

**IU SOUTHEAST INTERNAL GRANT APPLICATION
COVER SHEET**

Type(s) of award(s) sought:

Faculty Development Travel Grant Student Assistant Grant
 Grant-in-Aid of Research Summer Faculty Fellowship for Teaching
 Improvement of Teaching Grant Summer Faculty Fellowship for Research
 Regional Research/Creativity Initiative Student Assistant Grant
 Other _____

Applicant=s Name: **Susanna Garts Crum**

Title & Department: **Assistant Professor of Fine Arts - Printmaking, Fine Arts**

Project Title: **Artist Residency at Mildred’s Lane Complex(ity)**

Amount Requested: **\$1,000.00** (grant applications only)

Special Needs. Does this project involve:

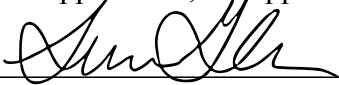
Human Subjects Laboratory Animals Biohazards

If so, please provide your application number and the most recent approval date from the appropriate committee (IRB or IACUC) **N/A**

Terms & Conditions:

1. Substantial deviations from grant budgets are not to be made without prior authorization and funds not needed for the projects described should be promptly returned.
2. A progress report will be submitted by October 1 of each year until funds are expended or the project is completed.
3. Because some projects supported through Grants-in-Aid of Research or Teaching may yield royalties or other income to the grantees, each applicant agrees, as a condition of the award, to repay the University fund from such personal income when the amount is in excess of \$100 in any year. Thus, each year that the income exceeds \$100, the recipient is obligated to repay to the University fund one-half of such excess until the grant is repaid.
4. It is understood that letters of reference solicited in connection with this application are confidential, and the applicant waives any right to request access to such letters.
5. The conduct of projects and management of funds under this award will adhere to the policies described in the IUS Research Policy Manual/Faculty Manual, and Policies and Procedures Manual, and to all laws and policies with regard to research involving live human or animal subjects or hazardous materials.
6. IU Southeast support will be appropriately acknowledged in presentations and publications resulting from this award.

In signing this application, the applicant signifies having read and agreed to these conditions.

Signature  Date: **2/12/18**
Revised 9/14

Artist Residency at Mildred's Lane Complex(ity)
Application for Grant-in-Aid

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February 12, 2018

1. Details of the Project

A. Character and scope:

In November 2017, I was invited to attend a residency at Mildred's Lane Project, a 96-acre installation and research space in Beach Lake, PA, to foster partnerships and collaborations with artists and researchers on an international scale. I believe this experience, which involve shared research, pedagogical, and artistic activity with scholars from around the world, will be catalytic for my goals to increase the impact and scope of my teaching practice at IU Southeast. I am writing to apply for \$1,000.00 in Grant-in-Aid funding to support tuition for residency at Mildred's Lane, which totals \$3,000.00.

In October 2017, the university shared a plan to better identify ways for faculty to articulate their work as "teacher-scholars." I hope to lead further conversations about this concept, as I feel that collaborative, interdisciplinary, and research-driven approaches are necessary for today's art students to find – and more importantly, invent – roles for themselves as creative practitioners within their communities. Since graduating with my MFA in 2012, I have worked as an art educator in nonprofit, museum, and university settings; as a creative practitioner in printmaking, video, and installation; as a small business owner of one of Louisville's first "Live/Work" artist-run spaces; and a leader in creating community around art, from my work building the Printmaking area at IU Southeast, to bringing 500 artists and educators to campus for the Mid-America Print Council in 2016, to my recent work with Speed Art Museum curator Miranda Lash on programming regular conversations among professional artists in Louisville. The combination of all of these activities is more than a job – for me, it's a lifestyle, moral imperative, and practice. As Sharon Loudon writes in her book, *The Artist as Culture Producer: Living and Sustaining a Creative Life*, which features essays by 40 contemporary visual artists:

