

**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, School of Arts and Letters

Project Title: Artist Residency at Kala Art Institute, Berkeley, CA

Amount Requested: \$959.45 (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: 11/14/17
Revised 9/14

Artist Residency at Kala Art Institute, Berkeley, CA
Application for Grant-in-Aid

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

November 14, 2017

1. Details of the Project

A. Character and scope:

Since 2011, I have created original prints that investigate the ways that archival and contemporary print media maintain social norms, rules, and erasures in public spaces. A new body of work, titled *Alternative Maps*, explores the globe as both an ephemeral printed object and a device for the distortion of landscape and spread of geopolitical power. For centuries, globes have signified power, education, and scientific inquiry. However, because of exploration, shifting borders, and war, globes have often been out-of-date by the time they were produced. Instead of featuring international borders, these dimensional “alternative maps” interpret migration routes and tourism industries, engaging the social history of the globe as a hand-printed object and model for power and exploration. The first iteration of this project, the *Handheld Utopias* globe, is 28” in diameter and features cyanotype blueprints comprised of banknote designs from over 200 countries around the world. 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.

On July 31, I was awarded an Artist Residency at Kala Art Institute in Berkeley, CA, a nationally-renowned residency program and studio that provides facilities for digital media and printmaking. Please see the attached letter of acceptance for more details. On Dec 6, 2017, I will arrive at Kala Art Institute with films ready to print with the studio’s Amergraph 30" x 40" exposure unit and digital inkjet printers, and create smaller components of the printed globes with stone lithography, to be collaged with other printed elements. Some collaged prints will later be cut and assembled onto 3D globe forms, and others would be kept intact and displayed as standalone 2D prints. I will work a full month through Jan 6, 2018, on prints that will be adhered to the surface of handmade, sculptural globes. The *Alternative Maps* globemaking project is a new body of work, which has already been on display in two exhibitions in fall 2017 – below, please see images of my first globe project, titled *Handheld Utopias*, which was on display in a two-person exhibition, *Tracing a Line*, at the University of Notre Dame in October 2017. The *Alternative Maps* series will feature a series of globes and maps that engage digital and traditional printmaking processes, as well as research with contemporary cartographers and data mappers. The level of research and collaboration across disciplines will require time and effort, and working in the Bay Area as a resident at Kala Art Institute, particularly with its interdisciplinary environment and in such a large art community, will be invaluable to the expansion of this project.

In January 2018, I plan to apply for a Creative Capital grant¹ to support funding, partnerships, and exhibition related to the *Alternative Maps* project. 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. I need to build the *Alternative Maps* series further to strengthen my application, and the residency at Kala Art Institute will provide ideal support, time, and facilities to do so.

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

The IU Southeast Grant-in-Aid funds would support travel and the studio fee as I work as an Artist-in-Residence at Kala Art Institute from Dec 6, 2017 – Jan 6, 2018. Kala’s mission is to help artists sustain their creative work and engage the community through exhibitions, public programs, and education. As they describe on their website², “The heart of Kala’s mission as a vital, California art-making hub is supporting artists and engaging the community. Kala offers professional facilities to those working in and across printmaking and digital media, installation, sound, and performance.” Their Artist-in-Residence (AIR) program is a unique opportunity for artists to work in traditional and digital print media, along with others engaging emerging and new media, which is an approach that is becoming increasingly significant in contemporary art and arts education. Kala’s AIR program provides artists with 24-hour access to Kala’s Print Studio and Electronic Media Center. Established in 1974, this program is geared towards providing short- and long-term communal studio space for emerging and established artists, and creates opportunities for visiting artists from out-of-town to work with the 75 Bay Area artists who also use the studio. In addition to access to this vibrant, international community of artists, artists-in-residence receive opportunities for exhibition at Kala or outside exhibition spaces. I look forward to opportunities to expand my network with artists and galleries in the Bay Area during this

¹ “Creative Capital: Investing in Artists Who Shape the Future”, accessed October 31, 2017. <https://www.creative-capital.org/>

