



INDIANA UNIVERSITY

OFFICE OF THE VICE PRESIDENT
FOR RESEARCH

Office of the Vice President for Research New Frontiers in the Arts and Humanities, 2013-14

New Frontiers Grants

Blane De St. Croix, Department of Fine Arts, IUB
Proposal: "Dead Ice" Production and Exhibition

The exhibition *Dead Ice*, is a creative project based on my recent field research in the Arctic. *Dead Ice* will be culminated in a solo exhibition in May 2014 at Fredericks & Freiser Gallery, an established and respected gallery featuring work of internationally established artists, located in the heart of New York City's Chelsea gallery district, the epicenter of the global art market. *Dead Ice* represents many firsts for the artist's career. It is the first time the artist will produce a complex art project dealing with the crucial issues surrounding the Arctic. It is the first time the artist will simultaneously address both environmental issues and national territorial rights. It is the first time the artist will create a landscape sculpture that will explore uniquely new formal techniques and production methods.

Specifically, *Dead Ice* will include, works of various scales and materials including a highly detailed massive/miniature landscape installation of the iconic landscape, featuring a painstaking rendering of the region's topography. The exhibition will examine issues of environmental protection, territorial rights, failed utopian communities and the never-ending efforts of humans desire to control nature.

The scientific term *Dead Ice* refers to a glacier which functions akin to a "living organism". When a glacier ceases to move, it melts *in situ*, shedding ice. This "dead ice," is no longer a part of a "living glacier." The project *Dead Ice* will serve as both a monument to the Arctic's awe-inspiring beauty, as a memorial to its rapidly melting ice and metaphorically, referring to the brutal nature of the environment upon humans and vice versa.

Jennifer Fleissner, Department of English, IUB
Maladies of the Will: Literature as a Symptomatology of Modernity

This project provides a crucial literary, historical, and philosophical context for discussions of whether humanists' traditional interests—consciousness, morality, agency—are now better suited to neuroscientific research. It does so by returning to the nineteenth century, when similar debates over the status of "physiological psychology" occurred across a more capacious interdisciplinary terrain. As a result, the everyday neuroses that the era's psychology termed "maladies of the will" were explored by

its literature as both symptoms and diagnostic tools, signposts to the enduring dilemmas engendered by modernity's twinned conception of persons as unprecedentedly self-willing and unprecedentedly determined at the same time.

Laura Foster, Department of Gender Studies, IUB

Re-inventing Hoodia: Patent Law, Benefit Sharing, and Identity in Southern Africa

This book length manuscript examines how patent ownership is positioned, promoted, and contested within tensions over the making of nation-state and Indigenous San identity in gendered and racialized ways. In particular, the research conducts a multi-sited, ethnographic examination of how a patented plant in Southern Africa changes meaning and is constructed differently through colonial botanical sciences, patent law rules, ethno-pharmaceutical research, contractual benefit sharing, Internet marketing, and sustainable fair trade practices. This inquiry reveals the complex ways in patent law structures who is and is not considered a producer of science.

John Gibson, Jacobs School of Music, IUB

In Flight: a Composition for Chorus and Electronics

In Flight is a new composition for chorus and electronic sound, to be performed in the fall of 2015 by NOTUS: Contemporary Vocal Ensemble. The piece will engage the theme of flight, in several of its manifestations: the myth of Icarus, the flight of birds, imaginary travel in dreams, and the private reflections of jet passengers. The music will be divided into separate sections, each focusing on one poem. The poetic trope of travel allows for a wide range of tone and affect, from Ogden Nash's humorous description of train passengers who would rather be flying, to Elizabeth Bishop's narrator who, in a night flight above an urban landscape, imagines terrifying violence and decay. While the chorus sings, it will be accompanied by sound produced by performers operating two laptop computers, which will run software designed by the composer especially for this piece. Many of the singers will use mobile devices (e.g., iPhones) to influence the computer-generated sound, by waving the devices around, shaking them, and tapping the touch screens. While it is common to give members of the chorus instruments to play while they sing, the composer does not know of any choral pieces that make use of mobile devices as instruments. The music, and the gestures of the performers, will track the shifts in attitude and perspective embodied in the texts, giving us new insights into the mysteries of flight, both real and metaphorical.

