



INDIANA UNIVERSITY

OFFICE OF THE VICE PRESIDENT
FOR RESEARCH

Office of the Vice President for Research New Frontiers in Arts and Humanities, 2016-17

New Frontiers of Creativity and Scholarship Grants

**Anila Agha, Herron School of Art & Design, IUPUI
Mirage: Illusion of Harmony**

This grant will be used for a large-scale installation composed of an octahedron in patterned steel sized at 10'x5'. The concerns addressed in this project extend from the artist's own consciousness and that of our global communities, i.e. the exploration of intersections of cultures and religions along with the dynamics of space, perceptions, and sight. Through this project, the artist will reveal the fluidity of communal sacred spaces, the ability to cross amorphous cultural boundaries and acceptance of motifs not directly related to singular religious persuasions by audiences worldwide. The fascination with the dialectics of presumed opposites such as male and female, east and west, the definite and the amorphous, the geometric and the organic will inform this project. This project will blend geometry with organic, seen and unseen, light and darkness. Work will be done with materials such as steel, cut with delicate patterns simultaneously show fragility and strength, tough and ethereal, occupying a space between visibility and invisibility, real and imaginary.

**Marco Arnaudo, Department of French and Italian, College of Arts and Sciences, IU Bloomington
Narrative Trends in Analog Game Design**

Game studies have become a major presence in the fields of media and humanities. Game studies have however focused almost entirely on digital games, leaving the vast field of analog gaming mostly unexplored. This project will examine modern analog gaming in two of its most significant incarnations – the hobby board game, and the gamebook. The focus will be, in particular, on the narrative qualities these artifacts have developed in recent years. Can board games tell stories through their rules and components? How do they stimulate the players' imagination? How do game rules and text interact in gamebooks? What kind of stories do they tell? How does the experience of playing a board game or reading a physical gamebook differ from that of playing a video game? To answer these questions, the researcher will analyze how the best board games and gamebooks of the last decades learned to create vivid and detailed representations, to delineate fictional worlds that the player could mentally inhabit, and to develop chains of imaginary events - which players started appreciating over simplicity of play and elegance of design. The results of this research will be shared with the public in two books. One of these books deals mainly with board games that tell stories. The other deals with the theory and history of gamebooks.

Lesley Baker, Herron School of Art & Design, IUPUI
New Natural - Altered Digital Landscape

The project is to 3D print objects that represent manufactured landscapes to convey the idea of the New Natural, adaptations of the world due to the influence of technology and business. This will be achieved by first building multiple inkjet powder printers, due to lack of suitable printers on the market, which also allows for an affordable and adaptable design of machines that are easy to maintain. The print material will be ceramic objects destined for landfill ranging from broken and discarded dinnerware to brick, materials that were once both natural clay and mass-produced objects. A rock impact mill will be used to pulverize the objects into a powder to be mixed with a binder that can be printed. The structures will be a combination of forms that reference nature with manipulated imagery taken from details of world currencies as well as other manmade depictions for the natural world. The 3D printing process will allow for intricate structures not possible to make by hand, made with unique recipes of materials that will have history erased except for the type of clay. By creating new forms with recycled materials, the viewer is encouraged to see the potential of existing materials. The unique representations of digital landscapes will aid in awareness of our constantly changing environment.

Fritz Breithaupt, Department of Germanic Studies, College of Arts and Sciences, IU Bloomington
True Stories: Serial Reproduction of Narratives

This project explores narratives by means of story retelling in experimentally controlled conditions (serial reproduction). Narratives are essential to our identity as human beings. We orient ourselves within our communities and the world by means of stories, gossip, and narrative thinking. Influenced by narratives, we form an identity, join groups, relate to others, make decisions, believe, act, love, form desires, and experience emotions. The goal of the project is to establish basic narrative patterns that emerge in retelling stories and to examine how they influence preferences, choices, and decisions. The study will answer basic questions such as: how does first- or third-person narration influence moral judgments or empathy? Which surprise level of stories is optimal for memory and cognition? What affects or emotions are most preserved or exaggerated in stories? When do we mentally side with a character, and when not? The project will focus on three social domains to examine how narrative patterns shape our thinking and acting, namely love, competition, and morality. These domains share some general features that appear in narrative form; they each involve at least two individuals who interact in a meaningful way and whose actions and decisions register as powerful events. This is the first book-long study of story retelling since F. C. Bartlett in 1932. Outcomes will include a book, article publications, and various presentations, as well as future IU collaborations.

Don Freund, Jacobs School of Music, Department of Composition, IU Bloomington
New approaches to music theatre orchestration leading to an IU Opera Theatre production of Don Freund's Romeo and Juliet: A Shakespearean Music-Drama

The IU Opera Theatre will continue its plans for the summer 2018 production of Romeo and Juliet: A Shakespearean Music-Drama at the Buskirk-Chumley Theatre. The composer and the production team will continue work towards the development of new kind of music theatre style that demands an unprecedented approach to orchestration for music theatre that the composer will continue to research and develop over the time leading to the performance. This orchestration must support a rare blend of

vocal styles, combining theatre styles and classical vocal style with a uniquely mixed approach to stagecraft in order to realize my vision of a new kind of music theatre experience.

