



INDIANA UNIVERSITY

OFFICE OF THE VICE PRESIDENT
FOR RESEARCH

Office of the Vice President for Research New Frontiers of Creativity and Scholarship, 2015-16

New Frontiers Grants

Terry Allison, Office of the Chancellor; James Bowyer, School of Music; Jason Resler, Raclin School of the Arts; IU South Bend

MEGA! An IU South Bend collaborative project to create a new musical play

A group of faculty at IU South Bend plan to pursue a new form of creativity: creating an original two-act musical, *MEGA!* This group will build upon the work of the originator of the concept who tested the artistic feasibility of *MEGA!* in a workshop of scenes with eight songs from Act 1. American musical theater, while a very lively genre attracting large audiences on Broadway and in touring companies, suffers from lack of original material. An original work not based on adapting a film, novel, or another existing work would make a significant contribution and, if successful, could be regularly produced. We intend to complete a full script and score of *MEGA!* and hold a workshop with public performances to refine the music, book, character development, and concise storytelling necessary for a compelling two-act musical that creates new frontiers in subject matter and form.

Jeff Batis, Department of Psychology, IU Kokomo; Wayne Madsen and Erik Austin Deerly, New Media Art & Technology, IU Kokomo

The Healing Arts: Using Art to Increase Resilience Against Addiction

Three groups of individuals will create works of art to be presented in 2 art exhibitions based on the theme of Addiction. The artists will include: young men currently serving time for various criminal offenses at the Logansport Juvenile Correctional Facility (LJCF); junior/senior undergraduate students with interests in both Psychology and Fine Art from Indiana University Kokomo; faculty from the creative arts disciplines at Indiana University Kokomo. These works of art will examine the concept of addiction from a variety of perspectives –the experiences that led up to addiction, how addiction felt when it was an active process that was impacting their lives and the lives of others around them, what treatment/rehabilitation has led them to believe about addiction. For those who do not have addictions in their background, the LJCF drug rehabilitation program provides opportunities for interested members of the public to talk about addiction with the young men who have experienced addiction first-hand. These other individuals (e.g., faculty/students from IUK) can use their expertise in art to develop works of art related to the theme of addiction. The art exhibitions will take place during summer and fall 2016 at the IU Kokomo art gallery, located on the IU Kokomo campus, and at a recently opened downtown Kokomo art gallery. The downtown art exhibit will also include community outreach events by local groups with interest in helping those affected by addiction.

**Emily Beckman, Medical Humanities & Health Studies, IUPUI
Voices From Central State**

This project brings together experts in medical humanities, museum studies, and history to investigate mental health and mental illness. Driving this project is a series of writings by patients at Indiana's flagship mental institution, Central State Hospital (1848-1994), which provide a rare opportunity to explore and assess patient experiences of mental health care. Analysis of these writings, along with archival studies and place-based research on the history of Central State and its community impact, allow the generation of peer-reviewed scholarship as well as public presentations that convey findings in imaginative formats. This research will result in at least three outcomes. The first is a one-woman theatrical performance, adapted from the 1886 memoir *From Under the Cloud*, written by Anna Agnew, a former patient at Central State. Agnew's memoir invites her readers to explore and understand the experience of crippling depression. Along with narrating the inner process of illness and recovery, Agnew's memoir also tells us much about the history of mental health care in Indiana, as she details Central State's complex role as a site of abuse and exclusion, but also as a place of refuge and healing. The second is an exhibit that will foreground patient perspectives on the closure of Central State Hospital (1992-1994), drawing its primary content from patient newsletters, *The Local Bahr* and *The DDU Review* (1988-1993). The third is a scholarly article, which will analyze patient narratives in relation to evolving public perceptions of mental illness in Indiana since the nineteenth century.

**Beth Anne Buggenhagen, Department of Anthropology, IU Bloomington
Portrait Photography in Senegal**

This book, *Portrait Photography in Senegal*, considers the early global history of photography in Senegal, mid century studio photography, and work by recent artists that responds to the visual archive of images of and by Africans. Photographs will be analyzed as objects of affect. Photographs are not only artifacts of visual culture, they are pieces of material culture that elicit emotional or visceral responses from those who produce and possess them. By focusing on the affectivity of photography, this work compliments and expands on recent interventions in the field of visual anthropology that have considered peoples' emotional, oral, and often haptic relation to photographs past and present. This work engages larger issues in the humanities. To read ethnographic work is to develop empathy, to learn from the past, and to understand how meaning is created.

**Michel Chaouli, Department of Germanic Studies, IU Bloomington
Self-Exposure: Doing Criticism Poetically**

In the book, the author will attempt to imagine criticism as a poetic practice. As the term is used in this context, criticism is not a genre used to assign praise or blame, but names a form of behavior in which the meaning of a phenomenon is at issue. Interpretation, historical research, and theoretical speculation are the bread and butter of interpretive disciplines, and these practices partake of criticism where they grapple with meaning. At bottom, then, the book asks about the shape of the humanities if they were pursued poetically.

Four main features will be developed in a chapter. 1. Criticism is poetic in so far as it involves techniques of effecting change in the very self of the critic. 2. To change, one must be prepared to open and to expose oneself to the object. Self-exposure is not the same thing as self-surrender, but demands techniques of becoming vulnerable. 3. These techniques may be learned, yet they do not yield to being codified as “methods”; they are closer to a style. 4. If the criticism of poetry must itself be poetic, then the encounter with an artwork or other significant phenomenon will exceed the lines drawn by the critic is implicated in known networks of social identity. It is this excess that opens criticism to general significance and permits it to gain a validity beyond the merely personal.

