About the Author
Art Hove, special assistant emeritus at the University of Wisconsin–Madison, served in a number of capacities during an association with the university that began when he enrolled as an undergraduate in the fall of 1952. He served as assistant to the chancellor and director of public information from 1970 to 1989. From 1989 until his retirement in 1996 he was special assistant to the provost.

In addition to his administrative responsibilities, he also taught courses in the School of Business, the School of Journalism and Mass Communication, and the Department of Art. He is a 1992 Distinguished Alumni Award winner, author of The University of Wisconsin: A Pictorial History (1991) and co-author, with Warrington Colescott, of Progressive Printmakers: Wisconsin Artists and the Print Renaissance (1999).

Acknowledgements
Art Hove would like to thank Interim Chancellor David Ward; Provost Paul DeLuca; Prof. Norma Saldivar, Theatre and Drama and Executive Director, Arts Institute; Emeritus Prof. Tino Balio, Communication Arts; Ken Chraca, Associate Director, Arts Institute; Tim Hamilton, Project Assistant, Arts Institute; Eileen Fitzgerald, Assistant Director, University Communications and Marketing; Earl Madden, Art Director, University Communications and Marketing; Nancy Brower and Toni Good, Senior Editors, University Communications and Marketing, and Susannah Brooks, Writer, University Communications and Marketing, for their support and contributions to The Arts at Wisconsin.

The UW Arts Institute
Created in 1998, the UW Arts Institute is an intercollege unit of the College of Letters & Science, the School of Education, and the School of Human Ecology at the University of Wisconsin–Madison.

Mission Statement
The University of Wisconsin–Madison Arts Institute represents the collective voice and vision of the arts at the University of Wisconsin–Madison. We advance the arts as an invaluable resource to a vital university, and we promote all forms of artistic expression, experience, and interpretation as fundamental paths to engaging and understanding our world.

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**Above:** Sam Gilliam, *For the Fog 15, 2010*
Relief, digital, acrylic paint, polymer varnish, rivits, Japanese paper, wood veneer, hand sewing, 28 x 43 1/2 inches
Courtesy of Tandem Press

**Left:** Spring 2011 interdisciplinary artist-in-residence Lynda Barry works with a student.
As the executive director of the Arts Institute, it is a pleasure and a privilege for me to introduce you to University Wisconsin–Madison Arts on Campus. In the spring of 2009, the executive committee of the institute began planning a celebration of the arts on campus that came to be known as UW–Madison’s 2010–2011 Year of the Arts. This campuswide celebration was designed to provide context to the amazing number of events, performances, studio presentations, and tours that happen each year at UW–Madison. In doing so, we hoped to raise the visibility of the work of our students, faculty, and staff; to broaden the awareness of the arts on campus; to broaden the scope of the impact across campus boundaries to exemplify the Wisconsin Idea; and to shed light on the amazing impact our alumni have locally, regionally, nationally, and globally.

Initially, our hopes were modest for the year’s activities, but shortly after announcing the yearlong celebration, we discovered that there was a great deal of interest from all corners of the campus, Madison community, and Dane County. In the spirit of the Wisconsin Idea, we modified the campus celebration to embrace more inclusivity and re-focused the celebration as “open source,” providing any organization associated with the arts within the vicinity of the campus, or associated through partnership, the chance to participate. We enlisted the aid of campus partners such as University Communications and the Wisconsin Alumni Association to help us spread the word. They came through with such resounding support that we can never adequately show the kind of appreciation deserved. In addition, we employed new social media and the Web to contact alumni and knit together city events with campus events, expanding the reach and impact of the celebration.

The yearlong celebration allowed the arts community to bring prominent alumni back to campus to exchange ideas with current students and to reinforce the idea that arts can make a difference in the cultural lives of our students, not only while at UW–Madison, but throughout their lives.

As a final gesture begun during the 2010–2011 Year of the Arts, we offer you University Wisconsin–Madison Arts on Campus, a chronicle of the arts on campus. We hope that this collection of historical and present-day tales will give you more insight into the commitment we have for bringing all kinds of inquiry to our students. We are thankful to the passion and efforts of Art Hove, who has been a longtime contributor to the histories of the campus, for presenting a perspective of the history of the arts on campus. He has been a wonderful collaborator, and he helped us realize our dream that is now this book. We’re also grateful to Tino Balio and Susan Cook for their leadership of the Arts Institute and to all of the dozens of faculty who have served on the executive committee for their generosity and creativity. We must acknowledge the Arts Institute staff, who work tirelessly to bring all of the programming to life, and members of the Year of the Arts Committee, as well as the arts community who were supremely dedicated to the idea of celebrating the arts and sharing the amazing work of our faculty, staff, and students. We honor our alumni and emeriti who have contributed to the strength of the arts on our campus through the years and who have gone on to blaze trails. Finally, I would be remiss not to acknowledge the support of the chancellor, provost, and deans for the arts on campus. Their support and commitment demonstrate our shared belief that the arts are truly essential to the life of the campus.

Enjoy!
Norma Saldivar
Executive Director, Arts Institute
Professor, Department of Theatre and Drama
This tribute to the arts at Wisconsin has its roots in 1994, when Chancellor David Ward reconstituted the Arts Consortium and gave it a mandate to review and make recommendations to promote and strengthen the university’s arts programs. Chancellor Ward’s action was a response to a 1993 Arts Consortium report titled The Future of the Arts, which concluded that the “historic dispersion” of the arts among several administrative units “often results in programmatic weakness, inhibits cooperation, and diminishes resources and influence.” The report advocated the creation of a college of the arts at the University of Wisconsin–Madison by the end of the decade. Because the costs of establishing a new college would be prohibitive given the declining amount of state support for higher education, the chancellor encouraged the committee to search for alternatives to unify the university’s arts programs. I served as chair of the new Arts Consortium and was fortunate to work with an impressive number of arts faculty and staff who were more than eager to take up the challenge.

The Arts Consortium made its recommendations to the chancellor in spring 1997. The committee called for the creation of an Arts Institute in 1998 governed by the leaders of the university arts departments and programs. An Arts Institute fitted to the needs of the UW would provide financial support for arts faculty involved in innovative research and instruction; sponsor a diverse range of interdisciplinary projects and activities to enhance programs; serve as the home for “virtual” collaborative arts initiatives; and publicize the significant contributions made by the arts at UW–Madison to the greater community.

In short order, the Arts Institute executive committee, with the support of many university offices and administrators, established programs that have flourished to this day. At the start of the reconstituted Arts Consortium, the chancellor’s office and the University of Wisconsin Foundation turned over the administration of significant arts-related bequests that led to the creation of the Arts Awards program to help support the research and creative endeavors of the university’s arts faculty, staff, and students. The annual awards ceremonies showcase the achievements of the recipients and demonstrate the place of the arts in a research institution. In 1998, the Arts Institute successfully competed for funding from the Cluster Hire Initiative. The funding led to the creation of the Interdisciplinary Arts Residency Program which brings world-class artists to campus for semester-long residencies. Nick Cave, visual and performance artist and designer, inaugurated the program in 1999. The same year, the Arts Institute founded the Wisconsin Film Festival. It was run mostly by graduate students the first year to test the water. The turnout during a beautiful spring weekend confirmed our hunch—that Madison was ripe for a film festival. The Wisconsin Film Festival has become an eagerly anticipated annual event, and helps fulfill the institute’s outreach mission. That was just the beginning. My successors as executive directors of the Arts Institute, first Susan Cook and now Norma Saldivar, have devised other innovative ways to serve the arts community and strengthen the Arts Institute’s leadership role in the university. I wish the Arts Institute every success in its effort to form a college of the arts.

Tino Balio
Founding Executive Director
Professor Emeritus
Department of Communication Arts
Shining a Light on the Arts at Wisconsin

More than 11,000 years ago, the strip of land that currently defines the boundaries of the University of Wisconsin–Madison campus was covered by a massive glacier that rose to more than 8,000 feet.

The glacier eventually receded and paved the way for human habitation. There is evidence of a human presence in the area as early as 9,000 years ago; however, archaeological records show that continuous settlement did not occur until approximately 800 B.C. when the people we know as Native Americans began to settle the land. These early residents left a testament to the nature and beliefs of their society in the form of numerous effigy mounds found across the campus, from Bascom Hall to the Picnic Point peninsula.

The mounds were formed in geometric shapes and representations of indigenous animals. They are evidence that the making of art is a fundamental human impulse. It has been observed that “humans are the only creatures who can tell one another about imagination in stories and pictures. The urge to make art is unique to us .... The ability to make art is one of our most distinctive features, for it separates us from all other creatures across an evolutionary gap that is unbridgeable.”¹

The initial positioning of the university campus in the late 1840s was driven by real estate considerations rather than aesthetic and historical sensibilities. It was not a “this is the place” moment but was dictated by a provision in the Wisconsin Constitution of 1848 which called for “the establishment of a state university, at or near the seat of state government.”²

The most promising available land was located on a privately owned hill just west of the village limits. Originally, the total site was considered too large, but the owner would not subdivide it. The state bought the property, which provided a substantial anchor for the progressive campus expansion which grew to encompass the former Native American settlements and embrace the lake and University Bay.

The lake, the fourth and largest of a chain of four lakes, was called “Mendota,” a Dakota Sioux word denoting a “confluence of waters.”

Early explorers and visitors to the area, both from abroad and from the eastern part of the country, were impressed by the beauty of the site and the landscape. British traveler and gentleman George W. Featherstonhaugh singled out the fourth lake as “an extremely beautiful sheet of water.”

Solicited to write a poem about the lakes, Henry Wadsworth Longfellow, in a lyrical outburst titled “The Four Lakes of Madison,” offered the following hosanna:
Four limpid lakes, —four Naiades
Or sylvan deities are these,
In flowing robes of azure dressed;
Four lovely handmaids that uphold
Their shining mirrors, rimmed with gold,
To the fair city in the West.

...All like a floating landscape seems
In cloud-land or the land of dreams,
Bathed in a golden atmosphere!

Beyond the natural world, it was important to have a symbolic representation that would be the official imprimatur of the emerging university. The result was an official university seal. Chancellor John Lathrop, the first person selected to be head of the emerging university in 1849, was instructed by the Board of Regents “to procure a seal with suitable device, for their corporate use.”

The graphic result was “The human eye, upturned to receive the light falling on it from above, the motto in illuminated letters above the eye, ‘Numen Lumen,’ (God our light); the legend around the rim of the Seal, Universitatis Wisconsinensis Sigillum.”

Since the adoption of the seal, there has been periodic, but no irrevocably definitive, interpretation of Lathrop’s motto. If one extrapolates from the Latin, it is possible to invoke the finding that “the Romans used the collective term Numina to encompass all of the Nature Spirits of the fields, groves, hills, rivers, rocks, trees and streams; as well as the Nature Spirits of buildings, homes, and places. Individual groupings of the Nature Spirits such as the Air, Earth, Fire and Water Elementals were called Numen.”

A similar Native American spiritual affinity “is often characterized by pantheism, a strong emphasis on the importance of personal spirituality and its interconnectivity with one’s own daily life, and a deep connection between the natural and spiritual ‘worlds.’”

It is in this historic context that the radiant golden disc of the sun symbolizes “Illuminate,” the theme of the university’s celebration of the Arts, 2010–2011, an observance designed to spotlight the breadth, depth, power, and purpose of artistic exploration and expression at UW–Madison.

It is a spirit that continues to grow, expand, and enrich the essence of the university, the community, and the larger society. The material contained in these pages chronicles the extensiveness and vitality that characterize the past, present, and future of the arts at the University of Wisconsin–Madison.

Arthur Hove
Editor and principal author
Special Assistant Emeritus
The Year of the Arts

The 2011–2012 academic year was designated the Year of the Wisconsin Idea. One of the University of Wisconsin–Madison’s proudest traditions, the Wisconsin Idea builds on the principle of bringing knowledge beyond classroom walls to enhance the lives of those across the state.

Rarely have we seen as many compelling examples of the Wisconsin Idea as in 2010–2011: the Year of the Arts.

The Year of the Arts celebrated the breadth, depth, power, and purpose of artistic exploration and expression. By year’s end, in May of 2011, the campus community had experienced more than a thousand events: public performances, exhibits, symposia, distinguished speakers, and visits by prominent alumni in the arts.

In many ways, the arts are the public face of the university. Just as many people know the university because of its athletics programs, public arts events show the world what happens at this university.

During the Year of the Arts, we saw faculty engage in collaborations far outside their usual spheres. In the Sunlight Project and Symposium, the dance department, led by Professor Jin-Wen Yu, organized ten events around David Maraniss’s book They Marched Into Sunlight. Over three days, dancers, veterans, papermakers, alumni, and other members of the public drew on their memories of the Vietnam era to create a powerful—and personal—artistic experience.

We saw administrators and citizens come together to discuss how our community could maximize resources to enhance our creative culture. In one major visit, alumnus Rocco Landesman, now chair of the National Endowment for the Arts, met with Madison’s mayor to discuss ways in which the arts encourage the building of community.

We saw students from across campus explore uncharted personal and professional worlds. In two semester-long residencies, internationally known artists Curious (performance artists) and Tad Gloeckler (sculptor, landscape architect, and alumnus) compelled students by questioning their comfort zones as they expressed the stories of their lives.

This campus lives and breathes innovation. It always has. The Year of the Arts didn’t just spotlight what we do here; it showed who we are.

These events helped showcase the unique form of educational delivery that makes UW–Madison special. Our scholars, researchers, and theorists work side-by-side with working artists and students. Our artists live and work in the world. We challenge our teachers to create a legacy that responds to the world around them and lives on in the lives of their students.

The challenge doesn’t stop when we leave Madison. So many of our concert patrons, community leaders, and educators help spread the mission of the Wisconsin Idea throughout the state and the world. When we share the art we’ve produced or experienced on this campus, we express the quality of this university in a tangible form.

