



INDIANA UNIVERSITY

OFFICE OF THE VICE PRESIDENT
FOR RESEARCH

Office of the Vice President for Research New Frontiers in the Arts and Humanities, 2014-15

New Frontiers Grants

Heather Blair, Department of Religious Studies, IU Bloomington
The Gods Make You Giggle: Finding Religion in Japanese Children's Picture Books

Books for children may be funny, but they are far from innocent. As a foundational site for cultural transmission, they teach the youngest members of society who we are and how we fit into our world. This project examines Japanese picture books, in which shape-shifting foxes, wonder-working grannies, and demons are just as “real” and compelling as snowy days, caterpillars, or gluttonous rabbits. Although the books under consideration are in no way received as didactic or religious works, many of them appropriate elements with recognizably religious pedigrees. Such characters, plots, and visual imagery indicate that, far from disappearing from public life and education, religion in Japan is transforming, with children’s literature as one of the more spectacular vehicles for its metamorphosis. Because the ambient religiosity promoted by picture books is unassociated with religious institutions, it easily accommodates Japanese secular identities; at the same time, it defines human community while looking toward the sublime, providing an aesthetic source of nostalgia, a sphere for ethical exploration, and a site for both the terrible and the absurd. The aim of *The Gods Make You Giggle* is to chart out the parameters of this diffuse, vernacular religiosity and to analyze the ways in which it is presented to and cultivated among the youngest of readers.

Purnima Bose, Department of English, IU Bloomington
Intervention Narratives: Afghanistan, the United States, and the War on Terror

This project examines the cultural narratives--novels, espionage fiction, memoirs by soldiers and CIA agents, documentaries, and the odd Hollywood film--that have circulated in the United States about its clandestine and overt military operations in Afghanistan from 1979 to the present. Contradictory and competing, these narratives about U.S. intervention involve projecting Afghans as brave anti-communist warriors who suffered the consequences of our disengagement with the region following the end of the Cold War (the premature withdrawal narrative), as victimized women who can be empowered through enterprise (the capitalist rescue narrative), as stray dogs who need to be saved by U.S. soldiers (the canine rescue narrative), and as terrorists who deserve punishment for 9/11 (the retributive justice narrative). Organized around these narratives, my book consists of four chapters that explore the

significance of the historical erasures that allow these narratives to function as what Gillian Whitlock calls “soft weapons” of empire, the ideological justifications of an imperial foreign policy. Together the four narratives demonstrate that contemporary imperialism does not function on an ideologically unified cultural terrain, but rather occupies a whole range of political sensibilities. This book argues that the now plural cultural iterations of imperialism serve quite disparate ideological and political ends in order to enlist support for U.S. foreign policy from a wide range of domestic groups.

Judith Brown, Department of English, IU Bloomington
Passive States: India and Global Modernism

This interdisciplinary book project explores passivity as a central, yet overlooked, philosophical problem and paradox for the generation of modernist writers and artists facing the turmoil of the late colonial age. Passivity turns away from the forward drive of chronological time; instead we find it in suspension, inertia, and particularly in the aesthetic experience of the artwork. My study develops a methodology for first recognizing and then reading the role of the passive in modernism, a movement conventionally defined by its radical polemics and aggressive activity. What becomes of the passive in politically charged contexts? India is the site of much cosmopolitan fantasy in the modernist era: writers such as Virginia Woolf, T.S. Eliot, and E.M. Forster engage as well as trouble Orientalist tropes when they imagine India as a space of possibility and radical passivity. Writers and artists in India such as R.K. Narayan, G.V. Desani, and Amrita Sher-Gil were also grappling with the powers of the inert, despite the intense political activity of the era. This project explores the ways passivity mobilizes a generation of modernists—in India and abroad—who collectively engage the passive as an essential aesthetic experience. *Passive States* thus offers ways to see India as a vital contributor to modernism—as persistent object of high modernist fantasy, and as the site of lively artistic production—and reconceives the ways the modernist canon has been defined.

