



# The Artifact

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## 2020-2021 Milwaukee Society Officers and Volunteers

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## Letter from the President

**Jane Peterson, Professor  
Marquette University**

Dear AIA-Milwaukee Society Members,

Greetings from your new AIA Milwaukee president. I'm hardly a newcomer, having taught at Marquette for over 20 years and been an active AIA member for most of that time. I imagine I've seen most of you during an AIA lecture, event, or fieldtrip. You may also recall a lecture I made to the group several years ago discussing one of my ongoing research projects that examines the rise of agricultural villages in Jordan. I took on this position over the summer from Dr. David Pacifico. I would like to thank him for his innovative and energetic leadership and also express my gratitude to the other officers and members of the planning team for their goodwill, time, and great ideas over the past few months.

Most importantly, let me extend my sincere wish for the health and safety of the members of our community and their circles of friends, family members, and coworkers. Since the Spring lecture program was interrupted in the early months of 2020, we have all experienced challenges. Archaeology in the time of COVID has been challenged too. Field schools have been cancelled. Research plans disrupted. Teaching moved on-line. Conferences gone virtual. In accordance with the City of Milwaukee guidelines limiting indoor gatherings, we made a decision to cancel this Fall's scheduled lectures. While disappointing, I want to assure you that we still have activities and events in mind for our members this Fall. In addition, we are planning to resume our regular lecture series in Spring 2021 (see the Spring Sneak Peak). In the event that in-person events are still problematic come February, we are working with the AIA National Office to be able to deliver those lectures as live webinars.

With these disruptions in mind, we have been working harder than ever to provide you with activities and content to keep you engaged with archaeology during the hiatus. Over the summer we emailed you a flyer describing a number of local, archaeological sites that

you could safely visit. We received a number of replies from this outreach, and it was gratifying to know that many of you enjoyed visiting and learning more about several sites in Wisconsin. We hope to add to the flyer over time and make it a regular resource available on our website. We are also adding some On-line Content Recommendations to our website. The idea is to provide you monthly links to high quality, archaeological material. I'll alert you when the first new content appears. Overall, our website will become a more active portal for resources in the coming months, so look for updates on the version posted on our website: <https://aia-milwaukee.uwm.edu/>.

For the social media savvy among you, we have also been making regular additions to our Instagram Page. Posts introduce our officers and also report on research projects and fieldwork being carried out by our members. So visit us at 'aiamilwaukee' on Instagram.



There are several exciting events coming up this Fall as well. On Saturday, October 17th, we will host several on-line events for International Archaeology Day. On that day we will announce the winners of our Decorate-A-Pot contest. Expert judges will select the best submissions from four categories of decorated pottery representing iconic ceramic traditions from around the globe. Winners will also be posted on our website. We will also sponsor a "Trowels and Owls Challenge" where members submit images of owls in honor of AIA's logo. You can expect to receive further information and instructions about participating in these two, family-friendly events celebrating International Archaeology Day soon.

On Sunday, November 15th at 3pm we will sponsor an on-line conversation with an expert panel to discuss your questions about Wisconsin archaeology. This is meant to be a follow-up for those of you who may have visited the sites we recommended in our summer flyer, but feel free to bring your questions about other sites you may have visited around the state. A link to the event will be sent to all members.

We appreciate your patience and dedication to the AIA as we work out new ways to connect and share our mutual interests in archaeology. Our primary goal is to sustain our archaeological community during the times when meeting in-person is not possible. You can help by keeping your membership active and renewing when

contacted. I'm very pleased to have the opportunity to serve as AIA Milwaukee's new president.

Best,

*Jane Peterson*

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**Welcome New Members  
Joined Since January 2020**

- |                     |                  |
|---------------------|------------------|
| Cynthia Bassett     | William Levit    |
| Frederick Brenk     | Jan Barky Marcus |
| Katherine Cianciolo | Robert Marsh     |
| Patrick Erichson    | Christine Renaud |
| James Fleury        | George Ronsholdt |
| Shannon Freire      | Mathew Sargent   |

We are very happy you joined us!

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**International Archaeology Day**

***Digitally Digging***

***Saturday, October 17<sup>th</sup>, 2020  
Virtual Event***



This year, AIA-Milwaukee's International Archaeology Day event is going digital!

In the age of COVID-19, the AIA-Milwaukee society officers have been brainstorming on how we can creatively rise to the challenge of having a fully online IAD. We will all miss the face-to-face audience engagement that we'd otherwise have at IAD but we are excited to experiment with hosting our event virtually.