As we round out the Year of the Wisconsin Idea and reflect on the Year of the Arts, we are reminded that excellence, innovation, and engagement take place throughout campus, every day.

Paul M. DeLuca, Jr.
Provost and Vice Chancellor for Academic Affairs
University of Wisconsin–Madison
This campus lives and breathes innovation. It always has. The Year of the Arts didn’t just spotlight what we do here; it showed who we are.

Above: Dance department professor Chris Walker, center, leads dancers in a masquerade parade kicking off the Year of the Arts on September 16, 2010.

Left and far left: The dance department, led by professor Jin-Wen Yu, hosted Into Sunlight, a collaboration with David Maraniss and based on his book They Marched Into Sunlight, performed by the Robin Becker Dance Company at the Wisconsin Union Theater.
The arts have been woven into the fabric of university life from the earliest years of the campus. Science Hall, which opened in 1877, included an art museum. (Unfortunately, the gallery and the collection were lost in 1884 when the building caught fire and its contents were destroyed.)

But since that inauspicious beginning, instruction in the visual and performing arts has expanded in size and reach, nurturing the creative promise of our students. A robust arts environment sparks new ways of looking at our world—and at ourselves. Today’s students will become tomorrow’s working artists, continuing the legacy.

The campus is alive with theater, film, music, and dance. Performers range from students and faculty to the brightest stars and leading names in their fields. And there is the Memorial Carillon, with its fifty-six bronze bells and the campus’s very own carillonneur.

The growth of the arts on campus created some firsts for the university. The UW was the first university to offer a degree program in dance—beginning in 1926.

In 1940, the touring musicians of Belgium’s Pro Arte Quartet were stranded in the United States by the outbreak of World War II. The residency they accepted at the UW was the first such program at a major American university.

And the glass program is the oldest among those operating full time on a U.S. campus.

Illuminate, UW–Madison Year of the Arts, celebrated the legacy and the future of the arts on campus. From September 2010 through August 2011 more than a thousand performances, exhibits, symposia, public events, publications, distinguished visiting speakers, and online resources demonstrated the breadth, power, and purpose of artistic exploration and expression.

“Throughout the university’s history, the arts have brought richness, depth, diversity, and insight to the campus community,” said then-Chancellor Biddy Martin announcing the Year of the Arts. “The Year of the Arts will provide opportunities to consider how creative expression frames our vision, enables change, and shapes our lives.”
“There’s always room for the arts to play a more important role in our society and the life of the world. Maybe some people think that the arts are sort of the ‘polish’ on something else. But I’m inclined to think that we’re a more integral part of what it means to have a society of humans on a planet.”

John Stevens
Director of the School of Music
Professor of tuba and euphonium
“People who go into the arts are, in some ways, discovering themselves. When they go into the world, they know more about themselves and can move easily into directions in which they’ll succeed. They’re also unafraid to rise up to challenges.”

Li Chiao-Ping
Professor and chair, Department of Dance
I begin with an idea...

“Our structure makes it easy for students and faculty to try a lot of different things, making work that crosses disciplines.”
AS AN ACADEMIC DISCIPLINE, art at Wisconsin grew out of engineering. In 1910, the College of Letters and Science initiated a manual arts curriculum, offering industrially oriented subjects such as mechanical drawing, woodworking, and metalcraft. Additional courses embraced the more traditional freehand drawing and perspective, watercolor rendering, and pottery.

By the mid-1920s, the program had expanded into a department of industrial education and applied arts. Though the curriculum emphasized vocational training, it also offered courses in drawing, painting, design, crafts, and primary arts for teachers.

In 1930, the School of Education began separating from Letters and Science. The newly established school included a department of art education, but the focus remained on the use of artistic principles in the creation of industrial materials.

As the department evolved, its vocational emphasis gave way to studies of art practice. Teachers and supervisors of art began to offer courses in drawing, painting, design, commercial and professional art, and the art crafts for those preparing to teach.

By the end of the 1930s, the department offered a baccalaureate degree in applied art. Art education continued to be the department’s major emphasis through the 1930s and into the early 1940s, training teachers to staff school programs around the state.

Following World War II, the department balance shifted toward applied art. New faculty arrived with established records as artists but with marginal academic credentials. Alfred Sessler, a graduate student who had worked on federally sponsored Public Work for Arts programs during the Depression, joined the department on completion of his degree. Similarly, Arthur Vierthaler, who had considerable art metal experience but no formal training in art education, taught metal, design, and drawing.

The new faculty selected to staff the postwar program were predominantly de facto artists-in-residence, bringing restless energy, creativity, and innovation. Greater demand for studio courses meant increased enrollments and building a highly visible, quality program garnered increased prestige. For example, printmaking flourished with the development of a vibrant curriculum. During his 37 years of teaching printmaking (1949 to 1986), Warrington Colescott established a notable studio in intaglio printmaking and was one of the innovators in advancing technique and print culture at Madison.
The 1950s brought a broad and substantial expansion of the program. In the decade 1945–55, the department more than tripled its capacity to deal with enormously increased demands from both regular art majors and others requiring special art courses in their curriculum. During that same period the staff grew from six to eighteen, representing great diversity and breadth of experience.

A substantial remodeling of space in the Education Building to accommodate the growing program provided room for the studio activities that had been previously squeezed into the Journalism Building. The remodeling produced an exhibition gallery on the main floor; a new ceramics workshop; a model art classroom for teacher training; more spacious drawing and design rooms; space for sculpture activities; enlarged art metal quarters; and expanded space and equipment for photography, lithography, serigraphy, and general crafts.

In 1957, the program further honed its reputation with the approval of a master of fine arts degree. Considered the terminal degree in the field, the program offered advanced training and opportunities. In 1978, a similar program, the bachelor of fine arts, was introduced to provide undergraduates better professional preparation in studio areas than offered by the existing B.S. program.

By the 1960s, the program had established its present configuration. The initial generation of faculty who had established the studio art program was augmented by the appointments of Raymond Gloeckler in art education and relief printing; Jack Damer in lithography; and Walter Hamady, Phil Hamilton, William Weege, and Cavalliere Ketchum in graphic arts and photography.

Harvey Littleton, who served as department chair on two separate occasions in the 1960s and early 1970s, had come to the university to teach ceramics but soon established the first studio program in art glass in the United States. This development had a significant impact as the graduates of the Wisconsin program fanned out across the country to teach and to create their own GLASS

Though Harvey Littleton began his career as a ceramicist in 1951, he soon became intrigued by what he perceived as the neglect of blown glass as an art form. Following research in Europe and a major workshop at the Toledo Museum of Art, Littleton launched the first studio hot-glass program at an American university in 1962.

From Littleton’s Verona studio, the program grew to encompass names and personalities that would redefine the art glass movement worldwide. Early students included luminaries such as Fritz Dreisbach, Tom McGlauchlin, Sam Herman, Marvin Lipofsky, Christopher Ries, and Michael Taylor.

The program’s best-known alumnus is arguably Dale Chihuly, whose *Mendota Wall* can be seen on the main level of the Kohl Center.

The exhibit *50 Years of Art Glass* at the Chazen Museum in 2012 celebrated the program’s golden anniversary. Glass artist Yuki Wakamiya works an assortment of tools and blown air to shape a piece of molten glass at a Glass Lab open house.
Above: Art department professor Paul Sacaridz demonstrates ceramic techniques during a class focusing on moldmaking.

Right: Katelyn Alain works on a self-portrait in her studio space in the Mosse Humanities Building.

works. Similarly, Don Reitz gave new impetus to the ceramics program, while Hamady stimulated developments in the book arts and papermaking.

The program’s growth led to a near-continuous search for adequate facilities and material. In 1962, the departments of art and art education joined the history department and School of Music in establishing planning committees, paving the way for lower campus development as the major gateway to the university.

The three units would be housed in a single building, a structure that would complement an adjacent art museum housing the department of art history and the Kohler Art Library. Chicago architect Harry Weese was appointed to design the complex.

After many budget and design delays, the new Humanities Building finally opened in 1969. For the first time, each field—art education, two-dimensional art, three-dimensional art, and graphics — had a distinct area, with state-of-the-art equipment.

The program continued to grow, adapting to changing times. The current curriculum embraces newer disciplines including computer art, video, and cross-listed courses encompassing lighting, set design, and sound design. Newer interdisciplinary initiatives encourage students to explore topics such as the social functions, business, and public role of art in society.

“Dedication to one subspecialty is becoming rarer in the art world,” said chair Tom Loeser, a woodworker and furniture maker. “More artists work with multiple media, perhaps doing public art projects as well as maintaining a diverse studio practice that might incorporate any number of art making skills depending on the project at hand.”

The most tangible testament of the department’s activity exists in its exhibitions. Two gallery spaces, in Humanities and the Art Lofts, demonstrate what Loeser calls “the best and most constantly changing art in Madison.”

LOFTS Despite the opportunities afforded by the Humanities Building, the department found itself searching for space almost as soon as it opened in 1969. For the next four decades, nearly every dilapidated storefront along University Avenue housed graduate studio or exhibition space, physically spreading the department across campus.

Relief came with the renovation of an aged warehouse building at the far southeast edge of the campus, next to the Kohl Center. The $9.2 million project, completed in 2008 and dubbed the Art Lofts, united study, work, and exhibition spaces. After nearly a generation, the department could unite its operations in a mere two locations, both of which offered collaborative environments and high-end facilities.

Elaine Scheer, then department chair, noted that “there’s something about moving to a new space that gives great creative energy. We are so thrilled to be working in studios with great light, heat, huge walls, and beautiful spaces.”
The first comprehensive faculty exhibition took place in 1974 as a joint venture of the art department and what was then the Elvehjem Art Center, celebrating the university’s 125th anniversary. Now a quadrennial event, the faculty exhibitions represent a periodic revisiting of the frontier documenting the continuing exploration that is the primary mission of the Department of Art.

Looking Ahead...

Digital media have entered most areas of the department bringing new tools, skills, and ways of thinking into student and faculty artistic production. Our digital-savvy students with their strong creative practices and developed aesthetic sensibilities are often in high demand for jobs on campus and beyond that require original thinking and high technical skills.

The open and flexible structure of our department makes it easy for students and faculty to try a lot of different media and modes of artistic production. While we want our students to become really good at what they do, dedication to one subspecialty is becoming rarer in the art world. Artists are often accessing multiple resources and specialized skill-sets for their projects, and collaborating with other creative people who have specific required skills or abilities.

The department reflects that. Someone such as Frances Myers, one of our most senior professors, is known world-wide as a printmaker, but her installation in the latest faculty show at the Chazen Museum looks more like photography, incorporating a beautiful and massive installation of digital prints. That sort of crossover is common among our faculty and students.

The art world is becoming more interactive, more social. A very common term in the art world right now is “relational aesthetics”—art made from the interaction between people. I think it is probably less common to see an artist labor all day in a studio in isolation and then go home at the end of the day without interfacing with the world in some way.

Tom Loeser, chair
Department of Art
Decoding the visual

“We’re particularly interested in fulfilling the campus’s strategic vision through more broadly defined positions, especially exploring interconnections among different cultures.”
THE PRESENCE OF ART ON CAMPUS grew out of an emphasis on the vocational training necessary to thrive in a mechanically oriented world. In the early years of the university, a museum in the original Science Hall existed for only seven years before its destruction in an 1884 fire.

Around 1909, courses offered by Latin professor Grant Showerman emphasized the architecture, sculpture, and painting of ancient Greece, Rome, and the Italian Renaissance. In a parallel development, the newly organized University Extension offered courses in art history and appreciation.

President Charles R. Van Hise had been interested in establishing courses in the history of the fine arts. In 1911, internationally renowned art historian Max Friedlander had given an address establishing the Carl Schurz Visiting Professorship.

However, the position stayed vacant until Oskar Hagen arrived in 1924. Hagen brought a wide-ranging record of scholarship in the fields of Italian and Northern European art history, expanding into American art, after his arrival in Madison.

By 1925, Hagen’s visiting appointment was converted to a permanent faculty position. The following year, he established the Department of Art History, advocating the benefit of incorporating art history into the curriculum as a way of giving perspective to studies of culture and history across various disciplines.

Hagen’s influence as a scholar and teacher established a strong base over the span of his 23 years of service as founder, sole professor, and chair of the department. One of Hagen’s students, James S. Watrous, went on to shape both the look and feel of the campus in the 20th century.

Watrous’s personal work makes up some of UW–Madison’s most visible art. As an undergraduate in the 1930s, he painted the well-known murals in the Memorial Union’s Paul Bunyan Room as part of the federal Public Works Art Project. After returning from World War II, he spent a year in Italy on a Ford Foundation grant to study mosaic techniques. On campus, his colorful mosaics grace the walls of Vilas Hall, Memorial Library, and Ingraham Hall.

As a teacher, Watrous sustained and expanded the department’s scope. A specialist in the history of prints and drawings, he developed innovative courses that set national precedents: a survey of arts on paper, a survey of modern prints, and a history of satire in graphic art. His 1957 book *The Craft of Old-Master Drawings* is still recognized as a valuable tool in recognizing art forgeries.

The department gained considerable visibility when its faculty offices and classrooms were included in the construction plans for the Elvehjem Art Center—directly attributable to Watrous, who planned and raised the funds for the new building that would house the art museum, the Kohler Art Library, and the art history department. The new building opened in 1970.

Today, the Department of Art History’s greatly expanded vision lives up to Hagen’s goal, reaching students across the curriculum. The stated primary mission of the department is to promote “visual literacy, emphasizing careful attention to continuities and differences across human history and world cultures. Examining expressive media, from archaeological artifacts to new media technologies, we explore the ways in which art and visual and material culture are fully integrated into larger cultural histories. In our specialized focus on images, objects, and the built environment, we promote critical and creative approaches to analysis, problem-solving, writing and visual communication in a variety of media. Through interdisciplinary collaborations, we aim to encourage aesthetic, historical, economic, and ethical questions, in order to produce new knowledge, sophisticated readers, engaged writers, critical viewers, independent thinkers, and confident...
cultural citizens who are well prepared to thrive in global society."