Joanna Goldstein, Department of Music, School of Arts and Letters, IU Southeast
Performing and Recording Music by Women Composers of the beginning of the 20th Century

In the early decades of the 20th century, women had gained their political voices with the attainment of suffrage in America and Britain. At the same time, numbers of women of diverse backgrounds were composing and performing music much more publicly than had been the case in a very male-dominated field. In 1925, a group of women composers came together to create a three-day gala of performances of their music in Washington, D.C. The programs consisted of orchestral, band, choral, ensemble, and solo repertoire, and some of these composers went on to found the first Women's Composers Society. This group of composers serves as a focus for my research which includes a broader population of primarily American composers who gleaned inspiration from gospel, jazz, ragtime, post-romantic, and impressionist music as well as the miniatures of the era. Aside from the most well-known of these composers, Amy Beach, this music is largely no longer performed and, while some music has been recently reprinted by Hildegard Publishing, much of it lies fallow in research libraries. The researcher has gathered a substantial collection of these works. After selecting music that represents the diversity of these composers' musical languages, the researcher will record two CDs of the works. One will consist of solo piano repertoire. The second will include larger chamber works.

Jane Goodman, Department of Anthropology, College of Arts and Sciences, IU Bloomington
On Tour: Algerian Actors in the United States

Cultural exchange through the arts has long been popular with both governments and private institutions. From the world's fairs of the 1800s to the global festivals of today, traveling performing groups have been charged with representing their cultural heritage for foreign audiences. Yet such encounters are typically viewed as one-way exchanges: the traveling troupe comes from somewhere else to display and explain their artistic traditions to host country audiences. In contrast, this project approaches cultural exchange as a process that is both mutual and multidimensional. It explores problems of cultural translation, or the act of conveying one group's history and experiences in terms that another group can understand, through an ethnographic study of a 2016 US government-sponsored tour by the Algerian theater troupe Istijmam. The project documents processes of script translation, rehearsal, and mise-en-scène as well as performances and encounters in the US. It will result in a video-enhanced e-book (and website) titled *On Tour: Algerian Actors in the United States* (under advance contract with Indiana University Press). As a multimedia work, *On Tour* will enable readers to experience (via videos, photos, recorded interviews, and tour footage) the events analyzed in the text as well as to explore primary research materials that cannot be accessed via a traditional print book. With its focus on intercultural exchange through the medium of theater in the wake of the Arab Spring, the project demonstrates how the perspective of the arts and humanities can be used to address contemporary global challenges.

Robert Horvath, Herron School of Art & Design, IUPUI
Flamboyant Love: Rococo Sensibilities in Contemporary Gay Culture

This project seeks to stimulate ongoing discussion of contemporary social issues by exploring the social discomfort still experienced in response to visual art that is grounded in queer notions of sexuality. The artist will create a collection of large oil paintings on linen, forefronting visual and historical references to artworks of the Rococo style from the 18th century and focusing on the figurative porcelain compositions of the German and French regions. From this work, the artists will put together an exhibition around the eponymous theme, with an illustrated catalog of critical text that stimulates conversations between the paintings and these social issues.

Karen Inouye, Department of American Studies, College of Arts and Sciences, IU Bloomington
Wartime Incarceration of Nikkei on Native and Indigenous Land

Until recently, scholars of Asian immigrant experience have tended to pay little attention to Native and Indigenous people. New work by Asian Canadian historians and activists has begun to problematize that omission, though. Arrivals in that country from Japan, Korea, and China all eventually settled or were placed on land that had been expropriated; much the same can be said for emigrants from Asia more generally. Acknowledging this fact then raises the question of what would happen if the migration experience of Asians was situated in relation to the global colonization of Native and Indigenous people. What might a global history of Asian immigrants look like if considered under the rubric of multiple, intertwined displacements? This project seeks to answer that question by examining the World War II imprisonment of *Nikkei* (i.e., individuals of Japanese ancestry) after the bombing of Pearl Harbor. This study analyzes the two-pronged form of state violence resulting from the decision by various governments to build prison camps on the colonized land in four locations across the globe. These locations include the Poston (Arizona) wartime prison built on Mohave and Chemehuevi Indian land; the Honouliuli wartime prisons built in on indigenous land in Hawaii; wartime prisons built on indigenous land in Australia; and prisons built on First Nations land in the interior of Canada. The researcher hopes to illuminate the points of contact between imprisoned *Nikkei* and Native and Indigenous people.

Luciana Namorato, Department of Spanish and Portuguese, College of Arts and Sciences, IU Bloomington
Transatlantic Exchange in Post-Independence Brazil: Machado de Assis and his Portuguese Counterparts

This project explores literary links between Brazil and Portugal from the 1840s through the 1910s. Prevailing scholarship tends to characterize Brazil's and Portugal's literary traditions as disconnected during this time period. This project, however, will chronicle previously obscure connections. Three individuals figure central: Portuguese authors Almeida Garrett (1799-1854) and Camilo Castelo Branco (1825-1890), and Brazilian writer Machado de Assis (1839-1908). During their lifetimes, they popularized political ideas and aesthetics using shared literary conventions. Their writings resonated with readerships in both lands, generating a transatlantic circulation of texts that, the researcher argues, informed a burgeoning Brazilian literary tradition.

Joanna Nizynska, Department of Slavic and East European Languages and Cultures, College of Arts and Sciences, IU Bloomington
Affective Memory: Poland, Globalization, and the Creation of a New Witness

This project explores the “affective memory” of World War II in postmemorial generations of contemporary Poland. The researcher analyzes how the affective memory of the local historical experience (whereby affect becomes a form of knowledge through sensory experiences) interacts with the global framework of transnational memory culture. This project examines a range of experiences, from bodily immersion in technology-driven interactive museums, through engagement with art and educational projects, to the daily movement in space. The researcher claims that such memory conflates local particularities with global memory culture and ponders the ethics and politics of such conflation. Can affective memory be a form of postmemorial witnessing? The researcher speculates whether this memory can create its own productive knowledge.