William Scott Deal, Music & Arts Technology, IUPUI
Computer Acoustic Collection Working Title

This project funds the publication of a collection of six works titled *Works for Percussion, Computer, and Media*. In today’s world of contemporary chamber music, there is a growing presence of works that integrate live musicians with computer interactive audio and video. While the genre is growing, there is a gap in accessible, published literature that is inclusive of all of the elements necessary to present public performances. Traditionally, performing musicians are only provided a score for preparation while left to their own resources to produce the computer and media elements. This is highly problematic because computer interactive works require complex software applications, video content, detailed instructions, and stage schematics. The *Percussion, Computer and Media* collection will be published with all of the required elements, including custom-designed software written in the MaxMSP programming environment for each work. Additionally, the collection will contain a CD of all of the works performed by Scott Deal. The works in the collection contain elements of the current research in the arts-interactive community, including machine learning, algorithmic audio processing, and live video manipulation, to name a few. The collection has great potential for impact, as the music itself is of outstanding quality, having been created by some of the leading composers in the genre. The works will be performed before public audiences in concert halls, museums, festivals, and black box spaces throughout the world.

Margaret Dolinsky, School of Fine Arts-Studio, IU Bloomington
Translocative Realities

Translocative Realities is an amalgam of the words Trans (from the Latin transcend; transfix as in transdisciplinary) and Locative (from the Latin to indicate place) and Reality (a resemblance to what is real). Ideas will be brought from the researcher’s imagination and develop on computers to be displayed as artwork in the real world. *Translocative Realities* focuses on designing and creating virtual reality art and its underlying creative forms (e.g. drawings, paintings, sculpture, photography, videography, 3D modeling, animation etc.). This artwork is derived from the drawings and paintings of the artist’s imagination, dreams and encounters with other people. The various situations are translated as animations, interactive projections and virtual reality environments. The artist will extend this imagination to incorporate the idea of being in nature and experiencing natural environments in order to inform artistic style by being outdoors. Like the “en plein air” artists, the artist needs to be “open (in full) air” and seek natural terrains to inspire new directions for this art. In terms of personal frontiers, this grant will allow the artist to explore new concepts in art by incorporating a variety of landscapes and using first-hand experience to design them. The artist currently creates art that positions people within psychic dilemmas and this approach will be further enhanced by an active knowledge of working

outdoors. Explorations through travel to many different landscapes through various means of transportation and perspectives will enhance this work, shifting perceptions and allowing creation of new complexities and levels of expression.

David Dzubay, Jacobs School of Music-Composition, IU Bloomington
Compact Disc Recording of recent chamber music

This project includes rehearsal, performance, recording, and editing of three chamber works with the professional ensembles that originally commissioned the works: *all water has a perfect memory* (clarinet, piano, string quartet) and *Producing For A While* (soprano, flute, clarinet, violin, cello, piano, percussion) with Dallas-based Voices of Change, and String Quartet No. 1 with the Orion String Quartet. This project will bring the development of recent chamber music to a state of completion (beyond the first-performance “sketch” phase) through a rehearsal and recording process. The first performance of a new musical composition is often only the first stage of its life; the creative process may continue for many years after, with the composer rewriting passages, reconsidering notation, incorporating things learned through performance and rehearsal, etc. A work at a first performance might best be considered a first draft. Specifically, this support will fund: a) substantial rehearsal time with the musicians involved, allowing us to refine the music in a collaborative process, having the time to dig deep into the music, making adjustments ahead of the recording and in some cases an attendant performance; and b) resources for the recording sessions (engineer to record and edit, recording space, etc.). Along with a fourth work already recorded by the IU New Music Ensemble, the recordings will be released on the INNOVA label, with the support of a separate award from the American Academy of Arts and Letters.

Jacob Emery, Department of Slavic Languages & Literature, IU Bloomington
Art in the Clone Age

This project investigates how clone fiction underscores historical shifts in three essential Romantic categories: the expressive, the interesting, and the free. Clone fiction imagines the inner self made manifest in DNA, the medium of humanity. This idea of self-discovery through self-replication derives from Romantic notions of the artist creating an object in which s/he “recognizes his own self,” turning an internal state “into knowledge for his own mind and for those of others.” Once his has been conceptualized as information, this inner self becomes implicated in the “interesting,” a category Friedrich Schlegel sees manifested in successions of unique but comparable entities. Closely tied to the rise of mass reproduction technologies, the interesting evolves in tandem with media of transcription and reproduction, including genetic technologies. In some strains of Romanticism, the aim of art is, as Schiller puts it, to “subjugate the manifold variety of the world to the unity of his own self” and make history into a stable repetition of the free human self that “annuls time.” In contemporary clone texts, structures of repetition are identified not just with the integrity of the autonomous artwork and the artist’s genius, but with some oppressive power. My project traces these preoccupations from historical Romanticism to contemporary science fiction in order to stress how developments in technologies of reproduction and transcription bring together the aesthetic complex starkly demonstrated in contemporary culture by the figure of the clone.

Neil Goodman, Department of Fine Arts, IU Northwest
New Monumental Sculpture

This project aims to create lasting and substantial works of art that expand the language of contemporary sculpture. The linear sculptures address issues of framing the landscape. The frames function as lenses through which the void areas create volume and mass. They challenge the idea of what is considered “empty” as the void areas become dynamic participants within the sculpture and are balanced by the mass of the frames. The work is equally focused on the “what is” as well as the “what is not”. This paradox is the central premise of the sculptures, and in this way the work creates a synthesis between “present and absent”. The vertical sculptures pose another question about “seeing”. Through mirrored and repeated forms, the sculptures form an endless loop. There is neither a beginning nor an end, and the repeated forms shift and move in unexpected ways as the viewer walks around the forms. The first thought also becomes immediately replaced by the second, and the question of “how you see” becomes central to the sculptures, creating intriguing perceptual questions. Both series address the same concerns although through a different formal structure. Using a vocabulary of shapes that are based on framed voids and repeating forms, the horizontal works embrace the landscape, while the vertical sculptures evoke the figure. The issues of the sculptures create a large and expansive formal net, and express my own personal and poetic vision.