Many students go on to pursue careers in prestigious museum positions. One of the department’s best known alumni, John Szarkowski, played a crucial role in the development of the history of photography as a serious discipline through his exhibitions and collecting at New York’s Museum of Modern Art (MOMA).

More recently, alumni have curated collections at institutions such as the Baltimore Museum of Art and the Boston Museum of Fine Arts. At all levels, students have benefited from the department’s strong network, interning at the Getty Museum in Los Angeles, MOMA, the Jewish Museum in New York, and the Art Institute of Chicago.

In the last decade, three innovative programs led by art history faculty have set the standard for transdisciplinary work across the country.

The Material Culture Program fosters collaboration among faculty and students from art history, design, history, folklore studies, landscape architecture, and anthropology. Ann Smart Martin was appointed in 1998 as the first Stanley and Polly Stone Professor of Decorative Arts and Material Culture, with the support of the Chipstone Foundation of Milwaukee. Through the program, students have helped preserve folk art sites and work for historical museums throughout the state.

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The Art of the Book

The recognition that book art can be an important component of any library is the Kohler Art Library, opened in 1970 through funds provided by Herbert V. Kohler, Sr., of the Sheboygan-based Kohler Company. The library, housed in the Elvehjem Building of the Chazen Art Museum, includes more than 175,000 volumes. A featured segment of the holdings is the Artists’ Book Collection.

The books are “finely crafted and visually stimulating works made by more than 150 presses and artists worldwide. They comprise limited edition, one-of-a-kind, and offset books, representative of major book artists working during the past thirty years, including many who trained in the University of Wisconsin–Madison art department. Forming a body of information on typography, papermaking, engineering, graphics, bookmaking design, and creative writing, the Artists’ Book Collection is an important laboratory for students at the university as well as for high school, undergraduate, and graduate students around the state.”

The Silver Buckle Press is a fitting and instructional adjunct to the Artists’ Book Collection. The press serves as both a museum of letterpress printing, and, under the direction of Tracy Honn, produces examples of what can be achieved through hand printing.

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Mani-fold Tales, hand-printed and folded by the fall 1992 typography class at Scripps College. Artists’ Book Collection, Kohler Art Library.
Material culture, which emphasizes the importance of materials and processes of making, includes things that have been sometimes overlooked by art historians: objects such as teapots, or chamber pots, or the phenomenon of light and its impact on furniture and interior design. This can help us understand many aspects of everyday life,” said Thomas E. A. Dale, chair of the art history department. “Ann created the program out of a coalition of faculty members who were already incorporating material culture methods in their teaching.”

Although Nicholas Mirzoeff had already introduced Visual Culture Studies into the art history curriculum in the 1990s, campus-wide interest grew significantly with the establishment of the Visual Culture Cluster of faculty in 2002 and the foundation of a new Center for Visual Cultures (CVC) by visual culture pioneer Jill Casid in 2007. At the time of CVC’s inception, no other peer or higher-ranked research university or college had created a research center with comparable scope, linking visual studies and practice with the arts, humanities, social sciences, and physical sciences.

Faculty and students from more than forty departments in nine schools and colleges contribute to the center’s studies, including such varied partners as the art department and the Eye Institute.

“This is definitely the era of the visual. We can play a leading role in helping people manage this overload of visual information: considering its origins, what’s being communicated, and how,” said Dale. “Our department, in particular, teaches students to look analytically at the visual, but we also have a global scope that allows students to understand unexpected connections among different cultures.”

A third program was established by faculty member Anna Andrzejewski. Buildings, Landscapes and Cultures (BLC), focusing on vernacular architecture and cultural landscapes, allows UW-Madison students to study with faculty at UW-Milwaukee, gaining the perspectives of practicing architects and architectural historians. Students also work with specialists in landscape architecture, design, and art history.

One key component is the summer field school, in which Andrzejewski and other colleagues teach students how to record and analyze the vernacular architecture of Wisconsin’s small towns. This encourages interest in fostering local heritage and historic preservation.

Individually, faculty members have an impact on communities across the state and country. Gene Phillips regularly teaches for the Odyssey program, offering disadvantaged students a new perspective on understanding culture through art. Nancy Mithlo plays a crucial role in curating and conveying American Indian culture to a broader public. Henry Drewal has organized exhibitions of African and African Diaspora art that have been shown in venues throughout the U.S. as well as in Europe and the UK. Almost every faculty member has been involved in the public programming at the Chazen Museum of Art.

The Chazen Museum of Art is one of the best university museums in the country. It serves UW students and faculty in a unique and vital educational capacity, and is a distinctive cultural resource for the Madison.

Russell Panczenko, Director, Chazen Museum of Art
Perhaps UW–Madison’s biggest advantage is its support from other disciplines. Students researching Asian art, for example, require intensive language study; they benefit from the university’s strong programs in Asian languages and literatures. Faculty respond in kind, serving as affiliates for multiple programs. Dale himself, a historian of early Christian, medieval, and Byzantine art, also serves both the Medieval Studies and Religious Studies programs.

In the current global age, UW–Madison’s art historians convey the importance of the visual arts and architecture as crucial means for understanding cross-cultural interactions. The department has unusual breadth, particularly for its relatively small size (currently, 13 faculty).

“A university is about these kinds of interconnections,” said Dale. “We gain so much by learning from other perspectives, and we’re in a great place to facilitate these connections.”

Looking Ahead…

The museum is the equivalent of a concert hall in the School of Music; it’s where we art historians can perform. Thousands of people come to exhibitions, even small ones. A museum can provide information and bring in shows or objects that we wouldn’t normally have access to. Our advanced undergraduates and grad students learn how to convey their research to the public.

One student recently suggested using QR codes on labels for an exhibition on Russian icons. The basic label was very brief, but those visitors who wanted more information could access a wealth of student research hosted on our department website. This collaboration with the museum gave us a great opportunity to extend our reach.

Thanks to a wonderful grant from the Mellon Foundation, our campus has the opportunity to hire new faculty in the humanities. We’re particularly interested in fulfilling the campus’s strategic vision through more broadly defined positions, especially exploring interconnections among different cultures. Living out this vision includes emphasizing global humanities and arts that communicate values and ideas from different cultures.

We’re building a new museum studies track. It starts with learning about individual objects firsthand, and extends to gaining exhibition experience, conceptualizing museum displays, and knowing how to write for and communicate to the broader public both on campus and in the community.

That’s the Wisconsin Idea in action. The students and professors in our department enhance the museum’s mission by providing specialized expertise for acquisitions, by helping train docents, by giving public lectures and organizing exhibitions that make our research accessible to a broader public. It’s a significant aspect of our educational mission.

Thomas E. A. Dale, chair and professor
Department of Art History

Center for Visual Cultures

The Center for Visual Cultures at the University of Wisconsin–Madison develops and sustains vital connections and collaborations between the study and practice of the visual with bridges across the arts, humanities, social sciences, and sciences. As a leader in the field since 2002, we support cutting-edge creative production and interdisciplinary research, programming, and community outreach activities in the new and developing field of visual cultures studies. Engaged with the rapidly changing demands for visual literacy in the age of digital communications, the dynamic field of visual cultures responds to the necessity of confronting the major technological changes that contribute to the saturation of everyday environments with visually mediated information and entertainment. The field also takes its imperative from the forces of globalization. The study of visual cultures considers visuality in a global context and attends seriously to differences.

With faculty affiliates and participating students in over forty different departments in nine schools and colleges at the University of Wisconsin–Madison, the Center for Visual Cultures regularly organizes an exciting calendar of public events, ranging from lectures, research colloquia, and workshops to exhibitions, performances, and screenings.

Students at all levels take advantage of rich interdisciplinary course offerings and enrichment opportunities. We host an active Visual Cultures Student Focus Group whose members meet regularly to discuss readings, plan events, and curate exhibitions.
We remind people of how and why they look at things.

“When we share our research with the community . . . that’s the Wisconsin Idea.”
PRODUCER WALTER MIRISCH, still a vital and engaging force well into his 80s, is only one of UW–Madison’s distinguished alumni involved in the entertainment industry. From Hollywood moguls and television creators to insightful documentarians and top film historians, the Department of Communication Arts and its film program continue to shape the culture of media.

UW–Madison was one of the first universities to establish a communication program. The communication arts department represents a transformation of the former Department of Speech into a contemporary mode that retains the long-standing basic commitment to the study of rhetoric, public address, rhetorical theory, and critical method. Undergraduate areas of emphasis include Communication Science and Rhetorical Studies and Radio, Television and Film. At the graduate level, four distinct areas of study (Communication Science; Film; Media and Cultural Studies; and Rhetoric, Politics and Culture) reflect the interconnected world of media and cultural life.

The communication arts department has built an impressive array of resources that support its academic programs in a diverse range of media studies. One of the most prominent and important is the Wisconsin Center for Film and Theater Research (WCFTR), a joint venture between the department and the Wisconsin Historical Society. The center has produced the Warner Brothers Screenplay Series, published by the University of Wisconsin Press under the general editorship of Tino Balio. The twenty-two separate volumes in the series contain a scholarly introduction along with representative photos from each film, the shooting script, and production notes.

Balio is one of several UW–Madison scholars recognized as industry experts. His study United Artists: The Company that Changed the Film Industry (1987) profiles a company regarded as the organization that built the modern American film industry. Colleague David Bordwell is also recognized as a prolific and broad-ranging film scholar whose Film Art: An Introduction (with Kristin Thompson, 1979; 7th edition 2004) is regarded as a basic text in the field.

The creation of films is also well represented. J. J. Murphy coordinates screenwriting and film production. Filmmaker Erik Gunneson supervises the department’s technical support staff and teaches
cinematography and sound recording techniques.

Thanks to the deep connections between UW–Madison and its alumni, the department benefits from frequent visits by top-level media personalities. Jim Hirsch, an alumnus and the founder of International Studio Group (ISG), returns to campus each fall to teach a screenwriting class. In the fall of 2010, during the Year of the Arts, UW–Madison welcomed one of its most well-known alumni back to campus. A retrospective of Errol Morris’s work as a documentarian coincided with a full slate of activities, including public lectures and appearances by Morris himself.

The fact that Mirisch, Morris, and Hirsch all graduated in history is a testament to the influence of communication arts as the center of film studies on campus, attracting outstanding students from departments across campus. The department offers many opportunities for student and faculty involvement.

The *Velvet Light Trap* originated in the early 1970s as a quarterly publication devoted to film and film studies, edited primarily by UW–Madison graduate students. The publication eventually metamorphosed into a journal jointly edited by graduate students at the UW–Madison and the University of Texas at Austin. With a primary emphasis on film and television, the journal features contributions from scholars around the world.

In 2009, the Media and Cultural Studies area launched a collectively authored blog called *Antenna: Responses to Media and Culture*. The blog, intended to bridge the gap between scholarly journals and single-author blogs, provides both swift analysis and comprehensive, multi-perspective analysis. The site addresses contemporary issues in television, film, music, gaming, digital video, the Internet, print, and the media industries.

In the larger campus community, the strongest example of the Wisconsin Idea and the department’s commitment to learning is its commitment to public screenings, primarily through the Cinematheque.

A collaborative venture by academic departments and student film groups, the Cinematheque is dedicated “to showcasing the best in international cinema history and films that would otherwise never reach Madison screens.” Serving as the screening facility of the WCFTR which is a member of the International Federation of Film Archives (FIAF), Cinematheque screens films at least twice a week.

Founded in 1997, the Cinematheque is both a location (on the fourth floor of Vilas Hall) and a programming entity, co-sponsoring screenings at venues including the Chazen Museum of Art and the Marquee Theater in Union South. In doing so, it tailors its offerings to its audiences: typically smart, engaged students and professionals seeking insightful work unavailable elsewhere.

“People who come to Cinematheque screenings are seriously interested in film as an art form,” said Jim Healy, the Cinematheque’s first director of

Communication arts students worked with Arts Institute artist-in-residence Judith Heltand (far right) on the group’s film project for Tales from Planet Earth, the Nelson’s Institute’s annual environmental film festival.
Paper dolls of Cary Grant and other movie stars of the forties, first published by Screen Life magazine, reside in the Wisconsin Center for Film & Theater Research’s vast collection.

options were limited to the films shown in class, which also felt the brunt of expensive rental pricing.

“We started the Cinematheque at a point when it was very hard to see films in 35mm as they were supposed to be shown, in a theatrical gauge, on campus,” said Lea Jacobs, professor of film. “Students of both filmmaking and history need to see films in the original gauge. You can’t learn about painting just by seeing reproductions in books; you’ve got to see the originals.”

Initially, the series was programmed by students and faculty members. Jacobs worked alongside colleagues David Bordwell and Ben Brewster, all respected film historians. Programming reflected the interests and research agendas of the programmers themselves: if a student studied Technicolor, the Cinematheque presented a series on Technicolor.

From its inception, the Cinematheque’s mission has supported more than the department. When a French-language film comes on the schedule, for example, the Cinematheque serves a major subset of students who want to hear the language, and live the culture of France or Senegal, through film.

Cinematheques across the country typically fall into one of three categories: stand-alone, museum-linked, and university-linked. While UW–Madison’s Cinematheque belongs in the third category, putting it in the same realm as the film program at UCLA, it actually benefits from the comparatively small size of the surrounding community.

Though UCLA, like UW–Madison, boasts a cinema studies program, an archive, and programming, the three entities have little to do with each other.

“Compared to Los Angeles, Madison’s a small town—but that’s what I’ve always liked!” said Jacobs. “Jim and I talk every week. We have world-class scholars and programmers; there’s collective discussion and exchange. The homegrown film community here encompasses our projectionists all the way down the line. We’re a team.”