Maria Bucur-Deckard, Department of History, IU Bloomington
The Century of Women

This project reflects on the profoundly gendered assumptions embedded in the framing of broad historical narratives, from periodization to the anchoring of these narratives around major events or types of measurements of change over time. To put it bluntly, masculinist assumptions about the value of specific human actions and what counts as significant change over time have dominated most synthetic historical analyses to the core. This book develops a broad synthesis to redefine the most significant changes over the recent past from a squarely feminist humanist perspective. The argument for defining the 1900s as “the century of women” is simply that the most remarkable and unprecedented changes that took place around the world during this time—from the demographic explosion to the transformation of the world economy into a post-industrial service based one—cannot be fully grasped without analyzing how women have been both the subject and object of these major shifts, from an unprecedented set of new rights to new cultural norms and overall greater agency as a category of humans. As important as these shifts have been for all women and the rest of humanity, they have also helped usher in new forms of inequality among women. The economic diversification and polarization of women in the 20th century is also an important aspect of how “the century of women” is defined.

Konstantin Dierks, Department of History, IU Bloomington
Globalization of the United States, 1789-1861: An Interactive Digital Atlas

How did Americans recalibrate their understanding of the wider world after attaining independence from the British empire? How did key constituencies of diplomats, merchants, navy officers, missionaries, and scientists extend their ambition, knowledge, and reach into the world in the decades between the American Revolution and the American Civil War? This project constructs an interactive digital world map to trace American activities and relations around the world during this formative and transformative era of American history when the United States managed to construct both a viable nation and an expanding continental and global empire.

The historical contribution of this project is not only to demonstrate the heady expanding reach of the United States across the globe in an era associated mainly with nation-building, but also to highlight the difficulties and the contingencies of that expansion. Doing so enables us to rethink American history in a global as well as national context and to rethink the history of globalization shorn of effortless inevitability.

The digital contribution of this project is to construct a digital atlas of American-produced historical world maps in order to appreciate 19th-century Americans' evolving understanding of their own rapidly changing nation and world. Those historical maps will be given modern GIS capability enabling the display of numerous manifestations of American global reach. Any user of the interactive map can thus investigate American globalization as it looked in the 19th century. The digital programming will be adaptable for any mapping project likewise featuring the historical past on its own terms.

Jeffrey Gould, Department of History, IU Bloomington
Port Triumph

During the 1970s, the shrimp industry ranked third among El Salvador's exports; nearly all of the 3.7 tons was exported to the United States. Thanks to their struggles and the profitability of the industry, the industry's 1500 organized workers were amongst the more privileged laborers in the country. By the latter part of the decade, their hopes for a dignified life for their children seemed on the verge of realization. By the 1990s, however, the collapse of the industry had extinguished those hopes. *Port Triumph* depicts the rise and fall of the industry. The film also reveals the internal functioning of the unions (and on the companies) and sheds light on their early forms of resistance to the neo-liberal inspired transformation of labor relations that emerged on a global scale during the 1980s. Often known as the flexibilization of labor, management typically has striven to cut costs by reducing the permanent labor force to whom it must pay benefits, employing a temporary, "casual" workers who lack fundamental labor rights. In 1987, the fishermen's union launched one of the longest strikes in the history of the world labor movement against such management tactics. The collapse of the strike in 1990 coincided with the demise the largest shrimp company in Central America. *Port Triumph* will attract viewers in part because the story of the defeat of the labor movement and the concomitant spread of tropical deindustrialization will be both instructive and compelling to Americans.

Patricia Ingham, Department of English, IU Bloomington
A Cultural History of Curiosity: Part I, Monkey Business

This project, a chapter of a larger book, considers the longstanding persistence of the association of curiosity with monkeys. What do monkeys have to do with a history of curiosity? Rather a lot, as it turns out. Associated with “*vitium curiositatis*” (or the vice of curiosity) in the later Middle Ages, monkeys regularly adorn the margins of medieval devotional texts. As miniatures or marginalia, medieval depictions of monkeys are enormously imaginative, hilarious, and even regularly obscene. Over the centuries, references to monkeys regularly ground dismissive hierarchies of artistic production, such as those in which the verb “to ape” figures creation at its most dull and unimaginative. Monkeys can figure as perverse decoration (perverse because they are attracted to pleasure without function); yet they are also the animal figures regularly viewed as didactically *useful*. Such are the complications of curiosity, which proves a tricky concept that resists easy categorization. Indeed, definitions of curiosity often reveal the limits of the systems of thought trying to domesticate it. Beginning with select representations of monkeys in medieval marginalia (including examples from IU’s Lilly Library), “Monkey Business” brings this tradition to bear on more recent associations of curious primates—from animal studies to cognitive science to children’s literature. What might a longer history of the curious monkey suggest for a new understanding of the vicissitudes of curiosity as well as its ethics?