Margaret Graves, School of Fine Arts-History, IU Bloomington
Arts of Fire: An Unpublished Collection of Islamic Ceramics in the Indiana University Art Museum

The Indiana University Art Museum (IUAM) has in its collection forty-seven ceramic objects from the pre-modern Islamic world, dating from the ninth to the nineteenth centuries. These encompass all major forms – bowls, jars, pitchers, platters and tiles – as well as some less common types such as human and animal figurines, and include a wide variety of decorative techniques. To date this important and attractive group is unknown even to specialists: it has never been studied in any depth, nor have the majority of pieces from it ever been published. This project will undertake thorough art historical and scientific analysis of the pieces, using thermoluminescence testing, UV and X-ray imaging to investigate and document condition. This research will then be published in an online open-access scholarly catalogue and two journal articles, allowing the group to take its place alongside better-known collections of Islamic ceramics.

Scott Herring, Department of English, IU Bloomington
Elderly Moderns

“Elderly Moderns” is a book-length study of poetics, fiction, memoirs, paintings, oral histories, performances, collections, and memorabilia produced by American modernist artists later in their lives, when the period of modernism is thought to have long subsided. Placing modernist studies in overdue colloquy with the field of age studies, the project offers five vignettes that together survey experimental artwork crafted by these artists from the later 1960s to the mid-1990s. Focusing on artists such as Djuna Barnes, Samuel M. Steward, Tillie Olsen, and others, it follows the lead of many prominent thinkers in the New Modernist Studies by revising modernism’s usual timeline and taking seriously vanguard aesthetic efforts—and the sometimes fraught personalities of self-identified mature avant-gardists—often dismissed as worn-out in the decades following the Second World War. At the same time it introduces specialists and non-specialist readers to a smattering of underappreciated endeavors

(what age theorist Margaret Morganroth Gullette influentially terms “old age imaginaries” and what Eve Kosofsky Sedgwick calls “a senile sublime”) that find aging experimentalists at their imaginative acme during a historical moment often considered artistry’s endgame.

Bessie House-Soremekun, Department of Africana Studies, IUPUI
African American Entrepreneurship: Philanthropic Giving, Self Help, and the Struggle for Economic Empowerment

This book provides a rich socio-historical analysis of the philanthropic activities of African American entrepreneurs, the strategies that they used to achieve economic success in their business enterprises, the development of self-help initiatives, and their ongoing struggle to attain economic independence and self-reliance. It focuses paramount attention on African American economic history as well as contemporary manifestations of Black economic behavior with regard to philanthropic activities and patterns of giving, the development of entrepreneurial enterprises under the broader aegis of capitalist economic development processes, and the ongoing relationships that were forged between African American entrepreneurs and the larger mosaic of African American institutions that promulgated principles of economic efficiency. By using this approach, the researcher will examine both individual acts of generosity and collective efforts that were undertaken to enhance the standard of living of African American people. The time period of focus in this study is from the slave era to the contemporary time period. The researcher will also examine the relatively under researched area of black business philanthropy to discuss the numerous philanthropic activities of African American entrepreneurs to identify the key constitutive elements of the economic culture embodied by these entrepreneurs, the broader African American community, the entrepreneurial ethos that existed in their families and communities, and the circumstances in which they found themselves that ultimately influenced their patterns of giving, their work ethic, and entrepreneurial activities.

Sarah Imhoff, Department of Religious Studies, IU Bloomington
Jessie Sampter: How a Disabled Queer Woman Became the Voice of American Zionism

Jessie Sampter was best known as the author of *A Course on Zionism*, which promoted Zionism to an American audience. It went through three editions, expanding from 95 pages to 262 pages to 411 pages in 1933. Defying many social norms, the young, unmarried Sampter embraced a Judaism her parents had rejected, bought a trousseau, drolly declared herself “married to Palestine,” and moved there in 1918. But Sampter’s own life and body hardly matched typical Zionist ideals: while Zionism celebrated the strong and healthy body, Sampter spoke of herself as “crippled” from polio and plagued by weakness and sickness her whole life; while Zionism applauded reproductive (women’s) bodies, Sampter never married or bore children—in fact, she wrote of homoerotic longings and had same-sex relationships we would consider queer. So how did a queer, “crippled” woman become a leading voice of American Zionism, and why has history largely overlooked her? This book will discuss how to understand a Zionist whose embodied experiences did not conform to Zionist ideals—and suggests that this conflict between embodiment and religious thought was far from unique in American religious experience.

Edward Lazzerini, Department of Central Eurasian Studies, IU Bloomington

"No Laughing Matter? The Satirical Cartoons from the Azerbaijani Periodical *Molla Nesreddin*, 1906-1918"

This project includes a series of technical tasks and scholarly products relating to the early twentieth-century Azerbaijani satirical magazine *Molla Nəsrəddin*. As an initial endeavor, the researchers expect to complete the digitization, translation, analysis, and Internet dissemination of a major selection of the cartoons appearing between 1906 and 1918. These comprise a total of 1,872 cartoons, 3 each from the 624 extant issues. The goal is to create a database storing these images, the textual information displayed as captions or within the framework of the cartoons themselves, and interpretive information drawn from the full contextual scene of the cartoon, the play on words and imagery, and visual "signs." The database will be fully searchable based on date of publication, size, name of artist, themes, and other variables. Along with these technical activities, a number of scholarly and public productions will be sponsored: (1) a series of three guest lectures on "The Beauty of Satire" to take advantage of the fall Semester focus on Beauty; (2) a two-day international conference at IU in spring 2017 that will continue with the theme of "The Beauty of Satire" as expressed in and by *Molla Nəsrəddin*; (3) a set of reworked essays from the conference and several others commissioned for a book for which the principle investigator will serve as both a contributor and editor; (4) a monograph with the tentative title "Satire's Subversion: Chasing Modernity Through the Lens of *Molla Nəsrəddin*" to appear in 2018; (5) a documentary about the magazine and its hero.

