

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 Cwm

Title & Department:

Assistant Professor of Fine Arts - Printmaking

Project Title:

"A Collecting Place"

Amount Requested:

\$8,000.00

(grant applications only)

Special Needs. Does this project involve:

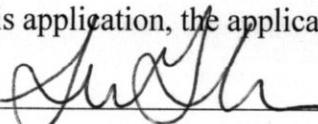
- Human Subjects Laboratory Animals Biohazards

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 
Revised 9/14

Date: 11/13/15

“A Collecting Place”
Application for Summer Faculty Fellowship for Research

Susanna Crum, Assistant Professor of Fine Arts – Printmaking
Indiana University Southeast
www.susanna-crum.com
sgcrum@ius.edu

1. Details of the Project

A. Character and scope:

In an increasingly screen-based world, historic attractions, fairgrounds, and amusement parks place residents and tourists face-to-face. Since the 19th century, these unique social environments have allowed participants to playfully escape from everyday life, while seeing and being seen within a social framework created by aristocrats, industry, or local government. As attractions revive their city’s past through tradition, annual events, competitions, and more, they often become symbols or stand-ins for an entire community. Such places give community leaders myriad opportunities to project their desired identity to locals and visitors alike, as they work to reinvent their city’s role in society at large.

Since 2011, my creative practice has combined traditional techniques like lithography, relief, and cyanotype (blueprint) with digital 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.

In 2014, I received funding from the Kentucky Derby Museum to work with their archive on a large-scale drawing, *A Place on the Globe*, which highlighted the lesser-known stories of the African American jockeys who won the famous horse race from 1875-1902. In 2015, I completed a cyanotype triptych for an invitational exhibition on cultural sustainability at the Carnegie Center of Art and History, New Albany, IN. This research-based project, *Breaking the Loop [The Loop]* engaged local and state historical museum collections and archives, and focused on the complex history of a Louisville amusement park and its neighborhood during urban renewal and discriminatory housing practices prior to the Civil Rights Act of 1964.

The IU Southeast Summer Faculty Fellowship will allow time for and support travel as I conduct my first international project with this research-based approach over a month-long stay in Edinburgh, Scotland. As one of the oldest purpose-built attractions in the United Kingdom, Edinburgh's Camera Obscura attraction first opened to the public in 1853, and continues operation to this day. I have been invited to work as artist in residence at Edinburgh's premier printmaking studio, Edinburgh Printmakers, for one month in summer 2016. While there, I plan to create a series of prints about the past and present roles that the Camera Obscura has played in the city. Of particular interest to me are its 160-year-long use of interactive exhibition techniques, its establishment by a woman in the 1850s, and the social history of the camera obscura itself, which is an ongoing theme in my work.

