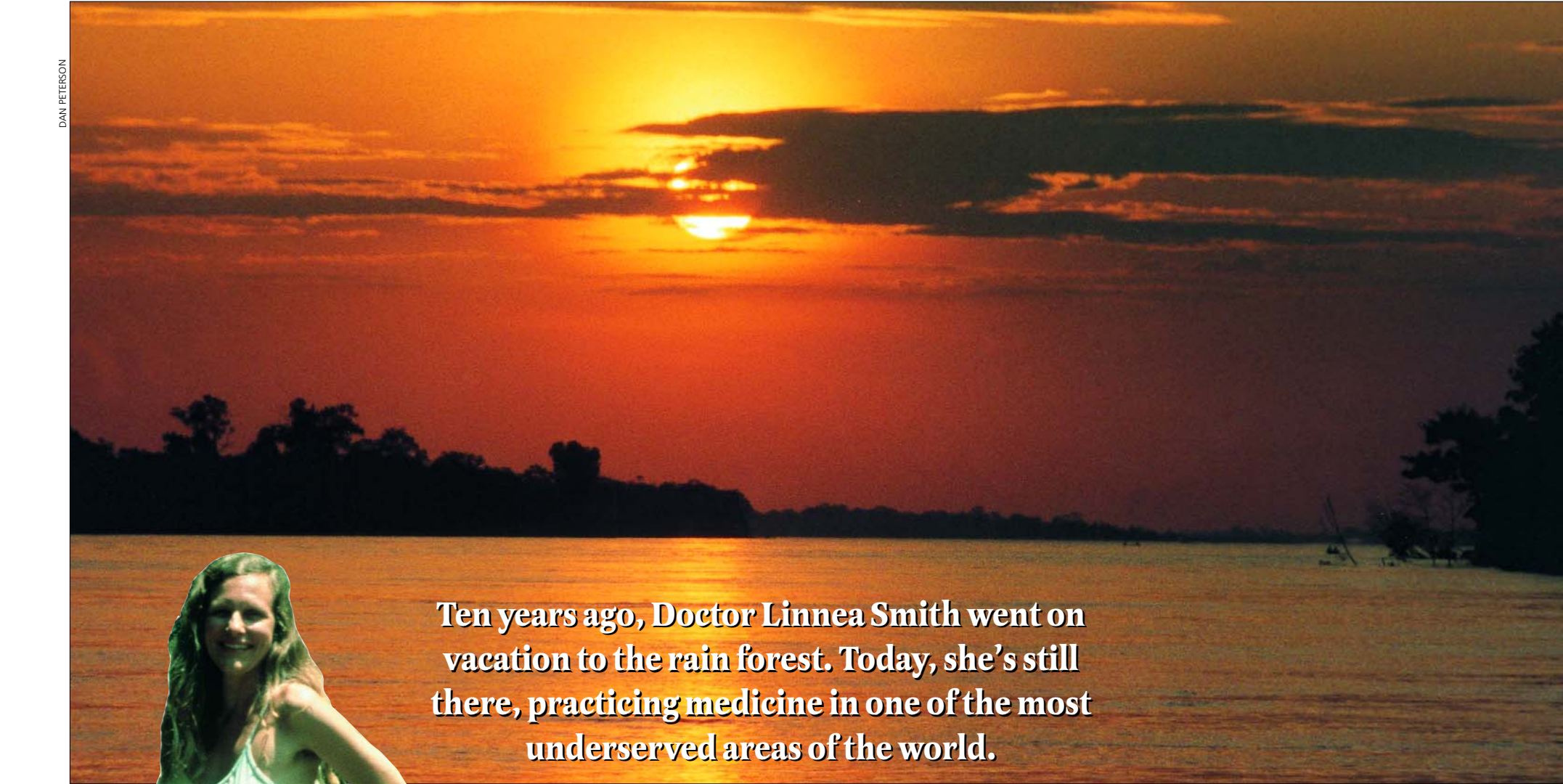
But not all prints in the collection will be so blatantly Badgeresque. Like Makuuchi, children's book illustrator Nancy Ekholm Burkert '54, MS'55 is drawn to the mystique of the Northwoods, but depicts it through a child's eyes. Tom Uttech, who studied with Nancy's spouse, Robert Burkert '52, MS'55, at UW-Milwaukee, will celebrate the Northwoods through a haunting image of howling wolves.

Balkin has also been experimenting with some textures and patterns for UW Professor Michelle Grabner, who often incorporates ordinary objects, such as wallpaper patterns and blanket weaves, into minimalist auras, elevating the everyday. And the master printer himself will likely contribute to the collection something abstract, nonobjective, and incredibly complicated to print. "Aquatints are Andy's specialty," says Myers, "and the more complex, the better."

No one yet knows what Bruce Nauman will create. He has chosen to begin his plates in his own studio in Galisteo, New Mexico. Yet the most internationally exhibited member of the Wisconsin Sesquicentennial Portfolio has always liked his own space, recalls Colescott. He remembers the math-major-turned-artist as quiet and "nearly inscrutable," while his output was prodigious. "I talked technique, materials, ideas, art history, anything I could think of to establish a dialogue," Colescott writes. "Nauman's dialogue was with his work" — and also, with his jazz music. The artist has said that he valued his professors — Sessler, Santos Zingale MS'43, and Colescott among them — because they "held the belief, nurtured in those years, that art should be socially relevant."

Will it still be relevant here in fifty years, encouraging a bicentennial print portfolio? We expect that the Wisconsin mafia will put it on their hit list. *LF*

Susan Pigorsch '80 is lucky to claim a family member among Wisconsin's printmaking mafia — and to have a Wisconsin-made etching in her home.