² Kala Art Institute, accessed October 31, 2017, www.kala.org/

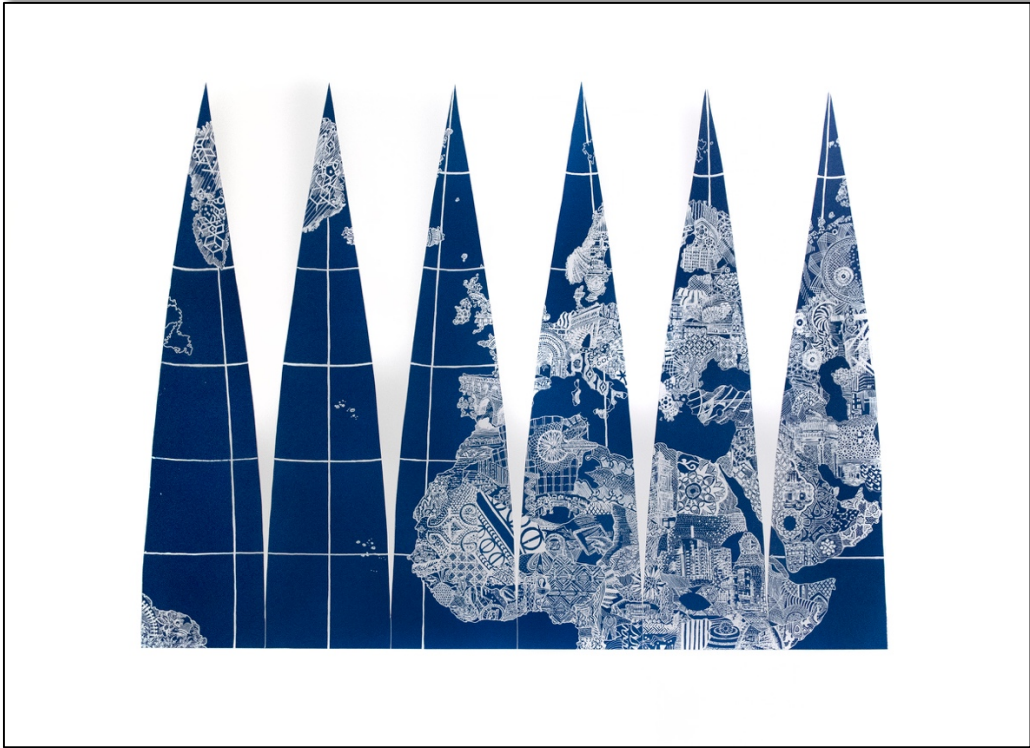
residency program, and hope that my work there will lead to future opportunities for collaborations, partnerships, and exhibitions.



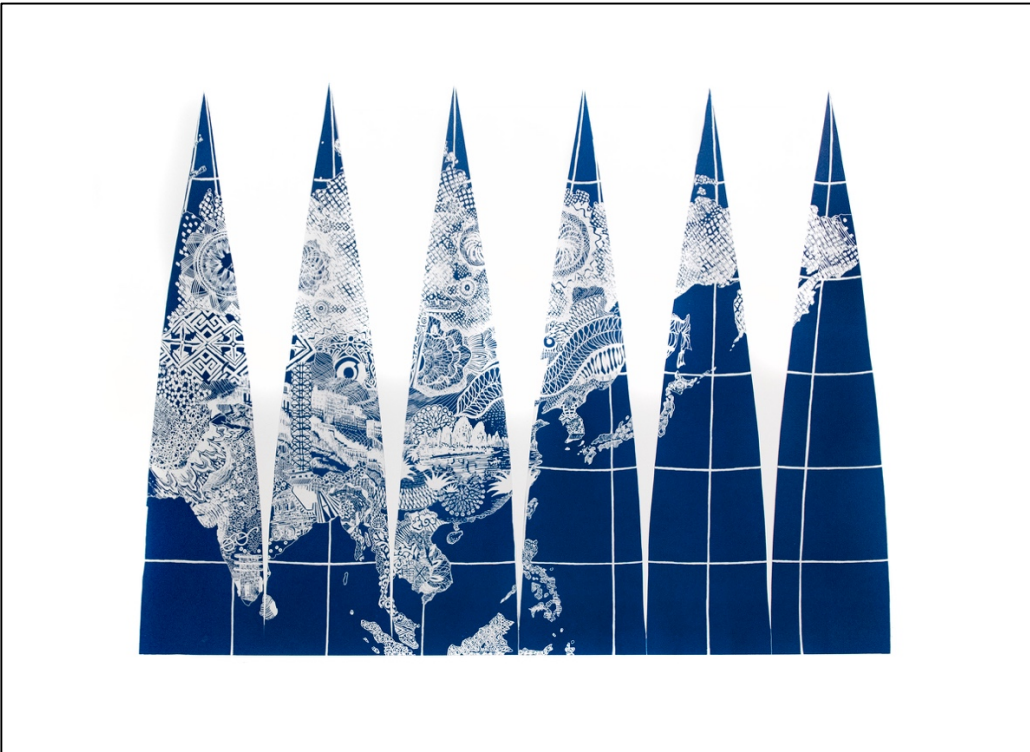
Handheld Utopias Globe, 2017 (from the exhibition *Tracing A Line*, University of Notre Dame)
Cyanotypes, cast plaster, 64" x 28" x 28"



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"