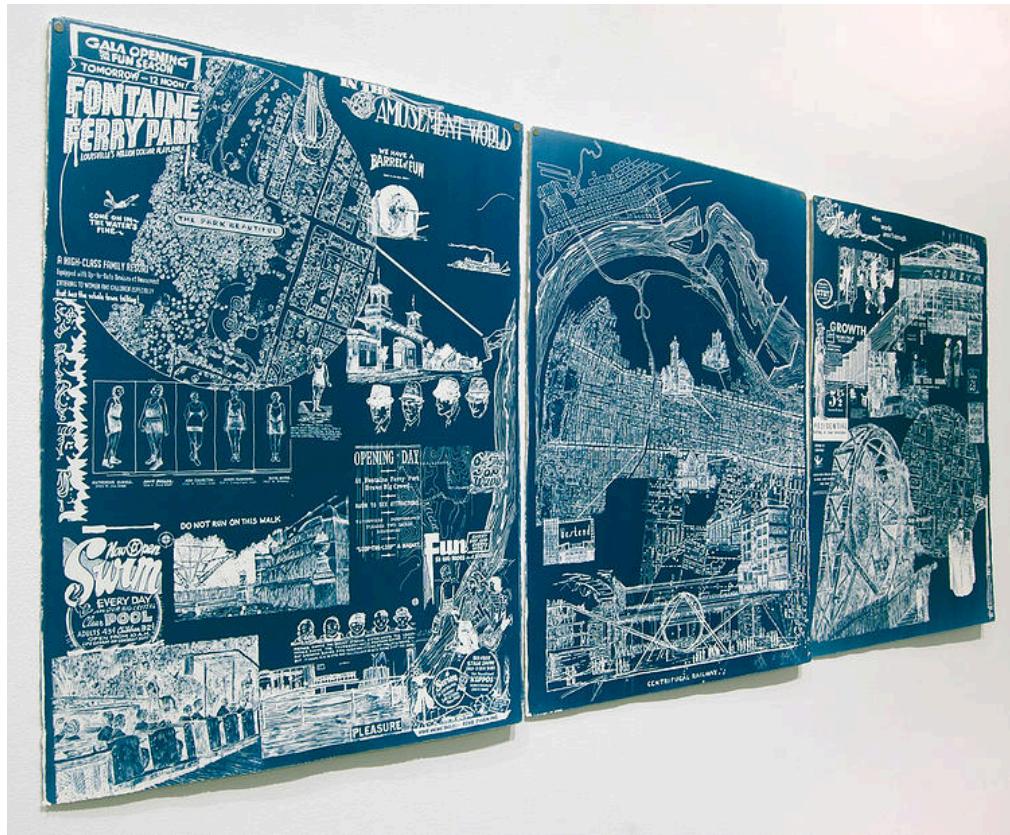
In 1892, Scottish biologist, sociologist, and town planner Patrick Geddes (1854-1932) rebranded Edinburgh's Camera Obscura as "The Outlook Tower" to serve a specific social agenda – to restore regional knowledge, historical awareness, and local investment. Camera obscura attractions operate on the principle of the eye, in which a lens projects an image of the outside world into a dark room. In the United States and Great Britain, camera obscuras combined education and amusement, as tourist attractions, amusement park activities, and educational centers. Many defined and explained local history through observation, artifacts, and written evidence. At a time when exhibition-goers were often treated as passive beneficiaries of contemporary museum projects, these spaces encouraged a viewer to move and point the viewing "eye" of the camera, and thus gaze outward on an unsuspecting world. The privileged space within the camera obscura offered a promise of control – there, visitors could observe and interpret their surroundings in a contained, private, and unimpeded way.

Though camera obscura attractions were numerous in the United States and Great Britain at the turn of the century, Edinburgh's Outlook Tower manifested a philosophy that influenced the following decades of social commentary by Geddes's primary disciple, the influential American scholar, architectural critic, and essayist Lewis Mumford.¹ Geddes and Mumford shared a concern that seems especially prescient today – that as technology threatens to decentralize communities, the regional museum could present its collections in such a way as to disseminate and uphold a community's sense of place.² At present, the attraction operates as Edinburgh's "Camera Obscura and World of Illusions," which invites visitors to view optical illusions and holograms, explore a mirror maze, and finally, maintain the Camera Obscura's continuous surveillance of the city.

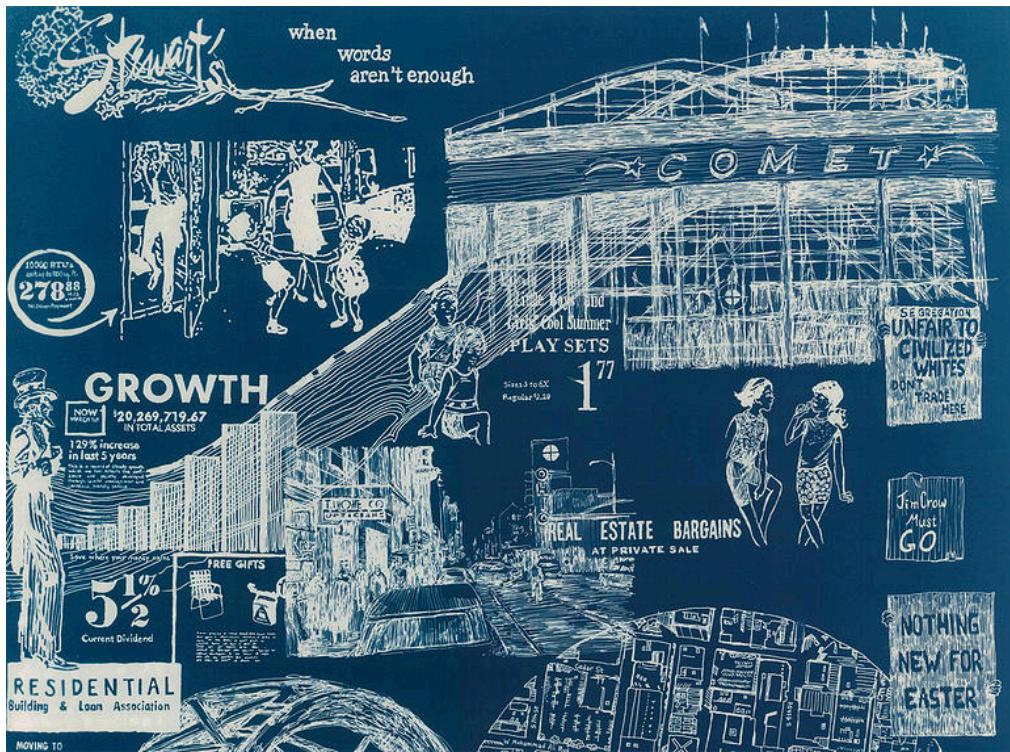
Please see more examples of my work at www.susanna-crum.com.