Ten years ago, Doctor Linnea Smith went on vacation to the rain forest. Today, she's still there, practicing medicine in one of the most underserved areas of the world.

THE CALL OF THE AMAZON

BY NIKI DENISON

Have you ever enjoyed a vacation so much that you fantasized about packing up and moving to the place of your dreams? Linnea Smith '81, MD'84 has actually done it.

Drawn to the Amazon on vacation in 1990, this physician left behind a successful practice in Prairie du Sac, Wisconsin, to take up medicine in the jungle. She set up a primitive clinic that allowed her to stay in her beloved rain forest and at the same time bring medical care to people

who previously had to travel fifty miles by dugout canoe to reach the nearest doctor.

"We've got to make our own lives," says Smith, who spoke to us during a recent visit to the U.S. And that means "pushing yourself, that means stretching, putting yourself out on a limb, trying new things, and looking for what is in fact satisfying."

Smith had vacationed in Africa and Egypt before, but nothing had prepared her for the Amazon. She was entranced by beautiful blue morpho butterflies with their five-inch, iridescent wingspans. She

fell blissfully asleep in an open-air, thatched lodge during a torrential rain, waking in the morning to a cacophony of jungle sounds — squawking, screeching, grunting, and moaning — and such heavy condensation dripping from the trees that it sounded as if it were still raining. Occasionally, a falling branch would crash to the ground, triggering a crescendo of shrieks that would rise several decibels in indignation, then stop just as abruptly as they started. Smith and the other members of her tour group swam in the warm, muddy river, hiked in the forest, played Tarzan on a huge vine, napped in hammocks, and fished for piranha.

On her last day, when Smith was called on to administer antivenom to a lodge employee who had been bitten by a deadly fer-de-lance snake, something began to bubble in her subconscious. But it wasn't until she was getting ready to leave at three o'clock in the morning that it hit her. She felt as if she would "shrivel up and expire" if she had to leave — as if it were imperative to her sanity that she

live in this jungle. "It was really weird," she says, "because I'd always loved Wisconsin and still do. And why I felt all of a sudden that it wasn't home, and this place that I didn't know was home — there's no rhyme or reason to it at all."

When she reluctantly returned to the U.S., Smith arranged to take a three-month leave-of-absence from her practice, even though part of her was thinking, "When I go down there, I'll come to my senses and realize that it's not nearly as romantic a place once I'm not on vacation, and it won't be enchanting anymore."

A few months later, she headed back to Peru, armed with not much more than a bottle of prenatal vitamins, a small microscope, a stethoscope, a few doses of antibiotics, and her sense of humor. Since the competition was minimal, she jokes, her practice grew, and soon she was seeing one hundred patients a week.

The Explorama Lodge, where she had stayed during her vacation, offered to supply her meals for free and gave her the use of a small, thatched room for her "clinic." She began treating everything from malaria to machete cuts without the aid of running water, electricity, lab, or staff — and with scant knowledge of Spanish, her patients' native tongue.

At the end of about two months, she realized she wasn't anywhere near ready to leave. It was partly her fascination with a life that begins at dawn and ends at sunset, where fire must be kindled before breakfast can be prepared. And it was partly the people, whom she describes in a book she has written, *La Doctora*, as "warm and hospitable and handsome — beautiful women, winsome children, and chiseled men, with high cheekbones, ebony eyes, flashing smiles, and a love of dance . . . They treat me

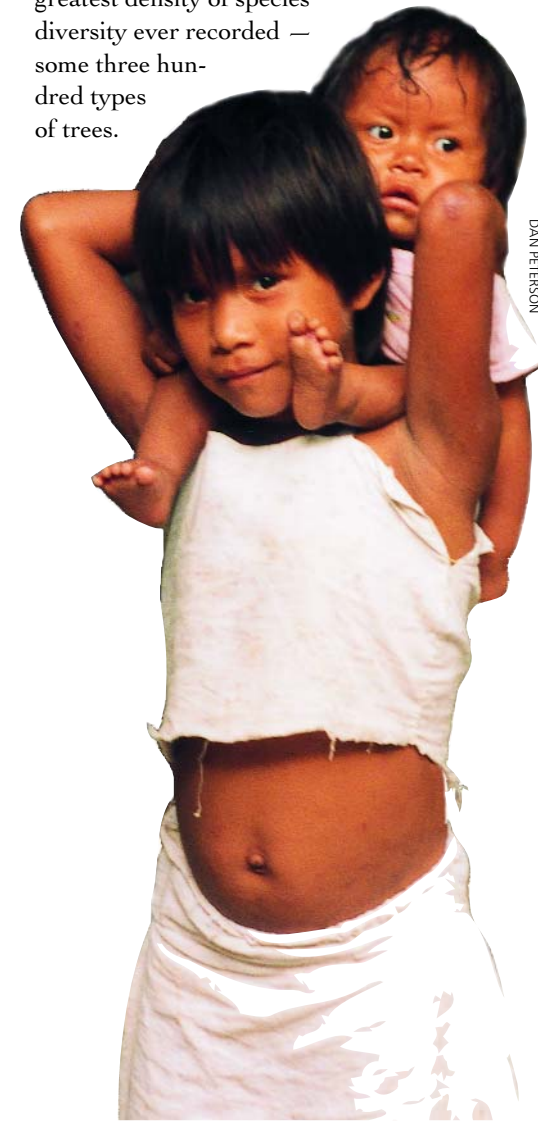
"Of course, kids everywhere are cute, but these are just sort of off the scale a lot of the time," says Linnea Smith. When she returned to the Amazon to live, Smith half expected that things would be different once she was no longer on vacation. But after two months in her new calling, she found herself getting more and more involved. The physician says she still feels incredibly lucky to be working and living in the rain forest, where she fell in love with a people and a way of life.

with a mixture of friendship and respect that makes me feel loved."

