

**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 Cunn

Title & Department: Assistant Professor of Fine Arts- Printmaking

Project Title: "A Collecting place"

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

Special Needs. Does this project involve:

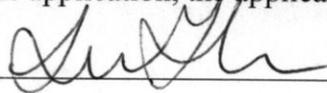
Human Subjects       Laboratory Animals       Biohazards

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: 11/13/15

**“A Collecting Place”  
Application for Improvement of Teaching Grant**

Susanna Crum, Assistant Professor of Fine Arts – Printmaking  
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**1. Brief Project Summary:**

The IU Southeast Improvement of Teaching grant will support travel and a visiting artist fee of £180.00 as I work as artist in residence at an internationally-renowned studio, Edinburgh Printmakers, in the summer of 2016. Edinburgh Printmakers is known as a leader in the development of nontoxic and less-toxic printmaking processes, and has been an influential resource for printmaking educators and artists for decades. Since my arrival at IU Southeast, I have worked to replace solvents and chemicals with nontoxic and less-toxic ones. While working in the Edinburgh studio for one month, I will learn new and more environmentally-friendly ways to set up and organize a printmaking studio, and become familiar with their recipes, processes, and materials, which I will bring back to the studio at Indiana University Southeast.

**2. Description of Project:**

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. In addition to my community-based research, I have worked since 2012 to establish a collaborative printmaking studio, Calliope Arts, in Louisville, KY. Because this studio is in the first floor of our home, my partner and I have conducted extensive research to develop the studio in an environmentally-friendly and healthy way, using nontoxic and less-toxic processes and materials whenever possible.

During my month as artist in residence at Edinburgh Printmakers, I will work on a series of mixed media lithography, cyanotype, and silkscreen prints, titled *A Collecting Place*. This series will be the subject of a solo exhibition at the 1078 Gallery in Chico, CA in October 2016. As an active member of the shared studio at Edinburgh Printmakers, I will have access to extensive facilities and a variety of new materials and methods. More specifically, these include resist grounds for etching, chemistry for processing lithography plates and stones, solutions for degreasing and reclaiming screens for silkscreen, and solutions for studio maintenance and cleanup. Initiating these innovative techniques and processes at IU Southeast will have a significant impact on my introductory through advanced classes, material purchases, and continued studio reorganization at IU Southeast.

**3. Goals and Objectives:**

Since my arrival in fall 2015 at IU Southeast, I have worked to replace chemicals like red lacquer, mineral spirits, ammonia, and nitric acid with nontoxic and less-toxic ones like vegetable oil, soy sauce, and ferric chloride. I am currently phasing out use of mineral spirits and nitric acid, and plan to eliminate both altogether by fall 2017. Nitric acid, for example, is a traditional etchant for intaglio printmaking. It is expensive, creates harmful vapors, and is a chemical burn hazard. Since I started teaching at IU Southeast, all introductory printmaking students now learn intaglio printmaking with the Edinburgh etch, which is named after the Edinburgh Printmakers studio. This recipe combines ferric chloride with citric acid in a solution that does not create any vapors, and is not a skin contact hazard. Additionally, if IU Southeast graduates continue their work at other printmaking studios, they must be familiar with ferric chloride etching and other less-toxic practices to be a desirable employee, instructor, or graduate student.

One of the most unique aspects about the IU Southeast art program is its interdisciplinary and collaborative approach to student learning. Faculty members work together to make sure students have all the resources they need to complete a project, and I hope to broaden the sphere of influence that the printmaking department can have on the overall artistic production in the department. This includes increasing enrollment by teaching processes that are by nature nontoxic and easily set up at a home studio, such as silkscreen. As part of my startup agreement, I arranged for the purchase of three major silkscreen purchases, as the school previously did not have proper, environmentally-friendly facilities for students to work in this medium. The studio now has a new, larger exposure unit for screens and plates, a vacuum table for multiple color printing, and a washout booth to safely remove emulsion from screens.

Silkscreen (or screen printing) is the most popular medium for band posters, T-shirts, and other ephemera, and is frequently included in graphic design curricula. My goal is to increase enrollment in printmaking classes with this popular medium, and encourage interdisciplinary projects. This process has begun, with one BFA student screen printing on his wheel-thrown ceramics, but after using the silkscreen equipment at Edinburgh Printmakers, I hope to create opportunities for students to access the print studio for a multitude of projects.

#### **4. Justification of Project:**

Susan Groce, Professor of Art at the University of Maine, began work on developing less-toxic, environmentally-friendly techniques and processes with the artists at Edinburgh Printmakers in 1995. In her article, "The Green Art School," Groce writes that there are many benefits to replacing a printmaking studio's traditional chemicals and processes with safer, less-toxic ones. In addition to the obvious health and environmental improvements, she cites that as Printmaking departments became more aligned with environmental values and new technologies, student enrollments in printmaking increased as the processes "were shown to be user-friendly." As studios feel (and smell) safer, they become more accessible for more members of an art program to engage in interdisciplinary work with digital, new media, and installation-based art production. Facilities became more economical, due to less of a need for costly ventilation and safety equipment, and less OSHA paperwork.

