College of Liberal Arts and Sciences

Faculty Research Colloquium

March 18, 2021

Via Zoom

Presentations begin at 3:00pm.

**Eric Harvey** (Multimedia Journalism) “Who Got the Camera? A History of Rap and Reality.”

Reality first appeared in the late 1980s. Not as in real life, but the TV entertainment genre inaugurated by shows like Cops and America’s Most Wanted, the daytime gab-fests of Geraldo, Oprah, and Donahue, and the tabloid news of A Current Affair. In my new book, I argue that reality TV emerged in dialog with another kind of entertainment that served as its foil while borrowing its techniques: gangsta rap. Or, as legendary performers Ice Cube and Ice-T called it, reality rap. Reality rap and reality TV were components of a cultural revolution that redefined popular entertainment as a truth-telling medium. Reality entertainment borrowed journalistic tropes, but was undiluted by the caveats and context that journalism demanded. While N.W.A. and Ice-T countered Cops’ vision of Black lives in America, reality rappers like Snoop Doggy Dogg and Tupac Shakur embraced reality entertainment’s visceral tabloid sensationalism, using the media's obsession with Black criminality to collapse the distinction between image and truth. Reality TV and reality rap nurtured the world we live in now, where politics and basic facts don’t feel real until they’re translated into mass-mediated entertainment.

**Leon Lou** (Psychology) “Why do we draw things we focus on larger than they are?”

The phenomenal visual field, or what is visually available with a steady fixation, is known to deviate from several types of optical projections, including a photo taken from the same vantage point with a standard lens. One type of deviations is the inflation of an image of central interest in a picture. One way to account for the inflation is to assume a subjective visual space being scaled up by spatial attention. However, my experiments, which involve drawing from a mirror, suggest that a smooth scaling of visual space is insufficient to account for the extent of visual inflation observed. Consistent with a theory I proposed previously (Lou, 2018) on two different modes of vision in observational depiction, I suggest that the root cause for the visual inflation is a conflation of perceived image or proximal size with the size of the distal object when the artist adopts the distal or everyday mode of vision, and that a reduction of the inflation occurs when the artist adopts an “extended proximal mode” of vision that requires selective attention to proportional relationships in a scene.

**Sookkyung Cho** (Music, Theater and Dance) “Schubert's 1817 Sonatas.”

The project aims to shed light on the piano sonatas Franz Schubert wrote in 1817. These sonatas, D. 537, D. 557, D. 566, D. 567, D. 571, and D. 575, have largely been under-appreciated as Schubert's early and insignificant attempts to write piano compositions, even though these works provide important insights into Schubert's compositional development. The biographical details of Schubert’s life around 1816-1817 also suggest that he was deeply aware of his struggle to find his artistic voice. Although he was no stranger to the piano, both as composer and performer, Schubert consciously waited until 1815 to write his first piano sonata and until 1817 to concentrate on this genre for the first time. Upon studying the musical structure of each piece and comparing Urtext editions, I decided to record D. 537, D. 557, D. 566, and D. 575. The CD is scheduled to be released in April, 2021 on the Centaur label.