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*Ethics-related awards

Amy Lynn Barber
Professor of Music

CD Recording: Contemporary Percussion Works by Women Composers

I plan to prepare and record several major works for multiple percussion and/or keyboard percussion, working closely with the composers in my study and interpretation of the pieces, and in the creation of new works. The recording will include pieces by composers with whom I worked during my years in Central Europe, as well as American composers, and will include some newly commissioned pieces. I am especially interested in works by women composers, whose works are generally much less known and recorded. So the CD will serve not only as documentation of my performance, but also of a body of work that deserves to be better known.

Julia Bruggemann

Associate Professor of History

Introducing Central Europe to the DePauw History Curriculum

During the Cold War, the area between Western Europe and the Soviet Union was a white spot on our world map. Few Americans were able to travel there or knew anything about the region that included Poland, Czechoslovakia, Hungary, and even East Germany. At most, we had a stereotypical view of masculinized female athletes, environmental disasters, and ruthless dictatorships. Historically, however, most of the lands of the former Eastern bloc were not marginalized hinterlands, but centers of learning, culture, and political power; and since the dramatic developments of 1989, the region has not only transformed politically and economically, but is also beginning to claim a position at the center of Europe again. Many of the countries to the West of Russia have recently become members of the European Union or are poised to do so, thus shifting the center of gravity in Europe significantly further east than it has been since 1945. While many of the regions still struggle, they can no longer be ignored as unimportant puppet states.

I intend to develop a new area of scholarly expertise in Central European history that will culminate in two new courses: an introductory level survey-course which will sketch historical developments in Central Europe from about the Middle Ages to the present, and an upper-level topics course, "Memory and Violence in Central Europe," examining in more detail some of the developments in Central Europe during the tumultuous 20th century (two world wars, the Holocaust, the Communist takeover, and peaceful revolutions and transitions to democracy). I will also develop a Winter Term trip to the region.

Istvan Csicsery-Ronay
Professor of English

Humanimalia: An Interdisciplinary Journal of Animal/Human Interfaces

I plan to construct, publish, and manage an online electronic academic journal devoted to the relationships between human- and non-human animals, to be entitled *Humanimalia*. The journal will bring together scholars, artists and activists from many disciplines in the humanities and sciences to publish research and essays, to explore the cultural history of animal/human relationships, and to facilitate communication across interdisciplinary lines in the interest of improving understanding, and the physical conditions of non-human animals.

Hilary Eppley

Associate Professor of Chemistry and Biochemistry

Synthesis of Metal-Organic Polymers and Aggregates using Ionic Liquid Solvents in Conjunction with other Non-Traditional Synthetic Methods

Reactions to form polymers and discrete compounds with multiple metal centers have been found to be very sensitive to the solvent in which they are carried out. Our group has been successful making new examples of these types of compounds by using non-traditional ionic liquid solvent systems rather than traditional organic or aqueous solvents. My fellowship project will build on this previous work by designing new non-traditional synthetic methods that are a hybrid of ionic liquids and other non-traditional techniques. These methods may include hydrothermal or solvothermal conditions, using microwaves to initiate the reaction, or performing the reaction in a melt or by mechanically mixing solid ingredients.

Pedar Foss

Associate Professor of Classical Studies

The Ethics of Combat in the Ancient Mediterranean and Samurai Japan

This project proposes a first-year curricular program that considers the ethics of combat, both on the small-scale (contesting individuals or groups) and large-scale (war). by comparative investigation of its roots in the part societies of ancient Greece, Rome, and samurai Japan. In those worlds, martial arts roots were closely tied to philosophical and religious traditions concerned with honor-based behavior, especially during times of stress. There is a character (斌) used both in Chinese ('bing') and Japanese ('uruwashi'); it means "balanced", particularly a balance constructed across its respective component characters of "cultural" and "martial"*. This project seeks a way for students to find that balance in a course program based on critical examinations and discussions of literary, philosophical, and artistic accounts of combat. In a world that seems numb to violence, the program asks students to do a hard excavation into what have been, what are, and what *should* be the codes of conduct that govern human behavior when attempts at resolution fail and violence ensues. *W.S. Wilson, *The Lone Samurai: The Life of Miyamoto Musashi*, Tokyo, 2004, pp. 100-101.

Catherine Fruhan

Professor of Art

Development of a New Expertise in the Area of Film

I plan to develop a new course on documentary film, which can broaden both the Art History and the Film Studies curricula, while also developing the expertise to integrate film into most of my Art History courses as another (and important) form of visual representation. The films in Art History classes will interrogate particular subjects: art and labor, art and politics, and the “myth” of the artist. The documentary course explore issues such as war and violence, subjectivity and selfhood, the American political scene, and sports, and will have as an overarching concept the question of the nature of truth and “reality” in the documentary film. What is our source of fascination with “the real?” What is the nature of “truth” in images? Students in both sorts of courses will learn to be critical viewers of films, visually engaged “agents” rather than passive and credulous consumers, and to and grasp the complex nature of representation and the importance of context, expectations, institutional supports, viewing communities, cultural frameworks, and historical and social forces to the making of meaning.