Sarah Knott, Department of History, IU Bloomington
Mother: the past in our present

This project investigates the history of motherhood in the West, particularly Britain and North America, since the 17th century. More particularly, it asks: What is the history of becoming a mother? And what are the historical varieties and common threads in ordinary maternal experience? The book borrows from recent insights in feminist theory, which suggest that anecdote is the key evidentiary ground for making sense of maternity. Its narrative thus takes the writer’s personal anecdotes as an entrée into broad-sweeping and close-to-the-ground historical analysis. The aim is to offer both a new interpretation of maternity in women’s history and feminist scholarship, and to contribute to debate about what history is and how it should be written. *Mother* will be published by Penguin in the UK and Farrar Straus and Giroux in the United States.

Elizabeth Kryder-Reid, Department of Anthropology, IUPUI
An Investigation of Stakeholder-Defined Value at Two Contested Cultural Heritage Sites in Indiana

Two sites in central Indiana, Mounds State Park (Madison County) and Strawtown Koteewi Park (Hamilton County), have become the focus of debates that reveal deep divisions among their diverse constituents about the value of heritage sites. This collaborative project of anthropology, education, and tourism faculty investigates the value of the sites and explores how the material remains of the past are perceived and mobilized in the contemporary contexts for a variety of purposes. Stakeholders with varying interests are contesting the sites and their debates reflect the sites’ significance as places of sacred cultural patrimony, as unique archaeological resources, and as spaces with recreation, conservation, and economic development potential. Four faculty have developed a research design that combines qualitative and quantitative methods to investigate stakeholder-defined values of these contested sites and to assess their significance within the contemporary politics of the past. The four goals of the project are: 1) to illuminate the complex ways in which heritage sites are perceived by diverse stakeholders, 2) to deconstruct the contemporary discourse about representation and meaning of the sites, 3) to develop a new methodological tool that may be applied to sites with similarly complex and contested heritage throughout the United States, and 4) to produce results that will inform a

broader comparative study of contested heritage sites internationally and increase the recognition of the Cultural Heritage Research Center as an innovator in critical heritage studies.

C. Thomas Lewis, Department of Human-Centered Computing, IUPUI
Participatory Filmmaking Confronting HIV Stigma

This project will produce a series of 6-8 short narrative films (approximately 60-70 min.) that address issues of HIV stigma in Kenya. Utilizing participatory methodologies involving Moi University faculty, students, and other stakeholders in the issue of HIV stigma, these films will be shot in Eldoret in the summer of 2015. This collaboration will establish a large U.S./Kenya network of HIV patients and families, teachers, students, community leaders, congregations, filmmakers, and AMPATH providers. Input from this diverse group of stakeholders will create a solid participatory groundwork from which the films' content will emerge.

While participatory filmmaking methods have been used in ethnographic filmmaking since the 1960s, their use in developing narrative films is virtually non-existent. Creative considerations such as character development, stories, and structuring strategies as well as practical considerations such as actors, locations, and shooting schedules will be developed through this participatory framework. The resulting films, made with the support of the community and a diverse mix of viewpoints and sensibilities, will accurately reflect issues regarding stigma, in terms of community values, ethnic identity, spiritual beliefs, and gender roles.

Derived from real-life scenarios of HIV-infected youths, these films will empower and support those with HIV by generating empathy, fostering understanding and confronting community stereotypes and false beliefs. These films will be used in AMPATH counseling and support groups, but they will find a larger social impact with screenings in schools and churches throughout Kenya and other Sub-Saharan countries.

Eden Medina, School of Informatics & Computing, IU Bloomington
How Data Become Law: Computer-Mediated Evidence in Cases of Human Rights Violations

Increasingly, computers mediate our knowledge of human rights violations, as seen in the recent use of satellite imagery, camera phone videos, and social media by members of humanitarian organizations, governments, and courts. The use of these technologies raises questions about the reliability of the information they provide and the consequences of basing action on a fundamentally flawed form of evidence gathering. This research uses historical methods to study how government officials, members of multiple scientific communities, and citizens affected by human rights crimes used science and technology to make knowledge of an uncertain past definitive. It uses as a case study the Chilean government effort to advance public knowledge of the crimes committed during the repressive government of General Augusto Pinochet (1973–90). His government “disappeared” or murdered 3,000 of its people, and identification of victims was part of the subsequent democratic administration's reconciliation process. Chilean forensic scientists used computer-assisted methods to identify bodies exhumed from an anonymous mass grave, offer closure to relatives of the deceased, and advance government efforts toward truth and reconciliation. However, it later became known that these practices had resulted in the misidentification of nearly 40% of the bodies exhumed. By studying the relationship of particular forms of computer technology and forensic science to law, reconciliation, and

justice, the proposed research will offer new knowledge about how nations address histories of mass atrocity and the effects these actions have on the broader citizenry.

