



October 27–November 26, 2016

RECEPTION: Thursday, October 27, 5–7 pm (talk at 6)
GALLERY HOURS: Th–Sat, 12:30–5:30 pm, and for events

Susanna Crum currently lives and works in Louisville, KY, and received an MA and MFA in Printmaking from the University of Iowa and a BFA in Printmaking from Cornell University. Her work, which often draws from community-based interviews and archival research, has been featured in international and national exhibitions at venues such as the Manifest Creative Research Gallery and Drawing Center, Cincinnati, OH; the Carnegie Center for Art and History, New Albany, IN; the Kentucky Museum of Art and Craft, Louisville, KY; the Kentucky Derby Museum, Louisville, KY; and the Liu Haisu Art Museum, Shanghai, China. Her projects have recently been supported by Indiana University Southeast, the Kentucky Derby Museum, and the Carnegie Center for Art and History.

1078 Gallery is solely staffed by volunteers and supported by members, donors, and programming. Be sure to catch *35 Alive* (a celebratory exhibit of the gallery's 35th year), Sep. 29–Oct. 22 (reception: Sep. 30, 5–7pm). If you enjoy receiving 1078 invitations in the mail, please consider joining the gallery: www.gallery.org/support.html

1078
GALLERY

820 Broadway • Chico CA 95928
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14 November 2016

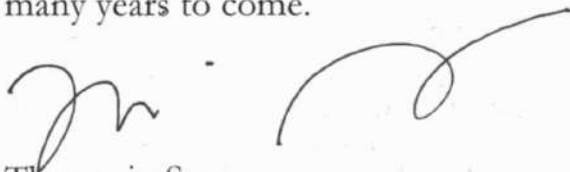
Dear Susanna Crum,

I want to thank you so much on 1078 Gallery's behalf for your truly wonderful show *A Collecting Place* during this past month of October and continuing through this month.

From the beginning of our planning your show last year through the installation and the reception this year, you have been the most conscientious, professional, helpful, intelligent, generous, and talented artist. You made the whole process pleasurable for us: providing detailed information about the content of the work and the installation plan; working with and leading our exhibitions committee to install your work in the best possible way; exhibiting a brilliant, interesting, complex show that looks beautiful in our space; and giving such a polished, enthusiastic, detailed long talk at the reception, which kept everyone riveted (rather than restless).

It has been an honor for us to work with you, and the Gallery hopes to stay in contact. We would love to show your work in the future.

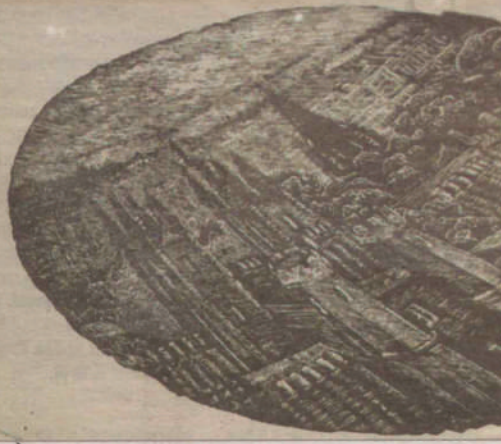
Best wishes. I believe the art world—especially as it connects with the broader social world—will benefit from your inspiring plans for many years to come.



Thomasin Saxe

1078 Gallery board member/exhibitions committee member





Artist Susanna Crum at 1078 Gallery with one of the large woodcut prints from her "A Drama in Time" series.

The artist as anthropologist

Bridging past and present, people and place

Earlier this year, Susanna Crum spent five weeks as a visiting artist at the Edinburgh Printmakers studio in Scotland. The ancient city and the artists' studio together provided an ideal incubator for her work, which

story and
photo by
Robert Speer

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newsreview.com

Review:
Susanna Crum's
A Collecting Place,
now showing at 1078
Gallery through
Nov. 26.

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attempts to bridge the gaps between past and present, people and place.

The result of Crum's Edinburgh sojourn is her exhibit *A Collecting Place*, which opened last Thursday (Oct. 27) at the 1078 Gallery.

Crum is a tall, slender woman who enjoys talking about her art and does so with expressive gestures. She lives and works in Louisville, Ky., and teaches printmaking at Indiana University-Southeast. (There's a local connection: Her husband, fellow printmaker Rudy Salgado, is a Chico State grad. They met at the University of Iowa. Both were present for her show's opening reception.)

For her primary resource, Crum researched the history of a six-story Edinburgh building that, beginning in 1853, housed a collection of telescopes and other scientific instruments. It was called Short's Observatory, Museum of Science and Art, and its most popular feature was a camera obscura—a large pinhole camera—on the top floor.

The Short family owned the site until 1892, when Patrick Geddes, a pioneering town planner, sociologist and ecologist, purchased the building and renamed it the Outlook Tower.

Geddes chose that name because he wanted the tower to change visitors' outlooks. He wanted them to see that the city was interconnected with its region, its country, other nations and, indeed, the whole world. Exhibits at each level of the tower illustrated this interconnectedness, with the top-floor camera obscura providing real-time views of Edinburgh and the countryside beyond.

Today, it's a popular tourist attraction, privately

owned, called the Camera Obscura and World of Illusions. Instead of ecological exhibits, it features interactive attractions demonstrating optical illusions, the origins of photography, holograms and such. The camera obscura remains a big draw.

I offer this information in the hope it will help interested viewers better understand and appreciate Crum's exhibit. It's a sparse show, only 10 works, but sufficiently complex and engaging to reward viewers if they know the historical context. Unfortunately, Crum's artist's note doesn't provide that information, though it is available on the gallery's website.

The exhibit's title appears to refer not only to the city where Crum collected her historical resource material, but also the camera obscura itself, which collects overview images of the city using just sunlight and a small hole in the wall.

There are three distinct sets of two-dimensional wall pieces—nine altogether—and a single 3-D piece on a pedestal in the center of the gallery.

This last, titled "City—Country—World," is a collection of blue cyanotypes Crum created from photographs she took during her stay in Scotland. (Cyanotype is a printmaking process similar to blueprinting.) Arranged architecturally in three tiers, they illustrate themes originally broached by Patrick Geddes.

The first set of wall pieces comprises three large, oval woodcut prints titled "A Drama in Time" and numbered I to III. They are based on photos Crum took of three different oval-shaped Edinburgh cityscape images produced by the camera obscura.

Woodcut is an ancient medium, and these skillfully rendered prints seem like historical artifacts, despite the buses and other indicators of modernity they show.

The next two sets of prints use a variety of printmaking media—photolithography, silkscreen and stone lithography—to show historical images of the Outlook Tower and associated materials such as handbills advertising its wonders. They too bridge the gaps between past and present, people and place and help to give *A Collecting Place* its thematic unity. □