Few films fail to attract interest from Madison’s smart, adventurous audiences.

“I’ll always remember that horrible winter with over 100 inches of snow,” said Jacobs. “It was opening night for Ugetsu, this Japanese classic, and the projectionist almost couldn’t get in. But we turned people away. In a blizzard! For Ugetsu!”
Looking Ahead…

Just by being here, our audiences are the Madison community at large.

We’re looking at maybe 120 years of film history—and counting. It’s necessary to be that much more selective. Digital exhibition is taking over; you don’t see actual film anymore.

We remind people how films were shown. You’re viewing an original artifact, not a facsimile. We’re supporting ongoing research, but we hope we’re also instigating it.

Joining national discussions helps in many ways. When certain films show in New York, or retrospectives go on tour, we’re taking advantage of it. The same goes for our premieres, one screening of a film that might get longer runs in larger cities. Ultimately, we’re moving toward starting those discussions ourselves.

I hope we’ll be both standard-bearers and gatekeepers. We remind people of how they look at things, why they look at things, and why only certain things are available to them. I hope we’re expanding the idea of the standard film canon beyond the Academy Awards.

Jim Healy
Director of Programming, UW–Madison Cinematheque

We’re researching arcane aspects of film history and theory, avant-garde movements, all kinds of weird things. But when we share our research with the community, people like that. That’s the Wisconsin Idea.

Lea Jacobs
Director, UW Film
Dance

Connecting bodies and ideas

“... the department has changed; we’re clearly ready to move to the next level. With more stability, we can look towards the future and our ability to grow.”
INNOVATION IS A HALLMARK at the UW–Madison, particularly in the arts. An early example of this occurred in 1917 when Blanche Trilling, director of the women’s physical education program, encouraged Margaret H’Doubler to start a program in dance.

Initially hesitant to accept Trilling’s invitation, H’Doubler soon saw it as an opportunity to pursue her belief that bodily movement was a medium of self-expression. H’Doubler formed an organization called Orchesis as a means for students to continue developing dance that was both educational and creative. The biological function of the body and artistic expression could be intertwined rather than be governed by strict rules of choreography. H’Doubler believed that the dancer should use movement as a means of individual creativity and expression. She articulated her thoughts on this belief in her book, Dance: A Creative Art Experience (1940).

Under H’Doubler’s leadership UW–Madison became the first dance degree-granting institution in 1926. “When Margaret H’Doubler founded the program in 1926, we pioneered the philosophy of the thinking dancer,” said Li Chiao-Ping, chair of the department and professor of dance. “That’s evolved, but it still distinguishes us.”

The dance curriculum also embraced additional courses in physical education as well as in the humanities, science, and music. Some of H’Doubler’s early students went on to introduce highly regarded dance programs at universities across the country. Graduates of the dance program found opportunities to join major companies, including those of such well-known figures as Martha Graham, José Limon, Erick Hawkins, Alwin Nikolais, Murray Louis, and Merce Cunningham. Among the department’s distinguished alumni are Anna Halprin, Jan Van Dyke, Don Redlich, Beth Soll, Alcine Wiltz, Claudia Melrose, Rosalind Newman, Joan Woodbury, Noel Hefty, Maxine Sheets-Johnstone, Jody Arnhold, Sharon Gersten Luckman, Tori Rogoski-Rutta, Rebecca Davis, and Tania Isaac.

Once established, the dance program began to grow in popularity and expand. H’Doubler retired in 1954, and Louise Kloepper became department chair. She made important changes by adding ballet to the curriculum and inviting guest artists to teach and conduct workshops.

Kloepper also instigated an impressive sampling of guest artists, bringing stylistic, interpretive, nationalistic, and ethnic perspectives to campus. Departmental course offerings in this regard include ballet, improvisation, ballroom, hip-hop, jazz, tap, non-western dance techniques (such as African and Asian dance forms), somatics, dance therapy, and more.

Like other arts programs on campus, dance has benefited from enhancements in facilities, allowing for more flexibility and creativity in the overall program. Lathrop Hall, home of women’s physical education and dance for more than 100 years, was extensively remodeled in 1997. The gymnasium became a state-of-the-art theater; the pool became a dance studio. Notably, the Virginia Harrison Parlor returned to its stylish 1920s roots, welcoming visitors from across campus in various gatherings.

Among the extensive roster of guest artists and master class teachers through the years are Alwin Nikolais, Bill T. Jones, Meredith Monk, Tim Miller, Heidi Latsky, Sean Curran, Larry Keigwin, Mark Dendy, Gus Solomons jr., Ethel Butler, Daniel Nagrin, Molissa Fenley, Susan Marshall,
Elizabeth Streb, Jawole Willa Jo Zollar of the Urban Bush Women, and members of Pilobolus, David Parsons Dance Company, Merce Cunningham Dance Company, and the Paul Taylor Dance Company. Such diversity also has been evident in the appointment of new faculty, bringing professional experience that adds a “real world” element to their instruction. Assistant Professor Chris Walker, for example, also serves as artistic director for UW–Madison’s groundbreaking First Wave program, combining spoken word with hip-hop studies. A dancer and choreographer with the National Dance Theatre Company of Jamaica (NDTC), Walker founded VOICES, a dance company exploring the fusion of Caribbean dance and contemporary styles using the traditional stage, alternate spaces, and multimedia as a medium.

Walker, Li, and other dance faculty continue the tradition of integrating media and technology into their work. The Interarts and Technology (IATECH) program, housed in the Dance Program during its 15-year existence, promoted multidisciplinary study involving computer-based technology and the arts. Innovative student and faculty performances integrated dance with digital video, computer music, and interactive performance media. Though IATECH ended in 2005, this type of technology-mediated dance has become more commonplace within the discipline.

Overall, however, the focus remains on the expressive use of the body.

“Dance works best when it goes from person to person, like the oral tradition,” said Li. “We look at abstraction in different ways, from diverse perspectives; we can test out theories, scientific and otherwise, in different ways.”

Today, many students who hope to perform or direct pursue a BFA degree. Others, attracted to UW–Madison’s strength in multiple disciplines, pursue a BS degree with double or triple majors—computer science and dance, or both the visual and performing arts. In a medium-sized department, students appreciate the feedback, mentoring, and performance opportunities afforded by the strong student/teacher ratio.

“We’re not a conservatory, but our program provides both rigor and flexibility,” said Li. “Since we’re housed within a liberal arts environment, we educate the whole person, informed by other disciplines and practices. We make a great effort to collaborate and do interdisciplinary work.”
The department is also known for its elective courses. Students at any skill level, at any point in their college experience, can take courses in ballroom, African dance, ballet, and many other styles.

“You can dance wherever you are, in skill and interest level,” said Li. “That community aspect is a big part of what makes us unique and competitive.”

Currently, the dance department produces two to three full-scale performances during the academic year. Performance spaces have extended beyond Lathrop Hall to the Wisconsin Union Theater as well as off campus. This accommodates larger and different audiences, allowing dancers to experience working in different venues and to promote the work of the department through interdisciplinary activities.

Looking Ahead...

In the past, we dealt with burning issues that kept us focused on the present. But the department has changed; we’re clearly ready to move to the next level. We have five assistant professors coming up for tenure within the next several years. With more stability, we can look toward the future and our ability to grow.

The department is applying for accreditation. Accreditation by the National Association of Schools of Dance means that we’d be vetted among other institutions that deliver dance at certain standards.

We’re also looking toward reestablishing our graduate program.

As we get further from the single person, artist-developed techniques that created this art form—such as Martha Graham, for example—we encourage hybridity. Our students come to appreciate the contributions and lasting influence of Merce Cunningham and other pioneers while they also recognize that professors such as Chris Walker, Kate Corby and the rest of the faculty don’t do classical modern work, but do something that is pertinent to our own creative research and is current with the field.

I hope we’ll become more critical, more proactive about understanding the larger context of our work. Knowledge of the global, historical, and social concerns surrounding artmaking and performance help you understand what you’re doing and the possibilities of where you’ll go.

Our alumni are doing wonderful things in lots of places. Some are still dancing and choreographing; some are directors and/or producers; some are working as arts advocates, promoters, or fundraisers; and some are teaching. One alumna has created a dance education school that goes well beyond what is typically offered to pre-college dancers and she’s doing wonderful work with those students.

In the end, some of our students don’t make dance their main career choice, but it’s important in their lives. That speaks to our commitment to educating the whole person. We do a lot of things to help them be successful in whatever they choose to do—as much as we hope that they’d do it in dance.

Li Chiao-Ping
Professor and chair of the Department of Dance
Music is what feelings sound like.

“Beyond being a fine educational institution, we need to be a center of musical excellence, on the cutting edge of what’s new in the field.”
JUST AS WALT WHITMAN captured the country’s 19th-century spirit, singing constituted the university’s first formal instruction in the arts when, in 1856, Professor Auguste Kursteiner offered a course in vocal music. In 1878, Fletcher Andrew Parker, later the first salaried music professor, arrived to teach vocal and instrumental music along with “Rudiments of Music,” the first music course offered for credit.

In 1895, the School of Music was established in Chadbourne Hall, initially a women’s dormitory and home of the university’s Female College. The curriculum expanded to include theory, history, counterpoint and composition, and choral practice. Private instruction was also available in organ, piano, voice, orchestra instruments, mandolin, guitar, and banjo.

The steady growth of the music school led to a need for additional space. By 1900, the school had outgrown its quarters in Chadbourne Hall and took up residency in Assembly Hall (officially renamed “Music Hall” in 1910).

Meanwhile, the university’s music program continued to become further articulated and integrated with the overall program. The 1914 appointment of Charles Mills as director of the school soon resulted in a tightening of the school’s focus and curriculum. His efforts led to the establishment of the bachelor of music degree and the identifying of discrete areas of specialization: applied music, public school music, history, and theory.

Under Mills’s tenure, Edson Morphy expanded the program of the University Band and formed the University Orchestra. Faculty ensembles grew within the school to include the University Singers, the Light Opera Orchestra, and the Women’s Symphonic Band.

The advent and aftermath of World War II created a tectonic shift in world political and technological developments. In 1940, as war raged in Europe, university president Clarence Dykstra offered a form of asylum to the Belgian Pro Arte Quartet by appointing them as artists-in-residence in the School of Music.

The 1950s and 60s saw the arrival of additional distinguished artists. The international flavor of the faculty became an important source of diversity for the school. In addition to the Pro Arte Quartet members, the Danish piano virtuoso Gunnar Johansen received the appointment of artist-in-residence. Subsequent international appointments included the Austrian pianist Paul Badura-Skoda and his musicologist wife Eva Badura-Skoda, Armenian violinist Vartan Manoogian, and Israeli cellist Uri Vardi.

Further ethnic diversity came in the 1970s and 80s with the appointment of James R. Cheatam as director of the Black Music Ensemble; his successor, bassist Richard Davis; and percussionist James Latimer. The period also saw the Pro Arte Quartet complemented by the faculty Wingra Woodwind Quintet and the Wisconsin Brass Quintet.

The most obvious and significant change for the school was the completion and opening of the Humanities Building in 1969. Due to increased enrollments and an expansion of programs, various components of the school had been scattered across the campus in 13 annexes and 12 temporary sites, including deteriorating former homes.

The new building, which also housed the departments of history and art, created long-sought space that could meet the

Soprano Emily Fink solos during “An Evening of Celebration to Benefit Artists of the Future” at Overture Hall in Madison on September 15, 2008.
ongoing growth of the School of Music. It provided three concert halls, more than 100 practice rooms, and faculty and staff offices. The new facilities also provided space for an important component of the music program. A member of the university's General Library System, the Mills Music Library was cramped even before a 1969 move to the Humanities Building. However, its growing collections soon necessitated a further move, this time to substantially expanded quarters in the south basement of Memorial Library. The extensive collection has been a resource to local, state, and even international scholarship.

While the library has a collection of more than 250,000 titles, it also includes a similar listing of items including sound recordings in various formats, sheet music and original scores, sound recording apparatus and media, recording apparatus and documents, and items accessible online through digital media.

By 2010, an overview of the school showed a faculty roster of 50, teaching and researching in a broad array of areas: composition, conducting, music education,

**University Opera**

When Karlos Moser arrived to initiate the Opera Workshop, he hoped to work with theater and drama and dance to provide educational and creative experiences for faculty and students. Today’s University Opera, led by William Farlow, performs two annual productions featuring exclusively student performers.

Lindsay Sessing as Musetta, Sharon Prickett as Mimi, and John Arnold as Schaunard in *La Bohème*, 2011.
music performance, musicology and ethnomusicology, and music theory.

“First and foremost, we have a particularly strong faculty,” said John Stevens, director of the School of Music. “We require our faculty to both earn a national or even international reputation and become role models for our students. We have an excellent tenure record, because we hire people who are great artists, great teachers and great fits with this university.”

Excitement for new prospects articulated in 2010 involved plans for a new Music Performance Center containing a concert hall, recital hall, lobby, and rehearsal rooms to be constructed on University Avenue, adjacent to the Chazen Museum of Art. Phase II of the development includes teaching studios, classrooms, and education resources and support facilities.

In announcing the project, then-director John Schaffer said it would be “a much needed laboratory training space for our talented students, but is also an inviting and accessible place for the Madison community of music lovers to experience our over 350 free concerts a year.”

“We might describe concerts as our artistic side and what leads up to those concerts as our educational side,” said Stevens. “Our third component, which relates to both of those things, is what some might call outreach.”

But the School of Music doesn’t just serve music majors and enraptured audiences. Every ensemble is open to anyone
Marching Band

The UW Marching Band began as the Wisconsin Regimental Band before assuming its nonmilitary name in 1885. In 1915, the band received international recognition when it performed in San Francisco at the Panama Pacific International Expositional.

