

**“Society for Utopian Studies Conference: Presentation and Attendance”  
Application for Faculty Development Travel Grant**

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**1. Details of the Project**

**A. Character and scope:**

Since 2011, I have created original prints that investigate the ways that archival and contemporary print media maintain social norms, rules, and erasures in public spaces. My current ongoing body of work, titled *Alternative Maps*, explores the globe as both an ephemeral printed object and a device for the distortion of landscape and spread of geopolitical power. For centuries, globes have signified power, education, and scientific inquiry. However, because of exploration, shifting borders, and war, globes have often been out-of-date by the time they were produced. Instead of featuring international borders, these dimensional “alternative maps” interpret migration routes and tourism industries, engaging the social history of the globe as a hand-printed object and model for power and exploration. The first iteration of this project, the *Handheld Utopias* globe, is 28” in diameter and features cyanotype blueprints comprised of banknote designs from over 190 countries around the world. The *Alternative Maps* series in itself is crossdisciplinary in scope and approach, featuring a series of globes and maps that engage digital and traditional printmaking processes, as well as research with contemporary cartographers and data mappers. In addition to creative work, this project includes research, writing, and presentations, and I am applying for a Faculty Development Travel Grant to support travel and lodging to present at the Society for Utopian Studies conference to a crossdisciplinary audience at University of California – Berkeley on Nov 3, 2018.

Through 2D and 3D map projections using traditional globe-building techniques, laser-cut sculptural tools, and specialized cartography software, *Handheld Utopias* utilizes an interdisciplinary approach to examine how pattern and design can replace topographical marks in landscape, and the ways that banknotes select, project, and preserve national identities and cultural traditions. The *Alternative Maps* globemaking project began in 2017, and has already been on display in several juried and invitational exhibitions. On pages 4 through 6, please see images of my first globe project, titled *Handheld Utopias*, which was on display in a two-person exhibition, *Tracing a Line*, at the University of Notre Dame in October 2017; the group invitational *The Flat Object: Sculptural Prints & Installations* at Indiana State University, along with flat prints exhibited in two additional juried and invitational exhibitions in 2017 and 2018.

A large part of my teaching practice focuses on interdisciplinary approaches to research and image-making, including work with historical archives, libraries, museum collections, and more. It is crucial for emerging and student artists to learn the resources, such as grants, professional organizations, and conferences, who can support them as they continue their creative practices after graduation. I try to model this as best I can through my own research, embracing a “teacher-scholar”

model of education<sup>1</sup>. A unique advantage of working in printmaking processes is that print-based artists often work together and on an interdisciplinary and crossdisciplinary basis, which creates a supportive network both for funding and opportunities to share our work. We share studios with one another; we have two national professional organizations (one of which I was just elected President for 2018-2020); and the historical and contemporary social impact of printmaking processes, like letterpress, book publication and illustration, and poster printing, makes for important and timely critical dialogues that are in demand in a variety of academic spheres and conferences. I have chaired or participated in three presentations at professional printmaking conferences, but want to increase the audience and scope of my work, in particular to include crossdisciplinary research and writing. This was a focus area of my 2018 Summer Faculty Fellowship, where I worked with artist-researchers like Robert Williams (University of Cumbria, UK), Allison Smith (California College of the Arts, Oakland, CA), and Steve Kurtz (of Critical Art Ensemble), each of whom have published written interdisciplinary research as an important extension of their creative practice.

When [Corinne Teed](#) (University of Minnesota Assistant Professor of Drawing, Painting, and Printmaking) contacted me to co-write a proposal for a panel discussion at the interdisciplinary 2018 Society of Utopian Studies conference, I recognized this opportunity as an important one both for modeling interdisciplinary work for my students, and expanding both audience and development of my own current art project, *Alternative Maps*. We invited two other panelists, also printmakers, who engage in interdisciplinary work, teaching, and research: [Jaime Knight](#), Assistant Professor of Drawing and Printmaking at California College of the Arts, Oakland, CA; and [Aaron Coleman](#), Assistant Professor of Printmaking at University of Arizona, Tucson, AZ.

The upcoming panel discussion is part of a continued collaboration with two of the three other panelists. Professor Teed had recently participated in an exhibition that I had organized, *Imaging Utopia: Blueprints for Intent and Dissent*, which was on display at the Southern Graphics Council International printmaking conference in March 2018. Professor Coleman was a panelist in a presentation I chaired at the 2017 Southern Graphics Council International conference in Atlanta, GA. Panels and exhibitions serve as important touchstones for visual artists interested in interdisciplinary research, as they allow us to discuss both our visual art and academic studies, and write about the work that we are doing. Each of the panelists in the upcoming Society for Utopian Studies has identified the historical and contemporary social impact of printmaking as a crucial part of their own work, but we have each had few opportunities to present our work with communities outside of our own academic field, printmaking. The crossdisciplinary nature of the Society for Utopian Studies will be a new audience, filled with future opportunities and collaborations, which we may approach together or as individuals.