Elizabeth Shea and Allen Hahn; Department of Theatre, Drama and Contemporary Dance; College of Arts and Sciences; IU Bloomington
New Directions in Dance and Film

The investigators will devise a new dance/movement-for-film project that marries movement, music, architecture, and light with history, ethnography, and culture, produced with cutting-edge film technology. A Los Angeles-based composer and sound designer will create an original score for the film, while professional filmmakers will add technical and editing expertise. Central to the film is the Woolery Stone Mill, an architectural gem that sits near Tapp and Weimer Roads in Bloomington, IN, and was added to the National Register of Historic Places in 2002. The now-vacant building provides not only visual artistic inspiration but invites questions of culture, society, progress, and loss: What happens to a community when thriving industry disappears? How does such loss affect thought and behavior? Visual themes too emerge from these questions of psychology and sociology: the unblemished curvilinear surface and authentic moving bodies set against the heavily-patinated surfaces and regimented lines of the building; the vitality of choreographed movement juxtaposed against the stillness of the long-since silenced mill. The investigators, having taken all perspectives into consideration, plan a film that gathers energy from an initial perspective of stillness, accelerating in its pace as the dancers bring their vitality to awaken the space.

Estela Vieira, Department of Spanish and Portuguese, College of Arts and Sciences, IU Bloomington
The Invisibles: Women Writers in Nineteenth-Century Portugal

This monograph brings together the work of four exemplary 19th-century Portuguese female writers: Maria Browne (1797-1861), Ana Plácido (1831-1895), Guiomar Torresão (1844-1898), and Maria Amália Vaz de Carvalho (1847-1921). Talented, prolific, and influential, these writers exemplify the spectrum of 19th-century female writing in Portugal and embody the breadth and reach women writers had. The book will serve to showcase 19th-century women’s writing while illustrating more precisely the range and diversity of women’s literary practices. To show this variety, each chapter analyzes and contextualizes a selection of their literary production (Browne’s poetry, Plácido’s novellas and epistolary novel, Torresão’s dramas, and Vaz de Carvalho’s essayistic writings), while integrating their work into canonical traditions and developments in feminist thought. This will be the first book-length study to juxtapose the life and work of these important writers, who despite their different backgrounds, faced similar social and intellectual challenges and employed parallel strategies to overcome these, making a comparative analysis particularly productive. The book will give a comprehensive synopsis of women’s writing from the period, bringing to the fore neglected texts while the focused and detailed chapters provide depth of content, context, and original interpretative analysis. *The Invisibles* will introduce

readers to a representative selection of some of the finest examples of literature penned by women in 19th-century Portugal. By being selective and portraying only four figures, the monograph aims not only to contribute to scholarship in the field but also to be more accessible to a wide range of readers.

Shane Vogel, Department of English, College of Arts and Sciences, IU Bloomington
Stolen Time: Black Fad Performance and the Calypso Craze

This project is the first book-length cultural history of the “calypso craze” that swept the United States in the late 1950s. *Stolen Time: Black Fad Performance and the Calypso Craze* tracks the popularity of calypso across different types of postwar middlebrow entertainment, including sound recordings, nightclub acts, television broadcasts, Broadway musicals, and films. *Stolen Time* makes four contributions to the humanities. First, while there are numerous scholarly accounts of how black performers negotiated mass public spheres, such as the 1890s “ragtime craze” and the 1920s “Negro vogue,” there is no such study of this phenomenon for the 1950s calypso craze. This book provides rich detail to locate this postwar moment within a longer trajectory of black fad performance in the Jim Crow era. Second, it locates the calypso craze not solely as a musical fad or a recording phenomenon, as most accounts have it, but within a larger field of performance that includes dance, theatre, film, television, and nightlife. Third, by contextualizing the calypso craze in a tradition of popular performance across the color line, a new framework is developed—black fad performance—for understanding the cycles of repetition and difference that shape race, entertainment, and mass culture during Jim Crow. And fourth, by taking seriously African American appropriations of Afro-Caribbean cultures and histories, the researcher argues that the calypso craze provides new insight into the development of diasporic consciousness in the mid-20th century as African American performers engaged with Caribbean musical and performance traditions.

Ayoung Yoon; Department of Library and Information Science, School of Informatics and Computing; IUPUI
Virtual Bethel: Underrepresented History and Primary Source Education through Virtual Reality

The Bethel AME Church is the oldest African American church in Indianapolis. In November 2016, the congregation moved out of downtown, and the building that has housed the congregation since 1869 has been sold and is now at-risk owing to the impending redevelopment of the site. Without proper and immediate action, the history and heritage of this building (a state and national landmark) will be lost. The Virtual Bethel project aims to build a 3D virtual space of the physical church building to preserve the cultural heritage. The 3D Virtual Bethel will be used as a learning space for undergraduate students’ history and primary source education, as users can interact with various types of primary sources (e.g., photographs, videos, audios, and text) to learn about the underrepresented history of African Americans associated with the church. Virtual Bethel is a collaborative effort among experts in various areas including digital archives and preservation; community archives; critical cultural heritage studies; and virtual technology and 3D modeling. The funding is requested to build a prototype of Virtual Bethel, which will be evaluated for its development methods and its contributions to students’ learning experiences.