Raymond F. Dvorak, arriving from Illinois in 1934, believed that bands should not only play but move. Marching involved formations, pageantry, cheering, and ritual. Dvorak introduced the arm waving at the end of “Varsity,” following a speech by university president Glenn Frank.

Under Michael Leckrone, the band became legendary for its musicianship and stamina, growing to over 250 members. Leckrone, who arrived in 1969, introduced several traditions, most notably the “Fifth Quarter.” Following each Badger football game, home or away, the band reclaims the field and serenades the Wisconsin fans in the stands.

Each band season concludes with the Spring Concert, held in the Kohl Center. The Varsity Band puts on a show for nearly 25,000 fans, complete with guest artists, lighting, pyrotechnics, and Leckrone himself, flying from the ceiling.

Looking Ahead…

Schools of music are on the cusp of change. My career has coincided with a move from Euro-centered traditions towards a much more inclusive, global, ethnic way of thinking about music.

As music becomes more global, eclectic, and ethnic, I would hope that our student body would follow suit.

Traditions create historical perspective; they’re still worthy on their own. Beyond being a fine educational institution, we need to be a center of musical excellence, on the cutting edge of what’s new in the field.

This year, the watchword for the university is innovation. How can and should we change our approach to educating the students of 2012 to better fit what music is now?

We’re already on the path of innovation. We’re going to keep going in that direction.

John Stevens
Director of the School of Music
“We’ve shifted focus toward integrating acting with directing and design, ... Among our peers, we know we’re unique in that vision.”
AS WE HAVE COME TO KNOW IT, drama is a mask with two faces: tragedy and comedy. Tragedy deals with matters of life and death, comedy with less menacing prospects. With one we laugh; with the other we cry. The purpose is to transport us from the world around us to the realm being portrayed on the stage.

“We are a community of scholars and artists,” said chair Ann Archbold, professor of lighting design. “More so than our peers, we embrace the holistic idea of theater: that practitioners, researchers, actors, directors, designers, technicians all play an equal and important role in making art.”

The initial focus on theatre and drama at the university appeared in the late 19th century when Professor David B. Frankenburger began teaching courses in rhetoric and oratory, with a seminar in drama. He intended to provide students with skills they could use to make persuasive arguments. In 1910, Professor Thomas H. Dickinson created the Wisconsin Dramatic Society to promote theatre education and “plays of merit.” Four years later, the society was transformed into the Wisconsin Idea Theater.

At the same time, students formed clubs to stage theatre presentations. The first, the all-male Haresfoot Club, organized in 1898 to stage original productions. The Red Domino Club for women followed in 1901, joined later by the Edwin Booth Club in 1904 and Twelfth Night in 1917. In 1922, Edwin Booth, Red Domino, and Twelfth Night merged to form the Wisconsin Players.

Initially, the academic side of the equation began in the Department of Speech (subsequently renamed Department of Communication Arts in 1970). Gertrude E. Johnson offered a dramatic seminar and a course in interpretive reading, which involved dramatic presentation. Building on this base, William Troutman arrived in 1925 to serve as director of the Wisconsin Players. He utilized classroom facilities in Bascom Hall, which had been remodeled to accommodate theatrical productions.
The program began to move away from its forensic orientation toward the study and presentation of dramatic works. Troutman was very specific about the program’s intent. He declared it “an educational theatre rather than a professional commercial theatre. A theatre upholding the high standards of literate taste in the presentation of plays of intellectual and literary merit as contrasted with the drama for amusement purposes only.”

The 1939 construction of the Union Theater and its adjunct Play Circle provided two theaters that could meet professional standards. The season also included radio plays broadcast over WHA, the university’s radio station.

In 1954, the Players began to incorporate sight and sound when they produced plays for broadcast over WHA-TV, the university’s newly established educational television station. Additional space was needed when the department began cooperating with the School of Music’s Opera Workshop. A new theater for that purpose, the Compass Theater, was created in a former automobile garage on University Avenue. The additional theater provided a venue for A. C. Scott to bring an international perspective to the program through his introduction of the Asian-Experimental Program.

Ronald Mitchell, who directed the University Theatre from 1942 to 1967, made the case that “plays can give pleasure when read and thought about. They give a great deal more if, at the same time, they are imaginatively heard and seen.”

Theatre and drama began its progress toward full maturity when it split from the Department of Communication Arts in 1972, gaining full department status. That same year, the department initiated a Children’s Theatre program under the direction of C. John Tolch. The name change gave the department a distinct identity and a sharper definition of its offerings.

The 1970s also included a move to Vilas Hall, with two separate theaters—a thrust and an experimental stage—named for Mitchell and the internationally renowned lighting designer Gilbert V. Hemsley, Jr. The Vilas Hall theater facilities also provided room for important backstage elements such as
shops, dressing rooms, costume, storage, and rehearsal space.

Today the department faculty includes scholars of the theatre and theatre arts along with working professionals trained in various dimensions of the theatre and is complemented by great artists from the profession. A wide array of courses includes acting, directing, scene design, costume design, lighting design, theatre technology, and theatre research.

The department boasts a full complement of programs: undergraduate studies, graduate performance/production program offering MFA degrees, and a PhD program for theatre scholars. UW–Madison is one of three schools in the Big Ten that offer studies at the doctoral level; the PhD program is the one of the largest in the country.

Graduate students come from across the United States and around the world, including a sizable population of older students returning for their MFAs.

The overarching focus of the department is to prepare students for interactive collaboration in dramatic presentations and to cultivate an understanding of how drama can highlight and deal with contemporary social, political, and multicultural issues in a rapidly changing world environment.

"Where others have chem labs or art studios, our lab is the stage," said Archbold. "We have a partner out there that a lot of departments don’t have: the audience. What we do is ultimately outreach."

To that end, several programs give students and faculty members the opportunity to collaborate in meaningful ways while serving the greater community.

The Theater for Cultural and Social Awareness (TCSA) established by Associate Professor Patrick Sims is an interdisciplinary service-learning and outreach effort of the Department of Theatre and Drama and the Office for Equity and Diversity. Using the powerful combination of live theatre and personal narratives, TCSA explores the systemic and institutional barriers to social justice in a variety of sensitive subject matters.

"We have an important community-based responsibility," said Archbold. "TCSA
serves the campus, but it also serves as an ambassador to other communities and institutions. It gives skills to businesses, makes them look hard at the hard questions such as racism, sexual harassment and how to deal with those issues in the workplace.”

The Theater for Youth program, directed by Professor Manon Van de Water, aims to forge links between education and aesthetic experiences and includes productions presented on and off campus. Open to students at all levels, it encourages study of theatre as an art form and a teaching method.

“We’ve expanded to do shows out at Taliesin and at the Children’s Museum,” said Archbold. “We bring in busloads of students, from little teeny tiny kids through high schoolers, for all of our shows. This plays an important role in developing audiences of the future.”

Through six productions each year, the University Theatre brings the department’s work to life. From sets and music to costumes and acting itself, each production represents the culmination of collaborative work that translates to every facet of life.

“We’re a family,” said Archbold. “We’re bonded around the essence of what theatre is, regardless of our role.”

Looking Ahead…

We’re looking more holistically at preparing multitalented artists. We’ve shifted focus toward integrating acting with directing and design, in classes and otherwise. Among our peers, we know we’re unique in that vision. That will strengthen our public presence, while raising the profile of the arts on campus.

We would love to have more campus interaction and create unique pieces with other departments, perhaps performance art or site-specific work.

Our biggest conversation involves making a UW–Madison education unique, yet giving our students the global citizenship they need. Our students identify with American theatre, especially musicals, but we want to educate them in the theatre of the world.

The China Initiative excites us. They’re hungry for interaction with the arts. Without some kind of connection, for example, David Furumoto’s work in Asian theatre exists in a sort of a vacuum. Establishing that kind of connection is important to facilitate what he’s trying to do.

The Wisconsin Idea still comes into the essence of the undergraduate degree: service to the state of Wisconsin, and its students. But I also think that attracting students from out of state and out of the country is important to educating Wisconsin students.

Ann Archbold
Chair of the Department of Theatre and Drama
Arts Programs

Creative Writing
Design Studies
OMAI/First Wave
THE PROGRAM IN CREATIVE Writing builds on a rich heritage, with faculty and student names that fill the American literary lexicon. The list includes luminaries such as Eudora Welty, Saul Bellow, Jean Toomer, Delmore Schwartz, Joyce Carol Oates, Carl Djerassi, and Wallace Stegner.

Though creative writing grew in popularity throughout the 1970s, writers who didn’t want to freelance in New York or Los Angeles could choose from only three major programs: Iowa, Stanford, and Johns Hopkins. Teaching assistants taught introductory courses; few knew what to do with an MA or MFA in creative writing.

Ron Wallace, now Felix Pollak Professor of Poetry and Halls-Bascom Professor of English, arrived on campus in 1972. The formalized Program in Creative Writing began in 1978, when he founded an undergraduate program within the existing English department.

At UW–Madison, English comprises four programs: creative writing, linguistics, composition, and literature. Student writers study English with a creative writing emphasis. Beyond the department’s requirements in literary studies, students must take a minimum of three creative writing workshops and complete a book-length senior thesis in fiction, poetry, playwriting, or creative nonfiction.

“We believe that it is important for students to read literature while writing, so it was a natural fit for English,” said Wallace. “Helen C. White, herself a novelist, once wrote that anyone who was going to get a scholarly PhD in English should have written something creative in their chosen genre. Literature professors tell me that our undergraduate writing majors are some of their best students.”

The undergraduate program, which started with 12 majors in 1978, now serves approximately 500 students a year in its courses. About 60 majors graduate each year.

In 1986, Wallace and his colleagues decided to expand the program with an option not offered by most universities. The Wisconsin Institute for Creative Writing provides post-MFA fellowships for promising writers working on their first books. Beginning with fiction writers and poets, the program now also supports playwrights.

“When we started, only one similar program existed: Stanford’s Wallace Stegner Fellowships. We very quickly became their equal,” said Wallace. “In the last five or ten years, a number of schools have copied our fellowships—to the point where I’ve read some ads and thought, ‘Wait—I wrote that!’”

Each year, the department receives over 600 applications for seven spots — “the seven best young writers in the country on the verge of becoming well known,” according to Wallace. The program’s fellows have published more than 100 books and frequently gone on to major teaching positions.

“Writers have always had a difficult time finding teaching jobs or otherwise making a living on their writing,” said Wallace. “The opportunity to have one of these fellowships, being supported while doing the work that you love, is a wonderful thing.”

The late 1980s brought other changes to the program in the undergraduate area. In previous decades, students had deemed composition courses irrelevant. The composition program was staffed mainly by graduate student teaching assistants; faculty were glad not to teach composition.

Years later, however, trends in higher education encouraged a push to build writing of all kinds back into curricula. With the advent of UW–Madison’s new breadth requirements, the creative writing program responded quickly.

“Not enough courses on campus carried Comm B credit, so administrators asked us whether creative writing courses could and should,” said Wallace. “We said, ‘Of course,’ and changed some courses to include research and library components. At the undergrad level, some of the introductory creative writing classes might be
considered to be composition classes in disguise.”

When the MFA program began in 2002, UW–Madison became the only university in the country to offer creative writing opportunities at the undergraduate, graduate, and postgraduate levels. Twelve MFA students comprise the graduate program at any given time; each year, the program admits six students in either fiction or poetry. Nationally, the MFA program was recently ranked third out of several hundred programs.

At all levels, the program offers students remarkable opportunities offered by few programs nationwide. For 25 years, the Madison Review literary journal, under the managing editorship of Ron Kuka, has published established writers, and been run almost exclusively by undergraduates. More recently, graduate students created an online journal, Devil’s Lake, which has garnered a significant following.

Students also benefit from strong connections with both faculty members—who, at many programs, do not teach undergraduates—and the emerging young writers serving as post-MFA fellows.

Today, the program has evolved to give multiple faculty members equal responsibility for its administration—another distinguishing characteristic.

“When it started, I was the only one, so I did everything,” said Wallace. Now, we have three faculty co-directors, a faculty steering committee chair, and two academic staff program members, Ron Kuka and Sean Bishop. Some people have visionary ideas; others are more detail-oriented. But it all works together.”

The program benefits from an unusually good relationship with the larger English department. Faculty members who come in as literature specialists have found a supportive interdisciplinary environment where they can flex their interests.

“Tom Schaub and Lynn Keller teach the contemporary literature courses that our writing students take. Tim Yu got hired as a scholar, but he’s also a poet who’s interested in Asian American literature and more experimental writing,” said Wallace. “He hasn’t taught workshops for us, but he’s brought some new ideas into the English department that spill over into creative
writing. Rob Nixon and Anne McClintock are both creative nonfiction writers and literature scholars who enrich the creative writing program’s offerings.

Faculty members have also brought national recognition to the program and the university. In addition to Wallace, they include such established writers as Kelly Cherry, Roberta Hill, Lorrie Moore, Jesse Lee Kercheval, Judith Claire Mitchell, Amy Quan Barry, and Amaud Jamaul Johnson.

The program maintains a packed schedule of visiting writers, holding readings nearly every week. In future years the program hopes to realize its longtime dream of having a major, rotating writer-in-residence: a poet one semester, a fiction writer or a playwright the next semester.

“For years, we wanted to add playwriting,” said Wallace. “About four years ago, [alumnus and scientist] Carl Djerassi made money available for a distinguished visiting playwright. When the university had to reduce its portion of the funding, we shifted to early-career playwrights, which has been very successful as well.”

Running the three components of the program (the undergraduate major, the graduate MFA, and the post-MFA Institute) is extremely labor-intensive. Each year, the program’s administration takes in 600 applications for its post-MFA fellowships, 900 book-length submissions for the two books of poetry it publishes through the UW Press, and hundreds of 30-page graduate application samples.

The selection process, though potentially a burden, is more often a pleasure, according to Wallace, as faculty screeners are privileged to read some of the best new work being produced today. Thanks to the relationships the program has built with local and visiting writers, former fellows, and MFA alumni, the task of evaluating this work can be shared.