Although the details of the event are still in the works, we've tentatively scheduled our online event for Saturday, October 17th. One of the hallmarks of Archaeology Day is hands-on engagement, so we've

planned two family-friendly activities. One, designed by our new society President, Dr. Jane Peterson, is the “Decorate a Pot” contest. This activity asks participants to design and decorate their own historically-inspired ceramic pieces, drawing from one of four categories: Ancient Greece, European Iron Age, Bronze Age Near East, or Southwestern US. A number of ceramic experts from UWM and Marquette University will judge these contest submissions, and photos of winning entries may be featured on the AIA-Milwaukee website! As the AIA-Milwaukee Vice-President, I designed the second activity – the “Trowels and Owls” Challenge. This activity invites participants to explore the world of owls through nature, art, and architecture.

We hope that our Digitally Digging event will provide an entertaining and creative addition to people’s routines, especially those searching for safe, educational, and engaging content. To paraphrase a webinar from earlier this year, “Everyone is a ‘non-visitor’ right now. We need to create and offer experiences to engage with you collectively, but in separate spaces. People still want to share things!”

### Local Archaeology Experts Talk-Back Panel

*Sunday, November 15<sup>th</sup>, 2020  
Virtual Event*



**Aztalan**

The flyer on local archaeology that was distributed to members in early August will be the focus of an online conversation with several experts who will be available to answer your questions on November 15, 2020 at 3:00pm. Those of you who took advantage of the great weather to visit Aztalan, the various mound sites, shipwrecks and historical locations this summer and fall will be able to ask an archaeologist with expertise in one or more of these places any questions you might have about the sites and what we know about them. Our distinguished experts will include Dave Overstreet and

Alice Kehoe, prehistory archaeologists; Kevin Cullen, an underwater archaeologist; Amy Rosebrough, an Effigy Mound expert; and Jocelyn Boor, an expert on local historic archaeology including Trimborn Farm. A link to the event will be sent to all members.

### AIA’s 122<sup>nd</sup> Annual Meeting Virtual Meeting January 5-10, 2021

- For more information on the 2021 Annual Meeting as it develops please consult: <https://www.archaeological.org/programs/professionals/annual-meeting/>
- ALL members of AIA are welcome to attend this annual conference at a discount registration.

### The Wolves and the Caesars: Digital Archaeology Field School in Slovenia

*By Adrienne Frie & Kevin Garstki  
University of Wisconsin-Oshkosh*

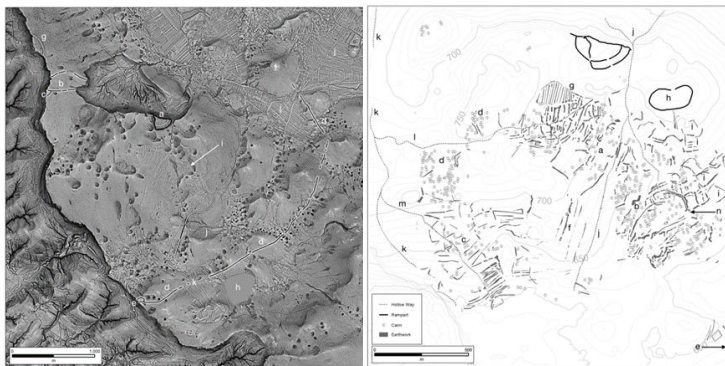


**Dr. Boštjan Laharnar of the National Museum of Slovenia approaching the Knežak hillfort, with a herd of wild horses between him and the site.**

The Wolves and the Caesars (WAC): Digital Archaeology of a Slovenian Hillfort Landscape project is a new digital archaeology field school exploring the Iron Age and Roman landscape of Slovenia. The project is a collaboration between the University of Wisconsin-Oshkosh, the National Museum of Slovenia, and the Research Centre of the Slovenian Academy of Sciences and Arts. It is the first American-Slovene archaeology project, the only American field school to take place in Slovenia, and one of only a few digital archaeology training programs.

This project centers on the late prehistoric and early historic landscape (8th century BC – 5th century AD) of southwestern Slovenia. We use a combination of excavation and airborne light detection and ranging (LiDAR) survey to study cultural transitions characterizing these periods, from settlement organization to broad landscape use. This hybrid field school will instruct local archaeology students in traditional survey and excavation methods as well as digital archaeological methods including LiDAR and computational photogrammetry.