Replacing consumable chemicals with less-costly nontoxic ones (such as my fall 2015 replacement of mineral spirits with vegetable oil as the standard cleaning solvent) leaves more room in the budget to build printmaking programs. Because standards for less-toxic and environmentally-friendly practices continue to evolve, print students observe and develop their own interests in researching and establishing new techniques and best practices. Their personal accountability in the studio, innovative approaches, and safe practices make them more desirable as employees in the field (as print technicians, creative entrepreneurs, or master printers) as well as graduate students.

On campus, a move toward less-toxic methods in a printmaking studio can lead to changes in other art courses, and even link the art department to other, larger campus sustainability initiatives. At the University of Maine, Professor Groce's work raised the interest of donors engaged in practices that address sustainability, historic preservation, and innovation, which led to private funding and leverage needed to undergo a \$6 million building renovation for the art department. Though printmaking processes include centuries-old techniques like etching and lithography, the medium (and academic curricula, with it) are undergoing major shifts with emerging technologies in 3D printing, digital imaging, and computer-aided design. In order to continue to thrive in academic environments where student health, a technology-based job market, and budgetary constraints are top concerns, it is crucial that printmaking programs become safer, more interdisciplinary, and more accessible working environments.

Edinburgh Printmakers has long been considered one of the leaders in "green" studio practices, and I look forward to opportunities to share my experiences and the lessons learned while working in their studio. To my knowledge, schools with printmaking programs in the Metroversity system currently do not focus on less-toxic practices, and this is something that needs to change soon, or printmaking programs will suffer low enrollment, low graduate school acceptance rates, and be detrimental to their students' health. I hope to seek relevant resources within IU Southeast to broaden the discussion of sustainable practices in labs, studios, and more, and believe that my continued work with Calliope Arts and IU Southeast will lead the way to healthier printmaking studio standards for those in the Louisville/Southern Indiana region.

Source: <http://www.nontoxicprint.com/thegreenartschool.htm>

## **5. Evaluation Mechanism:**

While I work as artist in residence at Edinburgh Printmakers, I will work with their lithography, photomechanical, and silkscreen facilities. The studio's reputation as a leader in less-toxic practices is one of the primary reasons for my visit there, and I will participate in an in-depth orientation upon arrival, and take detailed notes as I work. One way I will evaluate the efficacy of my work there will be to find suitable alternatives for more of the materials that are currently in the IU Southeast studio, and replace those when possible. As the studio becomes more environmentally-friendly and less dependent on toxic chemistry, I believe that the studio will be a more accessible working environment for everyone, and enrollment will rise. In addition to evaluating changes in enrollment over time, I will include a question about the perceived health and safety of

the studio environment in my mid-semester questionnaire, which I distribute to all students, and keep track of these changes as well.

Another way to evaluate the effectiveness of less-toxic and nontoxic materials in the studio is to study trends in the studio's OSHA/Environmental Health and Safety records over time. I have met with Jon Hoffman of Environmental Health and Safety on multiple occasions this semester, and plan to continue to work closely with him as I develop new methods to replace old, more hazardous ones. Budget distribution will be another indicator, as nontoxic and less-toxic materials tend to be used for other purposes (like vegetable oil for cooking) and not ordered from a professional chemistry lab (like nitric acid). When a significant shift has occurred, less money will be spent on cleaning and processing materials, and more may be spent on materials that students would benefit from experiencing a wider range of, such as ink and modifiers.

### 6. Continuation/Incorporation:

To be competitive in the job market or academia after graduation, IU Southeast printmaking students must have exposure to a variety of less-toxic and nontoxic procedures and materials. After my month-long visit to Edinburgh Printmakers, I will be better prepared to establish best practices for the studio and coursework. In some cases, I will even be able to articulate their history to my students, as some of the new techniques I will teach were established at or affiliated with Edinburgh Printmakers. It is important that students understand that though printmaking processes are sometimes centuries old, environmental and health concerns in the print community necessitate innovation in our field. New processes are always emerging, often with materials that are possible to source on one's own. For these reasons, I look forward to incorporating the processes and techniques I learn at Edinburgh Printmakers into course assignments, student-led projects, and the studio itself.

### 7. Budget:

Total Amount Required: \$8,835.00

Amount requested: \$1,000.00

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)	<a href="http://www.kayak.com">www.kayak.com</a>	\$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	<a href="http://www.indiana.edu/~travel/traveling/perdiem.shtml">http://www.indiana.edu/~travel/traveling/perdiem.shtml</a>	\$7260.00
			<b>\$8835.00</b>

**Sources from which funds for this project have been sought:**

I have applied for funding from two other sources:

- \$2,835.00 from Research Support Grant
- \$8,000.00 (estimated \$5,000.00 after taxes) from a Summer Faculty Fellowship

**Proposals submitted or funded in the past three years:**

Not applicable.

**Two Letters of Support** (sent separately)

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