“As our program expands and our reputation grows, we get more applications and submissions. We know writers who have spread out around the country whom we trust to do this kind of reading,” said Wallace. “We can pay them a little, too. So it’s a way for us to support writers in the community, and it’s a way for them to give back some of what they garnered here.”

Though some of the participants in the program’s various activities don’t ultimately make a living as writers, many do, armed with the comprehensive education they receive at Wisconsin. Many of the program’s undergraduate majors go on to MFA programs, despite the dearth of teaching positions in the field, and many publish their work.

Reflecting on the program, Wallace recalls a children’s book, Frederick, that he read long ago.

“That’s the story about the mice who spend all summer preparing for the winter. One mouse, Frederick, sits there thinking about colors and music. The others taunt him, saying, ‘Frederick, what will you do this winter? What will you eat?’ So they get to the winter and have food, but they’re bored; they’re stuck inside. They’ve got nothing to do or to think about. So they turn to Frederick, and he brings them the colors of the summer, music, art. They realize that there’s more to life than just the more tangible things that they’ve worked to collect. There’s a place for the artist, also.”

Wallace notes that creative writers tend to be highly socially and politically aware, citing several politicians, including former President Jimmy Carter, who are also published poets.

“Having a commitment to those artistic, less tangible things has an influence on how
Looking Ahead…

No matter what changes the future may bring, writers will always lock themselves in a room and write, then hand their work to readers and ask, “What do you think?” Work may be shared electronically, and readers may not hold physical books in their hands, but novels and poems and essays won’t go away any time soon.

Online publishing in e-journals and e-books has already become very important. If, just a few years ago, e-publishing was regarded with some suspicion, as less prestigious than print publication, that is no longer the case. Many established print journals, in fact, now have an online presence as well; many others will soon follow. A digital humanities program is taking shape on campus, and the creative writing program will inevitably incorporate some forms of digital poetics into its courses in the future.

Opportunities for writers have expanded exponentially. Once, if you wanted to be taken seriously as a writer, you had to live on one of the coasts. The growth of creative writing programs around the country has democratized writing. Now a writer can thrive in Wisconsin, or Iowa, or Michigan, or Minnesota, or Illinois, in an established and supportive writing community—a situation that shows every sign of continuing.

At the moment, we’re considering a twelve-hour certificate in creative writing, giving non-English majors recognition for pursuing their writing. What was once sometimes thought of as a more exclusive coterie has become a big tent, for writers and readers alike. We think that’s a good thing.

**Ron Wallace**

*Co-director and founder, Program in Creative Writing*

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*“Work may be shared electronically, and readers may not hold physical books in their hands, but novels and poems and essays won’t go away any time soon.”*
FAMED DESIGNER CHARLES EAMES recognized the delight in creating useful, purposeful objects with a sense of style. From its beginnings as a study of the home, the School of Human Ecology and its Department of Design Studies have integrated art and design into the educational curriculum.

Established in 1903 as the Department of Home Economics, the program was folded into the College of Agriculture in 1908. The Home Economics Building opened in 1914.

The emphasis on design began to emerge in 1926, as the expansion of the school's curriculum embraced a focus on textiles and related art. By 1939, through the initial leadership of Abby Marlatt and later Frances Zuill, the school became a separate entity with four departments, including textiles and related art. The school was again reorganized in 1974 under Dean Elizabeth Simpson. In 1996, it was renamed the School of Human Ecology (SoHE), incorporating five departments.

The emphasis on design continued with the creation of the Center of Integrative Design in 2012. The center incorporates the Helen Louise Allen Textile Collection, as well as the Design Gallery, and Ruth Ketterer Harris Library.

Another significant hallmark is the renovation and major expansion of the Human Ecology Building completed in 2012. A large western addition provides a welcoming space for students, faculty, and visitors and facilities such as the Design Gallery have been updated to provide state-of-the-art exhibition and educational spaces. The existing 1914 building has also undergone a complete renovation.

During its progressive name changes, the school continued to adhere to its basic mission of providing a curriculum, training programs, and research initiatives to deal with issues of everyday life and human development. In the process, faculty and
Helen Louise Allen Textile Collection

PIONEERING TEXTILE HISTORIAN HELEN LOUISE ALLEN was a member of the faculty from 1927 until her death in 1968. With a strong interest in ethnographic textiles, Allen built up an extensive collection for use in her teaching and research. The 4,000 items she left the university upon her death have now grown to over 13,000 textiles and related objects. The collection spans a spectrum of times, places, and techniques, from archaeological material (primarily Peruvian and Coptic) through contemporary fiber art.

In recent years, as more and more of the collection has been digitized, it has become a major resource for textile scholars unable to see the collection in person. Approximately 8,000 of the 13,000 items in the collection are now included in the UW Library’s Digital Collection, available for view by the general public and scholars around the world.

Woutou, 1970/1995, 2001.05.005. Asian festival jacket from the Helen Louise Allen Textile Collection features spiral patterns on batik, called “woutou.” During festivals, a jacket is paired with trousers and a skirt composed of vertical hanging bands of cloth affixed to a waistband.
The Cave Automatic Virtual Environment (CAVE), located in the Discovery Building, projects images onto the walls, floor, and ceiling of a 10-foot cube. With high-resolution, 3D graphics, and glasses tracking a user’s gaze, CAVE immerses users in an interactive experience.

The CAVE allowed Lisa Frank to expand her art from two dimensions to three in her MFA exhibit, “<1>: der” //Pattern for a Virtual Environment.” The exhibit’s scenes moved from expansive to microscopic, creating an interplay between natural and constructed worlds.

students interact with families, consumers, and professional communities, all a part of that reality.

In the context of SoHE’s social and environmental program, the arts primarily reside in the design studies department.

At both the undergraduate and graduate levels, the main curricular emphasis is in two areas: interior design and textile and apparel design. The unified graduate program emphasizes a holistic, interdisciplinary approach, considering both theory and practice.

Interior design focuses on comprehensive planning of interior spaces as they interact with families, consumers, and professional communities. Planning in this regard encompasses a number of related concerns such as how the design of objects and décor influence both personal comfort and social interaction. The planning and design of the space creates an environment appropriately tailored to the activity for which it is created.

Textile and apparel design takes on similar considerations as it deals with art, design, and technology to create functional as well as fashionable products for industry, independent artists, and entrepreneurs.

The school’s facilities give further breadth to the program. In addition to the Helen Louise Allen Textile Collection and the Ruth Ketterer Harris Special Collection, the department boasts many specialized pieces of equipment in its studios. From textile printers to computerized looms, students can explore their art through traditional and modern techniques.

The Design Gallery, opened in 1990, serves as a showcase for biannual exhibitions of the Helen Louise Allen Textile Collection and for a broad range of student and faculty work as well as other exhibitions relating to design in various contexts.

Past exhibitions (on- and off-site) include Look, Look, Listen, Listen: Celebrating the Arts of Ghana, Architecture in Perspective 25: International Juried
Architectural Illustration Competition, and A Fairyland of Fabrics: The Victorian Crazy Quilt.

In the 21st century, the department has moved well beyond the considerations of simply keeping house. However, newer research continues to tie into the department’s original aims. Nanotechnology incorporated into fabrics may help caregivers regulate body temperature, or alert them when patients leave their beds. Textile patterns, printed on wallpaper or woven into jacquard fabric, may echo formal Victorian tastes, but in brilliant modern colors. An art exhibit may integrate the old and the new, displaying natural botanicals within a stunning, immersive 3D environment.

Now in its new home on Linden Drive, Design Studies is well placed to capitalize on the intersection of art, science, and functionality.

Tad Gloeckler, spring 2011 Arts Institute artist-in-residence, incorporates elements of sculpture, design, performance, and jewelry/metal into his work. His multidisciplinary approach encourages people to look at the world around them in new ways.

Ruth Ketterer Harris Special Collection and Lecture

Department alumna Ruth Ketterer Harris curated the Wisconsin Historical Society while her husband served overseas during World War II. In the 1950s and 1960s, she taught weaving at the university, particularly while her close friend Helen Louise Allen traveled out of the country.

Upon Helen Louise Allen’s death, Harris became full-time curator of the Textile Collection. When Harris herself passed away in 1992, she contributed her own extensive collection of books and other written material to the nontextile objects contributed by Allen, creating the Ruth Ketterer Harris Special Collection.

The department honors her memory through the Collection’s annual Ruth Ketterer Harris Lecture. Past lectures include “Marrying Tradition and Innovation: Collaborations between Oaxacan Artisans and 21st-century Designers” by Ana Paula Fuentes Quintana; “The Hyperbolic Crocheted Reef Project: Art/Math/Ecology” by Margaret Wertheim; and “Uzbek Steppe Embroidery: How Women Preserve Identity” by Kate Fitz Gibbon.

A family, a community, a movement

EACH YEAR, THE NEW YORK KNICKS host a poetry slam at Madison Square Garden. Throughout the year, the program reaches more than 20,000 high school students, drawing hundreds to its competition. In 2010, when a documentary producer asked the 13 finalists about their future plans, each stated that he or she wanted to get into the First Wave Spoken Word and Hip Hop Arts Learning Community at the University of Wisconsin–Madison.

Although none of these students ended up in the First Wave program, it’s a testament to the program’s unique profile: attracting students who are capable of both performing at a world-class level and succeeding academically at a world-class university.

“We attract the best and the brightest,” said Willie Ney, executive director and founder of the Office of Multicultural Arts Initiatives (OMAI) and First Wave Program. “Every major poet in every major urban area that hears about this wants to apply to First Wave.”

First Wave’s first cohort of 15 students arrived at UW–Madison in the fall of 2007. In doing so, they helped create the first university program in the country centered on spoken word and hip hop culture.

Housed in the Office of the Vice Provost for Diversity and Climate, First Wave moves beyond extracurricular performance to provide full-tuition scholarships for students who live and breathe through their art. Young artists and leaders from across the United States live, study, and create together in a close-knit, dynamic campus community. Currently, 65 spoken word and hip hop artists are studying at UW–Madison on full-tuition scholarships.

With the support of affiliated faculty, staff, and nationally renowned spoken word and hip hop artists, the First Wave program takes a four-part approach. Students develop their craft as part of a high-level artistic community and they pursue their academic and career goals by studying fields that merge their artistic interests with professional development.

Outside the classroom, they engage the community in creative service-learning projects that combine multicultural arts and activism. Finally, they showcase their talents around the campus, city, country, and world as part of the First Wave Hip Hop Theater Ensemble.

The scholarship program isn’t the only innovation. The inclusive programming and performances bring diverse audiences to enjoy and perform with artists from around the world. Because of this, the programming helps foster a stronger campus climate, bringing together communities that might not otherwise come together.

“The student narratives are particularly important,” said Ney. “Communities of color on campus haven’t historically had a channel in which to articulate why and how they’ve felt marginalized, or not included. Now, these students testify through their art.”

From its inception, the creative force behind the First Wave Hip Hop Theater Ensemble has been OMAI/First Wave artistic director Chris Walker, who also serves as assistant professor of dance.

An internationally known choreographer and instructor, Walker has built a program combining performance and academic pedagogy, the history and art of spoken word, linguistics, social justice, movement, and music. Walker nurtures the students’ raw talent with
professional training and purposeful productivity. He guides each individual and ensemble work, helping students develop as artists onstage and people offstage.

As an active performer as well as an educator, Walker brings both an international sensibility and a living example of what the artistic life could be.

While the program has primarily attracted students of color, it reflects the multiracial cultural reality of hip hop culture today. The students in the program—whether they come from black or Chicano culture in New York or Jewish families in the Twin Cities—arrive on campus with a strong sense of their own cultural identity as well as their relationship with cultures different from their own. This helps them relate to the challenge of breaking down cultural barriers.

First Wave students participate in the SOAR Orientation Program, welcoming students with performance pieces on diversity and climate issues and talk-backs.

As UW–Madison prepares students for global citizenship, these skills are useful on campus as well as around the world.

“It’s a global art form,” said Ney. “We’re making connections in Europe; the deep partnerships we’re developing in the UK resulted in an invitation to the Cultural Olympiad tied to the 2012 Olympics. One of our First Wave students, Karl Iglesias, shot an award-winning video in London while studying there last spring. Our students who studied abroad in Panama now have deep connections to the hip hop scene in Panama and Central America, as do students who have studied in Kenya and South Africa. Finally, we recently were approached by someone who was interested in us traveling to China to collaborate with a university serving over 55 minority ethnic groups.”

Closer to home, the university’s risk in putting such an innovative program together has also paid off for the citizens of Wisconsin. First Wave students work and perform all over the state, at artistic gigs, diversity events, and teacher-training conferences. They have had a profound impact on peers and younger students.

“Under the leadership of OMAI’s education coordinator Alexis Anderson-Reed and Milwaukee poet Dasha Kelly, we organized the Wisconsin teen poetry slam competition, reaching over 3,000 high school students,” said Ney. “I don’t know how many outreach programs on this campus reach so many students in a ten-day period—enthusiastically! They’re so excited to see our First Wave students host and DJ these events. This makes the university seem more relevant and accessible to them.”

In 2009, First Wave became the only university arts program to win the Governor’s Arts Award in nearly three decades. The impact has been profound. First Wave now serves as a pedagogical model for the UW System, performing as a headliner for the UW System president’s innovative teaching and learning event.

The program has expanded to offer a comprehensive array of support for its students. The program’s students and administrators alike give much of the credit to the reorganization and strategizing about campus climate undertaken by Damon Williams, vice provost for diversity and
climate, and Darrell Bazzell, vice chancellor for administration.

“It’s not just the love and support they’ve given to OMAI; the climate has changed,” said Ney. “You can feel it amongst the staff on campus, particularly staff of color: the current commitment to diversity is unparalleled in the life of this university.”