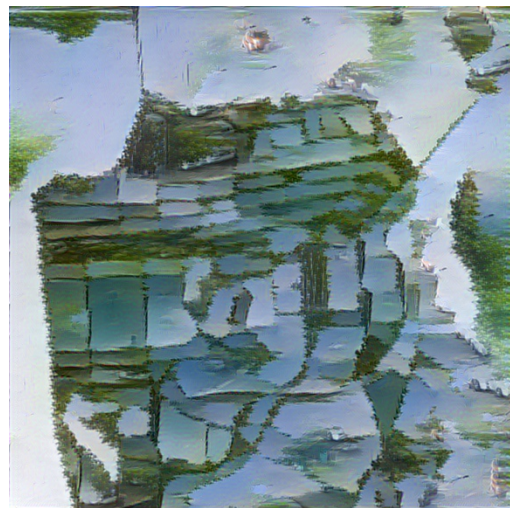
B. Method and Plan of Work:

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 digital inkjet printing and lithography will allow me to execute the first crucial printed layers of a new globe project within the *Alternative Maps* series, and also spend time with local artists who will help me make valuable connections in the area.

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. Spending time in shared studio settings with locals will open doors for further on-site research in the Bay Area, as it is home to many companies and individuals employing GIS software and data mapping approaches, which I hope to learn more about in order to address potential partnerships in detail in my Creative Capital application. I'm currently reaching out to companies like Stamen, based in San Francisco, "a world-leading provider of visualization and analytics design and strategic data communication for private and public sector clients across various industries."³ Companies like Stamen sometimes host informal seminars that offer information about their mapping processes, so I hope to be able to connect in one of these events or with one-on-one conversations during this visit. I also plan to visit the museums and organizations like the California Historical Society for research, including its current exhibition, *Meanwhile Out West: Colonizing California, 1769-1821*, which explores the impact of manuscripts, books, paintings, and artifacts on California's landscape and cultural heritage.



Diego Francoso, *Californias: Antigua y Nueva*, 1787
California Historical Society



Using Machine Learning to Build and Design the Next Generation of Maps, Eric Rodenbeck, Stamen founder and Creative Director

³ Stamen, accessed October 20, 2017, <https://stamen.com/about/>

Timeline:

- November 2017: finish preparing films and imagery to print on the digital inkjet printers at Kala, which will be used for the production of hand-printed stone lithographs and cyanotypes.
- December 6, 2017 – January 6, 2018: work in the studio on cyanotypes and lithographs, attend gallery openings and art-related events to connect with local artists, meet with cartography companies, visit historical collections and museums for research related to cartography and archival print media.
- January 2018: document and finalize writing for the *Alternative Maps* body of work, for applications to international and national exhibitions, as well as the Creative Capital grant (the first round, a written letter of inquiry, opens Feb 1).
- February 2018: submit a written letter of inquiry for the first round of Creative Capital grant review. Applications close February 28, 2018.
- June 2018: Finalize and document the artwork executed at Kala (in exhibition settings, which I am currently applying for). The process of “finalizing” the artwork includes cutting and adhering digital prints, cyanotypes and lithographs created at Kala to globe forms. Submit 10 images from the *Alternative Maps* project for the second round of Creative Capital application review.

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 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, schematic drawings, and ledger books, my intention is to create opportunities for conversation about the relationships between people and place. With an approach that utilizes print-based media as artifacts of social change, I propose an interpretation of place in which

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

elements from the past, present, and future are concurrent and vital. Maps have long been a subject of my work, as they appear to be scientific or distanced from the societies they represent, but have in fact had a significant social impact from their very beginnings. As Johanna Drucker, Breslauer Professor of Bibliographical Studies at the Graduate School of Education and Information Studies at the University of Los Angeles describes, “Maps, like other graphic conventions, construct normative notions about time, space, and experience that become so familiar we take them for accurate representations rather than constructions.”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 today.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 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 developing, *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 those at ESRI can extrapolate location data in nearly any subject matter or market, which inevitably has an impact on how communities in specific locations are served or underserved, included or excluded from growth and development. In contemporary art, the artist, geographer, and 2017 MacArthur Fellow Trevor Paglen’s practice makes “the invisible operations of military and corporate power visible to everyday citizens. He draws on his training as a geographer and utilizes the tools of image-making, coupled with painstaking

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>.

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, which outlined techniques for casting plaster spheres and attaching printed imagery⁹, to using G. Navigator software developed by NASA, and corresponding over social media with contemporary artisanal globemakers, including PKM Globes in Germany and Globe Sauter & Cie in Besançon, France. Though *Alternative Maps* embraces the globe as a printed and ephemeral object, there is something performative and absurd about the process of making and showing them – I’m asking viewers to visualize the world not as a satellite image on a screen, but in three dimensions, in the social space of a gallery or other venue, with a fixed scale and relationship to their bodies. I see *Alternative Maps* as a series with a rich field of future opportunities and collaborations, particularly with contemporary cartographers and data mapping companies, as well as historical archives and collections.