¹ Richard C. Gunn and Chris Renwick. "Demythologizing the Machine: Patrick Geddes, Lewis Mumford, and Classical Sociological Theory," *Journal of the History of the Behavioral Sciences* (Winter 2008): 59.

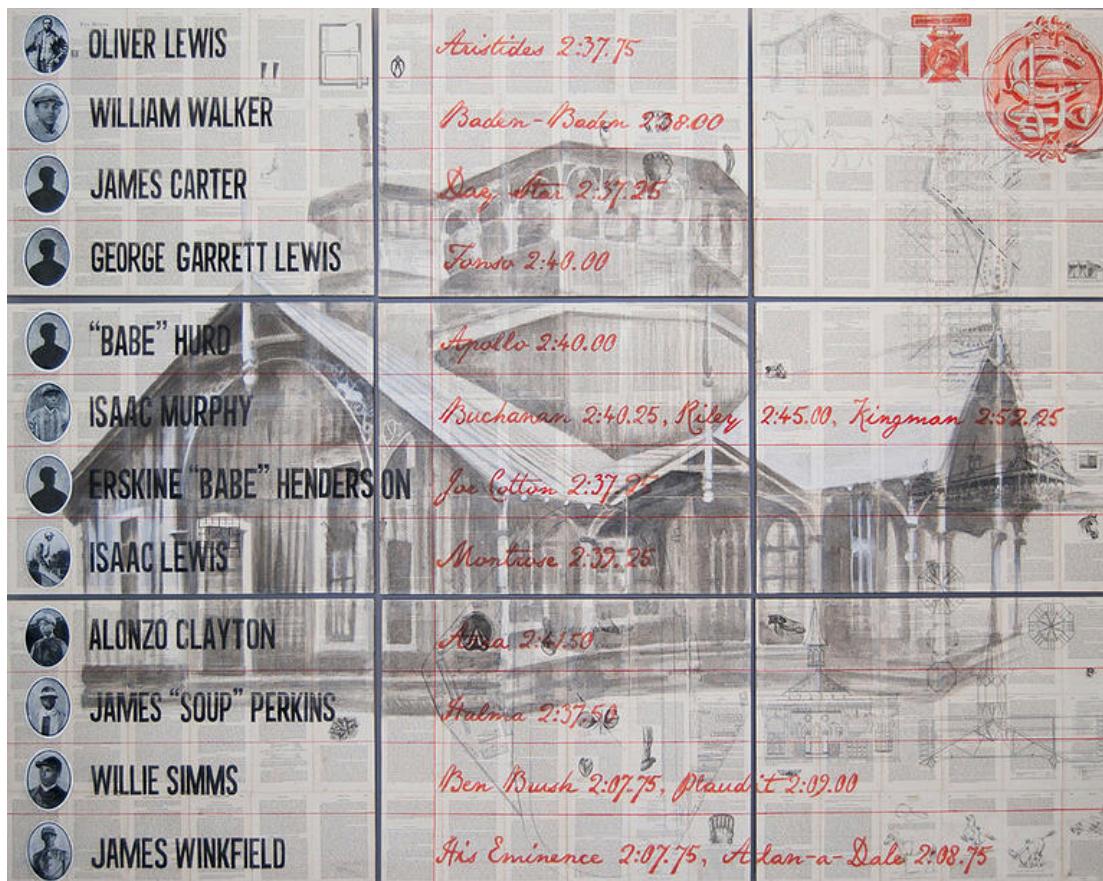
² John L. Thomas, "Coping With the Past: Patrick Geddes, Lewis Mumford and the Regional Museum," *Environment and History* (Feb 1997): 115.