Halina Goldberg, Jacobs School of Music, IUB

Digital Scholarly Companion to "In Mrs. Goldberg's Kitchen"

The online Digital Scholarly Companion is intended as a counterpart to the physical, multimedia exhibition about the Jewish quarter in pre-WWII in Lodz, Poland. The exhibition, "In Mrs. Goldberg's Kitchen," currently at the Central Museum of Textiles in Lodz, has been critically acclaimed and popularly endorsed. The Digital Companion will reveal the multimedia and multilayered aspects of the exhibition, which are difficult to channel in a traditional museum setting. Moreover, scholars from multiple academic disciplines will be invited to contribute interpretive essays and other materials, in order to create a comprehensive knowledge base.

In its role as an educational resource, the Digital Companion will provide an innovative learning environment for students at various levels, and serve as a resource for teachers. Because viewing the past through the lens of a specific family personalizes history and helps forge intimate connections to individual human beings, the exhibit and the digital companion offer a good foundation on which to undertake the more difficult conversations about the Nazi destruction of the Polish Jewry or the complexity of Polish-Jewish relations. At the same time, by fostering the creation of an online global community of scholars engaged in multidisciplinary projects, the Digital Companion will promote new scholarship and collaborative ventures. The Digital Scholarly Companion offers new models of partnerships between institutions dedicated to preservation (museums) and study (universities) of the past.

Jeffrey Hass, Jacobs School of Music, IUB
Contemporary Dance-based Multimedia Work with Original Computer Music

The project will create a twelve-minute contemporary dance-based high definition video with composed computer music soundtrack. Two dancers' motion will be tracked using newly accessible motion-capture (MOCAP) tools that show great promise for creative use. The motion data will be used to create, control or influence many of the work's visual and musical components. Elements of labyrinthine tradition and thinking will be an important part in conceptualizing the work. Dancers, cast into a virtual video environment will not be limited to nearly two-dimensional movement but can move freely in space in a three-dimensional labyrinth.

Visual and physical tension will be created by the compositing of real-world space with virtual space. Escher's depiction of three-dimensional 'impossible' structures now becomes possible on a non-Euclidean virtual stage. A rich pallet of music, video and graphic treatments in which a succession of sound, dance movement, and visual gesture may follow new paths and forks by virtue of their interaction rather than the expected path any may take by itself, creates a multi-dimensional construct that can, as Borges depicts in one of the stories, *The Garden of Forking Paths*, fold back on itself in implied infinite regressions.

The project significance in exploring new technical and artistic ground will be in the innovation that comes from the design and execution of the interactive combination of dance, video and computer music technologies and creating new software tools and techniques to do so. Choreographer Elizabeth Shea along with two dancers will provide the work's choreography.

Susan Hyatt, Department of Anthropology, IUPUI
Between the National and the Local: The British Community Development Projects and the Creation of New Knowledge

What is the relationship between activists' biographies and social change? How can we move beyond a binary assessment of "success" or "failure" in evaluating the long-term consequences of social movements? The researcher will be collecting and analyzing life histories from community activists who were once employed by Britain's Community Development Projects (CDP), an anti-poverty program inspired by the US War on Poverty. From 1968-1977, the British government funded CDPs in 12 impoverished communities in England, Scotland and Wales. Though the projects, themselves, ended in 1977, the programs, policies and debates they generated continue to reverberate in British social policy

and politics. In addition, the former CDP workers have carried that experience with them into areas such as local politics, academics, policy-making and poverty alleviation.

Studies of poverty have tended to focus either on the lived experiences of the poor, themselves, or on policy analyses of governmental initiatives. The strategic role played by professionals and outside advocates like the CDP workers, who often serve as mediators between policy-makers and local communities, has remained relatively unexamined. The recent 50-year anniversary of the US War on Poverty has prompted a reconsideration of that period; likewise, this project offers scholars and activists the opportunity to reassess the significance of the CDP. While neither endeavor eradicated poverty, examining their histories contributes to our understanding of how movements for social change leave deep legacies, in our local and national histories, as well as in the lives of the activists, themselves.

Herbert Timothy Lovelace, Maurer School of Law, IUB

The World is On Our Side: The Black Freedom Movement and the U.S. Origins of the U.N. Race Convention

This book explores how the United States civil rights movement shaped the United Nations Race Convention. In the early 1960s, the U.N. General Assembly tasked the U.N. Sub-Commission on the Prevention of Discrimination and Protection of Minorities (Sub-Commission) to draft the Race Convention. The U.S. State Department quickly seized the moment. State Department officials, seeking to improve the image of U.S. democracy, devised a plan to demonstrate to the world the U.S.'s commitment to racial equality at home and abroad. The State Department subsequently led an intensive lobbying effort in the Sub-Commission, and the U.S. delegate on the Sub-Commission was named the primary drafter of the Convention. When U.S. officials were presented with the unique opportunity to mold the world's most comprehensive treaty on race, they exported U.S. federal law—writing much of what would become the Civil Rights Act of 1964 into the U.N. Race Convention.