### **About the Society for Utopian Studies**

“Founded in 1975, The Society for Utopian Studies (SUS) is an international, interdisciplinary association devoted to the study of utopianism in all its forms, with a particular emphasis on literary and experimental utopias. Scholars representing a wide variety of disciplines are active in the association, and approach utopian studies from such diverse backgrounds as American Studies, Architecture, the Arts, Classics, Cultural Studies, Economics, Engineering, Environmental Studies, Gender Studies, History, Languages and Literatures, Philosophy, Political Science, Psychology, Sociology and Urban Planning.

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<sup>1</sup> “How Teacher-Scholars Prepare Students for an Evolving World,” *Chronicle of Higher Education*, 17 Aug. 2017, <https://www.chronicle.com/article/How-Teacher-Scholars-Prepare/240874>. Accessed 15 Oct 2018.

Although many Society members are involved in social activism or communitarianism, the purpose of the Society itself is to study utopianism rather than to pursue utopian projects.”<sup>2</sup>

### **Panel Title and Abstract**

“Making Our Place: Disruptive Narratives in Contemporary Printmaking”

Aaron Coleman, Susanna Crum, Jaime Knight, Corinne Teed

“Panelists will discuss strategies of printmaking for reimagining, revising, or resisting our present social landscapes. These artists use the authority of print’s visual languages and distribution techniques to expose stories and perspectives that challenge the status quo. Utopic trends in printmaking include the mapping of future social relations, practices of collectivity and collaboration and traditions of appropriation and reimagining the archive. In contrast to popular notions of the solitary artist, printmakers often thrive in collaborative studio environments and facilitate community-based practices within and beyond traditional exhibition contexts. Panelists will discuss the ways their work engages collective utterances throughout their creative process. In place of utopia’s Greek etymology meaning “no place,” they will discuss print-based strategies that create places and opportunities for concrete utopias that urge viewers to imagine beyond.”

On August 27, 2018, I was notified that our panel discussion, “Making Our Place: Disruptive Narratives in Contemporary Printmaking”, had been selected for presentation at University of California – Berkeley as part of the Society for Utopian Studies conference. Please see the attached letter of acceptance for more details. On Oct 31, 2018, I will arrive in Berkeley to attend the conference from Nov 1 – 4, 2018. We will present our panel at the University of California – Berkeley on Nov 3. The IU Southeast Faculty Development Travel Grant would support travel, lodging, and registration fees for participating in this conference. This is a unique opportunity for me to connect with other researchers within a variety of fields who work with similar subject matter as my own creative research, I look forward to opportunities to expand my network with artists and galleries in the Bay Area, and hope that my work there will lead to future opportunities for collaborations, partnerships, writing, and exhibitions.

The interdisciplinary approach that attendance and participation in the Society for Utopian Studies conference will support has been a primary mode of my practice since 2011. Using digital and analog print media techniques, I combine traditional techniques like lithography, relief, and cyanotype (blueprint) with imaging tools to create maps and schematic diagrams that overlay the past and present of specific public spaces. My prints, drawings, and installations emphasize that a close look at presumably “public” spaces may reveal forgotten histories, which can have longstanding consequences on the ways that diverse groups of people interact and live. Though these projects are about specific places and communities, they reveal trends, practices, and erasures that are far more widespread. No matter which place, historical era, or artistic technique I’m working with, one question is central to my investigation: “How is now constructed of then?” As people, events, and lifestyles vanish into obscurity over time, what social structures remain in place, and whom do they affect? Often, I search for clues to these questions in printed ephemera from the past and present, such as advertisements, magazines, and newspapers. Please see more examples of my work at [www.susanna.crum.com](http://www.susanna.crum.com).

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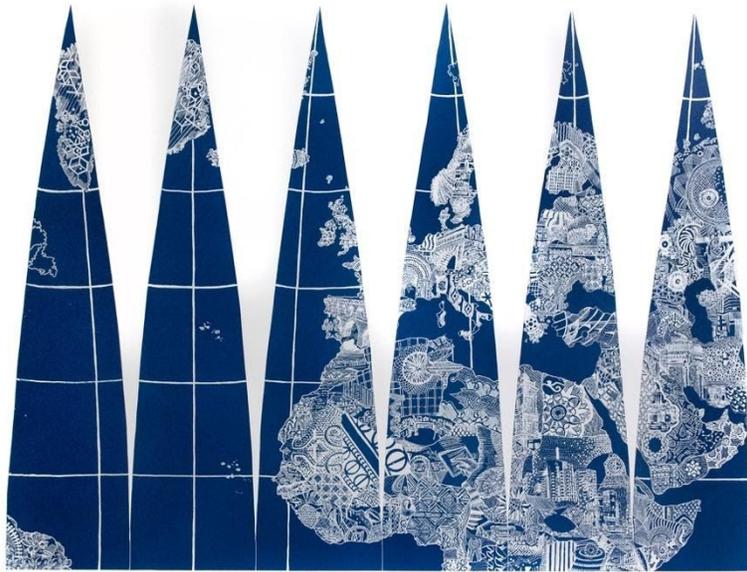
<sup>2</sup> *Society for Utopian Studies*, <https://utopian-studies.org/>. Accessed 15 Oct. 2018.