Breaking the Loop [The Loop], 2015. Cyanotype triptych, 30" x 66"



Breaking the Loop [The Loop], 2015. Cyanotype triptych, detail, 30" x 66"



A Place on the Globe, 2014. Graphite and ink on panel, 66" x 84"



A Place on the Globe, 2014. Graphite and ink on panel, detail, 66" x 84"

B. Method and Plan of Work:

The focus of my summer faculty fellowship will be the research and creation of a series of prints, titled *A Collecting Place*. These prints will include imagery specific to the Camera Obscura site, such as architecture, ephemera, and advertisements, but also address more widespread issues such as surveillance and cultural preservation. First, I will gather source materials through research, interactions, and observations at the Camera Obscura site and other local historical collections. Then, I will produce some of the prints in *A Collecting Place* at Edinburgh's premier printmaking studio, Edinburgh Printmakers, which has supported artists to expand the practice of fine art printmaking for almost 50 years. Finally, in October 2016, I will display the work created during my fellowship in an exhibition at the 1078 Gallery in Chico, CA.

For centuries, the camera obscura has been known as a metaphor for the human eye. Fifth-century BC Chinese philosopher Mo-Ti described the camera obscura as a “collecting place,”³ as it gathered light rays through an aperture. My research and image-making approaches are similarly based on collecting, which will inform the way I will spend my time in Edinburgh. Because of the multilayered nature of printmaking processes like cyanotype, silkscreen, and lithography, I am able to superimpose layers of past and present material artifacts related to the site. In *A Collecting Place*, on-site drawings of architectural elements will intersect and overlap with quotes from newspaper clippings, slogans from past and current advertisements, statements overheard in the attraction or on the street, and elements from over a century of printed ephemera.

The finished products of my research, whether based in printmaking, drawing, or multimedia installation, aim to facilitate conversations about what impact a place’s history may have on its identity and current social relationships. This makes it especially important for me to spend time on site, immersed in the communities surrounding each location. Because printmakers rely on heavy equipment like presses, printmaking studios are often collaborative environments, where artists work alongside one another. Access to a professional printmaking studio with extensive facilities for screen printing and lithography will allow me to execute the first crucial printed layers while still conducting research, and also spend time with local artists who may themselves have visited Edinburgh’s Camera Obscura.

A Collecting Place represents a new direction for my creative practice, as it is the first to pair on-site research with working in the shared space of a local printmaking studio. One challenging aspect of making artwork about specific places is that it is difficult to gain valuable information during a brief visit. For example, it may take a week for someone to get in touch with a grandmother who may have pictures to show me, or for an archivist to prepare materials for study. This series of prints will be the first of a three-year project, in which I will propose creative work based on a particular historic public space or attraction, and then work in a local studio as a resident or visiting artist.

³ “Camera Obscura: Room with a View,” George Eastman House, accessed September 27, 2015, <https://www.eastmanhouse.org/events/detail.php?title=obscura-12-22-12>

Spending time in shared studio settings with locals will lend further detail and contemporary relevance to my artwork, and also open doors for future projects and collaborations with printmaking studios on an international basis.