During the Convention's drafting, one half of the Sub-Commission's total membership hailed from seven European countries: Austria, Great Britain, Finland, France, Italy, Poland, and Russia. This New Frontiers grant will fund archival research in each of these European countries. The book will then employ these diplomatic records to help reconstruct the Convention's legislative history, examine foreign perspectives on U.S. race relations and the drafting debates, contribute to the transnational turn in civil rights studies, and demonstrate how Sub-Commission delegates used international human rights law to advance their country's foreign policy goals.

Robert Meyer-Lee, Department of English, IUSB

Valuing Middle English Literature across the Divide: Literary Value in Chaucer, Langland, Audelay, and Lydgate

This book project will define a middle way between those who understand literary value as historically relative and ideological, and those who understand it as distinctive and essential. To this end, it will develop a critical framework that emphasizes how literary authors necessarily ascribe value to their own writing in the process of composition, that they do so always in light of values that they perceive their writing to support or compete with, and that they must leave some trace of these value negotiations in their work. Using this critical framework, the book will consider two generations of Middle English poets: Geoffrey Chaucer and William Langland in the late fourteenth century, and John Lydgate and

John Audelay in the early fifteenth. In this period, literature in English was just beginning to be recognized as valuable; at the same time, the value of various forms of masculine labor (because of the socioeconomic effects of the plague) and of writing in the vernacular (because of a rising concern with heresy) were under scrutiny. The book will investigate how each author's value ascriptions were profoundly shaped by those of other actors involved in literary production and reception (readers, patrons, other authors, etc.), as well as by supporting and competing kinds of value (such as economic and spiritual). In this way, the book will bridge the divides between fourteenth- and fifteenth-century literary cultures, and between critical schools that demystify literary value and those that essentialize it.

Osamu Nakagawa, Department of Fine Arts, IUB
Memorial: Tracing the Past

Throughout the Okinawa main island there are a number of World War II memorials with which the researcher would like to explore new ways to create digital photographic imagery using a frottage technique on the memorials' text. For the project, Memorial: Tracing the Past, the researcher will use sumi ink to rub on the surface of the memorials, single out specific words and fragmentize the sentences to create images that float within a composition. The researcher is interested in deconstructing the political agenda and the military glorification imbedded in the war memorials' text. The researcher is planning to digitize and manipulate the frottage image by adding English words taken from American and western war monuments to create a digital negative film. He will then expose this digital negative film with the Okinawan sun on to Gettoh-shi (Okinawan wild ginger paper) to produce a salt print and cyanotype print.

Recently the researcher completed Banta Cliffs, Gama Caves, and Remains work, in which he dealt with locations that bore witness to thousands of tragic and unimaginable deaths during the Battle of Okinawa in 1945. For the continued development of these bodies of work, he is interested in locating the cultural differences and commonalities that are present between mainland Japan, Okinawa, and the United States. This includes the interdependence of economy, politics, and media. The sociological, political, and personal shared histories of this region are invaluable to exploring this new body of work.

Jean Robertson and Craig McDaniel, Herron School of Art & Design, IUPUI
Rethinking Painting in the 21st Century

The purpose of this project is to conduct research and write chapters for a book analyzing the practice of painting in the 21st century, situating painting within a matrix of forces and conditions that impact the larger arena of recent visual art. Painting is a fruitful artistic discipline to consider in order to make sense of the changes overtaking both art and life because of its long and storied history and its continuing hold on the imagination of artists and their publics as the archetypal artistic endeavor. The goals of the project are: to conceptualize the ongoing connection of painting to art of the past, seen in a global context (including intensified awareness of diverse painting traditions in cultures worldwide); to examine expanding techniques, materials, and formal approaches that are rekindling both physical and mental approaches to painting; to identify and analyze the diverse range of subjects and themes that give content to today's painters, drawn from traditional categories (such as history, religion, and portraiture) as well as from an explosion of sources in the wider culture; and to examine the varied types of viewers and viewing contexts that are impacting the reception and meaning of painting today.

