



INDIANA UNIVERSITY

OFFICE OF THE VICE PRESIDENT
FOR RESEARCH

Office of the Vice President for Research New Frontiers in the Arts and Humanities, 2012-13

New Frontiers Grants

**Heather Akou, Apparel Merchandising & Interior Design, IUB
Eye of the Beholder: Evaluating the Aesthetics of Textiles, Dress, and the Body**

The focus for this project is on collecting archival and cultural data, incorporating it into a new monograph concerning the aesthetics of textiles, dress, and the body.

Dress is an intensely personal medium of expression, but also one where we store and act out social identities. It “speaks” even when our voices are silent. Since the researchers work up to this point has focused on African (Somali) and Islamic dress, one is acutely aware that dress can also be a highly-charged political symbol whether the wearer intends it to be or not. These themes—creative expression, social identities, non-verbal communication, and politics—relate to a broad range of disciplines in the humanities and social sciences. One goal in writing this book is to make the specialized knowledge and vocabulary of textiles, dress, and the body more accessible to scholars outside of my own discipline of Dress Studies. While an anthropologist, for example, is well-equipped to evaluate the personal and social meanings of objects (material culture), he or she is not necessarily trained to understand their construction or how choices made by designers affect their appearance and other sensory aspects. Conversely, scholars in Dress Studies (also known as Fashion Studies) have tended to have an overly narrow focus on the history of clothing in Europe and North America. In bridging this gap through research—drawing on both existing and new data—the hope is to make scholars on both sides more aware of this rich area of study.

**Jenny Ataoguz, Department of Fine Arts, IPFW
Light, Liturgy, and Art in the Church of the Monastery of Saint John, Muestair (CH)**

It has been hypothesized that the Carolingian paintings in the church of the Monastery of Saint John in Muestair (CH) were coordinated with the windows so that sunlight would spotlight specific images on specific days and at specific hours. To test this theory, the researcher proposes the creation of a 3D model that will visualize passage of sunlight on any particular day onto and across the walls of the church. She will then create an annotated liturgical calendar using local sacramentaries and lectionaries that plots correspondences between highlighted panels and liturgical commemorations and will then evaluate the specificity and intentionality of any lighting effects, in terms of date, time of day, and location.

Benjamin Balthaser, Department of English, IUSB

Modernism and Anti-Imperialism: Race and Radical Culture from the Great Depression to the Cold War

For many cultural producers in the first half of the 20th century, transnational anti-imperialist and socialist movements became a critical lens through which formations of race and ethnic nationalism were refashioned. Supplanting the focus on Europe, writers and intellectuals who embraced this "transnational modernism" viewed the Americas and the USSR as new sources of inspiration, with Mexico City, Leningrad and Havana as centers of intellectual production and experimentation. While the recent upsurge of scholarship on black internationalism between the 1920s and 1950s has done much to shift black political consciousness away from Harlem and Paris to the colonial world, this book project considers this turn within a broader, multi-ethnic, comparative framework that considers the way in which cultural production was constituted by global anti-imperialist social movements during this time. By focusing on extensive archival research, the project identifies often hidden continuities among often disparate actors and cultural production, from anti-imperialist struggles in New York and Havana to farm-worker artists in the Central Valley of California, from a Nez Perce anthropologist researching in the Soviet Union before founding the National Congress of American Indians, to the role and importance of Haiti in reformulating alternate view of modernity and modernism. This radical vision of modern culture also corresponded with a radical vision of modernity itself, as a project of third-world emancipation and racial solidarity.

Denise Cruz, Department of American Studies, IUB

Runways of the Global South

Funding from the New Frontiers Arts and Humanities Program will support research for "The Routes of Sponsorship" the fourth chapter of *Runways of the Global South*. This book will analyze a critical yet unstudied South-South circuit, one that connects Manila to Southeast Asia, Southeast Asia to South Asia, and South Asia to the Middle East. Charting this new silk road of exchange, influence, and creative production, this book contends that global couture is a key site for imaginings of late twentieth and twenty-first century formations of gender and sexuality in the wake of contemporary global economic developments. "The Routes of Sponsorship" will examine the importance of a network of mentor designers and sponsors in the Philippines as a method of promoting both the creativity of Filipina and Filipino designers, as well as creating a market of local and global consumers. This analysis will focus on two different fashion series meant to represent the Philippines as a leader in Southeast Asian and Asian design: Fashion Watch Quartet and Manila Fame (a recent endeavor that combined four different expositions on design and lifestyle). The chapter will examine how the unique particulars of sponsorship has been critical to the formation of a community of Filipina and Filipina designers, and to the construction of Philippine fashion as an industry that seeks consumers not only in the Philippines, but also in others parts of the Global South.