*Handheld Utopias Globe, 2017 (from the exhibition *Tracing A Line*, University of Notre Dame)*  
Cyanotypes, cast plaster, 64" x 28" x 28"



*Handheld Utopias Globe, 2017 (detail), Cyanotypes, cast plaster, 64" x 28" x 28"*



*Handheld Utopias: Projection I, cyanotype on paper, 29" x 41"*



*Handheld Utopias: Projection II, cyanotype on paper, 29" x 41"*



*Handheld Utopias Globe, 2017 (detail)*  
Cyanotypes, cast plaster, 64" x 28" x 28"

**B. Method and Plan of Work:**

## **Panel abstract for my presentation at the Society for Utopian Studies conference**

### *“Alternative Maps, Aspirational Pasts”*

For centuries, prints have been a means to illustrate, define, and share scientific findings, political ideologies, and social actions. Maps and printed ephemera like newspapers, banknotes, and advertisements provide material evidence of the ways social frameworks and cultural norms are promoted and maintained. As visual theorist Johanna Drucker describes, “Maps, like other graphic conventions, construct normative notions about time, space, and experience that become so familiar we take them for accurate representations rather than constructions.” I use printmaking processes like lithography, woodcut, and cyanotype to interpret and examine the ways that such social artifacts continue to structure knowledge and experience in an increasingly screen-based world. My creative practice merges digital and analog techniques with community-based and archival research, often resulting in works on paper, video, and sculpture that explore print media’s roles in promoting (and erasing) identity and social history. By creating work that utilizes the visual language and social authority of globes, viewing devices, maps, and schematic drawings, I work to facilitate conversations about the ways yesterday’s printed languages influence today’s relationships to place, and propose psychogeographical interpretations in which past, present, and future are concurrent and vital. My multilayered images map the social lives of specific locations, with data most recently mined from banknote designs and national anthems, to illuminate unexpected intersections and aspirations within projections of culture and identity that we often see as separate from one another in both space and time.

#### Timeline:

- Evening of Oct 31: arrive in Berkeley, CA
- Nov 1-4: attend Society for Utopian Studies conference, UC Berkeley
- Nov 3: panel presentation, UC Berkeley

#### **C. Scholarly Significance:**

With my multilayered, research-based imagery, I intend to facilitate conversations about the ways public spaces shape, inform, and change our communities, and how their history influences contemporary city planning, local identity, and social relationships. For internationally-recognized multimedia artist Mel Chin, art is a “catalytic structure” to create possibility and social change, and research is a fundamental first step in his creative process. Chin articulates a relationship between research and facilitating communication - and therefore, knowledge - in a way that particularly motivates my work. “It’s not about you as an artist changing the world.” Instead, “You need to understand that you have to do your homework and have a critical dynamic that’s going to enlarge the conversation to a degree where you are better informed.”<sup>3</sup>

Regardless of subject matter and materials, community engagement is central to my process, and I have extended this mode of research into building artist communities and conversations around research-based investigations of the social impact of historical and contemporary print media. My presentation at the Society for Utopian Studies conference will focus on my personal research, in addition to curatorial work and study that I have conducted for previous presentations within the printmaking field. For example, at the March 2017 Southern Graphics Council International conference in Atlanta, GA, I served as panel chair on a discussion on the significance of appropriation of print media

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<sup>3</sup> Michael Agresta, “Now You See It,” *Texas Observer*, <http://www.texasobserver.org/mel-chin/>. Accessed 2 Oct 2015.

for cultural and sociopolitical critique in contemporary art. Titled *Crossroads: Intersections and Interventions*, the panel discussion featured presentations by two artists from the US and one from Australia. The impetus for this panel discussion was an exhibition I curated from the collection of 21c Museum, titled *Interventions: Re-Framing the Printed Image*, which was on display in conjunction with the 2016 Mid-America Print Council conference and featured artworks by internationally-renowned contemporary artists like Kara Walker and James Rosenquist.