Anja Matwijken, History, Philosophy & Political Science, IU Northwest

Activist Jurisprudence: The Case of Jus Cogens Norms and Post-Conflict Justice at the National and International Levels

This project compares modern jurisprudence responses to jus cogens norms and violations in international law. For the purpose of providing a comparative analysis, the project addresses those outlooks that can be said to qualify as *activist jurisprudence*. Two criteria are applied in order to distinguish activist jurisprudence from traditional forms of legal argument and reasoning. First, progressiveness as measured on the basis of value-oriented ideals. This divides theoretical affiliations into conservative, pro-reform, and revolutionary perspectives. Second, progressiveness as a phenomenon that refers to international public law's dynamic nature. This makes it possible to link the various value-oriented ideals with a detached viewpoint (of progressiveness). At least seven types of general jurisprudence will be distilled from the analysis, just as their doctrinal foundation and practical application potential will be discussed in the context of jus cogens norms and post-conflict justice (in the wake of jus cogens violations). The positions include the person-centric, community-centric, state-centric, interest-based, norm-based and integrative approaches as well as stakeholder jurisprudence, whereby substantive morality has a transformative power in legal argument and reasoning. This is important because traditional legal philosophers and international lawyers gravitate towards skepticism, albeit for different reason. One exception is Giuliana Ziccardi Capaldo, who defines constitutional principles as the nucleus of the legal order. This approach creates important parallels to stakeholder jurisprudence, thereby strengthening the hypothesis that the field of jurisprudence may be moved forward – with argument and reasoning from ethics proper.

Michelle Moyd, Department of History, IU Bloomington

Soldiering On: Race, Labor, and Armies of Empire in Africa and the United States, 1850-1918

Imperial race and labor logics informed the construction of nineteenth-century European and American armies of empire. After the Berlin Conference of 1884-1885, European powers transformed their early commercial, missionary, and scientific interventions in Africa into more formal colonial governance over their newly defined spheres of influence. Their colonial armies then undertook the violent work of conquering, securing, and administering territories and peoples in the name of empire. In the United States, military removals of Native American populations from lands east of the Mississippi, Union and Confederate actions in the Civil War, and the ongoing westward expansion, all laid bare the essential role armies played in consolidating US continental empire. The Spanish-American War expanded these dynamics to overseas empire.

Despite these parallels in how European and American governments secured empire through military conquest, very little scholarship exists that brings these different imperial projects into one analytical framework. This project will trace the contours of imperial histories in the second half of the nineteenth century, positioning US expansion within existing scholarship on empires. Historians of African, South Asian, and other colonial armies have explained many of the socio-cultural processes involved in recruiting, training, and sustaining colonial troops. But what happens to this historiography when US soldiers of empire become part of the analysis? Taking this question as a starting point, this talk will argue for the comparative and entangled study of soldiers of empire in order to better understand convergences and divergences in imperial practice in the long nineteenth century.

Martha Nyikos, Literacy, Culture & Language Education, IU Bloomington

Saturday Exploration of Language through Art

This project integrates foreign language learning with art education for K-6 students. With a goal of increasing Indiana students' access to innovative and effective foreign language instruction, this research focuses on how and to what extent an interdisciplinary approach to teaching youngsters, impacts the teaching beliefs of preservice foreign language and arts teachers when they work collaboratively to plan and implement Saturday arts lessons through the medium of a new language. Their changing conceptions of the role of the arts in the FL classroom, and those of arts teachers on infusing a different linguistic code of communication in the art classroom will be documented, as children explore meaning through multiple modalities. The second focus assesses the extent to which such a dual immersion approach of arts-infused language learning enhances children's engagement and productive achievement in both foreign language (FL) and the arts. The hypothesis is that there will be a significant increase in three areas of inquiry: (1) short and long-term retention of targeted vocabulary, (2) greater variety and complexity in artistic productivity, and (3) more active verbal responsiveness in class when children are given individual integrated performance assessments (IPA). This IPA protocol will be developed via this research project with the objective of serving as a model for other programs to be shared state-wide.

Jon Simons, Department of Cinema & Media Studies, IU Bloomington

Picturing Peace

Picturing Peace offers a fresh conceptualization of peace activism, not as instrumental progress towards peace, but as imaginative interruptions of the violence of conflict. Developing the notion of political images, images of peace are understood as simplified schematic mental representations yet also complex composites and condensations of political-cultural themes. Images in this sense entail the materialization of ideas in a variety of verbal, visual and acoustic media and genres and grass roots and other activism (demonstrations, dialogue, acts of solidarity). For example, grass-roots solidarity action to protect Palestinian farmers, which is video recorded and posted to Facebook, imagines peace concretely as “partnership,” in contrast to other images of peace as separate existence, coexistence and cooperation, reconciliation, justice and civil rights, and a return to wholeness. The images of Israeli peace activism matter as acts of the political imagination that interrupt the violence of conflict and instantiate peace, even though they fail according to conventional criteria of success.

Kyoko Takanashi, Department of English, IU South Bend

Traveling through the Pages: Reading Realisms in the Age of Transport Revolutions

Through a cross-period analysis of British novels during the most intense period of modernization, *Traveling through the Pages* argues that the changing experience of travel also worked to redefine what it meant to read, and thus to travel in a fictional landscape. As the age of mass reading emerged and expanded in eighteenth- and nineteenth-century Britain, travelers also experienced numerous transport revolutions as stagecoaches, mail coaches, and railways rapidly succeeded one another. Bringing together interdisciplinary methodologies with analysis of works by British novelists from Henry Fielding to George Eliot, this will be the first book-length study to survey the centrality of transportation in the literary imagination of Great Britain. At the heart of this project is an attempt to rethink realism as a site of cognitive negotiation between everyday experience and the experience of reading a novel. Writers and readers at the time puzzled over the relationship between the transporting experience of reading and the travel they experienced using new transportation technologies. Such bewilderment prompted writers to theorize the relationship between reading and real life – for them, novelistic realism was not just an abstract aesthetic model or an ideological fantasy, but a site for negotiating the manners and matters of reading within material environments that continued to change throughout history. By exploring such commentary, *Traveling through the Pages* reconceives a monolithic idea of realism as a formal and artistic practice, and considers it instead as a series of realisms that illuminate how reading works in different material environments.