Timeline:

- April and May 2016: Confirm meeting dates with local historical archives, particularly the archive at the Camera Obscura and World of Illusions, but also local resources like the National Trust for Scotland, Historic Scotland, and Edinburgh's Central Library. Conduct preliminary research and image planning with books, journals, and historical material available through online and digitized collections and databases.
- First week of June or July 2016: Arrive in Edinburgh. Participate in "induction" session at Edinburgh Printmakers, which is an orientation to the studio facilities. Here, I will be introduced to a range less-toxic printmaking methods, as well as studio equipment and layout. Conduct on-site and archival research at the Camera Obscura and World of Illusions attraction.
- Last three weeks of month-long stay, June or July 2016: Return to Camera Obscura attraction regularly, but spend most of the time producing mixed-media prints for the series, *A Collecting Place*, particularly the components with materials not available at IU Southeast studio, such as large lithography stones and large-format silkscreen equipment.
- July and August: upon my return home, complete the works in *A Collecting Place*, and frame for upcoming exhibition in California.
- Oct 27-Nov 26, 2016: solo exhibition of *A Collecting Place* at 1078 Gallery, Chico, California

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."⁴

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

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. To this end, I propose an interpretation of place in which elements from the past, present, and future are concurrent and vital.

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

Shared printmaking workspaces exist around the country and world, but often serve their immediate community. Some studios, like Edinburgh Printmakers, are especially well-known for international exhibitions and innovations in less-toxic printmaking methods, but classes and studio membership are most helpful to locals. 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.

As co-founder of Calliope Arts Printmaking Studio and Gallery in Louisville, KY, I received funding from the 2013 M.A. Hadley Prize for Visual Art to travel to similar studios across the country, from Santa Monica to Atlanta. I hope to travel more to make further connections, particularly to create reciprocal opportunities for studios that support the development of fine art printmaking in contemporary art. International partnerships will not only bolster the work of existing printmakers, but also allow students to see what life can be like as a printmaker in and out of academia, and commit to teaching and/or working in the field.

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

A Collecting Place is a new step along a line of research that I have conducted since 2011. As a native of Louisville, Kentucky, I have always been interested in the way that tradition and spectacle like the Kentucky Derby become a crucial part of a city's identity, despite the people, events, and other elements that get lost and forgotten along the way. In recent projects, I have recorded video footage, created audio walking tours, and conducted research with journalistic interviews, historical archives, and oral history collections.

The 1078 Gallery in Chico, CA will host a solo exhibition of *A Collecting Place* from Oct 27-Nov 26, 2016. Though the 1078 Gallery is unaffiliated with California State University - Chico, I am in correspondence with the printmaking faculty there to arrange an artist's talk and visit with their students. I am currently applying for other exhibition opportunities to display these prints, and will create a lecture on my recent projects and research methods to propose to schools around the country. I have also been invited to present on a proposed panel about artists working with archival material at the 2017 Southern

Graphics Council International Conference. If this panel is accepted, I will give a presentation on my work with historical archives and research-based creative practice. If it is not accepted, I will propose it in my applications for residencies, which I am currently preparing.

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

Because this project is one of an ongoing series of works based on the past and present of public amusement parks, fairgrounds, and attractions, I am hopeful that it allow me to diversify my network of international artistic connections, and open doors to funding for research-based projects on other historically-significant attractions in the future. Examples of such indirect and direct funding sources include residencies, workshops, and trips to schools and studios as a visiting artist.

My projects, including recent ones supported by 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 *A Collecting Place* will allow me to build relationships both with the Camera Obscura attraction, and most importantly, the international network of printmakers working at the Edinburgh Printmakers studio. It is my hope that the relationships I create with the Edinburgh Printmakers studio will lead to opportunities for my students at IU Southeast, such as cooperative projects like international portfolio exchanges, or publishing projects with Rolling Knob Press, which helps visiting artists make prints in the IU Southeast studio.

2. Qualifications of Applicant:

A. Applicant's special competence for this project (background, training, preparation):

I have exhibited my work in over twenty group, juried, invitational, solo and two-person exhibitions in the past five years, in venues such as the Kentucky Museum of Art and Craft, Louisville, KY; the Liu Haisu Art Museum, Shanghai, China; and the Springfield Art Museum, Springfield, MO. My work has been featured in reviews in the popular art blogs, *Printeresting* and *Hyperallergic*. My most recent research-based creative projects engaged the collections of the 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. In 2014, I was Artist in Residence for the Kentucky Derby Museum.

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. As a panelist in *Constructing Programs and Communities* at the Southern Graphics Council

International conference in 2015, Rodolfo and I shared our experiences of forming 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, including Crown Point Press in San Francisco; Penland School of Crafts, Penland, NC; and the Chicago Printmakers' Collaborative in Chicago, IL.