Most printmaking processes, from woodcut to lithography and silkscreen, yield multiple original works of art. Printmaking's potential for wide distribution and accessibility allowed the medium to play a major role in social activism and change for centuries as broadsides, pamphlets, and posters. By creating work that recalls the visual language of maps, schematic drawings, and ledger books, my intention is to create opportunities for conversation about the relationships between people and place. With an approach that utilizes print-based media as artifacts of social change, I propose an interpretation of place in which elements from the past, present, and future are concurrent and vital. Maps have long been a subject of my work, as they appear to be scientific or distanced from the societies they represent, but have in fact had a significant social impact from their very beginnings. As Johanna Drucker, Breslauer Professor of Bibliographical Studies at the Graduate School of Education and Information Studies at the University of Los Angeles describes, "Maps, like other graphic conventions, construct normative notions about time, space, and experience that become so familiar we take them for accurate representations rather than constructions."<sup>4</sup>

Despite their known social and physical distortions, printed maps have a continuing scholarly and cultural significance in our world today – for example, Gerhard Mercator's 16<sup>th</sup>-century map projection is the basis for translating 3D space to easily-navigable 2D space used by Google Maps today.<sup>5</sup> Current studies, such as *Mapping Inequality: Redlining in New Deal America*, a collaboration between the University of Richmond's Digital Scholarship Lab, University of Maryland, Virginia Tech, and Johns Hopkins University, has created an interactive, web-based map that updates the study of federal government, housing, and inequality for the 21<sup>st</sup> century, offering "unprecedented online access" to the national collection of "security maps" and area descriptions produced between 1935 and 1940 by the Home Owners' Loan Corporation (HOLC), which helped "set the rules for nearly a century of real estate practice." As they describe on their website, "Through offering a digital library of the state's role in housing developing, *Mapping Inequality* illustrates vividly the interplay between racism, administrative culture, economics, and the built environment."<sup>6</sup> Using interactive, web-based media, the *Mapping Inequality* project utilizes historical maps to tell a story whose influence echoes in nearly all American cities and communities today.

My current ongoing project, *Alternative Maps*, embodies a hybrid practice that combines digital and analog techniques from research and concept, to design and production. Though cartography is a seemingly-antiquated field, often relegated to exploration and navigation, psychogeography and data mapping is an increasingly emerging field and practice for business, marketing, public policy, apps, and

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<sup>4</sup> Drucker, Johanna. *Graphesis: Visual Forms of Knowledge Production*. Cambridge: metaLABprojects, Harvard University Press, 2014.

<sup>5</sup> *Google Maps Projection*, Barcelona Field Studies Centre, <https://googlecompass.com/GoogleMapsProjection.htm>. Accessed 31 Oct 2017.

<sup>6</sup> Robert K. Nelson, LaDale Winling, Richard Marciano, Nathan Connolly, et al., "Mapping Inequality," *American Panorama*, ed. Robert K. Nelson and Edward L. Ayers. <https://dsl.richmond.edu/panorama/redlining/#loc=4/36.71/-96.93&opacity=0.8>. Accessed 31 Oct 2017.

contemporary art. For example, companies like ESRI in Redlands, CA create geographic information systems (GIS), which combine data analytics and cartography to predict, manage, and record the flow of action and markets. With computer science and coding, 21<sup>st</sup> century cartographers like those at ESRI can extrapolate location data in nearly any subject matter or market, which inevitably has an impact on how communities in specific locations are served or underserved, included or excluded from growth and development. In contemporary art, the artist, geographer, and 2017 MacArthur Fellow Trevor Paglen's practice makes "the invisible operations of military and corporate power visible to everyday citizens. He draws on his training as a geographer and utilizes the tools of image-making, coupled with painstaking review of public records and declassified documents, to explore infrastructures of warfare, surveillance, and social control that are generally hidden from the general public."<sup>7</sup>

I began the *Alternative Maps* project in the summer of 2017 with intensive research in materials, techniques, and processes in traditional globe-making methods, which date back to the 15<sup>th</sup> century, as well as cutting-edge software and laser-cut tools. Beginning in June 2017, I researched historical and contemporary globemaking, including a 1757 treatise on equipment and processes by Denis Diderot, which outlined techniques for casting plaster spheres and attaching printed imagery<sup>8</sup>, to using G.Navigator software developed by NASA, and corresponding over social media with contemporary artisanal globemakers, including PKM Globes in Germany and Globe Sauter & Cie in Besançon, France. Though *Alternative Maps* embraces the globe as a printed and ephemeral object, there is something performative and absurd about the process of making and showing them – I'm asking viewers to visualize the world not as a satellite image on a screen, but in three dimensions, in the social space of a gallery or other venue, with a fixed scale and relationship to their bodies. I see *Alternative Maps* as a series with a rich field of future opportunities and collaborations, particularly with contemporary cartographers and data mapping companies, as well as historical archives and collections.

**D. Application or relation of possible results from these investigations to more general problems in the field:**

As President of the Mid America Print Council (2018-2020), a mission for my leadership within the organization is to help build awareness of opportunities and support network for its student members. This is a crucial opportunity in both a teaching and research capacity, and the more that I engage in my own research on an interdisciplinary and crossdisciplinary basis, as I will as a presenter at the Society for Utopian Studies, the more awareness there is of contemporary printmaking as an artistic and scholarly field, and the more connections and collaborations can occur. I look forward to building connections with other researchers and scholars at the Society for Utopian Studies conference, and to the future opportunities for collaboration and study that this experience will include.