Jonathan Rossing, Department of Communication Studies, IUPUI
Humor, Race, and Rhetorical Agency in Post-apartheid South Africa

During the era of apartheid in South Africa, the white minority-ruled government restricted critical voices who challenged the oppressive state. However, the end of apartheid and the establishment of democracy in South Africa created new opportunities for political dissent. Comedy, in particular, has burgeoned as an outlet for sociopolitical criticism, civic participation, and meaning-making in the emergent democracy. A rapidly growing number of performers use comedy to assert their political identity, contribute to public deliberation, and persuade people to listen to uncomfortable truths. This nascent comedy scene in post-apartheid South Africa constitutes the focus of this new research project. The sociopolitical context of post-apartheid South Africa represents a significant site for inquiry into critical racial humor and its role in social justice activism and cultural transformation. Furthermore, the explosion of comedy in post-apartheid South Africa presents an opportunity to study the way citizens assert and gain recognition for their political identities through humor. Thus, the goals of this new research project are: 1) to explore the ways critical race humor offers a strategy for social justice activism in the context of post-apartheid South Africa, and 2) to explore the ways comedians use humor to negotiate their capacity to act and be heard as political activists and advocates for social justice in South Africa's post-apartheid democracy.

Kelly Alisa Ryan, Department of History, IU Southeast
Violence, Self Presentation and Power

This project explores violence in the northeastern United States through an extensive study of legal records, memoirs, newspapers, and church records. The first major theme of this research is an examination of the culture of violence that flourished in American communities. Analyzing the motivations and context for violent episodes reveals the cultural, economic, and social systems that empowered certain abusers to inflict violence, and the occasions in which communities asserted the impropriety of individuals descending into belligerence. At the heart of second half of this project is a consideration of transformations in the relationship that various subcultures—based on race, age, gender, class, and condition of servitude—brokered with the state and public as they resisted violence. The violence endemic to early American society posed a considerable challenge, particularly for African Americans, the poor, and women. As scholars of the modern U.S. criminal justice system note, the institution is riddled with bias in prosecution, punishment, and conviction rates and violence continues to structure inequality. Understanding the ways that people engaged in and resisted violence broadens our understandings of early civil rights activism, the ways the United States developed and maintained hierarchical systems, and the origins of our violent culture.

R. Matthew Shockey, Department of Philosophy, IU South Bend
The Bounds of Self: An Essay on Heidegger's 'Being and Time'

In his seminal work *Being and Time* (1927), Heidegger raises the question of the meaning or sense of *being*. To pursue this question, he elucidates *our* way of being, those who tacitly understand, and so can

ask about, being. And we are, he shows, self-concerned agents embedded in a socio-historical world which provides the “bounds” of our existence, and so of what we understand things to be. This account of us is almost universally read as ‘anti-Cartesian’ – i.e., as opposed to the epistemologically oriented, subject-centered thought that stems from René Descartes. By looking at *Being and Time* along with other of Heidegger’s writings on Descartes and Kant, this project shows that while Heidegger indeed rejects certain theses usually taken to define Cartesianism, his thought in fact only makes sense – and is most philosophically compelling – when read as revising and extending the account of human understanding that is at the heart of Descartes’ thought. Specifically, this project argues that, for Heidegger, as for Descartes (and Kant), all our engagement with things in the world rests on *a priori* ontological structures that define the basic ways things (including we ourselves) can be; that these ways of being are, properly understood, structures of the understanding itself; that exhibiting these structures and their unity – the primary task of ontology – requires a reflective investigation by the philosopher of her own (first-person singular) way of being; and that this investigation can play a transformative role in the existence of the one who pursues it.