The region surrounding the northern Adriatic in Italy, Slovenia, and Croatia has a high density of prehistoric settlement features identified through new LiDAR analyses. While these regions are only lightly occupied currently, from the end of the Bronze Age and throughout the Iron Age, Roman period, and into Late Antiquity (c. 1000 BC-500 AD) it was a bustling landscape with more than 300 known settlements. The focus of this project is the Knežak microregion of southwestern Slovenia, which is characterized by dozens of hillforts and thousands of cairns built in the Iron Age (Laharnar et al. 2019). These hillforts adapted to the needs of communities throughout different periods: when established in the Late Bronze Age many were unwallled, while in the Iron Age they were heavily fortified. An especially dramatic period was the Roman conquest (circa 44 BCE) during the reign of Julius Caesar. The archaeological record of this region allows us to differentiate between the hillforts that were destroyed in this period, such as the site of Baba, and those that show signs of Romanization and prospered for centuries after, such as Knežak. It seems that this was the difference between those who surrendered to the Romans and the “wolves” who dared to defend their lands.



**The Knežak hillfort and its surroundings. Top: LiDAR view. Bottom: Interpretation of features identified through LiDAR (reproduced from Laharnar et al. 2019)**

In the area surrounding the Knežak hillfort airborne LiDAR data revealed one of the largest-known fossilized landscapes stretching over 250 km, including more than two dozen settlements complete with field systems, landscape boundaries, and networks of intra- and intercommunity pathways. Archaeological interpretation of LiDAR data within a 120 km<sup>2</sup> area has been completed and several small-scale excavations were carried out in 2016. The preliminary results provided the first glimpses into the Iron Age landscape but also exposed the need for a more precise understanding of the development of these features over time and the relationships between different landscape features, which will be the focus of inquiry for the field school program. This new LiDAR data is radically reshaping our knowledge of this period; the only known parallel landscape use is in prehistoric Britain. The revolution in our understanding of past Slovenian settlement systems allowed by LiDAR is comparable in magnitude to the reassessments of Mayan cities and the Angkor Empire.

This project stems from the wider methodological development taking place in archaeology in the last decade. The influx of new hardware, software, and the quantity of high-resolution digital archaeological data has made it difficult for many students and professionals to “keep up” with emerging trends in archaeology. It is now necessary for students of archaeology to learn more than the cultural history of a region and traditional archaeological methods; they must also familiarize themselves with continuous new developments in digital technologies to prepare themselves to contribute to the discipline. New ways to visualize complex 2.5 or 3D archaeological and geospatial data have increased the possibilities for documenting, analyzing, and interpreting the archaeological record. This program will provide students with an introduction to traditional archaeological methods in tandem with an introduction to digital archaeology, in particular airborne LiDAR, Structure-from-Motion photogrammetry, and born-digital recording. These techniques for complex visualization are becoming widespread in archaeology and other STEM fields and gaining a working knowledge of these tools will provide students a strong foundation for their future work in a variety of disciplines.

If you’re a student in archaeology or archaeological enthusiast and would like to know more visit: <https://www.uwosh.edu/oie/away/guides/lslovguide.pdf>

**References:**

Laharnar, Boštjan, Edisa Lozić, and Benjamin Štular  
2019 A structured Iron Age landscape in the hinterland of Knežak, Slovenia. In *Rural*



*Settlement: relating buildings, landscape, and people in the European Iron Age*, edited by David Cowley, Manuel Fernández-Götz, Tanja Romankiewicz, and Holger Wendling, pp. 263–271. Sidestone Press, Leiden.

## It's Archaeology... But Who Cares?

By **Karissa Annis**  
**University of Wisconsin-Milwaukee**

In archaeology, a long-standing question where it concerns archaeology is, “Who cares about what we do?” There are always a few academics and hobbyists that might read our papers and articles, but then what happens? Among the public, the popularized image of archaeology is often a fantasy, and we do not often reach out to change that reaction. When I introduce myself as an archaeologist to members of the public, they often ask questions about where I work, or what I have uncovered. They are usually disappointed then to learn that what I typically work with is not a monumental discovery and may not even involve fieldwork. It is then critical that we engage the public and their view of what we as archaeologists do.

Archaeology and the imagination have long co-existed since the inception of the discipline. Adventure tales of pioneering archaeologists have made their way into the popular imagination both in the form of real people such as Howard Carter or Heinrich Schliemann and in fictional personas such as Indiana Jones or Lara Croft. The general public are not alone in this fascination with archaeology; the same ideas appear in H.P. Lovecraft’s works *The Rats in the Walls* (1924) and *Under the Pyramids* (1924). The themes of the mysterious past and the treasure hunter have pervaded popular culture since and can be seen over and over again in works of speculative genres such as horror and science fiction, as well as in the action adventure genre. These are powerful themes to have persisted this long, and archaeologists cannot ignore them.