New Frontiers Experimentation Fellowships

Benjamin Balthaser, Department of English, College of Liberal Arts and Sciences, IU South Bend
The Dialectics of Race: Modernism and the Search for a Racial Subject

This project will explore a generation of radical intellectuals inspired by historical materialist frameworks to understand the long development of a racialized capitalism, as well as the unique racial subjectivities produced by racialization through migration, dispossession, slavery, and segregation. Within a few years of each other, Archie Phinney, Chester Himes, Emma Tenayuca, Richard Wright, C.L.R. James, and W.E.B. Du Bois authored works that retold the history of capitalism in the Americas through a racial lens, upsetting ideas of linear progress and unitary capitalist development, while also posing that the incorporation and production of race was and continued to be central to capitalist development. *The Dialectics of Race* will also explore how the production of a specific *racial* identity became central to cultural and political movements of the 1920s and 1930s. Rather than a reductive economism usually associated with social movements of the Great Depression, a generation of radical intellectuals of color used ideas of materialism to explore how global capitalism constructs new racial modes of being. Borrowing from the identitarian aesthetic movements of proletarian art and avant-garde radicalism, these writers refashioned such identitarian politics into a "black" revolutionary subject. At once critical of modernity, but also utopian and optimistic about its possibilities, *Dialectics of Race* will explore how a generation of Marxian intellectuals theorized race to produce a new vision of modernity and identity, one that deployed visions of race and identity to ultimately undo them.

Rebecca Brittenham, Department of English, College of Liberal Arts and Sciences, IU South Bend
Body in the Skylight

This project is a psychological thriller entitled *Body in the Skylight*. The mystery novel genre represents a significant shift from my previous scholarly publications in Composition Studies. However, my background studying Victorian detective fiction, teaching the craft of writing, and practicing in the mystery genre as an avocation, have all prepared me to tackle this exhilarating new challenge. *Body in the Skylight* opens in 1980s Manhattan, where 29-year-old Brenda Hellier takes the job of travel nanny to a wealthy Upper East Side family. Recently widowed and emotionally adrift, Brenda is initially delighted to lose herself in new experiences but gradually finds herself trapped in a lethal family dynamic. The novel tracks Brenda's spiral into suspicion and dread even as her growing attachment to Jamie, her young charge, re-infuses her with emotional life and purpose. When the family travels to the South of France and a murder forces Brenda to flee with Jamie, the two embark on a suspenseful trek across Europe with the killer just steps behind.

Nur Amali Ibrahim, Department of Religious Studies, IU Bloomington
Fatwas for the Environment: Indonesian Politics of Conservation

This project examines "Islamic environmentalism," or the processes through which Muslims are transformed into subjects who are mindful about the environment. It focuses on the Indonesian Council of Religious Clerics (Majelis Ulama Indonesia, or MUI), the top clerical body in Indonesia, which has recently released a series of fatwas that exhort Muslims to take care of the environment. A 2014 fatwa, for example, forbids Muslims from hunting or harming endangered animals like orangutans, rhinoceros,

and elephants. In collaboration with partners like the World Wildlife Fund and Greenpeace, the MUI has also opened Islamic schools that make the teaching of environmentalism a central component of their curriculum and worked with farmers to develop ecologically sustainable farming methods like permaculture. Despite the urgency of such programs in the context of climate change, Islamic environmentalism is not simply an expression of “moderate” or “liberal” religion. The MUI is a deeply conservative organization that has released fatwas condemning groups deemed to have deviated from Islamic teachings, such as the Ahmadiya, secular Muslims, and gays and lesbians. Such fatwas have permitted radical vigilantes to carry out violent and often fatal attacks against the people labeled as heretics. But why are animals worth protecting and some people are not? This project suggests, therefore, that Islamic environmentalism is not only about environmental protection, but is in fact deeply tangled up in broader politics of conservation where there are fierce contests to determine whose lives matter, who deserves to live, and who is ultimately killable.

Rowland Ricketts, Department of Studio Arts, School of Art and Design, IU Bloomington
Resisting Patterns | Material Exposures

Using weave structures and materials referencing 19th-century American Coverlets, the artist will develop a system for creating slow, photographic-like exposures through the fading of dyes on cloth. Once developed, the artist will use this system to create a new body of work that, through its blurred and obscured yet still legible patterns, acts a metaphor for the process of historicization. The experimentation required to develop this system will uncover new relationships between cloth, fading, historical textiles, labor, photography, and memory, and that this new knowledge can be used to critically bridge historical and contemporary American identity.

Michael Scheessele, Computer and Information Sciences, IU South Bend
Could we have moral obligations to "intelligent" machines?

We likely will have moral obligations to “intelligent” machines acting independently in our moral world. However, research on machine ethics has focused almost exclusively on the converse--moral obligations that intelligent machines will have to us. This asymmetry seems inconsistent with a basic assumption of Western philosophical ethics--that a moral agent (one who has moral obligations to others) is also a moral patient (one to whom others have moral obligations). Lack of progress in reducing this asymmetry stems, in part, from questions about the possibility of machine sentience, consciousness, and actual moral agency. The need for progress has become more urgent, given recent and rapid advances in both artificial intelligence and synthetic biology. This project will propose a conceptual framework to promote more inquiry--by philosophers and scientists--into our potential obligations to intelligent machines, where the problems of machine sentience, consciousness, and actual moral agency need not be solved beforehand. (This framework is flexible enough to scale inquiry appropriately, should these less tractable questions ever be answered.) Within this conceptual framework, the researcher proposes a starting point for inquiry. Finally, the researcher claims that we will have moral obligations to intelligent machines, but that for the foreseeable future, these obligations will be no more than those that we have to the environment.