Diana Winters, McKinney School of Law, IUPUI

The Food Court: How Food Litigation Will Change How We Eat (and How We Sue)

Since 2012, there has been a marked increase in the amount of class action suits filed against food manufacturers for misleading or deceptive labeling. Most of these cases are filed in California, the Northern District of which has been termed the “Food Court.” This book project will investigate and analyze this recent increase in food litigation, using data collection, attorney interviews, court observation, and theoretical inquiry to situate this phenomenon within the food movement, and within the larger discussion about the role of litigation in social change. Although much has been written about the food movement, there has been no work showcasing the landscape of food litigation and placing it within its social and cultural context. The increase in food litigation intersects with our society’s increased attention to food, nutrition, and methods of production. The role of food litigation, as both a driver of this new attention and a symptom of it, is a fascinating and complex issue. This research will

use legal research, attorney interviews, court observation, and theoretical frames to construct a narrative about food litigation in our society. This research will help to illuminate the relationship between this kind of consumer protection litigation and litigation that is designed to change the system ("impact litigation"). Moreover, this project will explore whether this kind of litigation can impact the regulatory apparatus, industry practice, and/or consumer behavior.

Jiangmei Wu, Department of Apparel Merchandising & Interior Design, IU Bloomington
Ruga Interior Skin (RIS): An Origami Inspired Large Scale Art Installation

In design history, the concept of 'skin' has been used as a metaphor to refer to the protective layer that encloses a physical body. In 1845, Charles Baudelaire, called the black frock coat "the outer skin of the modern hero," thus allowing the word *skin* to first take on a literal role in reference to fashion. German architect Gottfried Semper, also in the nineteenth century, argued that the origin of the architectural concept of skin came from the hanging of textile and cloth, and that the German word *Wand* (wall), had the same root and basic meaning as *Gewand* (garment). Borrowing from the metaphor of 'skin' in fashion and architecture, and inspired by origami, Ruga Interior Skin (RIS) project intends to explore the form genesis, materiality and making of large scale novel interior structures in the context of art installations. "Ruga" is the Latin word for making wrinkles, creases, pleats and folds. Inspired by the use of wrinkling and folding in the material as a primary genesis of artistic forms, RIS will create complex self-folding topological forms from flat thin sheet materials. Coming from two-dimensional sheet materials, RIS can be pre-fabricated off-site and then shipped flat to the site for installation, thus making the large scale art installation on site feasible. Both flexible and rigid, RIS draws the connection between the body and the building, placing the dichotomy of public vs. private, permanent vs. ephemeral, solid vs. light, and material vs. digital at the center of its concept.

New Frontiers Experimentation Fellowships

Jeffrey A. Anderson, Center for Education Evaluation & Policy, IU Bloomington
The Nation's Report Card and Improving Academics for Children with Mental Illness

Educational failure has a clearly established negative impact on mental wellbeing and is an often-cited concern for young people with mental health challenges. However, historically, national data have provided only limited information about the academic achievements of this population of students. Thus, this project will use the National Assessment of Educational Progress (NAEP) to better understand the educational experiences of students who have been labeled by schools as having an emotional disturbance (ED). The academic performance of students with ED will be compared to students with other types of disabilities and students without disabilities. Multilevel modeling will be used in this study because independent measures, which are typically school level variables, including school type, region, ethnicity, etc., occur at a different level than dependent measures, which will include students' academic achievement (such as reading and math scores). This study has the potential to immediately inform the field of special education, specifically for students with ED, and contribute to more nuanced understandings of the academic functioning of students with ED. Important information about reading and math achievement will be gleaned and used to guide researchers and practitioners in designing academic interventions to improve the traditionally poor outcomes of students with ED. This project also will allow the researchers to

better understand the potential of the NAEP datasets to support federal grant proposal development.

Selene Carter, Nyama McCarthy-Brown; Department of Theatre, Drama & Contemporary Dance; IU Bloomington

Undoing Racism: Reverberations through a Campus

Dancing bodies are not neutral and the way they are staged as free and empowered, or marked as different, can impart radical shifts in understanding. As body based artists our texts are our bodies and how we stage and engage ourselves to dismantle racism is essential to the process of undoing racism. Deeply affected by what happened this past fall at the University of Missouri around race, the researchers will undo racism through experimental creative activity: *radical response dance making*. The project as dance artist/scholars at Indiana University unfolds in a three part process. First, the researchers plan to attend the Urban Bush Women's (UBW) Summer Leadership Institute (SLI) a nationally acclaimed social justice training program for artists, educators and activists based in Brooklyn, New York and led by award winning choreographer Jawole Willa Jo Zollar. Second, the researchers return to campus and engage in *radical response dance making*, creating original choreography based on the training and our shared desire to dismantle and address racism in our own lives. Third, to produce dance works on campus that explore America's racially complex history and engage students, faculty, and guest artists in creative processes that establish new paradigms for academic communities committed to addressing and undoing racism. Ultimately, two mid-career dance artist/scholars strive to join forces to confront and undo racism in their own lives, in teaching, and at the institution of IU Bloomington.

Sheena Choi, Department of Educational Studies, IPFW

Elite North Korean Defectors in South Korea: Their Lives, Defections, Identities, and Roles in Two Koreas

In general, studies on North Koreans living in South Korea deal with economic refugees who left North Korea in order to escape hunger, focusing on their trials in adjusting to South Korean lives. This study examines how North Korean elite defectors/escapees negotiate their identities when living in South Korea. Through open-ended interviews, this study proposes to explore why North Korean elites who were endowed with privileges by the regime defected and how they are making the adjustments necessitated by living in a society with such a different political and economic system; this study examines these factors in the context of shared ethnic, cultural, linguistic, and historical bonds. Through that, this study hopes to provide new insights into North Korean elite defectors' perspectives, the consequences of their decisions to defect, their longing and regrets, and their views on national reunification. This study also aims to 1) help develop comprehensive and effective policies to support the North Korean escapees who live in South Korea and the families they left behind, 2) help develop effective external policies pertaining to South Korea and the world community in its dealings with North Korea, and 3) call on the world community to be proactive in asking for a North Korean policy that focuses on humanitarian issues.