Stephanie De Boer, Department of Communication & Culture, IUB

No Hard Edges: Contingencies of Chinese Digital Film, Media, Space

This book-length project examines Chinese new media art production, media locations, and the urban dynamics of cultural globalization. It aims to produce an adequately located and dynamic understanding

of what David Morley has termed the “geographies of the new,” as they are produced at the interface of new (often digital) media arts and moving image production and new (often deemed “global”) Chinese urban geographies. While certainly existing before the turn of the new millennium, new media arts and other emerging forms of moving image culture have developed in the twenty-first century in close interface with the rapid restructuring of urban centers throughout the PRC. *No Hard Edges* focuses on new media arts and moving image production in the Chinese media capitals of Shanghai, Beijing, and Hong Kong as they are the central arenas through which cultural and monetary capital for digital and new moving image production has recently been funneled (via differing initiatives of the Chinese state) and flowed (across transnational dynamics of capitalist production). Given the distinct yet related genealogies of once “video art” now digital “new media art” among them, my address of these urban contexts allows me to attend to the contingencies, contestations, and competing dynamics at play for recent Chinese image production. The aim of this project is not simply to document the particularities of this recent interface between new media and new urban geographies. The aim is also to interrogate the significance of the locations and senses of place produced in these contexts.

Mitchell Douglas, Department of English, IUPUI
Bloodland: Songs for Altamont, a poetry manuscript

Bloodland: Songs for Altamont is an account of the life of Meredith Hunter: an 18-year-old black man stabbed to death by Hells Angels at the Rolling Stones' free concert of 1969. With persona poems written in the voices of Hunter, Hells Angels' leader Sonny Barger, Hunter's killer Alan Passaro, and others, *Bloodland* assembles an unlikely cast of historical figures and imagines the events that brought them together on a day that forever changed Rock and Roll.

Among the players in this historical drama is a poetic voice speaking as a third person narrator. This voice, a bystander witnessing the action, takes the reader inside the lives of all involved. In the process, we see that the story has many sides: a teen with a flamboyant style and free spirit seemingly targeted for the company he kept and the color of his skin; the pain of his grieving family; and the Angels who successfully argued in a court of law that the killing was in self defense. *Bloodland* will examine the parties involved and allow the reader to consider a forgotten chapter of American history with a form that has, until now, been foreign to the discussion of the Altamont tragedy.

If Woodstock was an example of the possibilities of peace in the Age of Aquarius, Altamont was the sign that the era was over. It is intent of this project to depict Altamont as an event that never should have happened under the conditions in which it was held.

Emily Engel, Herron School of Art & Design, IUPUI
Facing Boundaries: History and the Portrait in Contemporary South America

This project considers how the genre of political portraiture is not only visually reconfigured but also publicly reconceptualized in the context of official commissions from the eighteenth century to the present day. The researcher argues that portraits of national leaders, in particular Simón Bolívar, contributed to the creation of germane national visual cultures and continue to complicate that project into the present day. South American institutional portrait series visualize the history of colonialism from its defeated subjugation to its enduring legacy. Unlike the official history of America written from an imperial perspective under royal patronage, local visual histories of colonialism wrestle with

ambivalent subjugation that wields great local authority. Ultimately, this project confronts how portraits are less about the depicted sitter and more about the history of the people and places that preserve them.

Ilana M. Gershon, Department of Communication & Culture, IUB
Regulating Teachers' Use of New Media: How Ethical Standards Emerge

This anthropological project addresses one of the new dilemmas that schools face in selecting and preparing teachers – how best to regulate teachers' new media use. School boards throughout the United States are currently developing social media policies without sufficient data on how these technologies are used in teacher-student and teacher-parent relationships. In addition, some state legislatures are considering legislation regulating whether teachers can use new media to contact students outside of classrooms, including controversial recent legislation in Missouri. This project will examine the creation of legal and ethical norms surrounding teachers' use of new media in the contemporary workplace. The researcher will be able to provide ethnographic data that can guide U. S. school systems, courts, and state legislatures when making decisions about teachers' media practices, and provide an overview of solutions nationwide.