Peter Graham

Associate Professor of English

Fin-de-Siecle Evansville, the Ohio River, and Harry S. Graham, the Syphilitic Who Was My Great Grandfather

I plan to write three essays centering on my great grandfather, Harry S. Graham, who was born in Washington, Indiana, in 1876, grew up in Evansville, and died of syphilis in 1945. Harry was the great skeleton from my father's side of the family, and after syphilis ate into his brain in the 1920s, he became deranged. He spent the last 21 years of his life in the Kalamazoo State Hospital in Michigan. I didn't learn about Harry until I was in my late 20s, and then I became fascinated with him, his disease, the shame that syphilis induced in our family, and the historical context of late 19th-century Evansville, where Harry apparently contracted the disease in a brothel along the Ohio River.

My first essay will detail Harry's disease, how I came to know about it, and how I started to investigate syphilis and my great grandfather's life when I moved to Indiana in 1999. The second essay will be an historical overview of Evansville and life on the Ohio River in the *fin-de-siecle*—a period that has traditionally been associated with decadence. In my third essay, I will examine the history of syphilis, including its association with artists and “loose” lifestyles, its transmission, its treatment, and its various stages, and will also describe the old Michigan State Hospital and what it must have been like for my great grandfather living there from the late 1920s till his death.

Anne Harris

Associate Professor of Art History

Ethics and Aesthetics in the Roman de la Rose: Images of Ovidian Myth in a Medieval Manuscript Tradition

This project seeks to understand how images of three myths in the medieval vernacular French allegorical poem, the *Roman de la Rose*, affect the interpretation of the ethical dilemmas presented. The three myths, from Ovid's *Metamorphoses*, are those of Narcissus, Saturn, and Pygmalion and frame turning points in the action of the poem, which features a Lover on a quest for his Rose, who meets allegorical allies (like Fair Welcoming) and enemies (like Reason) along the way to his success. All three elicit enduring discussions of the ethics of love and sex in vivid visual terms.

Traditionally, scholarship separates analysis of text from that of images in dealing with medieval manuscripts. The text by itself can elicit a great variety of ethical issues, but the images *focus* the ethical dilemmas and oblige the reader/viewer to make interpretive decisions about these dilemmas. In my study, I would like to reunite the two in order to discern the ethical experience of the manuscript for the medieval viewer/reader, and recreate the conditions of possibility of interpretation of the text.

Cynthia O'Dell

Associate Professor of Art

Migrations

Migrations is a new body of photographic work which explores ideas of transience, dislocation and migration due to the Irish Diaspora. This work uses the photographic transparency as a metaphorical device to explore dislocation by layering images from my family archive, which are transferred to black and white/color transparencies, with the Irish landscape.

This work began as a journey into my family's photographic archive as well as a journey to Ireland. It stems from autobiographical explorations, but can be relevant to a variety of viewers in many countries; dislocation is a pervasive story in world history. By symbolically taking my ancestors back to their native country I attempt to complete the circle of their migration pattern. The work explores the gap between what is and what could have been; it is a search for a universal home. It is also about identity and an attempt to find hope through loss. One cannot possibly know -- but I am trying to understand -- how the death and migration of millions from Ireland can be translated artistically. I am trying to re-create my own family album in an impossible scenario, and as a result I am creating a new story.

John Schlotterbeck
Professor of History

History of American Vernacular and Popular Music

As a creative expression shaped by cultural heritage and lived experience, vernacular music exists at the intersection of social and of cultural history and gives voice to ordinary peoples' lives, struggles, and daily concerns. Long the domain of ethnomusicologists and folklorists, historians are now beginning to study vernacular, roots, folk, and popular music to recover the everyday lives and values of submerged groups in American society and as "texts" for cultural analysis of popular ideas of race, gender, citizenship, identity, and leisure. Historians have examined how new technologies and institutions turned vernacular music into popular music transforming the music and its audience in the process. Music saturates our daily life; we have an array of choices from contemporary rock to Indy rock to golden oldies to country to world music and their many subgenres. Even American vernacular music is reentering popular consciousness in films, *O, Brother, Where Art Thou?* and *Cold Mountain*, in Bruce Springsteen's 2006 "Seeger Sessions" tour, and by the Anonymous 4 concert at DePauw this fall.

This dual project comprises a *curricular* component, developing a course on the history of American vernacular and popular music, and a *research* component, a new project on vernacular music in early twentieth-century Virginia.