**E. When commenced, progress to date, completion and publication:**

The panelists are finalizing our presentations for Nov 3. The *Alternative Maps* series is a new step along a line of research-based projects combining traditional and digital print techniques that I have conducted since 2011. I am currently applying for national and international solo exhibition opportunities to display the 3D globes and 2D printed "projections" related to this body of work. The first iteration of this project, *Handheld Utopias*, has been featured in three exhibitions in the 2017-2018,

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<sup>7</sup> "Trevor Paglen: Artist and Geographer," <https://www.macfound.org/fellows/994/> accessed 31 Oct 2017.

<sup>8</sup> Sumira, Sylvia. *Globes: 400 Years of Exploration and Power*. Chicago: University of Chicago Press, 2014.

including *Tracing a Line*, a two-person exhibition at the University of Notre Dame, and *MAP/PING* Transylvania University, a group exhibition featuring artists and cartographers curated by Andrea Fischer. A print related to this series was on display in the 9<sup>th</sup> Douro Biennial 2018, Douro, Portugal, in early 2018, as well as in an international exchange portfolio I have organized, titled *Imaging Utopia: Blueprints for Intent and Dissent*, which explores the role of the artist as an inventor of dystopian or utopian alternate realities, on display during the 2018 Southern Graphics Council International printmaking conference, Las Vegas, Nevada. I have discussed the research and creation of the *Alternative Maps* project in four artist lectures, at Kent State University, University of Kentucky, University of Notre Dame and Middle Tennessee State University.

**F: Assessment of the likelihood that this project will lead, directly or indirectly, to external funding:**

My projects, including recent ones supported by the Ross Art Museum (a collaboration with IU Southeast professor Tiffany Carbonneau), the Kentucky Derby Museum, and the Carnegie Center for Art and History, require a collaborative effort with collections managers and archivists. The research and production related to the *Alternative Maps* project will allow me to build relationships both with artists at the Society for Utopian Studies conference, and also within the larger Bay Area art community. It is my hope that the relationships I create while attending the conference will lead to collaborations in writing, web-based work, and creative work.

**2. Qualifications:**

**A. Background, training, preparation:**

I have exhibited my work in over twenty-five group, juried, invitational, solo and two-person exhibitions and architectural commissions in the past five years, in venues such as Museo Douro in Douro, Portugal; Ross Art Museum in Delaware, OH; Nicole Longnecker Gallery in Houston, TX; 1078 Gallery in Chico, CA; Manifest Creative Research Gallery and Drawing Center in Cincinnati, OH; and the Kentucky Museum of Art and Craft in Louisville, KY. In 2017, my prints were awarded a Special Prize at Lessedra Art Gallery's 16th Lessedra World Print Annual, Sofia, Bulgaria. In 2016, I was an artist-in-residence at Edinburgh Printmakers, Edinburgh, Scotland. My most recent research-based creative projects engaged the collections of the Delaware County Historical Society, Ohio Wesleyan University Archive, Filson Historical Society, the Frazier History Museum, the University of Louisville's African American Oral History Collection, and the University of Kentucky's Louie B. Nunn Center for Oral History. Since January 2016, I have collaborated on architectural video projections with IU Southeast Assistant Professor of Fine Arts Tiffany Carbonneau. These large-scale, research-based artworks have ranged in scale and scope from one-night events, to a six-week long, automated projection with a budget of \$10,000.00.

In addition to my research-based, interdisciplinary art projects, I am committed to research and service in the development of communities and workspaces for artists, both on a local and national scale. In 2012, I returned to my hometown, Louisville, KY, to start a cooperative fine art printmaking studio, Calliope Arts, with fellow printmaker Rodolfo Salgado Jr. Calliope Arts now provides access to facilities for relief, lithography, etching, and silkscreen processes, as well as classes, a visiting artist program and exhibitions by local and nationally-known artists. In 2013, I was awarded the inaugural Mary Alice Hadley Prize for Visual Arts, which funded research and development for the studio. In 2016, I served as a lead organizer for the Mid-America Print Council conference, which brought 500 printmakers from the US and Canada to the campuses of IU Southeast and University of Louisville for panel discussions, presentations, technical demonstrations, and exhibitions.

I am currently serving as President of the nation's second-largest professional printmaking organization, the Mid America Print Council. I have served both as a panelist and panel chair for presentations during the Southern Graphics Council International (SGCI) conference, the largest conference based in the United States. At each conference I attend, I learn new ways to create opportunities both as a teacher and a scholar – for my students and for the expansion of my own research. My time as a presenter and participant in the Society for Utopian Studies conference will be no exception – I look forward to sharing and attaining knowledge to build connections for my research and the Fine Arts program at IU Southeast.