Ultimately the book will be an investigation of the questions and conditions that set the stakes for painters in the early decades of the 21st century.

Meredith Setser, Herron School of Art & Design, IUPUI
Agricultura Aesthetics

This project will redefine and merge the boundaries of printmaking, agricultural, and textile practices. The researcher will explore the practice of pattern formation in the world of agriculture through an examination of the regional and cultural attributes that influence the design characteristics of field planning. In working from gathered visual references, the researcher will examine some of the remarkable similarities that exist between agricultural patterns and the design aesthetics of a particular region. For example, satellite photographs of South Asian rice fields look incredibly similar to the design characteristics of Ikat, a textile technique that developed in Indonesia. Through this creative process the researcher will reflect on the influence of a specific culture's unique aesthetic identity on their systems of agricultural patterns. She will also examine the role that environment can play in the development of cultural aesthetic and organizational tendencies.

The research will synthesize in an installation of sculptural biospheres that will contain layers of printed visual information gleaned from this research and live plants, sown in specific patterns through screen printing techniques on handmade felt substrates. The resulting installation, a hybrid of traditional printmaking and contemporary horticultural methods, will allow the viewer opportunity to reflect on the ever changeable manipulation of the environment to fulfill human needs.

Erich Holt Stem, Department of Music, IUS
America By: A Symphony Tour

The idea behind the "America By" tour involves orchestras from around the country commissioning and performing pieces by Erich Stem that highlight unique aspects of their own town, culture, and people. All participating orchestras will be listed on the "America By: A Symphonic Tour" website (www.americaby.com). Videos will be created for each orchestra and will showcase interviews of the conductor/music director, Erich Stem, select members of the orchestra, and even documentary-like shots of the tour as the project unfolds across the country. Audience members and people from around the world will have a chance to learn about the American cities on the tour and the orchestras that bring music to life in each community. The support from this faculty fellowship will go towards the costs of creating a work for the University of Portland Symphony Orchestra and Chorus. The proposed piece will incorporate the styles and elements heard in the folk music of the Portland, Oregon region (one of the cities on the tour). The musical styles to be considered in the proposed work include that which represents Portland's prior inhabitants, the Upper Chinook Native Americans and its current diverse population that includes immigrants from Vietnam, Latin America, and Europe. The ultimate musical goal of this work will consist of using a traditional European-established medium (e.g. orchestra) and placing it in a context that will specifically explore the combination of music from the traditions of the people who previously inhabited and currently live in the Portland, Oregon region.

Eva White, Department of Humanities, IUK
Who Is Irish?: Roddy Doyle's Hyphenated Identities

The question “Who is Irish?” is one that needs to be posed in view of the profound changes to Irish identity brought about by the Celtic Tiger’s short-lived economic boom and its attendant inward migration. As Doyle himself states, Ireland’s new “positioning” includes a broader definition of Irishness that encompasses hybridization and its resulting hyphenated identities. Doyle refers to this new Ireland as “a shift in the way we think about ourselves” (Allen- Randolph, 2010: 151-2). This shift from “multiculturalism” (the disconnected and passive coexistence with ethnic minorities) to “interculturalism” (the active exchange between different cultures and ethnicities) is an example of what the researcher terms “identity migration”: the diaspora of the mind or inner voyage from one’s state of origin into another that affiliates one to another culture, race, gender or ideology. Doyle’s later works chronicle Dublin’s coming to terms with the profound changes brought about by inward migration, specifically the transformation of Irish cultural and national identity into a multicultural and global one. This book project primarily focuses on Roddy Doyle’s Dublin as it undergoes a radical identity migration during the Irish Celtic Tiger and its aftermath. The researcher also discusses Doyle’s exploration of the Irish psyche in his pre-Celtic Tiger works. The New Frontiers Arts and Humanities grant will support the research and writing of the first chapter of the book, which discusses the connections and differences between Roddy Doyle and James Joyce, both as chroniclers of their respective Dublins and as explorers of the Irish psyche.

**Jeffrey Wolin, Department of Fine Arts;
and Andrew Lumsdaine, School of Infomatics and Computing; IUB
The Art of Plenoptics: A Collaboration between Professors Jeffrey Wolin (Photographer) and Andrew Lumsdaine (Computer Scientist)**

Halls Professor of Photography Jeffrey Wolin (School of Fine Arts) and Professor Andrew Lumsdaine (Computer Science) began collaborating on photographs using plenoptic cameras in summer 2012. In plenoptics (computational photography) a micro lens array is positioned over a digital camera’s sensor to allow information about whole light rays bouncing off a subject to be recorded, rather than just points of light as in conventional cameras. This allows an image to be refocused after a photograph is taken using special software. It also allows the image to be viewed in three dimensions.