Ruth Stone, Department of Folklore & Ethnomusicology, IU Bloomington

"Ebola in Town": Critical Musical Connections in Liberian Communities during the 2014 Ebola Crisis in West Africa

“Ebola in Town,” begins the catchy dance tune of the awareness song by Samuel Shadow Morgan and Edwin D. Twelve Twe. The attractive beat and the humor of the text layer on the deadly serious message that Ebola kills easily and quickly. This project will ethnographically investigate the processes by which indigenous music and the performing arts are being deployed by Kpelle musicians to connect and rebuild communities that are under attack by the present epidemic. Though people have been warned against physical touch—whether in daily greetings or in preparation of family members for burial—music sound and dance motion connect in subtle and complex ways even as they avoid the dangers of physical touch.

My goal is to conduct a study of how these audio connections are being effected and how people utilize them in everyday experiences. Accounts indicate that music is a vital tool of community-building in this present crisis. Music was also important emotional glue in the recent civil war period. Research on Ebola will relate to and build on the researcher’s previous work of studying the place of musical performance during the civil war crisis and post-crisis period.

Alberto Varon, Department of English, IU Bloomington

Textual Citizens: Literary Manhood and the Making of Mexican Americans, 1848-1959

This project is the first book-length study of Latino manhood before the civil rights movement of the 1960s. It contends that Latinos in the 19th and 20th centuries envisioned themselves as U.S. national citizens through cultural depictions of manhood. Through an analysis of transnational Latino print culture (including fiction, newspapers and periodicals, government documents, essays, unpublished manuscripts, images, travelogues, and other genres), *Textual Citizens* moves beyond the resistance paradigm that has dominated Latino Studies and uncovers how Latinos shaped—and were shaped—by American cultural life.

Textual Citizens analyzes literary and cultural representations of Latino manhood, places Latino print culture into dialogue with U.S. national culture, and theorizes these connections as part of ongoing debates about citizenship. Against the contemporary tendency to discount the nation as a structuring force, this book asserts Latino print culture as part of a multilingual, U.S. national culture and argues that Latinos were deeply invested in U.S. citizenship. In the century following the U.S. Mexican War, former Mexican nationals disconnected with strong regional affiliations or with Mexico as the national center and reimagined themselves as active participants in the U.S. nation. This book demonstrates how manhood sutured these regional communities into a national whole by addressing prevalent constructions of Latino manhood and challenging the ways each has been typically understood.

John Walsh, Department of Information & Library Science, IU Bloomington
CoBRA: Comic Book Readership Archive

This project proposes to build a digital archive—of primary source material and related data sets—to document American comic book readership and fandom. The archive will include content from sources such as fan mail, fan club publications and membership rolls, contests sponsored by publishers and fan clubs, fanzines, and programs and attendee records from comic book conventions and similar events.

Comics scholarship is an established area of academic research and the subject of thousands of dissertations, journal articles, book chapters, monographs, and digital projects. Comics readership has been a specific target of scholarly attention. However, previous studies have not fully considered the vast documentary record of comic book readership that will be compiled and analyzed in the CoBRA project.

In the “Bibliographic Essay” concluding his study, *Of Comics and Men: A Cultural History of American Comic Books*, Jean-Paul Gabilliet writes: “Fan mail constitutes a largely unexplored source of information about the reception of characters, stories and creators.”

The CoBRA project will address this gap in comics scholarship by providing access to a large and growing archive for the study of comic book readership, including fan mail. The archive will allow new research questions to be asked and will enable new forms of research such as interactive maps, timelines, other information visualizations, and computationally assisted content and data analysis.

Brenda Weber, Department of Gender Studies, IU Bloomington
Gendered Modernity and Mediated Mormonism

Latter-day Screens: Gender, Modernity, and Mediated Mormonism (under contract with Duke University Press) uses an archive of unpublished materials and mass-produced entertainment, to chart contemporary media across multiple platforms (blog, novels, memoirs, television, film, new media) to demonstrate how the idea of Mormonism as a faith fixes the meanings of a gendered modernity marked by flexible domestic labor practices, “progressive” social relations, fluid interpersonal communication styles, self-conscious identity labels, and deliberative family structures. The book examines how Mormonism is used by those within and outside of the church (both amateur media producers and professionals) to reinforce and renegotiate codes that align with American ideals of egalitarianism, meritocracy, and self-actualization in the context of a modern orientation towards screens, self-reflexivity, and the monetization of identity. The vast cultural archive by and about Mormonism has

served a major role in aiding a distinctively gendered turn in the signifying value of modernity from one more masculine (emphasizing tropes of rationalism, individualism, accomplishment, progress, and competition) to an ideological position that is more aligned with queer-positive and feminist-friendly politics (emphasizing collaboration, liberation, and community). The researcher does not argue that Mormons themselves (as individuals or a group) are necessarily more liberally inclined but that the amalgamation of materials that turns on Mormonism as a trope – and public conversation about those texts – has had this effect. This consequence is largely due to the social issues that attach to Mormonism (specifically, sexual economies, gender roles, raced and gendered power relations, same-sex attraction, forms of kinship, and families) and to the proliferation and spread of media and its attendant forms in the last twenty years.