Reagan Furqueron, Herron School of Art & Design, IUPUI

Combining Digital and Handmade Fabrication Methods

This project is to explore the digital and hand building methods of automobile design and fabrication to create sculptural and functional objects. Influenced by Indianapolis's rich automobile and racing history has led to discovering the processes, techniques and materials of how automobiles are designed and created. These methods translate into the art world as the creation of artwork is rapidly progressing in the direction of merging traditional design/fabrication with those in the digital realm. The process starts by designing objects in a CAD/rendering program, then modifying the 3D image into flat patterns - much like those of a garment pattern. The computer file will then instruct a laser cutter to cut the aluminum to shape. The metal is then hammered out by hand and continually formed on the English Wheel (a traditional metal forming machine), with the end results welded together. The goals of the project are to advance research by investigating CAD methods, metal shaping/forming techniques of the English Wheel, and aluminum welding processes.

Jennifer Goodlander, Department of Theatre, Drama & Contemporary Dance, IU Bloomington "Unity in Diversity": Economics, Security, and the Arts for the One ASEAN Community

In 1967, leaders of different Southeast Asian countries met in order to imagine Southeast Asia as an innovative regional community—ASEAN became recognized as one of the most successful intergovernmental organizations in the developing world. Thirty years later, ASEAN revitalized those original principles in a plan called 'ASEAN Vision for 2020' based on the ideals of political security, economic cooperation and development, and a strong regional identity grounded in shared heritage and culture. Culture, especially as expressed through the performing arts, has played a key role in achieving the goal of a strong regional identity, as describes in ASEAN's motto, "One Vision, One Identity, One Community."

Puppetry is one of the oldest and most ubiquitous performing arts within Southeast Asia. Puppet performance and objects are revered as traditions that contain essential aspects of culture. In contrast, new puppet genres draw from global identities to address global problems such as the environment, health, and terrorism. Puppet artists around the region have been called upon to work together to share culture in order to help promote the One ASEAN Community – a regional project, which like the European Union, has profound economic and political implications for this diverse region. This project contributes a unique perspective to the pressing issue of how nations might draw from social and cultural resources to combat growing threats of terrorism and unrest, while providing strong foundations for economic collaboration and development.

Randy Long, School of Fine Arts - Studio, IU Bloomington Ten Experimental Large Drawings of Flowers in Vases

This project involves experimentation with a new media for drawing. For over 35 years the artist has been a metalsmith and jeweler. During the summer and fall of 2015 and spring and summer of 2016 the artist plans to make ten large scale Experimental Drawings of Flowers in Vases that can be framed for exhibitions. The artist was inspired to do this project after making a large drawing of an amazing lily. These drawings will be entered in national drawing exhibitions and apply to Manifest Drawing Center Studio in Cincinnati, Ohio for small group exhibitions or a solo exhibition.

Stefan Petranek, Herron School of Art & Design, IUPUI

Mahua Dey, Department of Neurosurgery, Indiana University School of Medicine

Bridging the Gap: Using Video Art to Document the Human Face of Disease & Predict Quality of Life Assessments in Brain Tumor Patients

This project creates novel intersections between video art and medicine to explore the human condition of living with brain tumors while seeking to innovate new quality of life assessment methods and the implications of pet therapy strategies on a patient's spirits. Debilitating disease is not only difficult to live with, it also often dehumanizes a patient who is confronted with a very different perspective on his or her capacities as a human being and the overall value and meaning of being alive. The importance of a patient's quality of life is now recognized as vital to patient outcomes in medicine yet the practice of assessment is less than ideal in the neuro-oncology field where patients can have difficulty completing traditional questionnaires. Using slow motion video portraits, this inter-disciplinary project will put a human face on disease and share the so often silenced perspective of those facing life's most difficult challenges with the public through art exhibitions. The same portraits will also be utilized to evaluate the feasibility of using photographic images to assess quality of life in patients as well as evaluate the impact of pet therapy on brain-tumor patients. Ultimately this project seeks collaboration between art and medicine to translate the world of scientific progress through the lens of human experience.

Karen Roesch, Department of World Languages & Cultures, IUPUI

Indiana German Dialect Project

The primary goal of this project is to document immigrant German-American dialects in Indiana for the purpose of preservation, documentation, and analysis. Indiana German dialects are no longer transmitted inter-generationally and are on the list of endangered languages. It is imperative that linguistic features—and the historical and ethnic information they carry—be documented now before they disappear in order to provide data for future studies which examine language change, maintenance, death, and the preservation of ethnic identity. This project identifies and interviews heritage speakers of German dialects in Indiana in order to collect and analyze linguistic data which addresses such research questions as: What are the characteristic linguistic features of the various Indiana German dialects? Which linguistic or extra-linguistic features (e.g., ancestry, religion) serve as identity markers for these German-American speaker communities? How close are Indiana German dialects to extinction? This project is significant because it will provide the first comprehensive linguistic description and analysis of German language varieties brought to Indiana in the 19th century as they are spoken today. The data collected will be added to the newly-created Indiana German Dialect digital archive at the IUPUI Max Kade German-American Center. The data from this archive will be then used to create a larger, collaborative project with other universities: a searchable web-based digital German-American dialect archive for research and teaching purposes. Most importantly, this data will enable cross-linguistic comparative research on German dialects on a(n) (inter)national level and facilitate collaboration with other researchers.

Gregory Schrempp, Department of Folklore & Ethnomusicology, IU Bloomington

Science the Second Time Around - Phase Two

Over the past decade this PI has researched and written about the impact of science on contemporary worldview from the perspective of a folklorist and mythologist. But he feels that he has lost touch with

the state of the sciences at their core, and in response has designed a program of science re-education. In Fall 2015 he audited A221 General Astronomy; in Fall 2016, with a course-release funded by a New Frontiers Experimentation Grant, he will take part in Geology G111 Physical Geology. The researcher's overall plan is to participate in one course a year for four years, arranged according to the influential schema of the growth of science proposed by nineteenth-century philosopher Auguste Comte: that science begins with phenomena in the distance (planets and stars) and moves inward, the human mind its final goal. 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. Moreover, geologists have often been interested in mythology, and vice versa, around the question of whether myths might reflect, or document, geological events. Some scientists in their later careers turn from the lab to the public sphere through humanities-inspired popular science exposition; this PI is proceeding in the reciprocal direction with hopes for equally interesting results.