"One can easily argue that every artist creates culture simply by making work and sharing it publicly... For me, the Artist as Culture Producer is someone who reaches outside of the studio to extend creative energies and pursuits into his or her community. It is more than traditional community building, though, since these artists make work and are not, by definition, social workers. They inject creative culture into the cracks of society, where they alter the direction of small towns and large cities, corporate environments and political campaigns, educational institutions and not-for profit organizations, and within the art world itself. They are on the front lines but hidden in plain sight, informing, educating, inspiring, challenging conventional wisdom,

and helping us with their creativity to solve problems and contribute to the well-being of others. Most importantly, these artists exude a spirit of generosity.”¹

Within the context of art and design education, I see the roles of a “teacher-scholar” as importantly tied to Louden’s research and approach, and I hope to create more course activities, assessment methods, and learning outcomes that empower students to envision and build opportunities for themselves and each other, instead of relying solely on existing support structures for contemporary art, which in our region are too often skewed toward independently-wealthy or well-represented residents within our local population. I see my work on- and off-campus as both an ongoing, evolving example and a gateway for my students, for the pragmatic preservation of their nascent artistic practices as well as a support mechanism for future growth and scope of our program and university. Through conferences, panel discussions, and residencies on a national and international scale, I have been working to surround myself with other creative practitioners who are further along in their careers and with whom I can connect and learn from for future partnerships, ideas, and inspiration. A Grant-in-Aid will support an expansion of a new series of the *Alternative Maps* print-based artworks, as well as interdisciplinary, on-site research with creative practitioners who are engaging relationships between art, community, and history.

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 body of work, *Alternative Maps*, began in summer 2017 and explores the globe as both an ephemeral printed object, a device for the distortion of landscape, and a tool to perpetuate geopolitics. 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. The first iteration of this project, the *Handheld Utopias* globe, is 28” in diameter and features cyanotype blueprints comprised of banknote designs from over 200 countries around the world. 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. Through 2D and 3D map projections using traditional globe-building techniques, laser-cut sculptural tools, and specialized cartography software, *Handheld Utopias* examines 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 globes and maps within the *Alternative Maps* series will engage digital and traditional printmaking processes, as well as research with contemporary cartographers and data mappers, and it is becoming more evident that I need time and support to nurture partnerships with professionals in the field of cartography and data mapping. The *Handheld Utopias* project has already been on display in two exhibitions in fall 2017 – in a two-person exhibition, *Tracing a Line*, at the University of Notre Dame, and a group exhibition of work by artists and cartographers titled *MAP/PING* at Transylvania University, Lexington, KY. At the *MAP/PING* exhibition, I met cartographer Jessica Breen, who is a researcher at the University of Kentucky. She and I spoke about the breadth and scope of specialized software and coding in cartographic data visualizations, and I hope to learn more from her and other cartographers on the ways to incorporate cutting-edge technology with hand-printed techniques. This level of research and collaboration across disciplines will require time and effort, and I have been invited to expand this

¹ Louden, Sharon, editor. *The Artist as Culture Producer: Living and Sustaining a Creative Life*. Chicago: Intellect, 2017.

research at as an Artist-in-Residence at Kala Art Institute in Berkeley, CA, a nationally-renowned residency program and studio that provides facilities for digital media and printmaking. I will work a full month December 6, 2017 - January 6, 2018, on prints that will be adhered to the surface of handmade, sculptural globes. The *Alternative Maps* series of work necessitates an interdisciplinary approach, and I look forward to building more of a foundation for summer research with these new connections with artists, cartographers, and data mappers. After the residency at Kala, I will have developed new techniques to incorporate digital printing and imaging in this project, and the support of a Grant-in-Aid will allow me the time and resources to take the project to its next phase.