Christoph Irmscher, Department of English, IUB
Max: A Biography

This project is a new biography of Max Eastman (1883-1969), the first to draw on the extensive resources of the Max Eastman Mss. at Indiana University's Lilly Library. Eastman was a poet, novelist, literary critic, essayist, editor, agitator, and public intellectual. The son of two liberal ministers, he pursued graduate studies with John Dewey at Columbia University in New York. Abandoned his academic career, he embraced socialism, traveled to the USSR, and developed a close relationship with Leon Trotsky, whose works he translated into English. Together with his equally brilliant sister Crystal, who was instrumental in the creation of the first Workers' Compensation Law, he edited radical magazine *The Liberator*. While Eastman initially held on to his leftist beliefs, defending Trotsky despite the latter's public disavowals, he became increasingly disenchanted with Stalinism and finally turned to an idiosyncratic form of conservatism and free market advocacy. This biography, written with support of Eastman's literary executor, Breon Mitchell, follows the meanderings of the unbelievably exciting, unpredictable life of one of the greatest stylists in the history of American political writing. While Eastman's life is extraordinary enough to warrant retelling, the hope is that *Max: A Biography* might also serve as the biography of an extraordinary half-century of political turmoil.

Krista Maglen, Department of History, IUB
Dangerous Encounters: Settlers, Empire, and the Perilous Native Animals of Australia

This project will explore the interaction of European settlers and 'explorers' with the numerous 'dangerous and unpleasant' animal species of Australia, and will examine how these encounters functioned, were conceptualized and represented within the process of British colonization. The hazards of the Australian environment have long been cited as providing a perfect natural prison of hostile bushland and shark infested seas surrounding the new penal colony. Yet this narrative has been largely assumed rather than examined. This project will situate Europeans in the penal colonies, as well as later free settlements, within a landscape of creatures that helped to set the spatial boundaries of settlement

but did not always respect the creation of colonized space or 'civilised' domains. By bringing focus to encounters with these animals, my research seeks to reveal more broadly some of the anxieties that underlay the invasion and colonization of Australia, and to explore the establishment of a 'frontier' identity in Australia that persists to today particularly in popular representations and tourist marketing.

Herbert Marks, Department of Comparative Literature, IUB
The Agnostic Bible

The proposed study brings together biblical scholarship and literary criticism to argue for an "agnostic" or skeptical strain in the Hebrew Bible and to reflect on the disjunction between the text and the ways it has been read historically. The studies tries to show that--contrary to popular opinion, supported by two millennia of exegetical history--the Bible is a book that revels in contradiction, invites questions but frustrates answers, views human morality, like divine "goodness," with suspicion, and treats its characters, legendary or historical, with irreverent license. Canonical religion turned away from this skeptical aesthetic, seeing it as an affront to its notion of God, and interpreted the text now as a source of moral directives and exempla, now as a mysterious code, whose meaning had to be deciphered.

The core of the work is devoted to exemplary readings of prophecy, narrative, and law, each rooted in an interpretive crux. "Reading while Running" focuses on a passage in Habbakuk in which the contents of the prophet's vision are deliberately left unspecified. "Of Repentance" rejects dogmatic interpretations of God's inconstancy and offers an alternative reading of his rejection of Saul. "A Case of Eyes" discusses the biblical law of talion, showing how each of the Bible's three legal codes circumscribes or qualifies the principle of retributive justice. In each instance, I am implicitly arguing that the indeterminacies of biblical art, dramatically grounded in the redundancy of natural and supernatural causality, are not only labyrinthine but deliberate.

Murray McGibbon, Department of Theatre & Drama, IUB
The KING LEAR Project

An original, experimental production of William Shakespeare's King Lear performed in "Original Pronunciation" (O.P.) will be directed by Professor Murray McGibbon in the Wells-Metz Theatre, on the Bloomington Campus of Indiana University in the spring of 2015.

"Original Pronunciation" is the language spoken at the time of the play's first production (c1606), making this the first time King Lear has been performed in this manner since the seventeenth century. Using the principles of the legendary director, Sir Peter Brook, and using an extended rehearsal period in which risks and experimentation can take place, McGibbon espouses the "formless hunch" method of directing which is at great variance with the conventional American "conceptual approach". Brook's, method allows greater room for creativity, exploration, discovery, rejection, and chance, that conventional directing methods tend to limit. McGibbon aims to create an inspiring, exciting, significant theatrical production upholding the high standards of the Department of Theatre and Drama, while at the same time being an excellent project for a creative activity grant sponsored by IU's New Frontiers initiative.