Gregory Witkowski, Lilly Family School of Philanthropic Studies, IUPUI
Donors in a Dictatorship

This first study of philanthropy in a communist dictatorship shows that philanthropic giving created cross-border relationships based on the concept of solidarity and united East Germans in civic action to advocate for social change and democracy. This project goes to the core of the fall of communism in Eastern Europe, examining how East Germans, at the geographic and metaphoric center of the Cold War, organized first for international and then domestic causes. The initial review of sources indicates that philanthropic collections played a key role in this process, creating networks of dialogue that paved the way for opposition. This project entails analysis of collected archival documents and the start of a monograph.

New Frontiers Experimentation Fellowships

Jim Ansaldo, Indiana Institute on Disability & Community, IU Bloomington
Exploring the Impact of Improv Classes for Teens on the Autism Spectrum

How does the experience of an improv class for teens on the autism spectrum shape the way students perceive themselves and the ways in which they're perceived by teachers, family members, and other supporters? Improvisational drama, popularly known in the United States as “improv,” is a form of drama in which plot, character, and setting are created during the moment of performance. A growing number of arts organizations offer improv classes for teens on the autism spectrum. These organizations advertise a host of benefits for participating teens, including developing relationships, understanding of social cues, flexible thinking, and communication skills. Advocacy organizations across the United States affirm the notion that teens benefit from improv classes in terms of their communicative and social development. However, little research has been conducted in these settings. This interpretive case study utilizes a grounded theory approach to examine the perspectives of individuals participating in improv classes for teens on the autism spectrum that take place in two distinct settings: a program offered by a small theatre in a southern U.S. state, and one offered by a large theatre in a Midwestern U.S. state. The study avoids a narrow research focus on students’ acquisition of discrete skills by exploring both skill development and self-efficacy outcomes. Moreover, the study challenges deficit orientations toward teens with autism by focusing on the interplay of individual characteristics and the demands of the educational environment, including the perspectives of teachers, family members, and other supporters.

Lesley Baker, Herron School of Art & Design, IUPUI
Digital Clay - Extrapolation

Three-dimensional printing is rapidly progressing in what can be produced and why pieces should be printed versus other fabrication methods. The common process starts with a 3D digital file that instructs the printer. Very thin layers of the material are printed one on top of the other to build the object. For ceramics, the printer works with a dry powder mix of a clay recipe along with a binder that holds the form together. This allows for very detailed intricate structures and forms within forms that could not be created by hand.

The goals of the project are to learn 3D software and develop a successful clay recipe for printing pieces to be incorporated into sculptural works. This will be achieved by first attending a symposium titled Data Clay hosted by the California College of the Arts in San Francisco in February 2015. The work will then focus on learning 3D software that best suits this project. In summer 2015, the researcher will utilize a 3D printer at UC Berkeley to take the two-dimensional imagery and manipulate it into architectural forms, upon which hand-sculpted animals, innocent of the world below, possibly confused but also trusting will be placed. The underlying concept is about the fine line and balance between man-made and natural, and the manipulation of nature that has the potential to help or harm the world around us.

Andrew Hopson, Department of Theatre, Drama & Contemporary Dance, IU Bloomington
Using Motion Tracking to Control Audio Playback

This project is to use computers and off-the-shelf hardware to develop a system that allows dancers to create and manipulate music and sound through body movement. As well as giving a performer the means of create music that reacts to their own movement, the researcher is interested in creating a system that is easy to use, reliable and affordable. This means that any artist with the desire to create with such a system does not have to be well-funded or a computer programmer that does art as a side project.