Because my research is increasingly collaborative and interdisciplinary in scope, I am seeking new opportunities to expand the depth of this practice and engagement. On November 14, I was accepted to the competitive Mildred's Lane Project fellowship program cofounded by artist Mark Dion, whose artwork has been instrumental to my research for more than a decade. Mark Dion's "transdisciplinary" approach engages contemporary sociopolitical issues with research-based investigations of centuries-old structures such as museum display, taxonomy, and natural history, to ask viewers to re-examine the roles of the past in the present. Mildred's Lane Project is a 94-acre site in the woods of rural northeastern Pennsylvania on the border of New York state, and hosts artists for one-, two-, and three-week fellowships. Dion and his partner J. Morgan Puett work closely with artists from around the world to conduct interdisciplinary research that engages systems of labor, relationships of people and their environment, and artistic practices to create new pedagogical and research strategies. Like Dion's own artwork, they facilitate a "transdisciplinary and collaborative work environment."² Artist-researchers are invited on the basis of a letter of interest, a recommendation letter from a mentor, résumé, and images of current artwork. On November 14, I was formally accepted to the program. Please see the attached letter of acceptance for details. Throughout their time at Mildred's Lane, fellows work to "reassemble the connections between working, living, and researching through contemporary concepts and projects sensitive to site."³ Mildred's Lane Project's fellowship curriculum centers on the term "workstyle" – through research-based projects and collaborations, fellows pursue project-based learning within the context of the actual site, and artists take their practices out of the studio and apply conceptual tools to every aspect of living – engaging their locality and community in an active and lasting way.

The central philosophies of Mildred's Lane Project – particularly that creative practitioners can function in the social and civic sphere by creating valuable conditions of exchange, collaboration, and generosity – represent an approach that is central to the development of my creative and pedagogical research as a "teacher-scholar". In addition to supporting the research for the *Alternative Maps* project, working within the community at Mildred's Lane Project would present invaluable opportunities to better utilize language and activities related to my efforts to articulate – and teach – the relationships between everyday life, site, community engagement, and research. This approach has been central to the development of my artistic research since 2012, when I moved to Louisville to establish a life that included teaching, creating and managing a workspace for artists, and conducting community-engaged artistic research. Since then, I have worked with my partner and fellow artist Rodolfo Salgado to establish a printmaking studio and gallery, Calliope Arts, which provides resources and facilities for professional and emerging artists. The studio occupies the first floor of our home, which Rodolfo and I established as one of the first official "Live/Work" artist-run spaces in the city. As a result, my domestic sphere has combined with and supported the creative work of many artists, and my research-based

² Mildred's Lane: Curriculum, accessed October 31, 2017, <http://www.mildredslane.com/curriculum/>

³ Ibid.

projects have similarly grown to incorporate work with other disciplines, community leaders, historians, and city planners.

In addition to facilitating collaboration and community in the printmaking classroom, at Calliope, and in my own creative research, I have sought to build and share conversations on a national basis around the ways that printmaking's shared workspaces and social history can provide unique opportunities for public engagement and interdisciplinary research. I have participated in and led panel discussions on this approach at the country's largest printmaking conference, Southern Graphics Council International, *Constructing Programs and Communities* in 2015 and *Crossroads: Intersections and Interventions* in 2017. However, printmaking as a field has a long history of relying on formal – and expensive – conferences to discuss relationships between creative research, collaboration, and teaching. Though helpful for making new connections, these conversations are too often bound up in academic hierarchies and structures. The innovative, holistic approach to creative practice at Mildred's Lane Project would help me identify new opportunities to support my colleagues, students, and fellow artists, and initiate new ways for us to connect and create together.

Through my experience as a research fellow at Mildred's Lane Project, I will be able to better incorporate more purposeful research and collaboration in the classroom, and help students gain tools to envision new roles for themselves as artists within their communities. The *Alternative Maps* series requires new partnerships with cartographers, data mappers, and perhaps even computer scientists, to visualize and map data for hand-pulled prints on globes. Mildred's Lane Project provides an environment for artists to work with new and emergent practices through rigorous, collaborative inquiry, and I will make lasting connections with artists who are working through the same questions that are central to my research and teaching. With the support of the Grant-in-Aid, I would have the time and resources to attend a 3-week summer session as a fellow at Mildred's Lane Project, and make sufficient progress on the *Alternative Maps* series to apply for solo exhibitions on an international and national scale, with new connections and opportunities to present the work.