April Sievert, Department of Anthropology, IU Bloomington
Experimenting with an American Indian Resources and Services Portal

Indiana University houses significant American Indian resources and research materials at various collecting and service-providing units across the Bloomington campus. These resources offer a wide array of media and programming and represent the history and heritage of recognized tribes from across the continent. If presented together to the public and other institutions, these could draw attention to IU's holdings and augment their utility with increased usership and visibility. Both campus stakeholders and tribal representatives are interested in the development of a web portal to serve as a single online access point for these collections.

This project will assess the feasibility and parameters of a collaborative portal project. This will consist of conducting a campus wide collection assessment of repositories to evaluate American Indian resource data, collection management strategies, services, and how collections and resources are conceptualized and described by directors and curators. The researchers will approach and discuss similar issues with tribal historic preservation and heritage personnel for a sense of community needs as well as tribal approaches to collecting and archiving. Upon conclusion of the project, the team will review findings to evaluate how best to connect these varied materials virtually. Interviews and stakeholder assessments will also be used to identify resource needs, project parameters and collaborator roles, and any staffing or infrastructure needs required to support further portal development. In addition, the research team will identify and study similar indigenous resource portals that have been implemented in other regions and at other institutions to help identify key data management and development strategies.

Ellen Wu, Department of History, IU Bloomington
CHINESE HOOSIERS

How has "globalization" played out in unexpected places such as the small-town Midwest? CHINESE HOOSIERS takes this query to Indiana University Bloomington. As a documentary short film, CHINESE HOOSIERS will chronicle the expanding presence of international Chinese students at IUB and their impact on culture, economy, and landscape of the campus and the wider community. CHINESE

HOOSIERS engages in four broad scholarly themes (the United States and the World; Migration; Race; Midwest) to tell a new story about US-China relations.

New Frontiers-New Currents Grants

Edward Curtis, IV; Department of Religious Studies; IUPUI Islamic Religious Practice in the United States

This project will bring together a dozen scholars to comment on and critique each other's chapters for *Islamic Religious Practice in the United States*, an edited volume under contract at New York University Press, on the campus of Indiana University-Purdue University Indianapolis (IUPUI) on July 14, 2016.

Marvin Curtis, Raclin School of the Arts, IU South Bend 25th Anniversary Distinguished Lecture and Workshop Series

Indiana University South Bend will mark the 25th Anniversary of the Raclin School of the Arts (RSA) in 2016-2017 by complimenting its regular full schedule of performances, presentations and exhibits by students and faculty in all disciplinary department with six distinguished guest lecturer and artists. They are: Dawnn Lewis, award-winning singer, songwriter, stage, film and television actress who first reached fame in television's "A Different World." ; Arts Education and Economic Development: Ramu Damodaran, Deputy Director for Partnerships and Public Engagement, United Nations; June Millington, a Filipino-American guitarist, songwriter, producer, educator, actress, feminist and activist; Paul Catanese, a Hybrid Media Artist, Author, Associate Professor, Director of the Interdisciplinary Arts & Media MFA Program at Columbia College Chicago, ISEA International Board Member & President Emeritus of the New Media Caucus; George Shirley, operatic tenor, 2014 recipient of the Presidential Medal of Arts from President Obama, distinguished professor emeritus from the University of Michigan, and the first African-American tenor to perform a leading role at the Metropolitan Opera ; and Jorge Lucero, artist and art education professor from the University of Illinois at Champaign-Urbana. A special exhibition at The History Museum of northern Indiana will showcase the history of the Raclin School and exhibiting artifacts and art works from notable faculty and alumni. Guests will provide public lectures, performances, and workshops/master classes for students, open to the public at The History Museum, the Civil Rights Heritage Center Natatorium in South Bend, and on the campus.

Samantha Earley, School of Arts & Letters, IU Southeast Print Matters: Printing Matters, Mid America Print Council Biennial Conference

What does it mean to be a printmaker in an increasingly screen-based world? For centuries, prints on paper have been the primary and most accessible mode of sharing current events, ideologies, advertisements, and images. Through their work as artists, educators, publishers, and entrepreneurs, contemporary print artists articulate what prints are, and why they matter. Whether they engage centuries-old techniques or emerging technologies, printmakers remind us that we still live in a world surrounded by print media, and that we must be conscious of the ways images convey meaning and message. The handmade, multiple nature of prints remind us of the labor of creating art. While social and business relationships are increasingly managed online, printmaking studios create communities for

emerging and professional artists to work together in real life. The do-it-yourself nature of many printmaking processes allows people to access prints in everyday places, beyond the walls of the gallery or artist's studio. MAPC 2016 will feature panel discussions, demonstrations, and exhibitions that span both sides of the Ohio River, with Indiana University Southeast in New Albany, IN as the conference's home base, and the University of Louisville as an anchor in the expanding art scene of Louisville, KY.

Wendy Gillespie, Jacobs School of Music, IU Bloomington
Historical Performance: Theory, Practice, and Interdisciplinarity

Historical Performance: Theory, Practice, and Interdisciplinarity: a conference devised to bring internationally recognized scholar-performers to IU Bloomington, some of whom will serve on the HPI's new advisory committee, as well as the editorial board of a new annual journal coming from IU Press in 2016: Historical Performance.

Raymond Haberski, Department of History, IUPUI
Dangerous Ideas: U.S. Intellectual History and the Debate Over Ideas in America

The Institute for American Thought (IAT), a Signature Center at IUPUI, and the Society for U.S. Intellectual History (S-USIH), the professional organization for scholars of American intellectual history, have partnered to produce a volume of essays and host a two-day symposium with a significant public event that will illustrate the breadth of and conflict within the field of American intellectual history. The essays will be published as a book by Cornell University Press and the public event will be held at the Athenaeum in downtown Indianapolis with promotional support from Indiana Humanities. The project seeks to create a substantial public as well as academic statement about the identity, reach, and significance of this field.