And there's no doubt that the astonishing variety and "general weirdness" of the Amazonian flora and fauna had her completely captivated.

Teeming with wildlife, the largest rain forest on earth boasts more species of fish than the Atlantic Ocean and one-third of the earth's 8,600 bird species. It harbors more types of primates than anywhere else in the New World, as well as an estimated 20 million species of insects, 80 percent of which are as yet unknown to science. The plant diversity is staggering, and all the more noticeable because trees do not grow in stands of the same kinds, but in a wonderful riot of different varieties all together.

Within a few minutes' walk of Smith's practice (now known as the Yanomono Clinic), there is a tract of land less than two acres in size with the greatest density of species diversity ever recorded — some three hundred types of trees.





The Amazon Basin is a place so vast and remote that it still hides an estimated fifty-odd tribes of indigenous people who live in isolated pockets of the rain forest and have yet to be contacted or discovered by the outside world.

"I like green spaces, I like frontiers, and there aren't that many left," says Smith. "I like being on the edge of civilization." A free spirit who previously owned her own business and then entered medical school at the age of thirty, she attributes her love of adventure to parents who never gave her the idea that there was anything she couldn't do. She finds it profoundly gratifying to fill the urgent need in this remote area and to be able to make a relatively large impact with minimal resources.

Until three years ago, she received no salary, and the clinic is run entirely with donations to the Amazon Medical Project, a nonprofit organization started by her friends to fund her efforts. The clinic's entire annual budget is less than the cost of one transplant operation in the United States. And for the equivalent of one Madison state employee's annual HMO premiums, Smith can see and treat 225 patients.

On a given day, this jungle doctor might see anywhere from two to twenty cases, treating a child with diarrhea, pneumonia, or worms, or attending to jungle-borne afflictions such as piranha

bites or leishmaniasis, caused by a parasite that eats away at the lining of the nose and throat. But the most rewarding case was her first C-section. "That's the most exciting thing I've ever done in my life, in or out of medicine, Amazon or Wisconsin," she says. Because she had specialized in internal medicine, which focuses only on adults, her obstetric training was a little more than the average person's, but not by much.

"Imagine having someone in front of you who is going to die," she says decisively, crisply, "and you decide to cut them open and take a baby out and manage to do it successfully and sew them back up again, and both the woman and the baby survive." Contrary to popular belief, in medicine "there are very few instances when you can say with 100 percent certainty this person would have died had I not done this." In this case, she knew with absolute certainty that she had saved two lives.

And she had done it in spite of miserable light and semisterile conditions. Smith quickly learned that in her primitive new practice, for most routine medical procedures, clean had to substitute for sterile. Surprisingly, she found that despite these less-than-perfect conditions, most people healed quite well.

For the first several years that she was in the Amazon, Doctora Smith was in danger of being overwhelmed by the effort of running a one-woman operation. She was constantly on call, with the potential for emergencies to arise at any

hour of the day or night. She did not have a nurse to perform all the functions taken for granted in the U.S., such as checking patients in, taking their blood pressure, and helping with charts.

Since she was also lacking a pharmacist, she had to procure and bottle any medicines she prescribed, as well as function as the janitor. Every morning, she'd have to sweep up the bugs and debris that fell from the thatched roof, and when babies peed on the floor, she'd have to stop what she was doing and wipe it up. This was a common occurrence, she says, since diapers are not a feature of life in the Amazon.

But fortunately, help was on the way. When Smith returned to Wisconsin for a visit, a member of the Duluth, Minnesota, Rotary Club heard her interviewed on the radio. The end result was that a group of Rotarians agreed to fund a staff position so that Smith would have some assistance. She recruited and trained a young local man named Juvenicio, who, despite his sixth-grade education, now has skills approaching the level of some Peruvian doctors. He can examine and diagnose patients, prescribe medicine, administer an IV, assist with surgery, suture wounds, and perform many more essential functions.

But even better than that, the Rotarians eventually traveled to South America and built a new clinic — small and simple, but with the incredible advantage of having solar panels to power lights, and a well and pump to provide running

water. On subsequent visits, the Rotarian rescue squad also built a house for Smith and for patients' families, and made several other improvements.

It's not exactly the Mayo Clinic, but Smith still feels guilty when the Explorama tourists exclaim how noble she is to have forsaken her comfortable lifestyle for a thatched hut in the remote jungle. She quickly sets them straight. "I tend to attempt to live a much simpler life than the second half of twentieth-century North America tends to push at you," she says. "And that's not any giving up of things on my part. It's just that I don't want them to begin with, so that doesn't really count as sacrifice."

In the States, Smith used to buy most of her clothes and furniture at Goodwill, and she says she doesn't miss the things that most people would miss. "I'd rather not be one of the crowd, and so if I make things or scrounge them, then they're less likely to be what everyone else has got, and I find them more interesting."

There are some things she misses about Wisconsin, though — such as, of course, cheese. She travels back to the state at least once a year so she can have Swiss, Parmesan, and provolone, as well as delicacies such as ice cream, bacon, and asparagus. She enjoys seeing friends, riding her motorcycle in the rolling hills west of Madison, and indulging herself in trips to K-Mart, since even this unmateri- alistic idealist admits that there are some items that you just can't get in Iquitos, the largest city near her clinic.