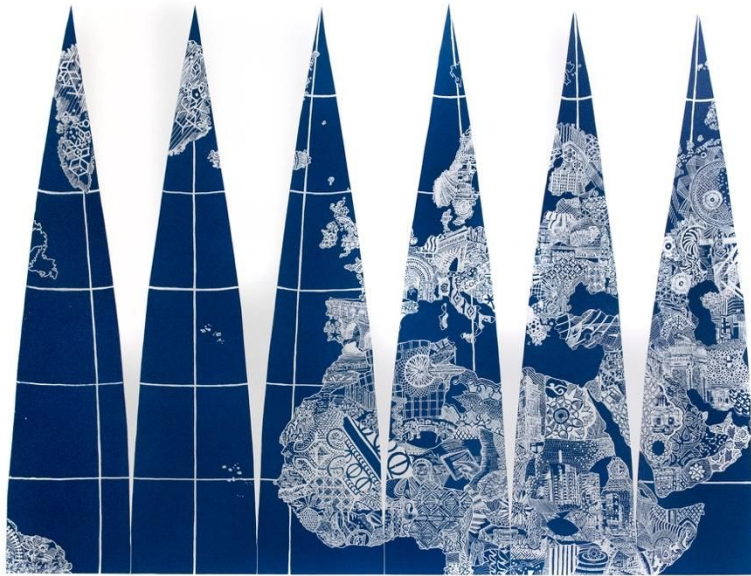
Please see more examples of my work at www.susanna.crum.com.



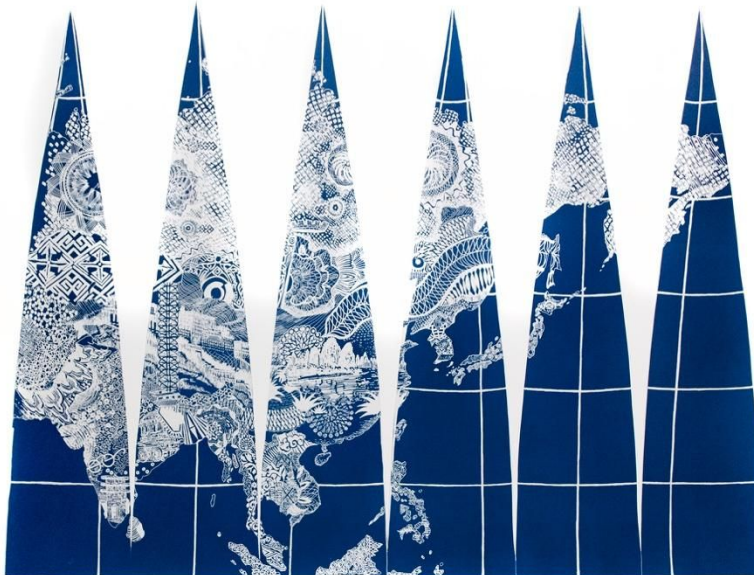
*Handheld Utopias Globe, 2017 (from the exhibition *Tracing A Line*, University of Notre Dame)
Cyanotypes, cast plaster, 64" x 28" x 28"*



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:

Attend a three-week fellowship (summer session) at Mildred's Lane Project – July 8 - 30, 2018.

Previous internal grants from IU Southeast related to the *A Collecting Place* project allowed me to pair international on-site research with working in the shared space of a printmaking studio. One challenging aspect of making research-based artwork is that it is difficult to gain valuable information during a brief visit, and that though the print studio is a collaborative environment, the projects themselves are individualized. As a resident at Mildred's Lane Project, I will approach every collaborative activity as an opportunity to explore new methods and roles as a creative practitioner. A three-week summer session will allow me to take my practice out of the academic setting and build conceptual tools, language, and approaches with other artists to explore a practice that is site-based, collaborative, and rigorous in research and social impact.

C. Scholarly Significance:

With my multilayered, research-based imagery, I intend to facilitate conversations about the ways the representation of public space shapes, informs, and changes our communities. 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.”⁴ 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. 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 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 and schematic drawings, my intention is to create opportunities for conversation about the relationships between people and place. With an approach that utilizes print-based media as social artifacts, 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

⁴ Michael Agresta, “Now You See It,” *Texas Observer*, accessed October 2, 2015, <http://www.texasobserver.org/mel-chin/>.

experience that become so familiar we take them for accurate representations rather than constructions.”⁵

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 16th-century map projection is the basis for translating 3D space to easily-navigable 2D space used by Google Maps.⁶ 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 connections between federal government, housing, and inequality for the 21st 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 development, *Mapping Inequality* illustrates vividly the interplay between racism, administrative culture, economics, and the built environment.”⁷ 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 newest 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 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, 21st century cartographers like 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.”⁸

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 15th 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,

⁵ Drucker, Johanna. *Graphesis: Visual Forms of Knowledge Production*. Cambridge: metaLABprojects, Harvard University Press, 2014.