In large part, this stems from the strong feelings of ownership that the First Wave students themselves feel over the program’s content and mission. They run retreats and set up performances, from spontaneous MC battles in residence halls to the nine-day Line Breaks festival at the Overture Center, attracting internationally known talent. The addition of assistant Director and advisor Adey Assefa has allowed OMAI to expand its advising and career services support.

The transitions haven’t always been easy. The heavily Caucasian environment in Wisconsin means that many nonminority students have had little communication with students of color. First Wave students have faced racism in the classroom and accusations that they arrived through the “back door.”

Ney related the experience of a non-First Wave student, a football player from the Bronx.

“He said, ‘Coming to Wisconsin gave me life skills and people skills I’d never have gotten otherwise. I came back so thick-skinned. I knew I could make it in corporate America.’ It was painful, but he grew so much.”

In addition to promoting diverse programming on campus, the First Wave students are hoping to change the culture from within.

Historically, UW–Madison alumni of color have not shared many of the warm feelings for campus expressed by their nonminority peers. By sharing some of the positive developments on campus through “friendraisers” and recruitment in their own home communities, the First Wave students aim to both reengage alumni and attract future scholar-artists.

As that first cohort graduated, the program’s influence has paid off. Every graduate found employment, often in innovative programs that parallel First Wave’s mission. One student is currently studying at UW–Madison’s law school. All three applicants to the highly selective Teach For America program were accepted and are now teaching around the country.

Perhaps most notably, one student was hired by Geoffrey Canada’s respected Harlem Children’s Zone. Now that the groups have formed a partnership, First Wave recently accepted its first candidate from the Harlem Children’s Zone itself.

“Our graduates represent the multicultural creative class of America,” said Ney. “They think outside the box; they look at problems differently. Corporations and nonprofits want that.”

Thanks to the increased support, and the success of this first full cohort, the program is poised to break even more new ground. A
Looking Ahead…

So many of our student scholar-artists have multiple skills. They teach each other and grow, exchanging skills in the artistic tradition. Their productivity astonishes me.

We’re here to improve climate. Other entities may schedule diverse artists intermittently, but our series programming builds and sustains community as its primary agenda.

This semester’s hip hop pedagogy series is a template of what we want to do. It formally infuses this art form within the curriculum. We’re getting calls from all over the country. In welcoming this young leadership for artists, faculty respond by offering relevant courses.

When we recruit these students, we want to have a full curriculum. We’ll have faculty who are culturally relevant and engaged in research for what the culture represents, offering courses that can help develop students’ skill sets. I see a minimum of five hip hop scholars being hired in different disciplines, professionalizing the growing field of hip hop studies. Down the line, I see both a certificate and a broader major, maybe an interdisciplinary MFA.

We already have a small, auditioned ensemble that goes on Broadway and to the Cultural Olympiad in London, tied to the 2012 Olympics. I see a professional postgraduate touring ensemble. What an incentive to graduate! We would go out through inner-city America, using our MCs and DJs to recruit for the university as they discuss the importance of higher education.

The students themselves are pivotal in our recruitment, going back to their own communities and contacting students they know who have the capacity to get in. We don’t want to be exclusive and elitist, but we’re at a world-class university. If they don’t have the scholarship, they won’t make it here. But we’re on the right track. We have 100 percent retention; that’s a story in itself.

It’s revolutionary, but it’s doable. You just have to learn not to do everything at once.

Willie Ney
Executive director and founder,
Office of Multicultural Arts Initiatives (OMAI)
Arts on Campus

Arts Institute
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Arts Institute

Created in 1998, the University of Wisconsin–Madison Arts Institute is an intercollege unit of the College of Letters and Science, the School of Education, and the School of Human Ecology. The Arts Institute speaks for and on behalf of the collective voice and vision of the arts at UW–Madison and promotes all forms of artistic expression, experience, and interpretation as fundamental paths to engaging and understanding the world.

The Arts Institute encompasses the College of the Arts Initiative, the Arts on Campus Website, the Interdisciplinary Arts Residency Program, the Creative Arts and Design Learning Community, Arts Outreach, the CD Recording Project, the Wisconsin Film Festival, the Arts Awards, and Illuminate, Year of the Arts 2010–2011—all of which reflect the breadth and vision of the arts at UW–Madison.

Interdisciplinary Arts Residency Program

Gunnar Johansen proved to be the last to bear the designated title of artist-in-residence. The concept, however, remained firmly implanted.

The idea of the artist-in-residence on the campus continued, albeit in a modified form. Rather than make a binding commitment of a permanent appointment, it seemed more practical and flexible to invite visiting artists from a number of disciplines.

In 1998, the Arts Institute created an Interdisciplinary Arts Residency Program to bring world-class artists to campus for semester-long residencies. This provided dual opportunities for the artists to create in a university setting and to interact with faculty, staff, and the general public. Starting with visual and performance artist Nick Cave in 1999, the Arts Institute has brought 29 artists to campus as of 2012.

The multiple talents of each artist underscore the connections made between disciplines and individuals. Recent residencies have included cartoonist and author Lynda Barry; singer, songwriter, and playwright Stew; artist, architect, and designer Tad Gloeckler (himself an alumnus of the university, as well as the son of emeritus art professor Ray Gloeckler); and performance artists and filmmakers Helen Paris and Leslie Hill, known as Curious.
Wisconsin Film Festival

Established in 1999, the Wisconsin Film Festival typically spans five days and over 200 films. Held on the campus and in local movie theaters, it is the largest campus-based event of its kind in the country.

Produced in partnership with the Film Studies Program, the festival draws selections of national and cultural orientation from around the world. But the films stay closely linked to the campus, thanks to the Wisconsin’s Own competition for filmmakers connected to the state. Academic departments also contribute thematic programming in several areas.

The films themselves are the primary element in the programming, rather than a combination of films and satellite events. The Film Festival serves more than 30,000 attendees from across the state, the country, and the campus at its annual event.

Arts Outreach

The Arts Outreach Program works hand-in-hand with the School of Music to share the expertise of its three faculty ensembles-in-residence with young musicians and community audiences around the state. In addition to performing as part of the School of Music Faculty Concert Series, the Pro Arte String Quartet, Wingra Woodwind Quintet, and the Wisconsin Brass Quintet travel to Wisconsin high schools and concert halls, working with young musicians and performing for local concert series patrons.

Founded in 1965, the Wingra Woodwind Quintet is ensemble-in-residence at the School of Music. Since its formation the quintet has established a tradition of artistic and teaching excellence.
THE WISCONSIN UNION — THE MEMORIAL UNION, UNION SOUTH and varied programming — is often considered the “living room” of campus.

Each year, the Wisconsin Union Directorate (WUD) Student Programming Board presents over 1,000 events, integrating art, performance, social activity, and service into the campus community. Facilities host everything from club meetings and drop-in craft nights to sailing lessons and film premieres.

Both the Memorial Union and Union South have always prioritized visual art exhibitions. The buildings themselves have provided further canvases for culture, including the iconic James Watrous murals in the Paul Bunyan room. While the old Union South was known for expanses of concrete, the new facility features art and natural touches built into the construction.

Music everywhere! Above: musicians prepare to play a show at the Memorial Union Terrace. Right: Rocking at the Memorial Union Rathskeller.

The Memorial Union Reinvestment Project will result in new handicapped seating and accessible bathrooms and technical upgrades for the Union Theater.
Union South opened in 1971 as a “branch” union. The new Union South, opened in 2011, doubled the Union’s programming and event space. Purpose-built facilities include the Marquee movie theater and the Sett (a cousin to the Rathskeller), as well as many smaller, flexible spaces.

The Wisconsin Union Theater, opened in 1939, has attracted the world’s top performers. It shares space with student groups such as Humorology and theatre, opera and cultural productions. A two-year renovation will be completed in 2014, the same year as the theater’s 75th anniversary. New facilities include rehearsal space, vastly improved accessibility, and a prominent entrance showcasing bright new Craft Shop and Hoofers spaces.
The Chazen Museum of Art is one of the nation’s leading university art museums, with an outstanding collection and a reputation for exceptional exhibitions, insightful educational programs, and arts activities for all ages. The museum’s mission supports the teaching, research, and public service missions of the University of Wisconsin–Madison.

The original museum building, which houses the Department of Art History and the Kohler Art Library, opened as the Elvehjem Art Center in 1970 and was designed by the Chicago architect Harry Weese. Initially, the museum provided a central, secure environment for the approximately 1,600 works of art dispersed across the campus that the university had accumulated since the early 1900s. With the artworks consolidated, the museum was able to catalogue, document, and conserve the objects in its care. Since its founding, the Chazen has evolved from a repository of artworks into an active educational and community outreach unit of the university. The collection has grown to represent the diversity of world cultures and spans the entire spectrum of art history.

By 2000, the museum’s collection had grown to more than 15,000 objects, and the need to expand was clear. On May 6, 2005, the museum changed its name in honor of Simona and Jerome Chazen, who provided a generous lead gift toward a new building. In October 2011, the Chazen Museum of Art opened the doors of an 86,000-square-foot addition designed by Machado and Silvetti Associates. The $43 million expansion more than doubled the exhibition space, increased access to the museum’s collections, and provided new facilities for programs that serve the campus and the community. A sweeping lobby is a social gathering space as well as a venue for museum events and performances.

“This transformative moment for the Chazen is all about smart growth, an expansion directly connected to our mission to serve the UW campus and the Madison community,” said director Russell Panczenko. “We will be able to offer visitors more dynamic art experiences, continuing to build on our reputation as a vibrant place for learning and inspiration, for students, faculty, and the general public.”

The new building connects to the Elvehjem Building with a third-floor gallery bridge that echoes the stonework and strong lines of the existing architecture, creating a contiguous façade as well as a unified interior gallery plan. The addition reflects elements of Weese’s original design, yet it is entirely modern and unique. The two structures frame the vital East Campus Mall, anchoring a burgeoning university arts district. A floor-to-ceiling glass wall on the north face of the bridge provides a dramatic view that extends from the museum plaza to Lake Mendota.

The Chazen devotes all of its third-floor gallery space to display of art from the permanent collection, which now numbers more than 20,000 works. Faculty, students, and other interested parties may also request artworks be brought from storage for classes and research. Another three galleries first- and second-floor galleries are dedicated for ten to twelve high quality exhibitions every year, organized by the Chazen or brought in from other institutions. Committed to bringing important exhibitions to Madison, the Chazen gives audiences opportunities to view works of art that are seldom presented in the Midwest.

To help visitors engage with the artworks, the museum offers gallery tours, lectures and symposia, film and video, and cooperative programming with local community and arts organizations. Museum docents (tour guides) create an atmosphere of learning for visitors, from art novice to expert. Events celebrate cultural and artistic diversity, and programming is interdisciplinary, combining visual, performance, and literary arts.
Tandem Press
A major addition to the art department program came in 1987 through the establishment of Tandem Press, founded by faculty member Bill Weege.

Built on a long tradition of excellence in printmaking at the university, Tandem Press produces prints by nationally recognized visiting artists such as José Lerma, Robert Cottingham, Sam Gilliam, and Judy Pfaff. The Tandem Press mission echoes that of the university: teaching, research, and public service. It offers students opportunities to learn about the artistic and economic factors that go into the operation of a major print studio as they interact with the artists.


Bolz Center for Arts Administration
As the campus arts community began emerging in the 1960s, it stimulated for the development in the School of Business. Professor E. Arthur Prieve initiated the Bolz Center for Arts Administration through the support of Robert and John Bolz and the Eugenie M. Bolz Family Foundation. The two-year MBA program offers a comprehensive curriculum of business and cultural subjects.

Managers and administrative leaders of arts organizations provide a bridge between art, artists, and audiences. They combine the tools of business—management, marketing, accounting, operations, negotiation—with the tools of community-building—fundraising, development, education, outreach, volunteerism, policy, partnership—to make thriving spaces for arts and culture.

In addition to traditional course work, program participants can receive part-time assistantships with local and campus organizations, summer internships at established arts organizations around the country, and opportunities to interact with and learn from guest speakers who are in executive positions at a variety of national organizations.

UW–Madison arts administration graduates hold key positions in prominent local and national organizations. They regularly demonstrate the program’s catchphrase: “The arts must survive as a business to thrive as art.”

Creative Arts and Design Community (CADC)
Residential learning communities bring together faculty, staff, and students around an explicit focus within University Residence Halls. The Creative Arts and Design Community (“The Studio”) provides students interested in dance, music, theatre, film, design, or any creative enterprise a living space that allows them connect, make art, grow, and learn surrounded by peers who share their passion.

Centrally located in Sellery Hall, the CADC is close to key performance venues on campus and features access to state-of-the-art audio and video recording and editing technology, newly renovated studios, and performance spaces. Regular dinners with prominent UW arts and design faculty brings students into contact with world-class artists and designers. Collaboration fuels creativity at the CADC.
The Wisconsin Idea at Work

The Wisconsin Idea is often attributed to University of Wisconsin President Charles Van Hise, who in a 1904 speech declared, “I shall never be content until the beneficent influence of the University reaches every home in the state.”

Throughout the history of the university, its mission has been inextricably linked to the lives of Wisconsin citizens. The arts play a major role, demonstrating the university’s excellence to the public through performances and exhibitions nearly every night of the year.

“Without audiences, it’d be like going fishing in a lake with no fish. That’s where we come in,” said John Stevens, director of the School of Music. “We are right at the point of creating the best possible collaboration between the University of Wisconsin and the larger community we serve.”

Robert Gard and the Wisconsin Idea Theatre

Folklorist Robert E. Gard joined the College of Agriculture faculty in 1945. Taking a cue from John Steuart Curry’s appointment as artist-in-residence, Gard initiated the Wisconsin Idea Theatre as a part of the University Extension. Three years later, he formed the Wisconsin Regional Writers Association.