Eric Souther, Integrated New Media Studies, Ernestine M. Raclin School of the Arts, and Kevin Ladd,
Department of Psychology, College of Liberal Arts and Sciences, IU South Bend

Liminal Labyrinth

This project is both a public art installation and a psychological look at the interaction of bodies and religious behaviors in digitally augmented spaces. The labyrinth works as a spiritual tool; nearly all religions have had some association with these winding patterns: Buddhist Mandalas, Native American Medicine Wheels, and Judaism "Tree of Life." While the specific understandings and roles of these patterns differ across traditions, the labyrinth seems to be used as an aid in thinking about and understanding religion through embodied aesthetics. Closely related to mazes, modern labyrinths typically are unicursal patterns. Instead of featuring multiple pathways and dead-ends common to mazes, the labyrinth has a single winding path leading toward a central open space and back out. Some argue that "sacred geometry" associated with labyrinths provides the ability to change the "energy" of the one who walks the pathway. Four video projections will cover a 900-square-foot area to create an immersive and interactive labyrinth for participants to traverse. The labyrinth will respond and change based on the participant's movement by triggering audiovisual responses. For instance, a ripple might appear under every footstep paired with a musical note. The augmented space will help guide the journey to the middle, focusing on calmer movements and colors when nearing the center. Metaphors of life shifting, repetition, and ritual will be explored amongst abstracted auras surrounding the participant.

Tracy Templeton, Department of Studio Arts, School of Art and Design, IU Bloomington Experimentation in Hybrid Printmaking (Textiles and Print Media)

The artist was recently accepted into the Akademia of Fine Arts in Łódź exhibition, *INTER-WOVEN*, featuring 12 Canadian printmaking artists selected from a cross section of creative activity in international biennials and showing innovation in the field. The title invites artists to explore its broad-ranging implications. The project will demand experimentation through collaboration, large-scale installation, new ink technologies, 3D formats, and possibly audio and projection to construct new work which will recontextualize the relationship between textiles and printmaking. The project goals are to push the limits of printmaking preconceptions and enter into the complex challenges involved in embracing new ways of producing graphic, tactile works that extend the boundaries of the two media. Panel discussions and critique will analyze compelling concepts that address new means of production in contemporary contexts. These discussions will deepen our aesthetic considerations as we undertake future projects and collaborations featuring hybrid combinations of printmaking with textile integration, 3D components, installation, or imaging technologies. Both the city and academy share a rich history strongly focused on printmaking, textile art, and design. Together, they've played a vital role in the evolution of European printmaking, and the city's international knowledge base has generated a vibrant academic milieu.

Ansley Valentine, Theatre, Drama and Contemporary Dance, IU Bloomington Chicago Southside Mother Courage

The project will create an adaptation of German playwright Bertolt Brecht's 1939 anti-war play *Mother Courage and her Children* set on the Chicago Southside after marshal law has been declared. The adaptation will engineer the language and situations to more accurately depict the Black perspective--

not to subvert Brecht's ideas but to give them further illumination. Coupled with the dramatic presentation of the story, the script will include documentary interviews with people who live on the Southside. The adaptation will seek to find a resonance between Brecht's text and ideas, and the real-life struggles, hopes, and concerns of people affected by gun violence, diminishing educational resources, and sometimes limited economic opportunities--lives that are in effect touched by a domestic war that seems to have no end in sight. Think of it as combining Brecht's alienation effect (whereby the audience is meant to view the characters and their action from an intellectual, emotionally distant perspective) with Anna Deavere Smith's documentary/civic engagement theater (whereby the audience is meant to view the words of real people from a completely empathetic perspective). The script will combine both elements "in conversation" with each other and hopefully lead to a professional production of the play by Red Theater of Chicago (www.redtheater.org). Certainly, a piece that explores the intersection of poverty, violence and survival against a backdrop of Black Lives Matters, Black on Black crime and politicization of core social service issues would fit squarely within our current national dialogue.

**Stephen Vinson, Near Eastern Languages & Cultures, School of Global and International Studies, IU
Bloomington**
Digital Catalog of Ancient Egyptian Objects in the Eskenazi Museum of Art

This project is to create a digital catalog, comprising 3D "state" models, of the ancient Egyptian objects in Indiana University's Eskenazi Museum of Art. The Eskenazi Museum of Art possesses a small and eclectic collection of about 125 ancient Egyptian objects, including bronze figurines, amulets, stone sculpture, wooden models, ceramics and even the lid of a coffin, dating from Egypt's Predynastic Period (c. 3500 BCE) into the Roman period. These models will be fully annotated with historical and cultural information, including translations of texts where they exist, the catalog can be seamlessly integrated into the Eskenazi Museum website. This project will be followed by the establishment of a summer "Field School in Virtual Egypt," to be conducted partly at a major museum collection in the United States or abroad, and partly in Bloomington, IN. I have already reached an agreement in principle with the curatorial staff at the Brooklyn Museum in New York City, which has a very large and important collection of ancient Egyptian art, to hold such a field school.