⁶ *Google Maps Projection*, Barcelona Field Studies Centre, accessed October 31, 2017, <https://googlecompass.com/GoogleMapsProjection.htm>

⁷ Robert K. Nelson, LaDale Winling, Richard Marciano, Nathan Connolly, et al., “Mapping Inequality,” *American Panorama*, ed. Robert K. Nelson and Edward L. Ayers, accessed October 31, 2017, <https://dsl.richmond.edu/panorama/redlining/#loc=4/36.71/-96.93&opacity=0.8>.

⁸ “Trevor Paglen: Artist and Geographer,” accessed October 31, 2017, <https://www.macfound.org/fellows/994/>

which outlined techniques for casting plaster spheres and attaching printed imagery⁹, to using G.Navigators software developed by NASA, and corresponding over social media with contemporary artisanal globemakers, including PKM Globes in Germany and Globe Sauter & Cie in Bensaçon, 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.

A summer session at Mildred’s Lane Project will be catalytic for the *Alternative Maps* project and the growth of my work as an artist and a teacher-scholar. At their 96-acre installation space, I will be immersed in a research-driven creative practice that prioritizes expanding definitions and opportunities for interdisciplinary collaboration, a crucial element of the *Alternative Maps* project. I would make invaluable connections with other artists and researchers, which would likely lead to other opportunities for funding and exhibition of my artwork. Working at Mildred’s Lane Project will also mean working within a collaborative setting to create work that engages spaces outside a traditional gallery context, which has long been a goal for my research practice. For the past two years, I have been engaging public spaces through architectural video projection. In recent collaborations with fellow artist Tiffany Carbonneau, I have created site-specific projections that combine digital and analog processes to facilitate conversations about lost, fragile, and forgotten histories of the site. We use specialized software to map archival imagery, maps, documents, and photographs onto buildings at a monumental scale, highlight intersections between a place’s past and present, and foster on-site dialogue about its future. In the two years that Tiffany and I have worked together, we have collaborated with archivists, students, local governments, and curators to create research-based artworks that engage public spaces and local communities.

In many ways, the ongoing projects of building creative communities at IU Southeast, at Calliope, and within the field of printmaking has prepared me for work with collaborators inside and out of the artistic sphere, and I hope to further expand my roles as a collaborator and practitioner outside of typical art venues and viewing audiences. A summer session at Mildred’s Lane Project will come at an ideal time, as I work to build a practice that is an ever-evolving balancing act and fusion of research, teaching, art, and everyday life.

For my time as a fellow at Mildred’s Lane Project, I have been accepted to participate in the *Mildred Archeology* session, which will take place over three weeks in July 2018. *Mildred Archeology* is an ongoing project that cofounder J. Morgan Puett describes as the “highlight of the season” among other summer sessions. Below is last year’s description of programming for this particular session:

“Mark Dion, J. Morgan Puett, with local and visiting historians and artists continue to study the site of The Mildred’s Lane Transhistorical Society and Museum, an ongoing project at the heart of the greater Mildred’s Lane project. We will investigate the embedded histories focusing on the 1830’s farmhouse and surrounds, as a permanent and historic feature of the site. Historians,

⁹ Sumira, Sylvia. *Globes: 400 Years of Exploration and Power*. Chicago: University of Chicago Press, 2014.

archivists, conservators, preservationists, and artists will be involved in an archaeology of recent centuries, beyond and into the future culminating in a large-scale, site-sensitive installation.”¹⁰

The 2017 *Mildred Archeology* session featured internationally-renowned artists such as 2013 Guggenheim Fellowship recipient Coco Fusco, as well as curators and historians such as Lesley Herzberg, curator of the Hancock Shaker Village and author of *The Shakers: History, Culture, and Craft* (Shire Press, 2015). Similarly, 2018’s this three-week session will feature visits and lectures by renowned speakers with whom I will make invaluable connections and whose research and scholarship will further inform the work we make collaboratively at Mildred’s Lane Project and my own work in the future.