Her biggest worry is whether the clinic will continue to exist when she leaves or retires, and she hopes to set up a group of volunteers who can eventually relieve her. Although several U.S. doctors have flown down to help her for brief periods of time, they cannot legally practice medicine alone without a Peruvian license. Smith herself was granted

The Amazon Basin is a place so vast and remote that it still hides an estimated fifty-odd tribes of indigenous people who live in isolated pockets of the rain forest and have yet to be contacted or discovered by the outside world.

this license only after seven years of wrangling with a bureaucracy as tangled as the jungle vegetation itself. (Given the fluid state of Peruvian legal affairs and the remote location of her clinic, she escaped censure during the interim.)

Although Smith recently found a Peruvian doctor who relieved her for seven weeks this summer, enabling her to make her longest visit home ever, it is hard to find one who is willing to stay in the rain forest permanently. "It's like ask-

ing someone from Manhattan to move to Appalachia," she says.

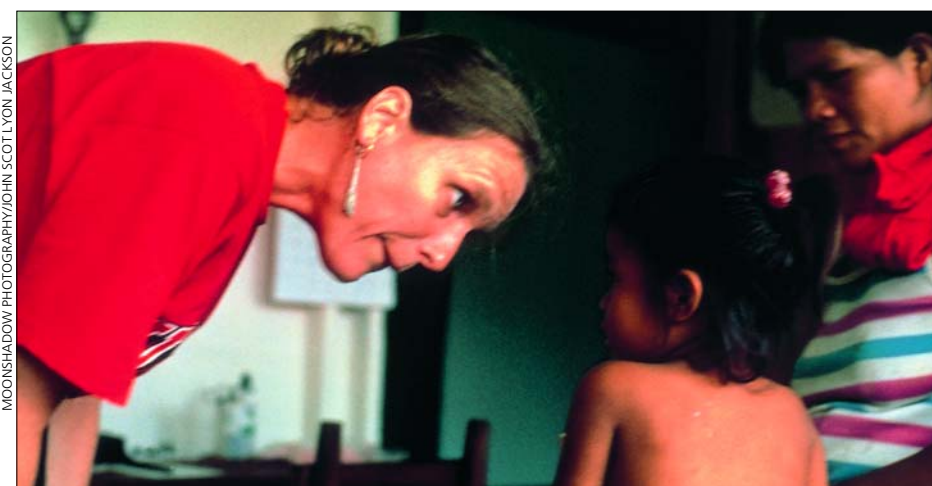
Smith is not sure how long she'll be staying herself. It could be five years, she says, or maybe ten, "or maybe I'll stay there for another twenty, or maybe tomorrow I'll get tired of it all and go home. If you'd asked me before I left Wisconsin on my vacation where I was going to be practicing, I would have said Wisconsin, for the rest of my life. And then a week later, I said, 'Well, maybe I'll just leave everything and move to Peru.' I'm clearly not a very stable person," she says, laughing. "Who knows what I might do next?"

Without question, Smith's presence has improved the quality of life for the ribereños, or river people, whom she treats. Before she came, if they needed to see a doctor, they had to rely on the river taxis that ply the Amazon, taking anywhere from six to nine hours to make the fifty-mile trip to Iquitos. "If you happen to be sick on Wednesday night," she says, "there might not be a boat till Friday morning." There is now a physician at a government clinic halfway between Smith's clinic and Iquitos, about twenty-five miles away. But that's still a long way to go in a place with no roads.

Smith makes sure to charge her patients a nominal fee — the equivalent of two U.S. dollars — for treatment, so that



DAN PETERSON (2)



MOONSHADOW PHOTOGRAPHY/JOHN SCOT LYON JACKSON

Smith originally treated patients in a small, thatched room in the Explorama tourist lodge. Every morning, she would have to sweep up bugs and debris that fell from the thatch during the night. But thanks to Rotary Club members from the U.S., Smith now has a clinic (far left) that boasts solar power and a well and pump that provide running water — rarities in the remote jungle. Now, it's only when the river is very low that the well runs dry and the clinic must fall back on buckets of water from the Amazon, purified by chlorine. Although La Doctora didn't know Spanish when she first arrived, she can now communicate fluently with her patients. Besides treating common children's ailments such as diarrhea and worms, she sees everything from malaria to machete cuts, with a few piranha bites and leprosy cases thrown in.

they don't become dependent on her. She's not sure if her presence has been particularly disruptive to their lifestyle, she says, because their lives were already disrupted when the Spaniards first came down the river centuries earlier. And they are bound to be influenced anyway by such things as the MTV and U.S. movies that they may see in Iquitos, and by the tourists they encounter. "But that happens all over the world, and I don't know that you can do much about it," she says. "You can't really say, 'Don't cut your rain forest, and keep hunting with a blow gun. Now we're going to go home and live with this hot and cold running water and watch our televisions, but we'd rather you remain primitive and stay colorful.' Unfortunately, colorful, in most Third World places, usually equates with poor."

There are some villages where Explorama has opted to stop taking its travelers, she says, because after a while, the children began asking for candy and other little gifts that they had learned to expect from the tourists. "And then after a while, they're asking for candy in English, and then after a while, they're getting kind of obnoxious if they don't get it, and that sequence is sort of sad to see," she says. On the other hand, ecotourism brings clean, pollution-free dollars into countries that desperately need the money. If one could imagine a world in which modern culture did not encroach, she says, the native people would be better off without tourism. "But the world's going to encroach no matter what you do, so what you get out of tourism is a measure of prosperity for those who are close to the tourism industry."

Smith thinks that all Americans should be required to go to a developing country so they could gain a greater appreciation of how truly wealthy they are.