New Frontiers-New Currents Grants

**Anke Birkenmaier, Center for Latin American and Caribbean Studies, School of Global and
International Studies, IU Bloomington**
A Hundred Years of Migration (1917-2017): Stories of Caribbean Exile and Diaspora

With refugee crises in Europe and other parts of the world changing the political landscape of nations, this conference studies the cultural, political, and economic impact of migration in North America and its geographically closest region, the Caribbean. It focuses on 100 years of Caribbean migration to point out the need for studying migration as a long term, recurrent phenomenon that has shaped nation states and hemispheric relations decisively. The Jones-Shafroth Act of 1917 represents for us more than a legal measure declaring Puerto Ricans citizens of the U.S. while maintaining their cultural and political

separateness. It stands for the way in which neocolonial power has brought generations of migrants from south of the border to the U.S., challenging at home and abroad notions of national space, economic and political sovereignty, linguistic unity, and acculturation or assimilation. Caribbean migrants have come to the U.S. propelled by special legal and historical circumstances, yet their stories can tell us something about the long history of forced and unforced displacement and its effects on nation states, both on the sending and the receiving side. This conference will bring together internationally renowned experts from the social sciences and the humanities to study the long-term effects of migration, exile, and diaspora cultures on the Caribbean, including Cuba, Puerto Rico, and Haiti as well as the United States and Canada. It will focus on five themes: diaspora and exile cultures vs. the nation state, bilingualism, colonialities, cultural remittances, and a comparative approach to the Caribbean and Mexico.

Vincent Bouchard, Department of French and Italian, IU Bloomington
Workshop: Media and Tertiary Memory

The workshop “Media and Tertiary Memory” will bring together scholars working across the Humanities to reflect upon the relationship between technologies and individual and cultural retention. This initiative comes in response to the incredible capacity of digital media technologies to store individual and collective memories on individual devices and virtually “in the clouds.” Such capabilities raise important new questions about the spatial and temporal components of memory and their impact on a range of different practices, including processes of artistic creation, that comprise our knowledge of the world around us. To aid in this effort, this workshop will welcome ten scholars from various disciplines and countries whose work will provide a series of concepts and case studies that will spark reflection on the relationship between memory and a range of creative, cognitive, and cultural practices. In addition, the workshop will also allow for increased critical engagement with the broader issues having to do with the transformation of individual lives through digital technologies. Through its different activities (videoconference, debate, screening, and publication) this workshop will develop a more subtle understanding of the impact of media technologies on individual and social memory. It will also help diversify and appropriate concepts useful to better understand the impact of audio-visual (analog and digital) media on our practices, ways of thinking, and cultural institutions. Based on very specific case studies, this seminar will encourage the development of a critical vocabulary for studying and analyzing digital media.

Margaret Graves, School of Art & Design-Art History, IU Bloomington
Making Modernity: Islamic Art and Architecture in the Long Nineteenth Century

The rich and diverse artistic traditions of the Islamic world underwent profound transformations in the nineteenth century, as rapidly developing technologies and globalizing markets ushered in huge changes in technique, style, and content. In spite of their importance, these developments have been very little discussed to date outside of highly specialized taxonomical studies. Consequently, the nineteenth century remains a gaping hole in the story of Islamic art disseminated in textbooks and museum displays, which almost invariably exalt the medieval and stop their coverage around 1800. Unfortunately, this exclusion of modernity from the academic and museological history of Islamic art has provided inadvertent support for the “medievalization” of Islamic cultures propounded in extremist rhetoric coming from both the Islamophobic far right and Islamist movements such as ISIS. To counter these dangerously misleading narratives, this workshop will restore modernity to the story of Islamic art

by exploring the changing production and reception of artworks and architecture during the long nineteenth century, in urban centers from Iran to Morocco. Individual papers will map transformations in image-making, architecture, and craft, with particular focus on changing technologies of production and reproduction, circulation, and exchange. The workshop will produce a book (under advance contract with Indiana University Press) that will be a vital university-level teaching resource for those who wish to include the nineteenth century in surveys of Islamic visual culture, or to include the Islamic world within global surveys of nineteenth-century artistic transition.

Jason Kelly, Department of History, School of Liberal Arts, IUPUI
Anthropology and the Anthropocene: Structures, Theories, Practices

This project addresses the need for an anthropology of the Anthropocene. Responding to Bruno Latour's call for anthropologists to recognize the centrality of the discipline to addressing the key problems of the Anthropocene, participants have been invited to develop recommendations on how the discipline can lead new multidisciplinary and transdisciplinary scholarly endeavors that address the challenges of the Anthropocene. This workshop will mobilize current collaborative research and critical inquiry to move beyond both the siloed disciplinary debates and the "two cultures" divide that have dominated so much scholarship on the Anthropocene. It will engage with the Anthropocene as a conceptual system, central to new ways of imagining the humanity's relationship with the planet, as well as a lived reality, in which sociocultural systems and biophysical systems are entangled in feedback loops that manifest unequally across the globe. The core framing questions for the workshop are (1) In what ways are anthropological methods, theories, and practices responsive to the Anthropocene? (2) How do we bridge disciplinary boundaries to advance critical and timely sociocultural research on changing Earth systems and the human experience? (3) How are we preparing the next generation of researchers with the right tools, frameworks, and language to design relevant ethnographies? (4) What should a publicly engaged Anthropology of the Anthropocene look like?