A 2003 report on arts and the Wisconsin Idea noted that, to Gard, “the ‘Theater’ was not a place; it was a network of ideas and creativity, expressed through drama. Gard helped any Wisconsinite with an idea turn that idea into a radio drama or stage performance. He inspired drama groups in state parks, toured Wisconsin history musicals to county fairs, and worked for the publication of Wisconsin plays.”

A world traveler and tireless arts advocate, Gard still had time to create several books, including Down in the Valley: Wisconsin Back Country Lore and Humor (1971), and My Land, My Home, My Wisconsin (1978). On paper and in projects throughout the state, Gard captured the distinctive essence of the Wisconsin spirit.

In 2010, Muir Knoll, a spot overlooking Lake Mendota along Observatory Drive, was redeveloped with an eye toward honoring Gard’s legacy. The area was once known as “Storyteller’s Hill,” reflecting a 1916 class with archaeologist Charles E. Brown that shared stories of Madison’s earliest inhabitants. The Robert E. Gard Memorial Storyteller’s Circle celebrates and continues this tradition.

“It’s a little parcel of land that embodies the Wisconsin Idea—and the Wisconsin Idea was his total passion,” said his daughter, Maryo Gard Ewell. “On that hill is a marriage of the visual soul of the university, conversation, inquiry, the pursuit of ideas, and the Wisconsin landscape.”

Wisconsin Public Radio

Radio has enjoyed a strong presence on campus since World War I, with the call letters WHA assigned in 1922 (the “oldest station in the nation”). Once the war effort ended, the station pioneered the use of radio for spreading the university’s mission and research throughout the state.

In the 1930s and 1940s, WHA offered more than 80 hours of programming each week. One of the most popular programs was band director Edgar “Pop” Gordon’s music hour, designed for schools across the state who were unable to hire music teachers of their own. Gordon’s series, Appreciation of Music, and later, Journeys into Music Land, became a staple of the Wisconsin School
of the Air, reaching nearly 300,000 elementary and high school students with topics such as civics, art, music, nature, and health.

Homemakers also welcomed the programming, gaining tips on nutrition, clothing, and homemaking in hard times. For people living in rural areas, particularly families trying to make ends meet during the Depression and war years, it provided a valuable link between life at home and the wider world.

Today, the tradition continues each Sunday afternoon with the University of the Air, presented by co-hosts Norman Gilliland and Emily Auerbach. Auerbach is also known for her pioneering Odyssey Project, a free humanities course for adults from disadvantaged backgrounds.

**Continuing Studies**

With over 100 faculty and staff members, the Division of Continuing Studies (DCS) personifies the Wisconsin Idea in action. DCS offers credit and noncredit courses arts, career development, communication, educational travel, languages and lectures, and human services and healthcare. Campus partners from the university’s schools and colleges lend their resources to various programs as part of their outreach activities.

The Department of Liberal Studies and the Arts offers hands-on experience in making art, art appreciation, musical composition, creative writing, dance and movement, and individual and group performance.

In addition to its recreational and professional offerings, DCS hosts several established programs for artists at all levels. Writers in many genres take part in the Writers Institute and Write by the Lake. The annual School of the Arts at Rhinelander takes place for a week each July, providing an artistic retreat for more than 250 people in an appealing and relaxing Northwoods setting. Many participants return from year to year, fortified by the experience of lifelong learning.

**Percent for Art**

In 1980, the State of Wisconsin established a Percent for Art Program to place works of art in public buildings constructed with state funds. In each case, two-tenths of one percent of the total construction cost went towards the purchase of art works. The pieces reflected activity taking place in the structure, complementing the building’s design. Looming budget concerns ended the program in 2011, when it was repealed by the Wisconsin State Legislature.

Through the program, twenty-two pieces of art were installed in campus buildings ranging from the Waisman Center to residence halls. Although individual taste and perception varies, alumnus Dale Chihuly’s *Mendota Wall*, in the Kohl Center, has drawn wide acclaim. The 120-foot hand-blown glass sculpture, consisting of more than 1,600 individual tendrils and bulbs scattered asymmetrically across the wall, was inspired by memories of the changing light on Lake Mendota.
John Steuart Curry
As art programs began to emerge at the university in the period between World Wars I and II, the university initiated an experiment that had far-reaching influence.

Despite the hardships of the Great Depression, Chris Christensen, dean of the College of Agriculture, convinced the regents and the Brittingham Fund to establish the nation’s first artist-in-residence program at the University of Wisconsin. Christensen, an advocate of the Danish folk and high school movement which emphasized lifelong learning and the importance of observing and understanding contemporary society, believed that rural life was worthy of reflection and articulation. He initiated an experiment with the 1936 appointment of the first artist-in-residence, John Steuart Curry.

Curry’s only charge was to “produce works of art within the state of Wisconsin.” As one of a trio of prominent regionalists (also including Grant Wood and Thomas Hart Benton), his straightforward but evocative style was an excellent match for the program.

After arriving on campus in 1936, he served the Rural Art Program as artist-in-residence until his death in 1946. His artistic legacy continues to be very much in evidence across campus. The most prominent is the mural Freeing of the Slaves, a Law Library fixture since 1936. When the Biochemistry Building finished a major remodeling effort in 2011, the murals Curry had painted from 1941–43 — including The Social Benefits of Biochemical Research — were preserved and meticulously restored.

Aaron Bohrod
The second artist in the position, Chicago artist Aaron Bohrod, brought a substantial portfolio to the job, with studies at the Art Institute of Chicago and the Art Students League in New York, as well as experience in the War Art Unit during World War II.

Once he arrived on campus, Bohrod actively demonstrated that he would follow the pattern set by Curry. His first step was to get a feeling for the geography of the state and the character of its people. He said, “Since I was primarily a ‘place’ painter, in starting my work...”
in Wisconsin I felt it would be expected that I look well at the state’s countryside…. I plunged into an extensive investigation of Wisconsin's beauty. The towns, villages, and the Wisconsin countryside offered inexhaustible material for the artist.”

As he settled into the position, Bohrod’s painting style and content began to move away from the depiction of everyday life. From that point on, his paintings were hyper-realistic still-life compositions based on a theme or idea related to a central object. Two of his paintings feature university themes: *Summer Session*, used as a bulletin cover, and a portrait of UW President Conrad A. Elvehjem.

When Bohrod retired in 1972, his position was not filled.

**Gunnar Johansen**

The School of Music also brought a distinguished artist-in-residence to the campus with the 1939 appointment of Gunnar Johansen, Danish piano virtuoso teacher, composer, and polymath.

Johansen maintained a schedule of performances and teaching while pursuing other interests. One of Johansen’s memorable musical moments came in 1969 when, on a day’s notice, he played Beethoven’s piano transcription of his violin concerto in New York.

In addition to his university-related activity, Johansen spent considerable time in his home studio recording the complete keyboard works of Bach and a number of works of Liszt.

Johansen added another element to his range of interests through the 1966 establishment of the Leonardo Academy, based on the ideas and writings of Leonardo da Vinci.

**The Pro Arte Quartet**

The School of Music added further depth to its program by granting artist-in-residence status to the Belgian Pro Arte Quartet. The impetus for this came about on May 10, 1940, when, during their appearance in the Union Theater, German troops invaded Belgium.

Realizing that the musicians could not return to their homeland, university president Clarence Dykstra extended an invitation to offer the quartet a permanent residency at the university. Their university appointment, in keeping with the precedent set with John Steuart Curry, was the first of its kind at a major American university.

The Pro Arte Quartet celebrated its centennial anniversary in 2011–12 by commissioning, premiering, and recording new works by renowned American composers, and by offering a series of lectures, concerts, and master classes free and open to the public. Though the Pro Arte has changed its members many times in the last 100 years, it’s always carried the Wisconsin Idea of public benefit from academic research to Carnegie Hall and the White House, as well as to concert halls, high schools, and universities throughout Wisconsin, the Midwest, the U.S., and the world.
International collaboration

Global citizenship has become a cornerstone of the UW–Madison experience. Art can provide fertile ground for collaboration, breaking down barriers of language or culture through universal expressions.

Mary Hark, assistant professor of design studies, has spent several years working with multidisciplinary artists in Ghana to create a synthesis of papermaking, cottage industry, music, textiles, and culture of the greater Ashanti region. The project, with artists Atta Kwami and Pamela Clarkson, reflects an “African world” in which people and ideas move seamlessly between cultures.

In a 2011 event entitled Look, Look, Listen, Listen: Celebrating the Arts of Ghana, the Design Gallery presented the first results of this collaboration. An art exhibit showcased Kwami and Clarkson’s contemporary art alongside traditional textiles, while additional events celebrated the music of palm-wine musician Koo Nimo, recognized as a National Living Treasure by the Ghanaian government.

The major product, a limited-edition art book entitled Listen Listen: Adadam Agofomma, matches Kwami, Clarkson, and Hark’s art with Koo Nimo’s music in a handmade product that has found its way into collections at the Metropolitan Museum of Art and the Smithsonian Institution.

“It's been a wonderful articulation of the Wisconsin Idea, in a global format,” says Hark. “It's also an example of how you can enter the world through many portals, many small, obscure doors: papermaking, textiles, and book arts. Out of that, the potential is unlimited.”

Interdisciplinary campus collaborations

In August of 2011, the campus marked a transition between the Year of the Arts and the Year of the Wisconsin Idea. The venue for the transition demonstrated the campus commitment to the spread of ideas through unusual partnerships.

The inaugural Wisconsin Science Festival spanned four days of hands-on, interactive workshops and events. Held primarily at the new Wisconsin Institutes for Discovery, itself a hub of collaborative innovation, the event also served as the first Arts Night Out for the academic year.

More than 5,000 people enjoyed 80 events. Workshops with significant arts content included iPhone and iPad Orchestra; Insect Art; Music and Neuroscience; and Startup Cinema: Conversation and Screening of The Social Network.

The opening of the Wisconsin Institutes for Discovery in 2010 also set the tone for future collaboration. The building itself was designed to both foster and inspire collaboration. As researchers settled in, they began opening up their facilities to scholars from other parts of campus.

The Cave Automatic Virtual Environment (CAVE) is one example. A project of the Living Environments Laboratory, run by nursing and industrial engineering professor Patti Brennan, the CAVE immerses
users in an interactive experience to test home and caregiving environments. The CAVE has been used by both a fine artist and an art historian for groundbreaking work.

Lisa Frank staged her MFA exhibit “der //Pattern for a Virtual Environment” in the CAVE to immerse visitors in rich patterns created from nature. Patrons could find themselves in a bird’s nest, going so far as to see the inside of an egg papered with a William Morris-like pattern; they could walk through a field of human-sized flowers, going under the dirt to see the roots or look up at the gill structure of a mushroom cap.

Ann Smart Martin, an art historian, has also used the CAVE to explore the possibilities of recreating historical environments. The CAVE simulates how a wood “skin” covers varied surfaces, from walls to furniture, simulating interactions between different types of light and wood.

“Artisans and others talk about the way different woods work with different types of light in different environments,” says Martin. “I can find discussions in 17th- and 18th-century documents. But how do we see that today? I’m arguing that the experience of different things in different lighting conditions explains why certain styles succeeded.”

The CAVE’s caretakers hope that others on campus—particularly in the humanities—will take advantage of the technology.

**Arts in the community**

Outreach (and “inreach,” returning a community conversation back to campus) has always played a significant role in the life of the university. New collaborations underscore the importance of integrating public service into artistic practice.

Sound Health, founded by Mary Perkinson, DMA violin performance and Arts Outreach Coordinator, is a partnership between UW–Madison and the UW Hospital and Clinics (UWHC). Sound Health aims to enrich the UWHC environment through live music while providing music students with an opportunity for community service and professional performing experience.

VIBES (Vital Instrumentation Big Ensemble Sound) was formed in 2008 by two UW–Madison music students committed to nurturing teenage players. The winner of the campus Arts Venture challenge, VIBES volunteers—students from the School of Music—have worked with Madison area high schools. Mentoring trios and quartets of students has encouraged the high schoolers’ commitment to their music and brought new skills and coordination into their classrooms.

Each year, 30 students who have faced economic hardships get a chance to move one step closer to college, thanks to the Odyssey Project. This interdisciplinary humanities course, led by English professor Emily Auerbach, integrates music and theater performance with discussions of literature, American history, moral philosophy, and art history. Participants who complete the program earn six credits in English. But they also develop a sense that further study—at UW–Madison, Edgewood College, or Madison College—might not be as out of reach as they may have imagined.
East Campus Arts Corridor
An integrated, cohesive, and lively arts and humanities district has long been a goal of campus planning efforts. The East Campus Arts Corridor plan creates an arts and humanities district to anchor the lower State Street area; adds needed performance, gallery, and classroom space; and serves as a complement to the city’s Overture Center at the opposite end of the street. School of Music performance and academic buildings, unified art facilities, a major remodeling of the Memorial Union, and a pedestrian mall will make campus arts and humanities showpieces in the community. The first phase of this effort was completed with the renovation and expansion of the Chazen Museum of Art in 2012.
The East Campus Mall is an artery through the heart of campus that will eventually connect Regent Street to Lake Mendota. With a primary focus on the arts, the completed corridor will function as an arts and humanities district.

Left: Pedestrians walk past the University Square complex and Student Services Tower at 333 East Campus Mall across from Vilas Hall.

Below, left: The Memorial Union on Lake Mendota has been a beloved campus destination since it opened in 1928. The Memorial Union Reinvestment project will provide up-to-date, dynamic spaces for activities, events, and services to the university community.

Below, right: Proposed location of the new School of Music Building.
Footnotes

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p. 3 Lynda Barry photo by Angela Richardson; Sam Gilliam, For the Fog, courtesy of Tandem Press

p. 7 UW Digital Collections

p. 12, top: Angela Richardson

p. 16 UW–Madison Archives, S00197

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p. 23 Kohler Art Library, University of Wisconsin–Madison

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