Gale (2002) suggests that if the public learns the most about archaeology mainly from the media, they will understand archaeology from that point of view and not our own. If we ignore the public’s perception and their view of archaeology, then we lose the chance to correct or comment on it.

The first opportunity for engaging the public on their terms is to look at archaeology in media that the public is already viewing. For instance, the obvious option is to look at something like the Indiana Jones films and analyze both the public and archaeologists’ view from a critical perspective. However, there are other options. I

recently explored how archaeology is represented in the Star Wars franchise, looking at encounters with archaeologists in-universe such as Dr. Aphra (Figure 1). I also looked at other ideas such as looting, colonialism, and identity politics.



**Figure 1. Cover for Doctor Aphra #1 (Gillan 2017). Cover artist Kamome Shirahama.**

These fictional contexts provide a safe space from which to discuss ideas that might otherwise cause friction. Looting, for instance, can be a highly politically charged topic in modern contexts. Yet we can approach the topic through the lens of Star Wars and the character Rey from *The Force Awakens*. The protagonist, Rey, with whom the audience already sympathizes, has the role of a subsistence looter in the beginning of the film. She can act as a bridge to a hard topic that could lead to a more productive conversation without immediately raising red flags.

The second opportunity occurs when archaeologists produce creative work of their own, meant for a public audience. As I researched this topic, I came across a graphic novel titled *Here* by Richard McGuire (2014; Figure 2). Here showed the passage of time in place from a creative perspective in a way that made it easy to understand deep time. An archaeologist could easily recognize the idea of stratigraphy, but the public often does not. Here made it easy to understand, showing time as far back as the Jurassic Age and even projects the idea into the future. If more archaeologists collaborated on projects with writers and artists or created their own creative media to engage the public, there might not be as much confusion as to what archaeology is or does.



**Figure 2. Cover for Here (McGuire 2014) and spread.**

Both of these opportunities have the potential to create space for conversation, to engage the public in a way they might care about. We as archaeologists have stories to tell, things to teach, and ideas to share, but if no one else listens none of that matters. Instead, we can work to build the bridge from a safe place, look at themes in a way the public will recognize, and find a way to share our stories through a bit of creative compromise. This task might be hard for some. I have had people tell me that popular culture is not the purview of academia, or that these topics should be left to the public. However, if we truly want to engage the public and keep their attention, archaeologists may have to leave the ivory tower behind and meet them on their terms in order to build the bridge.

**References:**

Gale, John  
 2002 Are we perceived to be what we say we are? *Digging Holes in Popular Culture: Archaeology and Science Fiction*: 1-7.

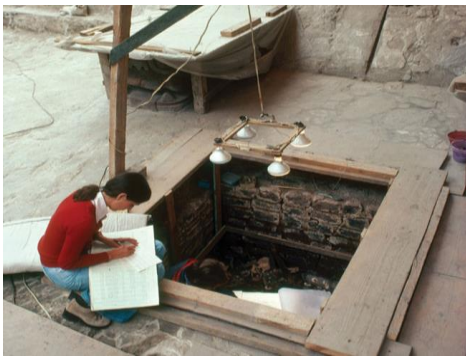
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**Archaeology Gets Complicated**

**By Alice Kehoe  
 Marquette University**



**Templo Mayor, photo by Roger Atwood, Archaeology Mag. 2014**

At an archaeological conference I attended, Mexican archaeologist Leopoldo López Luján showed slides of the deep trenches dug for subway tunnels and a multitude of other constructions in downtown Mexico City. We could see layer after layer of occupation,

spanning many centuries. "About six of these occupations are the series of building stages of the Aztecs' Templo Mayor," he explained. "Our project was to excavate this huge site a couple blocks from the Zócalo, Mexico City's main square. Then, the ruins would be opened to the public as a tourist site, where visitors would be impressed by the glory of our nation's ancestors.

We, the archaeologists, had to select one of the six levels for the tourists. No way to display the series, each level with magnificent buildings, murals, sculptures, and human burials. What the tourist sees today barely approximates what Cortés and his Spaniards marveled at in 1519."