For instance, she ticks off the kinds of soap found in the typical American home: shampoo, hand soap for the bathroom, dishwasher soap and regular dish soap for the kitchen, possibly pumice soap out in the garage, laundry soap, and so on. "You know, they use one kind of soap," she says.

"How many pairs of shoes do you have?" she continues. "Can you tell me off the top of your head? Down there they could tell you. They've got one pair of shoes or two pairs of shoes or no pairs of shoes. The tourists come down and there's not a single person who's got less than \$100 worth of stuff on them. If they've got a video camera, they've got \$1,000 worth of stuff, just walking around; glasses, ear-

"And to me ... the point isn't the getting there, the point is making the journey. To me, life is not having things, life is doing things. I find it more interesting to do things."

rings, wedding rings, watches, \$70 hiking shoes, you've got L.L. Bean vests — no one down there will ever have \$100 worth of stuff that they own, let alone on them at one time. Never."

In the U.S., she says, those who are able to work hard are usually able to better their circumstances, unless they face the barriers sometimes imposed by race, gender, or disability. "But down there," she says, "you can be as bright as you want, as hardworking as you want — and you'll spend your life in the sugar cane field. I don't know how you improve that distribution of resources, but the United States has not got a clue as to how wealthy it is."

Another thing Smith has gained is a greater appreciation for U.S. efficiency. When she came home a few years ago to get her driver's license renewed, the whole process took about twenty-five minutes. In Peru, she says, this task could span several days, entailing standing in line for hours, going to several locations to get a photograph taken, get fingerprinted, and take a physical exam and driving test, only to come back with all the papers three days later to find out

that "you can't do it at one o'clock because they close by then.

"You get to appreciate the infrastructure that makes it possible in the U.S. for us to do our work," she says, "and not be spending half of our time just running around trying to get the typewriter fixed or whatever."

In fact, when Smith comes home now, she doesn't always do things efficiently. She's found herself on the road, heading to the store to find out if they have a particular item, "and all of a sudden I realize, 'Wait a minute, I don't have to drive thirty miles — I can telephone and ask them,' but I've forgotten that."

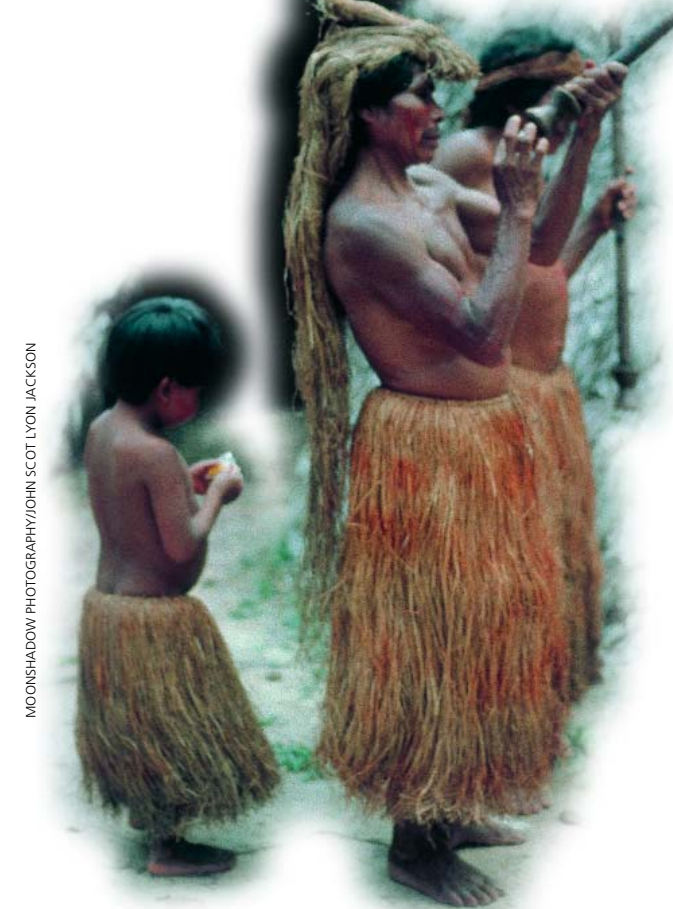
Doesn't this drive her nuts? "Yes, of course," she admits. "But there are things about the U.S. that drive me crazy. The materialism, the amount of stuff that we have, the amount of stuff that we think we need, the prices of everything, the pace of everything." There is way too much advertising and way too much violence here, she says. "You don't get teenagers going into the schools with machine guns in Peru. And part of that is because of the way the U.S. gun laws are and the way our history is. And part of it is that we're rich and bored."

In the United States, she says, the focus is on having things. "And to me, who was it, Robert Louis Stevenson, who said that the point isn't the getting there, the point is making the journey. To me, life is not having things, life is doing things. I find it more interesting to do things."

The more we have, the more we're tied down, as Smith sees it. But as long as we're not too weighed down, we can keep "traveling" and experiencing life. In that sense, even if she returns home someday, her journey will never really end. 🌿

In March, the Wisconsin Alumni Association's tour of the Amazon will feature a visit to Linnea Smith's clinic. Travelers will attend a reception with Dr. Smith, who will talk about what it's like to practice medicine in one of the most remote areas of the world. For more information, call WAA's Sberi Hicks toll-free at (888) 922-8728.

MEDICINE & METAPHYSICS



Traditional ways have not completely disappeared in the Amazon, and that includes the use of shamans for treating disease. Dr. Linnea Smith counts the traditional healers among her friends. Although they lack modern methods, she believes that they retain a comforting aspect in their healing rituals that Western medicine has lost — an emphasis on treating the whole person.

Linnea Smith, who has been practicing medicine in the remote Amazon jungle for nearly a decade, says that many of the local people still rely on shamans for whatever ails them.