**B. Papers published or presented by the applicant bearing upon this subject:**

One and Two-Person Exhibitions (two-person shows marked with asterisk\*)

- \* **Flat Tail Press Gallery**, *Found Fictions*, Minot State University, Minot, ND
- **Meijer Artway**, *Constellations*, Indiana University East, Richmond, IN, 2018
- \* **AAHD Gallery**, *Tracing a Line*, University of Notre Dame, South Bend, IN, 2017
- **1078 Gallery**, *A Collecting Place*, Chico, CA, 2016
- **Louisville Photo Biennial: Revelry Gallery**, *Fight or Flight*, Louisville, KY, 2013
- **Ana Mendieta Gallery**, *The Heart of the Park*, University of Iowa, Iowa City, IA, 2012
- **Elizabeth Catlett Gallery**, *Preliminary Investigations at City Park*, Iowa City, IA, 2011
- **Elizabeth Catlett Gallery**, *Guardians: Care-taking and Place-making on St. James Court*, Iowa City, IA, 2011

Juried and Invitational Exhibitions

- **Mid America Print Council Conference**, *What We Talk About When We Talk About Print*, curated by Sarah Smelser, Laramie, WY, 2018
- **Visual Arts Gallery**, *2018 Mid America Print Council Members' Exhibition*, University of Wyoming, Laramie, WY, 2018
- **The National University of Samoa**, *Paper Connections: Works by Faculty and Students of Indiana University Southeast and the National University of Samoa*, Apia, Samoa, 2018
- **Mildred's Lane Complex(ity)**, *The Mildred Complex(ity): From the Archives of Mildred's Lane*, Narrowsburg, NY, 2018
- **Grunwald Gallery**, *On Structure*, collaborative work with Tiffany Carbonneau, Indiana University, Bloomington, IN, 2018
- **Southern Graphics Council International Conference**, *Imaging Utopia: Blueprints for Intent and Dissent*, Las Vegas, NV, 2018
- **Kala Art Institute**, *Artists' Annual*, Berkeley, CA, 2018
- **University Art Gallery**, *The Flat Object: Sculptural Prints & Installations*, Indiana State University, Terre Haute, IN, 2018
- **Museu do Douro**, *9<sup>th</sup> International Printmaking Biennial*, Douro, Portugal, 2018
- **Morlan Gallery**, *MAP/PING*, Transylvania University, Lexington, KY, 2017
- **Lessedra Art Gallery**, *16th Lessedra World Print Annual*, Sofia, Bulgaria. Juried by Kalli Kalde, Estonia; Anita Klein, England; Luce, Belgium; Jan Wellens, Belgium; Snezhina Bisserova, Bulgaria; and Grethe Hald, Norway. **Awarded Special Prize**, 2017
- **Museu do Douro**, *3rd Global Print 2017*, curated by Nuno Canelas, Douro, Portugal, 2017
- **Nicole Longnecker Gallery**, *NEXT 2017: A Biennial of Contemporary Print*, Houston, TX. Juried by Nancy Palmeri, Professor, MFA Director, and Assistant Chairperson of Art & Art History at University of Texas at Arlington, 2017

- **New Harmony Gallery of Contemporary Art**, *MERCATUS*, curated by Garry Holstein, New Harmony, IN, 2017
- **Artlink Contemporary Gallery**, *37th Annual National Print Exhibition*, Fort Wayne, IN. Juried by Patrick Flaherty, president and executive director of the Indianapolis Art Center, Indianapolis, IN, 2017
- **New Harmony Gallery of Contemporary Art**, *The Disseminator of Useful Knowledge*, curated by Brett Anderson, New Harmony, IN, 2017
- **Brick Street Gallery**, *A Bridge Between*, in conjunction with the Mid-America Print Council conference, curated by Susan Harrison, New Albany, IN, 2016
- **Chicago Printmakers Collaborative**, *Cuts: An Exhibition of Relief Prints*, Chicago, IL, 2016
- **City Gallery at Downtown Art Center**, *Beveled Edges – Printmaking in Kentucky*, Lexington, KY, 2016
- **Manifest Creative Research Gallery and Drawing Center**, *Memory Palace*, Cincinnati, OH, 2016
- **Carnegie Center for Art and History**, *Held from Beneath: An Exploration of Cultural Sustainability*, New Albany, IN, Curator: Karen Gillenwater, 2015
- **Kentucky Museum of Art and Craft**, *Press: Artist and Machine*, Louisville, KY, 2014
- **Kentucky Derby Museum**, *Impressions: The Art of the Race*, Louisville, KY, Curator: Dominic Guarnaschelli, 2014
- **Huff Gallery**, *Sustain Invitational*, Spalding University, Louisville, KY, Curator: Joyce Ogden, 2013