McGibbon will undertake extensive research in Wales, UK, with David Crystal, one of the world's leading exponents of O.P., and will then edit the text and phonetically transcribe it into a rehearsal script.

Former IU Theatre Alumnus, Marc Singer, will play the name role, with other parts being played by students from the Bloomington Campus of Indiana University.

It is anticipated that an International Visitor's weekend will coincide with the opening of the production.

Ana Maria Osan, Modern Foreign Languages, IUNW
The Translation of Felix Grande's *Libro de familia* (Family Book)

This project will undertake the translation of Félix Grande's last book of poetry, *Libro de familia* (Family Book), which was published in the fall of 2011. With a total of 155 pages, Grande's *Family Book* fits into the first characteristic that makes it a long poem: extension. Divided into twelve cantos of unequal length, it is written in prose and poetry, and it is based on a lifetime of remembrances gathered into three groups: the love for his family, his passion for the Spanish language (the word and poetry), and also his devotion to music (to flamenco and the music of Johann Sebastian Bach).

The long poem, which tells the "tale of the tribe," encompasses a whole culture's values and history. This phrase, originally coined by Ezra Pound in reference to his own long poem, *The Cantos*, serves to contain a long poem's concerns that a shorter poem cannot convey. The poet may see himself/herself as a *vate*, the Spanish term for the poet who can look into the future and turn into a prophet with special insights into the culture's story of his or her own tribe. As such, Grande often refers to the tribe throughout the book.

Revisiting the history of the Spanish Civil War will be another potential impact that will be derived from reading *Family Book*, for this book merges the poet's personal history with Spain in the second half of the twentieth century to show how painful the conflict was.

Danielle Riede, Herron School of Art & Design, IUPUI
Sustainable Growths: Painting with Recycled Materials

This project will explore, document and combine the ordinarily disparate aesthetic worlds of painting, vernacular architectural design, and handmade crafts. In partnership with the Indianapolis Department of Metropolitan Development, the artist will display her first large-scale outdoor installations in downtown Indianapolis. The long-term aims with this body of work are to create visual catalogs of particular regions of the world, to give birth to new visual forms that stem from the language of painting, to continue to employ sustainable methods in the production of works, and to encourage reflection on human interaction with the planet's ecosystems. The artist is part of a generation of young painters who are reinvigorating painting for the 21st century by expanding the materials and vocabulary of painting. The artist works with recycled non-traditional materials that are repurposed into paintings, which are installed on architectural structures such as walls. This new body of work to make a strong impact on the discipline of painting by demonstrating additional new possibilities for the materials, forms, locations, and content of painting.

The goal is to transform the collected materials into new visual forms. The large-scale outdoor installations may suggest natural plant growths on the outside of buildings from a distance. Instead of replicating any particular species of the vegetal world, the installations will be inventive metaphors of organic forms.

Through the use of collected materials, the investigation will not only point to the creative efforts of many, but will also reduce the carbon footprint.

Michael Snodgrass, Department of History, IUPUI

Forging an Emigrant Heartland: Labor Migrations and Return Migration in 20th Century Mexico

Over the past thirty years, as Mexico evolved into the world's premier emigrant-sending nation, social scientists and journalists on both sides of the border set out to examine emigration's multifaceted effects on the migrants and their communities of origin. However, historians of Mexico have yet to follow their lead. While award-winning histories about those immigrants' experience *within* the United States abound, scholars largely reduce emigration to an effect of rural poverty rather than a historic process of great complexity, magnitude and consequence in its own right. This book-length study, covering a period from the 1890s to the 1970s, explores the myriad causes of emigration, from labor recruitment to revolution to land tenancy systems. It examines the contentious debates caused by state emigration policies and the means by which filmmakers, journalists, and balladeers shaped how Mexicans came to perceive emigration and the migrants themselves. It then journeys to the west-central states of Jalisco and Guanajuato, deep in Mexico's emigrant-sending heartland, to examine the history of departure, absence, and return from the perspectives of the migrants and their predominantly rural communities. The resultant book will elevate emigration from a mere footnote to a key chapter in the history of twentieth century Mexico. As a transnational history, it will bridge the disciplinary gap between Latino and Latin American studies, so that readers will learn the Mexican side of an immigration history that we still know and teach from an American perspective.