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

Shared art and printmaking workspaces exist around the country and world, but often serve their immediate community. As more and more artists become entrepreneurs and start their own studios, it’s important to diversify the ways that artists can support their shops and make connections with one another. These ties may manifest themselves as collaborative projects, exchange portfolios, or other revenue drivers that would support further studio development. Mildred’s Lane Project is an artist-run collaborative venture that specializes in creating opportunities for artists, curators, and researchers to come together and make further opportunities with and for one another. I am confident that my experiences there will lead to innovative new projects that address community-based research and engagement, as well as local collaborations, which play significant roles in promoting and propelling art and education in the field.

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

Though the residency at Mildred’s Lane focuses on collaborative projects created while on site, rather than individual art projects, my time spent there will contribute greatly to an ongoing project I began in summer 2017. 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 two exhibitions in the fall of 2017, 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 will be on display in the 9th *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 globe and related prints in two artist lectures, at 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:

I plan to apply for a grant with the Creative Capital Foundation, which requires a written letter of inquiry in February, 2018, and a full application (with images of artwork) in June 2018. I first became aware of the unique professional engagement and depth of support that Creative Capital provides while working

¹⁰ “Mildred Archeology II”, accessed November 14, 2017.
<http://www.mildredslane.com/upcoming/2017/7/13/mildred-archaeology-ii>

as Museum Administrator at 21c Museum (2012-2014), in which I worked closely with 21c Museum's curator Alice Gray Stites on an exhibition featuring Creative Capital grant recipients such as Paul Rucker and Eric Dyer at 21c during Louisville's 2013 Idea Festival. On Sept 27, 2017, I attended an informational session with Lisa Dent, Creative Capital's Director of Resources and Award Programs, in which I learned more about the application process and opportunities for grantees. Based in New York, Creative Capital supports "innovative and adventurous artists across the country through funding, counsel, and career development services." Their method of "venture philanthropy" helps artists working in all creative disciplines build sustainable practices, and is unique in that it funds each project with up to \$50,000.00, with additional career development services valued at \$45,000.00. Awardees have a continuing relationship with Creative Capital throughout the lifespan of their projects, and receive advice, opportunities, and promotion that is invaluable to the development of their careers. The first round for a Creative Capital grant is highly competitive – around 2,500 artists submit applications, and 46 recipients are selected through successive rounds of review.

The fellowship program at Mildred's Lane is run by internationally-renowned artist Mark Dion, and brings artists and researchers from around the world to participate. Being a part of this prestigious and rigorous artist community will undoubtedly aid my application for a Creative Capital award, as it will demonstrate the depth of my engagement with a research-based, interdisciplinary approach and dedication to professional development. Working as a research fellow at the *Mildred Archeology* summer session at Mildred's Lane Project will also likely lead to future partnerships and exhibition opportunities with the researchers, curators, and artists I meet while there – on a national scale, and particularly in the Northeast region of the US.

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 on a national scale, and it is my hope that the relationships I create with Mildred's Lane will lead to opportunities for my students at IU Southeast, such as cooperative projects like portfolio exchanges, activities that focus on community engagement and collaboration, and publishing projects with Rolling Knob Press, which helps visiting artists make prints in the IU Southeast studio.