Juliet King, Herron Art and Design, IUPUI
21st Century Great Conversations in Neuroscience, Art and Related Therapeutics

It is with active minds and a collective spirit that the schools of Art, Medicine, Engineering, Informatics, Health and Rehabilitation Sciences, Nursing and Liberal Arts present *21st Century Great Conversations in Neuroscience, Art and Related Therapeutics*. This international symposium will provide a unique opportunity for a range of experts to present their insights and engage in transdisciplinary dialogue on how brain science and artistic processes inform one another to support the overall health and amelioration of disease for patients, their caregivers, families, and friends. External and internal presenters will share their insights and expertise through individual presentations according to three tracks that share the common goal of better understanding the neuroscientific mechanisms and pathways for the creative arts therapies in the treatment of patients. Each track has a designated keynote speaker: 1) Neuroaesthetics (Anjan Chatterjee, MD); 2) Creativity and Consciousness (Arne Dietrich, PhD); and 3) Brain-Computer Interfaces (Klaus Gramann, PhD). The individual presentations will be followed with interactive panel discussions that will focus on translating the valuable information shared into clinical and research strategies that will inform patient care. The panel discussions will be recorded and developed into a podcast and transcribed into conference proceedings. The audience for these dynamic conversations will be university faculty, students, community partners including arts

organizations and artists, science institutions, local hospital personnel, healthcare practitioners, and clinicians such as creative arts therapists, counselors, and social workers.

**John McDowell, Department of Folklore and Ethnomusicology, College of Arts and Sciences, IU
Bloomington**

Performing Diverse Environmentalisms

As the inaugural public event of the Diverse Environmentalisms Research Team (DERT) project, this symposium provides a public forum bringing together leading scholars to promote understanding of the roles of expressive culture in situations of ecological challenge and to stimulate collaborative research on the diverse environmentalisms of local and indigenous groups whose perspectives often are neglected in public discourses about the environment. Rooted in local communities and indigenous practices, expressive culture—from songs and stories to ritual and activist practices—offers powerful resources to individuals and communities as they seek to interpret and manage ecological change. The conference will feature presentations of leading scholars whose research highlights forms of expressive culture, particularly those grounded in local and indigenous belief systems, employed to process the effects of climate change as well as to articulate community-based solutions to environmental degradation. The underlying purpose of the symposium is to establish diverse environmentalisms as they are performed and practiced as “a thing,” which to say, as one viable and even necessary perspective on ecological change and environmental management. The goals of this symposium are to formulate a typology of diverse environmentalisms, to trace the social and political dynamics of performance genres implicated in environmental discourse, to articulate methodologies for both research and collaborative environmental projects, and to identify exemplary case studies that effectively communicate the constitutive role of expressive culture at the crux of ecological change. The symposium will contribute to DERT’s long-term goals of sustained interdisciplinary research, collaborative refinement of theoretical approaches and methodological practices, innovative curriculum design, and increased public awareness of the humanist issues impacted by rapid ecological change.

**Joanna Nizynska, Slavic and East European Languages and Cultures, College of Arts and Sciences, IU
Bloomington**

Poland and Transatlantic Postcolonial Crossovers: Migration, Religion, Memory

To celebrate its 40th anniversary in spring 2017, the Polish Studies Center will organize a two-day conference to firmly position the discussion about Poland’s past and present in the transnational context. The conference intends to create an opportunity for a theoretical and political intervention in the long-standing postcolonial discourse pertaining to post-communist Poland and by extension to other countries of the former Eastern Block. It does so by placing Poland and the region in a new and striking comparative perspective, juxtaposing their post/Soviet condition with the more “traditional” postcolonial cultures of South America. The conference will gather scholars from North and South America and Europe representing a vast range of fields and departments including anthropology, history, geography, comparative literature as well as Slavic, German, English, American, Spanish and Portuguese studies. The diverse makeup of the conference’s participants in combination with the discussion-based format of the gathering is meant to encourage a multi- and interdisciplinary engagement of diverse historical and cultural experiences. The participants will comparatively analyze specific case studies pertaining to global changes in migration patterns, the role of religion, and formation of collective memory in postcolonial cultures. The ultimate goal of the conference is to arrive

not only at a better understanding of the given cultures but also to discover what might emerge from a discussion structured around such unconventional cultural juxtapositions for our understanding of the very nature of postcolonial debate.

Ron Sela, Islamic Studies Program, School of Global and International Studies, IU Bloomington
Authority in Islam in Muslim Eurasia: Fragmentation & Plurality

The Islamic Studies Program (ISP) will host an intensive international workshop on the IU Bloomington campus, bringing together 16 scholars – a mix of well-known and rising stars in the field – from Russia, Central Asia, Europe and North America, who will present work on the theme of fragmentation and plurality of religious authority in Islam in Russia and Muslim Eurasia. Our aims are to identify types of Muslim authorities (institutional, communal, personal), their sources of legitimation, their modes of transmission (textual, scriptural, aural, visual, interactive), and their connections to external (regional, national, global) centers or models of religiosity as well as their relations with the state and among different dimensions or practitioners of authority in the modern era. In so doing, we intend to create a novel, comprehensive, and multilingual framework for analysis of a timely and significant phenomenon, a framework that historicizes contemporary debates and examines them critically from diverse perspectives. Spearheaded by scholars of religion, historians, linguists and ethnographers, this workshop, the first of three planned thus far, is the first large-scale event to emerge from the Authority in Islam initiative begun by ISP in AY15-16. Initial work on the initiative involved visiting speakers, planning collaborative engagements with academic institutions in the US and abroad, and securing a three-book contract with Indiana University Press.