#### Collaborative Public Art / Architectural Commissions

- **Ross Art Museum**, *The Shadows We Cast*, architectural video projection in collaboration with Tiffany Carbonneau, Delaware, OH, 2017
- **IN Light IN Festival**, *A Place in Time*, architectural video projection in collaboration with Tiffany Carbonneau, supported by Central Indiana Community Foundation and the Efrogmson Family Fund, Indianapolis, IN, 2016
- **Churchill Downs**, *A Running Loop*, architectural video projection in collaboration with Tiffany Carbonneau, supported by Fund for the Arts, Louisville, KY, 2016
- **1619 Flux: Art + Activism**, *Inside and Outside*, architectural video projection in collaboration with Tiffany Carbonneau, Louisville, KY. Supported by B.KIND, a project of the 501(c)3 public charity Art and Heritage Initiative, 2016

#### Guest Lectures

- **Middle Tennessee State University**, *Worldmakers*, Murfreesboro, TN, 2017
- **University of Notre Dame**, *Imaginary Lines*, South Bend, IN, 2017
- **Southeast Missouri State University**, *Constellations*, Cape Girardeau, MO, 2017
- **Catapult Press**, *Mining the Southeast Missourian Newspaper Archive: Letterpress Printing Demonstration*, Cape Girardeau, MO, 2017
- **California State University - Chico**, *People Powered Prints*, Chico, CA, 2016
- **Kentucky College of Art and Design**, *People Powered Prints*, Louisville, KY, 2016
- **Community Arts Center**, *Lost in (Public) Space*, Danville, KY, 2016
- *Context and Collaboration*, "Food for Thought" lecture series hosted by the Louisville Visual Art Association, Louisville, KY, 2013
- *Place and Process*, Cornell College, Mt. Vernon, IA, 2012
- *Placemaking: The Heart of the Park*, Augusta State University, Augusta, GA, 2012

#### **C. Other publications and presentations by the applicant:**

- **Themed Portfolio Curator**, *Imaging Utopia: Blueprints for Intent and Dissent*, to be featured at

*Altered Landscapes*, Southern Graphics Council International printmaking conference, Las Vegas, NV, 2018 (upcoming)

- **Panel Chair**, Southern Graphics Council International conference, *Crossroads: Intersections and Interventions*, Atlanta, GA, 2017
- **Guest Curator**, *Interventions: Re-Framing the Printed Image*, 21c Museum, Louisville, KY, 2016
- **Conference Organizer**, *Mid-America Print Council 2016: Print Matters, Printing Matters*, hosted by Indiana University Southeast, New Albany, IN and University of Louisville, Louisville, KY, 2016
- **Author**, “Brick by Brick: Creative Entrepreneurship After Graduation,” *Mid America Print Council Journal*, Fall/Winter 2015. Article.
- **Author**, “Beyond the Studio: WPA Printmakers and Networks for Innovation in Print Media,” *Arts-Louisville.com*, June 8, 2015. Article.
- **Co-curator**, *Armatures of Audubon: Contemporary Constructions and Ecologies*. 849 Gallery, Kentucky College of Art and Design, Louisville, KY, Fall 2015
- **Panelist**, *Constructing Programs and Communities*, Southern Graphics Council International, Knoxville, TN, March 2015

#### **D. Two letters of support:**

- Emily Sheehan, Assistant Professor of Fine Arts, Indiana University Southeast
- James Hesselman, Dean, School of Arts and Letters

*Please note: in an error, I asked them to write in support of a Grant-in-Aid, and then realized that this project is fundable only through a Faculty Development Travel Grant, because it involves domestic travel. Please accept my apologies for any inconvenience, and write at [sgcrum@ius.edu](mailto:sgcrum@ius.edu) if I may provide any more info. Thank you for considering this application.*

#### **4. Previous Research Funding**

- **Grant-in-Aid of Research, “\$1,000.00 in support of Artist’s Residency at Mildred’s Lane Complex”, awarded March 7, 2018, \$1000.00.**

The Grant-in-Aid of Research provided crucial support for the payment of fees related to an artist residency at Mildred’s Lane in Beach Lake, PA, which I attended in July 2018. Through this experience, I met many artists, scholars, and curators who work in fields related to my own personal creative research. Based on my collaborative work during the residency with these artists, I am currently planning new projects with several of them, including:

- A collaborative print publication on glass with artist Caroline Woolard
- A collaborative print publication in screenprint and/or lithography with artist Robert Williams
- Future projects at Mildred’s Lane with J. Morgan Puett, particularly with their printmaking facility

- **Summer Faculty Fellowship for Research/Creative Work, “The Collaborative ‘Workstyle’ and the Teacher-Scholar,” awarded Dec 6, 2017, \$8000,00.**

Please see Grant-in-Aid description above for more details. The collaborative projects we worked on during the Mildred’s Lane sessions were presented to the public during two large events, and remain on display on an ongoing basis. I also had the opportunity during the residency to display my work at the Mildred’s Lane Complex(ity) gallery in Narrowsburg, NY, during their exhibition *From the Archive of Mildred’s Lane*, and give a slide presentation of my own research. My experience at Mildred’s Lane provided invaluable learning opportunities and new connections to

a community of creative practitioners, which will continue to grow as I stay involved with the organization and its artists.