Smith has a friendly relationship with these traditional healers, whom she mostly sees in social situations. Some of them send their patients to her for particular ailments, but others treat things that she wishes they wouldn't. One example is a woman with tuberculosis from the nearby Yagua tribal village. "They don't really believe in or understand germ theory,"

she says. "And her family treated her for years with witch doctors. I finally talked them into going to the government program where tuberculosis medicine is supplied free, but she doesn't take it." It's probably too late for her, says Smith. "I don't like to see people dying, especially from diseases that are treatable. But the alternative would have been to kidnap her and force her to have treatment, and people have to make their own choices. Everybody has a right to live any way they want to."

A few years ago, Smith saw a five-year-old with what she thinks was an intestinal obstruction. "It could have been any number of things, but most likely it was a bolus of worms, a big ball of intestinal parasites," she says. His mother brought him in when he'd been sick for three or four days. His belly was very distended, she says, and he was so backed up that he wasn't even throwing up anymore. "He was just kind of drooling from his mouth and nose." As she was preparing to insert a tube to decompress his stomach, he died. "And he had been treated by a local healer who was giving him thimerosal by mouth. It's a disinfectant, a preservative," she says. "It's not appropriate treatment."

Smith acknowledges that there are things that modern medicine can't cure, either. "And there are some things that the shamans are very good at, and there are certainly some things that are not on anybody's formulary that the shamans are using that are valid." For instance, they've got good remedies for fungal infections such as athlete's foot, which are common in warm, humid climates, and there are several plants that they've used for centuries for birth control.

"Most nontraditional medicine focuses on taking care of the whole person, whereas Western medicine takes care of the disease," she says. This Western physician believes that the shamans are very good at the spiritual aspects of medicine — at the hand-holding or comfort aspect. Where modern medicine tends to focus on prescribing a pill or ordering an X-ray, she says, traditional treatment includes a fair amount of ritual. "It often involves dark rooms and attention focused on the patient, and there are chants or music or drums, there is smoke blown, there is medicine given," she says. "If you feel bad, what's going to make you feel better? If somebody gives you a pill and says, 'Take this,' or if somebody sets you in a place, focuses all their attention on you for an hour or two, dances around you, and conducts ceremonies that are centered on you? Obviously that is very important to people."

Unlike traditional societies, says Smith, in the modern world, we've gotten away from the metaphysical, and the only thing we believe in is the physical. "If you can't weigh it, measure it, and put it on the computer screen," she says, "it isn't real. We've gotten to where we sort of pooh-pooh the metaphysical aspects and don't really believe in them, but I think they're still there, and I think they still affect our lives." — *N.D.*



Who Y2 Cares?

For UW-Madison
faculty, 2000
is just another year

BY MICHAEL PENN MA'97
ILLUSTRATIONS BY SPENCER WALTS

Either the millennium will dawn, or it won't. Either the world will be thrust into a computer-crashing, humanity-crushing chaos, or it won't. Either life will go on, or it won't.

We really have no way of knowing what will happen when the calendar turns over on January 1, 2000. For every prediction, there's an antiprediction. For every person toasting the new millennium, there's another one pointing out that the millennium doesn't actually begin for another year. The only thing we can say with absolute certainty is that we'll trade in a one with three nines for a two with three

zeros. And maybe it's as simple as that: all the hoopla — the hype about millennia that has seemed to last a millennium on its own — is just about the fact that the year 2000 has a bunch of zeros. But zeros can be cool.

So you want a lot of zeros? How about the eight zeros found in the year 600,000,000?

If the year 2000 fills us with wonder for its flat-out evenness, then 600,000,000 should be infinitely awesome. And for Sean Carroll, it is. While pop psychologists dwell on the short-term paranoia of 2000, Carroll is transfixed by what happened to the planet between six hundred million and seven hundred million years ago, when evolution had barely taken a step and the future of the animal kingdom was buried in the DNA of a few primitive organisms.

Reaching that far into the past isn't easy. Barely any fossils exist from the period, and Carroll's only guide to learning the secrets of evolution lies in the genes of creatures that can trace their roots to that time. So why does he persist? "We're drawing a picture of something no one else has seen," he says.

If you were to climb into an intellectual time capsule and surf the eras, you'd find a lot of UW-Madison professors with interests strewn across the time continuum. Their curiosity has led them through millions of years, from far-off prehistoric epochs to equally far-off visions of the future.

As the year 2000 draws near, we thought about asking various faculty members about its significance. But we decided that the landscape where they tread is far more fascinating. They're uncovering secrets about our past and paving passageways to people and places that are both foreign and familiar. For them, 2000 is just another year, one entirely apart from the time in which their imaginations live.

So join us on an impossible journey through time, as we visit a few of our faculty and their favorite years.

In the Beginning

Looking deep into space, as UW-Madison astronomer Jay Gallagher recently told *Astronomy* magazine, "is like trying to look through a Seattle rainstorm. You stand there and stare a little more closely, and squint, and try to tell whether that thing off in the distance is a barn or a

truck." But when he fixes his eyes on the fuzzy features in deepest space, Gallagher gets a glimpse of ancient history.

Like most people who study space, Gallagher would love to know how we got here — how diffuse gases came together to form a galaxy that churned out stars and planets and begot our solar system. With the aid of the Hubble Space Telescope, Gallagher has been able to peer sharply at places so far away that what he sees today actually happened around ten billion years ago.