This challenging dilemma faces thousands of archaeologists. Tourism is a major global business, and it not only brings in money, its displays make political statements about a place's history. Mexico City's Templo Mayor has been developed to awe visitors, foreigners and citizens alike, with the spectacular power of its founders a millennium ago. The center of Rome today similarly has been excavated and conserved to shout out the glory that was Rome and, we should think, Rome's descendant, Italy. To display Classical Rome to us today, many blocks of later buildings and monuments were destroyed. On the island of Cyprus, buildings from its period under Venice (1489-1571) and then under the Ottoman Empire have not been given the same level of protection provided for Cyprus's Classical era ruins that link it to Greek ruins familiar to tourists. Even in Milwaukee, there are layers upon layers of settlements hidden from us, from the picturesque fishing village on Jones Island that is now a sewage treatment plant, to the Indian village at Kletzch Park partly under an artificial hill of earth removed elsewhere during highway constructions.



**Jones Island Fishing Village, 1898. Image courtesy of Jeff Beutner. <https://urbanmilwaukee.com/2016/04/13/yesterdays-milwaukee-jones-island-fishing-village-1898/>**

López Luján later published complications at the Templo Mayor that bedevil archaeologists, and could confound tourists, at many other sites: people incorporated styles and even artifacts already antique to their site's time. In North America we sometimes find fine Paleoamerican stone blades that apparently were discovered millennia later by Indians and used or kept for their exotic beauty. At the Templo Mayor, the Aztecs copied many paintings from Teotihuacán, the great capital a day's journey away and a thousand years older. Aztecs gave Teotihuacán its name that we still use, meaning City of Gods, and incorporated hundreds of artifacts they recovered from the ancient city into their own Temple Mayor. It took many teams of archaeologists and specialists to correctly identify these antiques taken to sanctify the Aztecs' capital. Not only did the Aztecs pull in sacred objects and symbols from their predecessors in the Basin of Mexico, they also traveled to Tula in Hidalgo, which they claimed had been the capital of an empire they succeeded, the "Toltecs". There they stabilized and built a bit onto Tula's monuments and walls, and added some carvings from their own history, leaving a lot of confusion to archaeologists working now at Tula. And the Toltecs known to Spanish colonial governors lived in Cholula, the Aztecs' hated rival state, southeast of Mexico City, in the opposite direction from Tula. Aztec fake news!



**Templo Mayor excavations, 1978. From Atwood, *Archaeology Mag.* 2014 (Getty Images).**

We'll put in a plug for AIA's own *Archaeology Magazine* that you receive with your membership, which we honestly assure you takes great pains to bring you information on the past that has been studied by reputable competent archaeologists, written up by

serious science writers, and checked. All those facets of history do add up to a lot of facts, not the simple stories presented by many sites developed for tourists. It's been a big world for many thousands of years. Ya gotta love complicated stories if you go for archaeology.

#### **Additional Reading:**

Atwood, Roger

2014 Under Mexico City. *Archaeology Magazine*, July/August Issue 138: <https://www.archaeology.org/issues/138-1407/features/2173-mexico-city-aztec-buried-world>

Leonardo López Luján and Michelle De Anda Rogel, 2019 Teotihuacan in Mexico- Tenochtitlan: Recent Discoveries, New Insights. *The Pari Journal* 19(3):1-26.

### **Sneak Preview of Spring Programs**

We have an outstanding set of national and local lecturers lined up for the Spring program. First up, on February 21, 2021, is Dr. Andrew J. Koh from MIT who will discuss the extraordinary career of Harriet Boyd Hawes, her excavations in Crete, and how research collections continue to shed light on trade and social complexity in the ancient Mediterranean world. Our March 7, 2021 lecture will feature UWM's own Joshua Driscoll who will present the results of his experimental archaeological research in which he examines the role that fermented beverages (beer, mead, and wine) played in feasts and rituals in Iron Age Europe. The third lecture will be presented by Dr. Darian Marie Totten from McGill University on April 11, 2021. Dr. Totten will demonstrate how multiple data sets from the Salapia Exploration Project combine to illuminate daily life in an Adriatic port city during the Roman and Late Antique periods. We also plan to hold another virtual Archaeologist Talk-Back panel on experimental archaeology about which more details will be forthcoming.

In the event that live lectures are not possible in the Spring, please know we are working with the AIA national office to secure an on-line platform that will accommodate our needs.

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# AIA-Milwaukee Society Fall Calendar

PLEASE KEEP

Fall 2020

- October 17      Sunday, October 17, 2020 Ongoing events  
                    **“Digitally Digging” – Archaeology Day 2020**
- November 15    Sunday, November 15, 2020, 3:00pm  
                    **Local Archaeology Experts Talk-Back Panel**

All events this Fall will be virtual to ensure the health and safety of our community. We will send further information about these events through our email list. You can also check out our website updates:

<https://aia-milwaukee.uwm.edu/>