- **Faculty Development Travel Grant, “Travel to Kala Art Institute,” awarded March 23, 2018, \$514.45.** In December 2017 and January 2018, I made artwork as an artist-in-residence at Kala Art Institute’s printmaking studio in Berkeley, CA. The Faculty Development Travel Grant provided crucial support for travel to and from Berkeley. I completed four new stone lithographs during my time there, and planned the entire series of 12 prints that are part of my current project, *This Land*. I used the Electronic Media Lab at Kala Art Institute to create the digital layers for all 12 prints, which were printed in inkjet on specialized Eastern paper. Since then, I have been able to continue working on the hand-printed elements with this important work complete. One of the prints is now in the permanent collection at Kala Art Institute. While there, I made important connections and was invited to show my artwork in their Artist’s Annual [invitational exhibition](#), which was on display from Feb 1 - March 17, 2018.

- **Faculty Grant-in-Aid, “Cyanotypes in Many Colors” with Douglas Darnowski, Associate Professor of Biology, awarded April 24, 2017, \$1,000.00.**

Description: We conducted the first in a series of experiments to test various metals chlorides, to (1) see what colors can be obtained and (2) to test the light-fastness of those colors; (3) to test the stability of the chemical mixtures using various metal chlorides; and (4) to test the use of blue, green, and red cyanotype layers to create full-color images. 1-3 were subjects of this grant.

- **Summer Faculty Fellowship, “A Collecting Place,” awarded Dec 8, 2016, \$5,000.00.**

Description: supported travel May 31 – July 4, 2016 to and from Edinburgh, Scotland, where I worked as a visiting artist in the Edinburgh Printmakers studio, creating original lithographs that were part of my solo exhibition, *A Collecting Place*, at the 1078 Gallery in Chico, California in October – November 2016. In addition to my daily work in the studio, I also conducted research with the collection of the Camera Obscura and World of Illusions, and attended a one-day symposium organized by the Scottish Historic Buildings Trust, which featured speakers from the National Library of Scotland, the City of Edinburgh Council, and the University of Edinburgh. During this symposium, I attended a special viewing of artifacts and archival documents in the University of Edinburgh’s Centre for Research Collections, which were pertinent to my research of Patrick Geddes and the 19th-century Outlook Tower.

- **Improvement of Teaching Grant, “A Collecting Place,” awarded Dec 9, 2015, \$1,000.00.**

Description: supported travel May 31 – July 4, 2016 to and from Edinburgh, Scotland, where I worked as a visiting artist in the Edinburgh Printmakers studio, creating original lithographs that were part of my solo exhibition, *A Collecting Place*, at the 1078 Gallery in Chico, California in October – November 2016. As components of my Improvement of Teaching Grant proposal, I conducted one-on-one sessions with the studio’s director, in which I learned about the nontoxic and less-toxic materials and processes the studio is so well-known for using.

- **Research Support Fund, “A Collecting Place,” awarded Jan 5, 2016, \$2,835.00.**

Description: supported travel May 31 – July 4, 2016 to and from Edinburgh, Scotland, where I worked as a visiting artist in the Edinburgh Printmakers studio, creating original lithographs that were part of my solo exhibition, *A Collecting Place*, at the 1078 Gallery in Chico, California in October – November 2016. See the Summer Faculty Fellowship and Improvement of Teaching Grant descriptions for more details on my activity and productivity.

#### **4. Other Relevant Information**

a. The IU Southeast Faculty Development Travel Grant is a crucial element of funding needed to conduct research and production to continue the *Alternative Maps* project. Moreover, my presentation at the Society for Utopian Studies is my first at a crossdisciplinary conference, and a significant step in my collaborative work on an interdisciplinary basis with creative practitioners across the country. The award will provide funds needed to travel to and from Berkeley, CA, to pay for registration fees and lodging for the conference. This collaboration with Teed, Coleman, and Knight will also provide a platform by which we may approach sources for external funding of future collaborative projects. Please note that though this is an annual conference, I am only attending this time.

b. No other applications submitted for this project.

c. No support for student assistance requested.

d. Other - Please see curriculum vita, attached.

#### **5. Budget**

a. Total Amount Required = \$1,000.00

a. Amount requested: \$1,000.00

b. Amounts anticipated/confirmed from other sources: \$0.00.

b. Itemized Budget:

Item	Description	Source	Total
Round-trip flight from Louisville to Oakland, CA	Round trip flight to Oakland, CA, Oct 31-Nov 4.	Southwest Airlines	\$187.00
Lodging in Berkeley, CA	1 bedroom, 4 nights. \$147.04 per night was less expensive than staying in an area hotel.	Air BNB	\$588.00
Conference registration	Registration fee for Society for Utopian Studies conference.		\$225.00
			<b>\$1000.00</b>

Please note: Exact amounts were \$187.80, \$588.17, and \$225.00, but these added up to more than \$1000.00.