Elizabeth Stirratt, School of Art & Design-Studio Art, IU Bloomington
Light/Matter: Art at the Intersection of Photography and Printmaking

The Grunwald Gallery will present *Light/Matter: Art at the Intersection of Photography and Printmaking*, an exhibition curated by Tracy Templeton, Associate Professor in Studio Art at Indiana University; Walter Jule, Professor Emeritus at the University of Alberta, and Ingrid Ledent, Professor at the Royal Academy of Fine Art in Antwerp, Belgium. The exhibition will feature up to seventy works by forty-five artists spanning sixteen countries in Europe, North America and Asia. A Symposium will take place August 23-25, 2017 featuring lectures, panel discussions, and an Open House with participation by the curators and several artists. Four of the exhibiting artists will be invited to attend: Alicia Candiani (Argentina), Taida Jasarevic (Bosnia & Herzegovina), Tetsuya Noda (Japan) and Ingrid Ledent (Belgium) (also a curator of the exhibition) to present key-note lectures and participate in panel discussions and an open house in the printmaking studios. Each of them is internationally recognized for their innovative work in photo based printmaking and will be able to share their experiences and expertise throughout the three days of events. A 72-page catalog will be produced and distributed through the Grunwald Gallery and online containing essays by Professor Emeritus Walter Jule; Alicia Candiani, Director, Proyecto Áce; Hideki Kimura, Professor, Kyoto City University and Associate Professor Tracy Templeton. The exhibit will travel to the Fine Arts Building Gallery at the University of Alberta in Edmonton in May 2018, where it will be the focus for programs and talks.

New Frontiers Extraordinary Opportunities Grant

**Bernie Frischer, Department of Informatics, School of Informatics and Computing, IU Bloomington
IU-UFFIZI Digitization Project**

This is a five-year project whose goals are: (1) digitization of the entire collection of ancient sculpture in the Uffizi; (2) training of IU students in how to engage in collaborative work in a museum setting, the techniques of 3D data capture, digital modeling, and interactive online publication; (3) creation of a limited number of 3D restoration models of works of sculpture of interest to individual project participants; (4) online publication on the VWHL's Digital Sculpture Project website of an updated, English version of the two-volume catalogue of the collection published in Italian in 1957 by Guido Mansuelli; (5) publication of the 3D models created through the project on the Italian Ministry of Culture's internal conservation database (SICAR); the Uffizi's public website; and the VWHL's Digital Sculpture Project.

**Jason Kelly, Arts and Humanities Institute, IUPUI
Entanglements Series**

The "Entanglements Series" is a program designed by the IUPUI Arts and Humanities Institute. The series seeks to bridge the sciences with the arts and humanities — a divide famously characterized by C.P. Snow as the "two cultures." "Entanglements" events bring together a scientist or social scientist with a humanist or artist to discuss a "big question" that transcends disciplines. These big questions are often topics that philosophers have debated for thousands of years — for example, "what makes us human?" — but they might be questions that are of immediate pressing concern such as "how do we stop the next plague?" We often ask ourselves these questions, but rarely do we get the opportunity to discuss them with a group of thoughtful individuals. Even more rarely do we get to interact with experts who are discussing them in an accessible, nuanced manner.

Entanglements is a unique event format, and the IAHI hosted it for the first time in October 2014. It was met with acclaim by attendees as well as local leaders in the science, arts, and culture communities. Featuring Edward O. Wilson and Katherine Hayles, we filled the Indianapolis Central Library auditorium with a 240-person audience that was so engaged, they expelled a collective gasp at one point in a conversation about the evolution of human consciousness. Our 2015-16 Entanglements event featured James Syvitski, former director of the International Geosphere-Biosphere Programme, and Stephanie Kane, Professor of International Studies at IU Bloomington, who discussed the question, "How Do We (re)Make Our Planet?" The turnout was about 120 people and was extremely well received.

**Jennifer McComas, IU Eskenazi Museum of Art, IU Bloomington
Swing Landscape in Context: Stuart Davis and the Modernist Mural**

The exhibition *Swing Landscape in Context: Stuart Davis and the Modernist Mural* will present a scholarly and contextual analysis of *Swing Landscape*. This 1938 mural by Stuart Davis (1892-1964) is considered one of the most significant examples of modern American painting, yet has never before been the subject of a major exhibition or publication. Weaving together the mural's social, political, and cultural contexts, the exhibition will shed new light on the aesthetics and politics of public art during the New Deal era. *Swing Landscape* was commissioned in 1936 by the Works Progress Administration's

Federal Art Project and was intended for installation in the Williamsburg Houses, a New York City public housing project designed by Swiss-born modernist architect William Lescaze. Presumably for aesthetic reasons, the mural was ultimately rejected from this location and has been housed instead at Indiana University since 1942. The exhibition will situate *Swing Landscape* formally and conceptually within Davis's oeuvre; consider its patronage and intended audience by examining the architectural site for which it was commissioned; assess the mural's place within the larger artistic program envisioned for the Williamsburg Houses; and position it in relation to the broader phenomenon of abstract mural painting between the world wars. In addition to *Swing Landscape* itself, the exhibition will feature approximately 50 works of art by Davis and his contemporaries, supplemented by supporting documentary and archival materials. A scholarly catalogue will accompany the exhibition, and a range of academic and public programs will engage diverse audiences.