John Kaufman-McKivigan, Department of History, IUPUI
Symposium on "Frederick Douglass and the Role of Oratory in African American Leadership"

In summer 2106 the Frederick Douglass Papers, a unit of the Indiana University School of Liberal Arts at Indianapolis's Institute of American Thought will publish a scholarly edition of *A Critical Edition of the Oratory of Frederick Douglass* with Yale University Press. A scholarly symposium, "Frederick Douglass and the Role of Oratory in African American Leadership" is planned for the campus of Indiana University-Purdue University, Indianapolis (IUPUI) on 20 and 21 October 2016 to observe this event and to reassess the historical importance of Frederick Douglass to the African American Oratorical Tradition. The two-day symposium will be organized by John R. Kaufman-McKivigan, Editor of the Douglass Papers. Its second day will also coincide with the Fourth Annual Madame C.J. Walker/Frederick Douglass Public Lecture, cosponsored by the IUPUI Africana Studies Program. 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 *Critical Edition of Frederick Douglass's Oratory*. Kaufman-McKivigan of the Douglass Papers and Professor Jonathan Rossing of the IUPUI Communications Department will then edit these papers and provide appropriate accompanying apparatus for a special issue of the *Howard Journal of Communications* and a symposium feature in *Rhetoric Review* to be published sometime in 2018. 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.

Elizabeth Stirratt, Department of Studio Art, IU Bloomington
Framing Beauty

The Grunwald Gallery plans to present "Framing Beauty", an exhibit guest-curated by Professor Deborah Willis, University Professor and Chair of the Department of Photography at New York University. The exhibit will contain photographs, video, performance art and objects by nineteen contemporary artists from the United States, Europe and Africa. A symposium will take place September 8-10, 2016 featuring lectures, panel discussions, and critiques with participation by Dr. Willis and acclaimed writer and critic bell hooks (Gloria Jean Watkins). Three artists, Kalup Linzy, Omar Victor Diop and Ji Yeo will participate in gallery talks, panel discussions, student critiques and informal meetings with faculty and students. Each individual is an internationally known practitioner of photography and visual art and will be able to share their experiences and expertise through lectures, critiques and activities at the symposium. The exhibition and symposium will provide an opportunity to address the political and cultural nuances of the idea of beauty and structure discussion about this indefinable and sometimes enigmatic attribute. Guest curator Deborah Willis will bring a knowledgeable approach to this project by selecting artists whose work questions ideas of beauty in terms of race, gender and cultural assumptions and perceptions. The video, performances, photographs and installations in this exhibit will require viewers to consider their own ideas about beauty and how images might shape our personal and cultural definitions.

Thomas Wilson, Department of Apparel Merchandising-Interior Design, IU Bloomington
Drawing and The Brain

"Drawing and the Brain" is the first conference to link art and science in a discussion of sketching in relation to the development of creativity/invention in the age of computer aided design. In 2012, Yale School of Architecture hosted "Is Drawing Dead?", whose results were inconclusive and conjectural. In contrast, "Drawing and the Brain" will leverage intersections between science and art/design, providing a forum for discussion between psychologists, neuroscientists, cognitive scientists, educators, engineers and artist/designers about the efficacy of sketching in learning and design. The conference addresses the next generation of computer software to design a more natural linkage between the human hand, brain, and the machine.

Gregory Witkowski, Philanthropic Studies, IUPUI
Philanthropy and Civic Engagement: Imagining Faith through Practice

Indiana University Lilly Family School of Philanthropy (LFSP) is partnering with the Center on American Muslim Philanthropy to host the first annual Symposium on Muslim Philanthropy and Civil Society—"Philanthropy and Civic Engagement: Imagining Faith through Practice"—to be held in Indianapolis, Indiana on September 1 and 2, 2016. Muslim philanthropy extends throughout the world with strong enclaves on every continent and scholars studying this field are diffuse in terms of methods, disciplines and subject matter. Scholars in different fields have published research within their own disciplines that have some overlap within the broader field of Muslim philanthropy and civil society. However, these

focused examinations fail to have the broader analysis that can come of interdisciplinary scholarship. The convening is therefore needed to illustrate common themes, identify areas for further inquiry, and outline points of contention. The Symposium will promote an international interdisciplinary collaboration that can develop a stronger research agenda related to Muslim philanthropy and civil society. It will also spotlight critically needed research that can better inform the public, media and political discourse related to Muslims, Islam and Muslim philanthropy.

Elizabeth Wood, Museum Studies, IUPUI
The Future of Museum Collections Roundtable

This project will bring together an interdisciplinary group of thinkers from inside the museum field and outside of it to generate new ideas and new directions for museum collections stewardship and meaning-making. This 2-day symposium, to be held on the IUPUI campus in November 2015, will include invited scholars from fields as diverse as sociology, collections management, hoarding psychology, anthropology, history, and art to discuss and think deeply on the meaning and importance of museum collections both now and in the future.

New Frontiers Extraordinary Opportunities Grant

Elizabeth Stirratt, Department of Studio Art, IU Bloomington
(Re)Imagining Science

Over the last one hundred years or so, academic disciplines have become increasingly specialized. Once closely aligned, the arts and sciences are largely removed from one another, although they share the processes of creativity and experimentation. The exhibition *(Re)Imagining Science* will feature collaborative projects by scientists and social scientists, visual artists, designers, musicians, and sound artists, with the teams exploring the concepts of imaging and imagining scientific principles and theories. The projects will include large-scale sculptural objects, photographs, installations, video works, interactive environments, microscopy images, and sound pieces. It is rare for artists and scientists within a traditional university environment to take significant amounts of time to collaborate with others from such seemingly different fields of inquiry. *(Re)Imagining Science* will provide an opportunity to present converging ideas that illustrate scientific principles, develop ways to understand science differently, or create new science as the final outcome. *(Re)Imagining Science* will be presented at the Grunwald Gallery at Indiana University and then will travel to other venues and will be accompanied by a full-color catalog published by IU Press.