Andrew Lumsdaine, from IU’s School of Informatics is one of the leading researchers in the field of computational photography and Wolin is an internationally known photographer whose work has been shown at the Museum of Modern Art, Art Institute of Chicago and Whitney Museum, among others world-wide. Their photographs with a custom-made plenoptic camera were included in “Imag(in)ing Science” at Grunwald Gallery at IU last fall.

Lumsdaine and Wolin will continue their collaboration along with two of their graduate students who worked on the “Imag(in)ing Science” show. They will acquire a high-resolution medium format digital camera and convert it to a plenoptic camera so that they can dramatically improve the quality of their images for exhibitions at other venues around the country. Lumsdaine will develop new software and Wolin will create new images that push the envelope of this emerging technology.

New Frontiers-New Currents Grants

Mark David Janis, Maurer School of Law, IUB
Intellectual Property and the Performing Arts Symposium

This event, tentatively entitled *Intellectual Property and the Performing Arts*, will address the intersection between intellectual property and the arts. It will do so as a problem of theory and policy for intellectual property lawyers and scholars, and as a practical issue of entrepreneurship for artists. Several of the country's leading copyright law scholars and practitioners will join us to debate the most prominent copyright issues arising in the contemporary entertainment business. Much of the discussion will focus on the application of copyright principles to musical performance, although it is also expected that the participants will address other important intellectual property regimes, and other areas of the arts. This project will involve experts from the Jacobs School of Music, the Indiana Arts Commission, and other partners to ensure that the event has an interdisciplinary orientation and a strong nexus to the local arts community. In connection with the event, the researcher plans to publish a set of scholarly essays addressing the intersection between intellectual property and the performing arts.

Konstantin Dierks, Department of History, IUB
Symposium: Globalization of the United States, 1789-1861

"Symposium: Globalization of the United States, 1789-1861" brings to Indiana University eight nationally known historians researching the history of globalization in the formative era between the American Revolution and the American Civil War when Americans reworked their relationship to the wider world as a newly independent nation after removing themselves from the swaddle of the British empire. Drawing historical lessons from this instructive era when Americans encountered many hindrances to projecting their global reach, the symposium asks us not only to rethink the global dimensions of American history, but also to rethink our investigation of globalization more broadly. While scholars have focused on the interconnections of globalization with great insight, this symposium deepens the analysis by highlighting concomitant difficulties and limits of globalization in the nineteenth century which extend to the present day. With cutting-edge historical research spanning the globe from Latin America to India to China, the symposium coincides with a physical and digital exhibition curated by Indiana University history professor Konstantin Dierks, and hosted by the Lilly Library.

John Kaufman-McKivigan, Department of History, IUPUI
Frederick Douglass's *The Heroic Slave* and the American Revolutionary Tradition: A Scholarly Symposium

In summer 2104 the Frederick Douglass Papers, a unit of the Indiana University School of Liberal Arts at Indianapolis's Institute of American Thought will publish the first-ever scholarly edition of Douglass's sole work of fiction, his 1853 novella, *The Heroic Slave*. A scholarly symposium, "Frederick Douglass's *The Heroic Slave* and the American Revolutionary Tradition," is planned for the campus of Indiana University-Purdue University, Indianapolis (IUPUI) on October 9 and 10, 2014 to observe this event and to reassess the historical and literary significance of *The Heroic Slave*. The symposium's second day also will coincide with the Second Annual Madame C.J. Walker/Frederick Douglass Public Lecture. Ten internationally recognized scholars in the disciplines of history, literature, and Africana Studies will attend this two-day event and present original research on Douglass, utilizing the new Yale University Press edition of *The*

Heroic Slave. Kaufman-McKivigan of the Douglass Papers and symposium participant Professor Jane Schultz of the IUPUI English Department will then edit these papers and provide appropriate accompanying apparatus for a special issue of the *Journal of African American History* to be published sometime in late 2015 or early 2016. The symposium and the journal issue will become a valuable new addition to the expanding scholarship on Frederick Douglass's central role in the nineteenth-century African American experience.