Right now the focus is on using video game hardware to be a motion-tracking system. Video game systems have the advantage of being highly reliable, durable and affordable. The Microsoft Xbox Kinect 360 system allows one to track the position of 16 points on the performer, while the next generation Xbox One can track up to 40 points on the body, facial expressions, body temperature, and heart rate. Each of these pieces of information can be used to trigger sounds and manipulate pitch, EQ, playback speed, and almost any other quality or parameter of a sound, based on the movements of the body, face, or pulse rate of the dancer.

As the technical possibilities of this system are expanded upon, the hope is to work with choreographers to explore the artistic possibilities this system offers, and present the resulting project as both scholarly research and as art.

Gregory Schrempp, Department of Folklore & Ethnomusicology, IU Bloomington
Science the Second Time Around

Over the past decade, the PI has researched and written about the impact of science on contemporary worldview but, working from the perspective of a folklorist/mythologist, he has lost touch with the state of the sciences at their core. With the time made available by a course-release, the PI will audit one science course, A221 General Astronomy, approaching the course as an opportunity for immersion. This course will be the first in a four-year project of basic science re-education, with one course each year.

The plan is to proceed according to the influential schema of the growth of science proposed by 19th-century philosopher Auguste Comte: that science begins with phenomena in the distance (planets and stars) and moves ever inward, with the science of the human mind as its final goal. Comte's schema continues to appear in much popular science and also informs "Big History," a contemporary interdisciplinary movement that seeks to situate human history within the longer time-scales envisioned in the physical sciences. Tentatively, the four-year course sequence will be astronomy, geology, biology, psychology/cognitive science. These fields are, respectively, the sites of the great historical confrontations between the sciences and religious mythologies: heliocentrism vs. geocentrism, the chronology of geological stratigraphy vs. that of biblical genealogy, evolutionism vs. creationism, neurons vs. spirit-substance. Some scientists in their later careers turn from the lab to the public sphere through humanities-inspired popular science exposition; this researcher will proceed in the reciprocal direction with hopes for equally interesting results.

Susan Skoczen, Department of Humanities, IU Kokomo
Electroformed Metal Mesh as New Material in the Creation of Wearables

The researcher is in search of a new surface in which to use vitreous enamel. While there are many techniques and processes that can create dynamic effects on sheet metal or formed sheet metal, this investigation will explore a new material as substrate for the enameling process. The PI is not aware of anyone in the field using electroformed metal mesh in combination with vitreous enamels and therefore this research could open up new paths to create work.

The existing enameling process for artists is quite exhausted in terms of the material to which enamel is adhered. The researcher will investigate how an electroformed mesh material will change the process of enameling and what aesthetic effects will appear by adding found objects. The electroformed metal mesh is currently used in scientific areas of conductivity, sugar processing and printing processes. The use of images of reptilian skin as visual inspiration for design will be the concept for this new body of work. The researcher will continue the study, with this research, of items found in nature for inspiration for form, texture, and color.

Through many test samples of the material, the vitreous enamel is expected to burn away in some places on the mesh. However, this can be a desired effect to create representations of reptile skins, the basis of this investigation. The combination of the enamel and found objects (colored wax) will have endless aesthetic possibilities. By traditional methods of enameling the researcher will look for new applications relative to the new material substrate.

Rachel Wheeler, Department of Religious Studies, IUPUI
Songs of the Spirit: Building Bridges between Eighteenth and Twenty-first Century Mohican Music

This project pursues several spokes that branch off from the hub a larger book project: a biography of an 18th century Mohican-Moravian man named Joshua. One path aims to deepen the researcher's historical understanding of 18th-century cultural encounters by adding the new dimension of music, which would involve substantial reading in the fields of Moravian music, ethnomusicology, and music in American history.

Another, more daunting, path leads out of the past to the present, out of the archives and into the community, reviving the native authored Mohican hymns that lay buried in the Moravian mission archives for use by the contemporary community of Mohicans. Music has opened new academic vistas and stands to open an entirely new mode of scholarly engagement for the researcher. The hope is that in seeking to revive these Mohican hymns the researcher can contribute to the tribe's ongoing efforts to deepen their connection to their history and to revitalize their language and culture.

The researcher is confident that the investment in deep reading in related musicology fields will pay dividends in the book project. The PI is far less certain just how collaboration with the tribe will proceed. Given the history of non-native scholars often exploiting native peoples, the researcher feels strongly that involvement must be by invitation of the tribe and must first and foremost serve the interests of the tribe. The PI's role is as a facilitator, bringing together historians, musicologists, linguists, musicians and tribal members in a fruitful collaboration.