Henning Schneider

Associate Professor of Biology

Mapping of Serotonin Type 1A Receptor Expression in the Zebrafish

In zebrafish, physiological studies on the pectoral fin system in our laboratory and the swimming in other laboratories have shown that the neurotransmitter serotonin or 5-hydroxytryptamine (5-HT) modulates locomotor activity. When applied to an intact nervous system, 5-HT triggers normal locomotor activity in nerves, as it would occur in intact animals. When applied to zebrafish larvae it turns on slow swimming, which zebrafish larvae develop around 4 and 5 days after fertilization. At the same time, pectoral fin activity becomes more regular. Studies indicate that the development of slow swimming behavior involves changes in the 5-HT system, but the underlying cellular or molecular mechanism is unknown. It is possible that the development of slow swimming in zebrafish is associated with the expression of a 5-HT_{1A} receptor that regulates the release of the 5-HT from serotonergic neurons. To test if the 5-HT_{1A} receptor is involved in the control of neural networks that control slow swimming in larval zebrafish, we need to study the expression of the 5-HT_{1A} receptor in more detail, since no information is available about the expression pattern of 5-HT_{1A} receptor in zebrafish.

In this project, I propose to generate antibodies against 5-HT_{1A} receptor proteins, test the specificity of the antibody, and identify cells in the brain and spinal cord of larval zebrafish that express the 5-HT_{1A} receptor. The results will lead to the identification of nerve cells of the slow swimming neural network, will greatly contribute to the understanding of regulation and development of locomotor networks in zebrafish and will generate tools made available to the zebrafish community.

Steve Timm

Professor of Communication and Theatre

Original Full-Length Stage Play

In the last five years I've spent a good deal of time in the remote areas of southeastern Utah and in various sections of New Mexico and Arizona as part of my research, teaching and creative efforts. While I seek out and relish these extended periods in desert areas, as a lifelong Midwesterner, I've always felt somewhat out of place in desert locales—as if I had tucked in my backpack a sense of displacement, a lingering notion of being out of my element. This sensation finds definition as a pull to return home, to escape unbearable desert heat, and return to unbearable heat and humidity. For this project, I intend to write a full length play examining the relationship between notions of the self and geographical areas. This story is inspired by four things: my research prior to directing *The Diviners* (2000) on “divining” or “witching” water; my journal entries over the past several years as I explored remote areas and wrote daily reflections on place; my recent readings on wilderness experiences; and a homestead I visited in Dinosaur National Monument, which was the home of Josie Bassett Morris. The life of the Bassett family in the rough, northeastern part of Utah during the latter part of the 19th and first half of the 20th century serves as inspiration for the story I'm creating: that of a Midwesterner who can “witch” water, but voluntarily exiles herself to a remote canyon in the arid southwest to escape water.

M. Scott Wilkerson

Associate Professor of Geosciences

Incorporation of Dynamic Multimedia Content into Introductory and Advanced Geoscience Courses

Geology probably is one of the most visual fields of study in the sciences. As such, recent advances in computer technology now allow complex geologic processes to be visualized like never before. The aim of this project is to go beyond traditional Powerpoint/Keynote™ computer-based lectures to develop lectures with dynamic multimedia content that not only allow students to more easily comprehend difficult geologic concepts, but to also better engage students and stimulate their interest in the geosciences. Specifically, lecture content from an introductory Geoscience course (Earth and the Environment-GEOL 110) and an advanced Geoscience course (Structural Geology & Tectonics-GEOL 350) will undergo a makeover that incorporates dynamic learning materials, including: 2-D topographic contour maps and 3-D red-blue stereo anaglyph maps of landforms within the Google Earth™ environment, video clips of active natural geologic processes and of virtual field trips to geologically significant areas, and animations/simulations (e.g., animated GIFS, Flash™ SWF files, etc.) explaining geologic concepts.

Lili Wright

Associate Professor of English

Mask-Maker: A Novel

For my three-year Faculty Fellowship, I am proposing to begin a novel based in Mexico that explores the ancient art of mask-making. During my sabbatical in Oaxaca, Mexico, a national center for folk and fine art, I plan on doing some interviews and background research into indigenous artisans who continue this traditional art form. Using this information as a starting off point, I want to write a story about an American who goes to Mexico and becomes romantically involved with a mask-maker. This central plot will allow me to explore issues of identity, religion, superstition, and cultural heritage. I am particularly intrigued at the ancient notion that a mask must be danced to be authentic. I am also curious about the religious and superstitious beliefs surrounding the use of masks. Who does one become? Are you hiding or projecting? Is the mask a reflection of our dreams or fears? Do we all in some ways wear a mask, one that perhaps we only lower to those we love?