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

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

- **1078 Gallery**, *A Collecting Place*, Chico, California (forthcoming, 2016)
- **Louisville Photo Biennial: Revelry Gallery**, *Fight or Flight*, Louisville, KY, 2013
- **Art Building West Gallery**, *The Heart of the Park*, University of Iowa, Iowa City, IA, 2012
- **Printmaking Staging Space**, *Preliminary Investigations at City Park*, Iowa City, IA, 2011
- **Printmaking Staging Space**, *Guardians: Care-taking and Place-making on St. James Court*, Iowa City, IA, 2011

Juried and Invitational Exhibitions

- **City Gallery at Downtown Art Center**, *Beveled Edges – Printmaking in Kentucky*, Lexington, KY (forthcoming, 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
- **Public Gallery**, *public @ PUBLIC*, Louisville, KY, Executive Director: Shannon Westerman, Louisville Visual Art Association, 2011
- **SHYRABBIT Contemporary Arts Gallery**, *SHYRABBIT Print International 3: International Juried Online Exhibition*, Juror: Juergen Strunck, Professor of Art, University of Dallas, Irving, Texas USA, 2011
- **Benedictine University**, *Mid America Print Council Fall 2011 Members' Juried Exhibition*, Lisle, IL. Juror: Andrew DeCaen, Assistant Professor of Art, Printmaking, University of North Texas, 2011
- **Liu Haisu Art Museum**, *Collision and Equilibrium – American Youth Printmaking Exhibition*, Shanghai, China, 2011
- **Springfield Art Museum**, *Prints U.S.A. 2011*, Springfield, MO. Juror: Elizabeth Wyckoff, Curator of Prints, Drawings and Photographs, St. Louis Art Museum, St. Louis, MO. Southwest Missouri Museum Associates Award, 2011
- **Market-Dubuque Gallery**, *Graduate Art Congress Exhibition*, Iowa City, IA. Juror: Eric Asboe, co-organizer of Public Space One, Iowa City, IA, 2011

Guest Lectures

- *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 by the applicant:

- (Forthcoming) “Brick by Brick: Creative Entrepreneurship After Graduation,” *Mid America Print Council Journal*, Fall/Winter 2015. Article.
- “Beyond the Studio: WPA Printmakers and Networks for Innovation in Print Media,” *Arts-Louisville.com*, June 8, 2015. Article. <http://arts-louisville.com/2015/06/08/unique-worlds-of-women/>
- 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. References (letters being sent separately):

Debra Clem, Professor of Fine Arts, Indiana University Southeast
dclem@ius.edu
School of Arts and Letters
Indiana University Southeast
4201 Grant Line Road
New Albany, Indiana 47150
(812) 941-2358

Dr. Samantha Earley, Dean, School of Arts and Letters
searley@ius.edu
School of Arts and Letters
Indiana University Southeast
4201 Grant Line Road
New Albany, Indiana 47150
(812) 941-2231

3. Previous Research Funding: Not applicable.

4. Other Relevant Information

The IU Southeast Summer Faculty Fellowship is a crucial element of funding needed to conduct research and production for the series of prints, *A Collecting Place*. The award will provide funds needed to travel to and from Edinburgh, Scotland, to pay for lodging as I work at the Edinburgh Printmakers studio, and will also provide a platform by which I may approach sources for external funding. I will support my material costs (paper, ink, plates, and shipping these back to the US) on my own.

5. Budget

A. Total Amount Required: \$8,835.00

1. Amount requested: \$8,000.00 (estimated \$5,000.00 after taxes)
2. Amounts anticipated from other sources: \$3,835.00 (which includes \$2,835.00 from Research Support Grant and \$1,000.00 from an Improvement of Teaching Grant). Please see itemized budget below for more details)

Item	Description	Source	Total
One round-trip flight from Louisville to Edinburgh	Flight to Edinburgh. I'll use public transportation as needed to get from the studio to research locations (included in per diem)	www.kayak.com	\$1300.00
Visiting artist rate	Monthly rate, Edinburgh Printmakers Studio	Edinburgh Printmakers Studio	\$275.00 (£180.00)
Per diem (food and accommodations)	\$242/day for 30 days	http://www.indiana.edu/~travel/traveling/perdiem.shtml	\$7260.00
			\$8835.00