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; the Kentucky Museum of Art and Craft in Louisville, KY; and the Liu Haisu Art Museum in Shanghai, China. 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 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, including the *Constructing Programs and Communities* panel at the Southern Graphics Council International conference in 2015. During this presentation, Rodolfo and I shared our experiences of establishing Calliope Arts alongside studio managers from Nova Scotia and Doha, Qatar. In addition to establishing the studio at Calliope Arts, I have worked in studios across the United States and abroad, including Edinburgh Printmakers Studio, Edinburgh, Scotland; Crown Point Press in San Francisco; Penland School of Crafts, Penland, NC; and the Chicago Printmakers' Collaborative in Chicago, IL. In each printmaking studio I visit, 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. The fellowship at Mildred's Lane will be no exception – I look forward to bringing new techniques, approaches, and knowledge to build the facilities and connections for the Printmaking 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*)

- **Meijer Artway**, *Constellations*, Indiana University East, Richmond, IN, 2018 (upcoming)
- * **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

- **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**, *9th 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:

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

4. Previous Research Funding

- **Faculty Grant-in-Aid, “Artist Residency at Kala Art Institute,” awarded Dec 8, 2017, \$445.00.** Supported the studio fee for an artist residency at Kala Art Institute in Berkeley, CA, which I completed in early January 2018.
- **Summer Faculty Fellowship in Research, “The Collaborative “Workstyle” and the Teacher-Scholar.”, awarded Dec 8, 2017, \$8,000.00.** For summer research and a residency at Mildred’s Lane Complex(ity), a selective and transdisciplinary research and installation program run by interdisciplinary artists Mark Dion and Morgan Puett in collaboration with artists, curators, and scholars from the US and Europe.
- **Faculty Grant-in-Aid, “Cyanotypes in Many Colors” with Douglas Darnowski, Associate Professor of Biology, awarded April 24, 2017, \$1,000.00.**
Description: Still in progress, we have 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 will be subjects of this grant and 4 may be, depending on time and how long supplies last. In summer 2017, Professors Darnowski and Crum mixed the first solutions to print red, yellow, and blue imagery. Professor Crum conducted a series of exposure tests with the single-point exposure unit in the printmaking studio, and we found that all three solutions require modification to shorten exposure time. We are currently working on modifying these solutions,

and then will conduct lightfastness tests (stage 2). Professor Crum has created the necessary photographic films to test continuous tone, halftone, and hand-drawn ink imagery for the experiment in printing single color imagery (stage 3) and overlaying color layers for full-color imagery (stage 4). We anticipate confirming the correct formulas for all three solutions and conducting the lightfastness tests in spring 2018.

- **Summer Faculty Fellowship for Research, “A Collecting Place,” awarded Dec 8, 2016.**

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. Amount requested: \$1,000.00

b. In December 2018, I received a Summer Faculty Fellowship in Research for \$8,000.00 to support my research this summer. The fellowship at Mildred’s Lane was one component of the activities proposed for the Summer Faculty Fellowship. The studio fee for a Mildred’s Lane residency is \$3,000.00, so a Grant-in-Aid of \$1,000.00 would help me get closer to the initial \$10,000.00 budget that I estimate for research expenses this summer (see Itemized Budget, below).

c. No support for student assistance requested.

d. Other

5. Budget

a. Total Amount Required = \$2,000.00

a. Amount requested: \$1,000.00 (see itemized budget, below)

b. Amounts anticipated/confirmed from other sources: \$8,000.00 from a Summer Faculty Fellowship in Research.

b. Itemized Budget:

Item	Description	Source	Total
One round-trip flight from Louisville to Scranton, PA	Flight to the nearest airport to Beach Lake, PA (a distance of 41 miles), where Mildred's Lane is located.	Southwest Airlines	\$509.00
Tuition for three-week session at Mildred's Lane	Rate for three-week fellowship. The Mildred's Lane website describes this as a not-for-profit cost. This includes lodging and meals.	Mildred's Lane	\$3000.00
Rental car	For transportation to and from airport, and around Beach Lake, PA.	Kayak	\$1024.00
Materials and supplies	For <i>Alternative Maps</i> globemaking project, including printmaking and sculptural materials.	Rochester Art Supply and Artist & Craftsman Supply	\$3467.00
Estimated taxes			\$2000.00
Total			\$10000.00
Summer Faculty Fellowship for Research, awarded 12/8/17	Project title <i>The Collaborative "Workstyle" and the Teacher-Scholar.</i>		-\$8000.00
Remaining costs			\$2,000.00 remaining (\$1,000.00 requested from Grant-in-Aid)