Such time travel offers UW-Madison astronomers a glimpse of the universe in infancy, possibly within one billion years of when the Big Bang is believed to have banged. And with WIYN, a high-powered, ground-based telescope shared among UW-Madison, two other universities, and a national research center, they are exploring properties of the most ancient stars in our neighborhood — celestial archaeology that may help us understand our own corner of space.

600,000,000 years ago

It takes imagination to envision Earth during the pre-Cambrian period, before a sudden evolutionary change overhauled the animal kingdom and created the variety of creatures we know today. "The fossil record prior to the Cambrian is so scant that nobody knows the origin of animal life," says Sean Carroll. But the molecular biologist is changing that.

By studying the genetic structure of animals whose ancestors lived six hundred million years ago, Carroll has uncovered a startling fact: the genes that control the formation of limbs, appendages, and other seemingly modern animal features were all present a very long time ago, existing in a wormlike creature that may be the common ancestor of all animal life.

Until Carroll's work, most people believed that animal diversity was the result of repeated evolution — that animals kept inventing new genes to grow

claws or fins or whatever suited their purposes. But Carroll's research tells us that what separates man from a fruit fly is merely the way remarkably common genes are expressed.

65,000,000 years ago

When Craig Pfister hikes the buttes and prairies of the American West, his mind drifts to a time when this was the land of giants. A veteran of more than a dozen digs in search of dinosaur bones, Pfister has helped to unearth two of the UW-Madison geology museum's rarest trophies. His 1995 expedition recovered bones from a triceratops and a tyrannosaurus rex, both of which had been buried for some sixty-five million years.

Restoring the fragile bones is the next challenge for the museum. While the T. rex may be too brittle for display, the triceratops will eventually join a thirty-three-foot edmontosaurus skeleton as the chief attractions at the museum, which, thanks to director Klaus Westphal, Pfister, and a score of staff and volunteers, is building a dinosaur collection of Jurassic proportions.

4000 B.C.

Climate models are often used to forecast future conditions, but John Kutzbach '60, MS'61, PhD'66 and Zhengyu Liu have discovered an interesting world of information by pointing that technology toward the past. By modeling the conditions of six thousand years ago, the climatologists have been able to understand the forces that shaped the environments and societies of the time. Their data show that slight changes in the earth's orbit altered the seasonal cycle of solar radiation, which brought about a period of stronger monsoons in North Africa and South Asia. These factors explain why, at that time, North Africa wasn't the desert we know today, but was instead a vast grassland dotted with small lakes and fishing communities.

800 B.C.

If you think that all is deathly quiet on the classics front, meet Barry Powell. The professor has kicked up major dust clouds in recent years with his theory that modern writing began with one ancient Greek. Powell, backed up by archaeological evidence, traces the roots of the modern alphabet to an unknown fan of Homer who, so moved by the lyrical oral poetry, tried to write it down. It's such a controversial notion that scholars are still debating it. There's one point on which they agree, however: whoever hatched the Greek alphabet — the first to capture the sound of words — set into motion the titanic thrust of Western civilization.

200 B.C.

Although the hymns and poems that form the heart of Hinduism had been passed on orally for possibly one thousand years, it was during this period that they began to be transcribed. And because they were written in Sanskrit, many UW-Madison students and faculty now train themselves in the ancient language so that they might plumb the lyrical and spiritual works for themselves.

800s

Beginning at this point in history and continuing for several centuries, Vikings invaded and settled parts of northern England, where centuries later, Howard Martin MA'67,

PhD'71 would grow up speaking a language deeply colored by their presence. Now UW-Madison's dean of continuing studies, Martin has maintained a lifelong fascination with the Viking influences on his native country, writing several papers on how English has been infiltrated with Old Norse influences. (The words *law*, *skin*, *skirt*, *flat*, and *anger* are just a few examples.)

1200s

In his history of science courses, David Lindberg argues that today's students owe a great deal to their peers of the thirteenth century. It was then that students in Paris and Oxford began reading the works of the Greek masters, which had been lost from Western thought for more than eight centuries. Preserved by Islamic scholars who valued Aristotle's teachings on medicine and science, the texts eventually found their way into Latin translation, and thus into the minds of thirteenth-century students. The resulting intellectual eruption gave life to all kinds of academic disciplines — from physics to philosophy — and paved the way for Galileo, Copernicus, and a chorus of scientists and thinkers who were inspired to wonder why.

1492

One of the most memorable years in history — how does the school rhyme go? — 1492 symbolizes a period of European exploration and, some would say, exploitation. No figure from the era is more enigmatic and controversial than that of Christopher Columbus. Helping to demystify Columbus is Margarita Zamora, a professor of Latin American literature who has surveyed Columbus's writings to paint a fuller picture of the man who sought to find the New World. Rather than debate whether Columbus "discovered" America in the modern sense, Zamora considers a wider definition of discovery — a process of knowing that she says still influences our thinking today.



1532

When Spanish explorers arrived on the coast of South America in this year, they found the land dominated by the Inca Empire, a civilization that accomplished remarkably advanced feats in engineering and architecture. The Europeans and their diseases brought about an end to the empire, but anthropologists such as the UW's Frank Salomon find plenty of enduring reasons to study Inca culture. One example: Inca villagers have long used elaborately knotted cords, called khipus, to record dates, measures, and other numeric data. Not only have the khipus preserved thousands of years of history, but they're Y2K-compliant, more than we can say about our "advanced" information storage.

1700s

Around this time, American colonists stopped eating, and started dining. The differences are subtle — using forks instead of hands to eat, cooking meals instead of meats — but important in the eyes of Ann Smart Martin, a professor of art history. Studying the artifacts of early American living is her specialty.

Martin notes that as Americans began to shake off their coarse life of survival and to engage in finer living, they gained a taste for the material possessions that would complement their new social standing. Through America's teapots and silverware, Martin traces evidence of the lives and aspirations of the people who owned them.