Aaron Stalnaker, Department of Religious Studies, IUB

Mastery, Dependence, and the Ethics of Authority

Mastery, Dependence, and the Ethics of Authority is a comparative study of divergent ethical outlooks. It explores the early Confucian fascination with cultivating mastery—of certain arts, the self, and leadership—because this vision of good living provides a subtle but important challenge to the Western ideal of autonomy. Autonomy is arguably the root conception of much modern ethical and political thinking, centrally present in various forms in the thought of Kant, Mill, and more recently Rawls and his defenders. But if, as early Confucians argue, true virtue can only be cultivated through hierarchically ordered relationships of senior and junior partners in a shared "Way" of life, then autonomy in at least some senses of the term cannot be a birthright or a presumption. And if humans need to participate in such ordered relationships to flourish, we have good reason to reconsider the suspicion of dependence visible in key strands of modern Western ethics. This book project examines classical Confucian conceptions of virtue as mastery to help disentangle the most admirable aspects of autonomy as an ideal from its shadow side, and thereby help us to better understand and evaluate our own hierarchical relationships. This work corrects overly simple contrasts between "Chinese" and "Western" ethics; contributes to feminist ethics and liberal political thought by articulating novel ways of distinguishing just authority and salutary dependence from domination; and contributes to a flourishing new literature on comparative virtue ethics.

Harry Wayne Storey, Department of French & Italian, IUB

The PetrArchive Project: A New Digital "Rich Text" Edition/Commentary of Petrarch's Rerum vulgarium fragmenta

The PetrArchive project proposes a digital edition of a subset of key texts in Petrarch's *Rerum vulgarium fragmenta*, using Wayne Storey's new edition and commentary. Following the TEI Guidelines, the project's team will encode seven distinctive textual groupings of the work's 366 poems. The PetrArchive will supply a state-of-the-art scholarly tool for accessing Petrarch's formative book, and provide the first online interactive and open-access edition of the *Fragmenta*.

This collaborative project between Wayne Storey, a specialist of Petrarchan philology, and John Walsh, an expert in the development of digital scholarly editions, is an open source initiative designed for students, scholars, teachers, and translators to utilize the enhanced interactive commentary and search resources of what we call a "rich-text" edition of Petrarch's influential *Fragmenta* that will be instrumental to the work's interpretation and translation. The team will experiment with text encoding, image processing, and a range of current and emerging web development technologies (e.g., HTML5, CSS3, and JavaScript) to offer new modeling strategies for the digital presentation of complex problems of reordering and revision. With these new open-access tools, users will have new and more authentic ways to examine Petrarch's work in its unique medieval form and to utilize multiple configurations of his reordering of the collection over time. Special attention is paid to the poet's transcriptional design for each page of his work and the intricate relationships among the five poetic genres that constitute the *Fragmenta*, a feature that has never been represented even in print editions of the work.

Jennifer Thorington Springer, Department of English, IUPUI

Polished Hoes, Dancehall Queens, and Sexual Freaks: Women's Voices From the Margins of Caribbean Literature and Culture

Polished Hoes, Dancehall Queens, and Sexual Freaks: Women's Voices From the Margins of Caribbean Literature and Culture expands Black Diaspora Studies by offering new perspectives on how Caribbean women create radical identities and subcultures that resist and can transform normative definitions of blackness. It identifies how new political communities emerge from conscious acts of resistance from an unexamined space—the social location of deviance within black communities. This book proposes two major interventions in theories of Caribbean women's identities and their political implications. First, it focuses on women marginalized by dominant cultures as "sexual deviants" and examines these women's subversive acts of self-definition. Second, it places emphasis on women from Barbados, a nation whose culture has often been marginalized and sometimes omitted from theories of Caribbean identities.

Giovanni Zanovello, Jacobs School of Music, IUB

Music, Humanism, and Devotion in Renaissance Florence

This project is the manuscript of *Music, Humanism, and Devotion at the Santissima Annunziata in Florence*. This monograph investigates the history of music at the Florentine friary during the Renaissance, its ramifications for the religious order of the Servants of Mary, founder of the institution, and for the cultural history of Renaissance Italy. The Annunziata was the most important sanctuary in Florence. Its solemn architecture and prominent tokens of devotion were immersed in a soundscape virtually unequalled in the city – in addition to singing their rites and devotions with special care, the Servite friars employed celebrated organists, local musicians, many international singers active in the baptistery and in the cathedral, and the most talented among its own friars. The friary was thus possibly the most important Florentine center of polyphonic music in terms of performing forces.