1776

Few documents have meant more to American history than the Declaration of Independence, and few people know more about it than Stephen Lucas. A communication arts professor, Lucas has spent most of the past two decades immersed in the politics and rhetoric of pre-revolution America, searching for the forces that came together to form what he considers "arguably the most masterful state paper in Western civilization."

1845

For people who study potatoes — and there are nearly twenty on campus — 1845 is a seminal year, marking the outset of the biggest and most catastrophic crop failure in modern history. As a result of the Irish Potato Famine, more than one million people starved to death, and another two million fled en masse, remaking the demographics of the United States and Canada.

If there can be any good from a tragedy of this scale, it may be that because of the events of 1845 we have learned much about the fragile potato. By intensely studying the famine's culprit — an organism known as *Phytophthora* that causes a fast-spreading blight — plant pathologists have learned how to control and manage potato crops, and they have now created a genetically disease-resistant tuber that, once it's ready for market, should prevent any return of the villainous *Phytophthora*.

1900

Lest we forget the underappreciated role of these slime-gathering squares, UW-Madison keeps a collection of more than one thousand historical hankies.

Many dating to the turn of the century, they are evidence of a world before disposable tissues. In fact, cloth handkerchiefs of old often held loftier roles than just nose-clearing. Many women's handkerchiefs were emblazoned with diet advice or even French lessons — a reminder that Victorian women were rarely without their reminders of social graces.

1932

This year marked the beginning of the federal government's Tuskegee Syphilis Study, making it a natural focal point for Vanessa Northington Gamble's attempts to bring historical perspective to the role of race in medicine. Continuing for forty years, the Tuskegee study denied syphilis treatments to four hundred African-American sharecroppers, supposedly in the name of medical experimentation. Largely through Gamble's efforts to bring redress for the shameful episode, President Clinton issued a national apology for Tuskegee in 1997.

The study, Gamble says, is an important metaphor for African-Americans, and it may help to explain why many reject the advice of medical institutions. While winning the symbolic apology does nothing to erase the past, she notes that it may be "a start toward rebuilding trust."

1951

In this year, the still-infant television industry rolled out a new weekly comedy series called "I Love Lucy." Journalism professor James Baughman, who is writing a book on fifties television, says that the CBS show marked a turning point in the medium, which many observers thought would broadcast primarily live events. But, sensing the popularity of taped serials such as "Lucy," the networks "discovered that reruns can be economically viable," Baughman says. That lesson governed television programming for decades, until the emergence of cable in recent years has forced networks to deviate in small ways from the weekly lineup.

1980

The boycott by the United States of the Olympic Games in Moscow demonstrated the inexorable link between sports and international politics. That dramatic Cold War gambit piqued the interest of historian Alfred Senn, who

was living in Moscow at the time. Senn began exploring the political significance of the modern Olympics in a popular history course, and this year he turned his findings into a book, *Power, Politics, and the Olympic Games*.

The Here and Now

History needn't always be so . . . musty. Sometimes the past can be a lens for seeing events of our own time. Professor Colleen Dunlavy uses research on the development of business and technology to help inform our understanding of the way things are today. She is writing a book, for example, about the history of shareholder rights, in which she documents how small shareholders once held greater voting power than they do today. By looking back, she hopes to suggest that present-day circumstances — such as wide public investment and mass communication made easy through the Internet — might warrant a more democratic way of doing business.

The Land Beyond

We've already met professors who put important experiences of the past under the microscope to search for understanding. But there are others who train their minds on the indistinct future. They spend their days trying to foresee the world ahead, to divine how they might make it better.

These are people who are solving problems before they even emerge, like Glenn Bower MS'84, PhD'92, who is helping a team of engineering students convert a Chevrolet Suburban from a gas-guzzling behemoth into a vehicle that runs on clean, alternative fuel. Or Judith Kimble, a biochemistry professor who is part of a team studying the way human organs grow and form, with the hope that one day researchers will be able to develop transplant organs in the laboratory. Or Jake Blanchard, a nuclear

engineer who is developing micro-scale nuclear batteries to power a breed of intricate tools that don't exist yet, but will.

And, although her primary intent is to question the need for all the prognostication whirling about the dawning of the new millennium, dance professor Li Chiao-Ping is compelling us to think about what lies ahead with *Fin de Siècle*, a "futurist ballet" that ponders our obsession with technology and speed.

The End

Finally, a wild card. Paul Boyer doesn't really fit neatly into our time continuum. He doesn't know when the world will end, but he's interested in people who think that they do.

From the Millerites, who predicted the return of Jesus Christ in 1843, to present-day prophecy believers who say the end is coming any day now, many people have, at one time or another, felt the hot breath of the apocalypse on their cheeks. Boyer, a history professor and author of a book on prophecy belief, has studied this kind of thinking, and he cautions against dismissing believers as misguided. "They're not simply a group of kooks on the fringes," he says, pointing out that belief in a divinely foreordained end of the world is actually quite widespread. "Most people aren't obsessed with it," he says, but the underlying tension about our future has colored the way people have perceived the threat of nuclear war, conflict in the Middle East, and the globalizing economy.

And, lest we forget, Y2K.

As you might imagine, Boyer is busy keeping tabs on the worldwide hullabaloo. He's even looking forward to New Year's Eve. "When your car's odometer flips over to one hundred thousand miles, it's a meaningless moment in a way," he says, "but it's still exciting to look at all those zeros." ✍

Michael Penn, an associate editor of *On Wisconsin*, is not yet Y2K-compliant, and proud of it.