This monograph I investigates how liturgy and music functioned as a part of the institutional culture of the Santissima Annunziata and within the city culture of Florence. This will be an important addition to the subfield of Renaissance musicology, offering new detail on the history of music in Florence while also exploring original approaches. Moreover, this project will contribute to integrate music more deeply in the interdisciplinary definition of Florentine Renaissance humanism, by modifying the traditional literary and lay view into a more nuanced one, in which devotion and the arts are also central.

New Frontiers-New Currents Grants

Judah Cohen, Department of Folklore & Ethnomusicology, IUB Music and Global Health: Seeking New Paradigms

The field of global health offers fertile ground for exploring collaborations between the health sciences, creative arts, and social sciences. Music scholars have recently taken a leading role in this conversation, producing a growing literature in “medical ethnomusicology,” and helping to shape the field of global health and the arts more generally. At the heart of this endeavor is the continued challenge to integrate the needs of medical researchers effectively with the expertise of humanities scholars, with the ultimate aim of deepening our ability to address health inequalities at all levels.

The Music and Global Health Preconference, to be held on November 13, 2013 in conjunction with the Society for Ethnomusicology’s annual meeting in Indianapolis, offers a major opportunity to develop these collaborations further, while burnishing Indiana University’s reputation as a center for Global Health research and innovation. This symposium comes at an important time for addressing data collection and analytic methods. The move toward collaborative modes of research that this gathering represents—including a willingness to open conversations about refashioning systems of qualitative and quantitative data collection and analysis—blazes a new direction not only for health-oriented ethnomusicologists, but for the fields of ethnomusicology and global health in general. The symposium proceedings, to be published as a special issue of the *Journal for Folklore Research*, will subsequently offer new paths for researchers involved in music and health, while seeking to build foundational theoretical bridges between ethnomusicology and public health more broadly.

Philip Scarpino, Department of History, IUPUI Rivers of the Anthropocene: An International, Interdisciplinary Conference

This project is to bring in 8 European and 4 U. S. scholars to a by-invitation, interdisciplinary, international conference, “Rivers of the Anthropocene,” at IUPUI, January 23-25, 2014. Twenty-two international and U.S. scholars have agreed to participate, including 6 from IUPUI and Butler and 4 from Newcastle University, UK.

The term Anthropocene, which originated with geological science, refers to the recent past when humans profoundly altered earth systems. [See: P. J. Crutzen, ‘Geology of Mankind’, *Nature*, 415 (2002)] The concept of the Anthropocene opens an opportunity for a substantive and collaborative

conversation among science, the humanities, and social science by providing an intellectual framework and a vocabulary.

This conference will add significantly to what we know about the relationship between people and rivers and people and their environment. It will produce research results with theoretical and applied potential and will address a fundamental problem facing scholars and policy makers alike: Despite important advances in our understanding of the earth as a system — one in which scholars have identified humans and human attitudes and actions as prime agents in effecting change — we have yet to create an approach that brings together scholars of earth systems with scholars of human systems.

Dissemination plans include a multi-dimensional approach that will reach scholars, students, and the broader community — focusing on professionals and policy makers involved in river environment, management, and use.

**Jon Vickers, Indiana University Cinema, IUB
2013 Orphans Midwest Film Symposium**

An orphan film is, most simply, a motion picture that has been abandoned by its owner or copyright holder and can include newsreels, actuality footage, experimental works, home movies, political commercials, amateur footage, advertising, educational and industrial films. These films have been showcased at the Orphans Film Symposium, an event held bi-annually since 1999 (primarily at New York University), which brings together scholars, archivists, filmmakers, and industry professionals. This symposium has generated a new wave of academic research in film studies and helped to reshape the parameters of film history.

Because of Indiana University's rich resources in film, faculty, film-related archival materials, and facilities, we have been invited to host at the 2013 Orphans Midwest Film Symposium - *Materiality of the Moving Image*. The three-day symposium in September 2013 will screen rare films and offer scholarly panels and presentations that explore orphan films as evidence of alternative, suppressed, minority, or forgotten film histories. Taking these films into account vastly expands our understanding of the enormous role that motion pictures have played in all zones of American culture.

The symposium will include a keynote address from Dr. Tom Gunning (University of Chicago), twelve sessions with presentations from leading film scholars and archivists, and three evening events including a world premiere screening with live musical accompaniment. IU Cinema and IU Libraries Film Archive will host, in partnership with the Department of Communication and Culture, Film and Media Studies, Black Film Center/Archive, The Kinsey Institute, Media Preservation Initiative Task Force and Lilly Library.