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

Shared printmaking workspaces exist around the country and world, but often serve their immediate community. Some studios, like Kala Art Institute, are especially well-known for international exhibitions and innovations in incorporating digital and emerging 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. National 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, completion and publication:

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

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

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

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:

As described in the "Character and Scope" section, I plan to apply for a grant with the Creative Capital Foundation, which begins its first round of consideration on February 1, 2018. I first became aware of the unique professional engagement and depth of support that Creative Capital provides while working 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.

My projects, including recent ones supported by the Ross Art Museum (a collaboration with IU Southeast professor Tiffany Carbonneau), the Kentucky Derby Museum, and the Carnegie Center for Art and History, require a collaborative effort with collections managers and archivists. The research and production related to the *Alternative Maps* project will allow me to build relationships both with artists at Kala Art Institute, and also within the larger Bay Area art community. It is my hope that the relationships I create with Kala Art Institute will lead to opportunities for my students at IU Southeast, such as cooperative projects like portfolio exchanges, or 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; and the Kentucky Museum of Art and Craft in Louisville, KY. In 2017, my prints were awarded a Special Prize at Lessedra Art Gallery's *16th Lessedra World Print Annual*, Sofia, Bulgaria. In 2016, I was an artist-in-residence at Edinburgh Printmakers, Edinburgh, Scotland. My most recent research-based creative projects engaged the collections of the Delaware County Historical Society, Ohio Wesleyan University Archive, Filson Historical Society, the Frazier History Museum, the University of Louisville's African American Oral History Collection, and the University of Kentucky's Louie B. Nunn Center for Oral History. Since January 2016, I have collaborated on architectural video projections with IU Southeast Assistant Professor of Fine Arts Tiffany Carbonneau. These large-scale, research-based artworks have ranged in scale and scope from one-night events, to a six-week long, automated projection with a budget of \$10,000.00.

In addition to my research-based, interdisciplinary art projects, I am committed to research and service in the development of communities and workspaces for artists, both on a local and national scale. In 2012, I returned to my hometown, Louisville, KY, to start a cooperative fine art printmaking studio,

Calliope Arts, with fellow printmaker Rodolfo Salgado Jr. Calliope Arts now provides access to facilities for relief, lithography, etching, and silkscreen processes, as well as classes, a visiting artist program and exhibitions by local and nationally-known artists. In 2013, I was awarded the inaugural Mary Alice Hadley Prize for Visual Arts, which funded research and development for the studio. In 2016, I served as a lead organizer for the Mid-America Print Council conference, which brought 500 printmakers from the US and Canada to the campuses of IU Southeast and University of Louisville for panel discussions, presentations, technical demonstrations, and exhibitions.

I 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. Work at Kala Art Institute as an artist-in-residence 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*)

- * **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

- **Museu do Douro**, *9th International Printmaking Biennial*, Douro, Portugal, 2018 (upcoming)
- **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 Missouriian 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:

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

4. Previous Research Funding

- **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 November 2017.
- **Summer Faculty Fellowship, “A Collecting Place,” awarded Dec 8, 2016, \$5,000.00.**
Description: supported travel May 31 – July 4, 2016 to and from Edinburgh, Scotland, where I worked as a visiting artist in the Edinburgh Printmakers studio, creating original lithographs that were part of my solo exhibition, *A Collecting Place*, at the 1078 Gallery in Chico, California in October – November 2016. In addition to my daily work in the studio, I also conducted research with the collection of the Camera Obscura and World of Illusions, and attended a one-day symposium organized by the Scottish Historic Buildings Trust, which featured speakers from the National Library of Scotland, the City of Edinburgh Council, and the University of Edinburgh. During this symposium, I attended a special viewing of artifacts and archival documents in the University of Edinburgh’s Centre for Research Collections, which were pertinent to my research of Patrick Geddes and the 19th-century Outlook Tower.
- **Improvement of Teaching Grant, “A Collecting Place,” awarded Dec 9, 2015, \$1,000.00.**

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

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

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

4. Other Relevant Information

a. The IU Southeast Grant-in-Aid is a crucial element of funding needed to conduct research and production to continue the *Alternative Maps* project. The award will provide funds needed to travel to and from Berkeley, CA, to pay for studio fees as I work at Kala Art Institute, 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) on my own, and am staying with my in-laws in the Bay Area to offset housing costs.

b. I am also applying for a Summer Faculty Fellowship, but the Kala Art Institute residency, as it lasts from Dec 6, 2017 – Jan 6, 2018, will be crucial to my application for the Creative Capital grant in early 2018. I will be making work at Kala that will allow me to apply for national and international solo exhibitions, as mentioned in my Summer Faculty Fellowship, but this Grant-in-Aid will solely support the execution of research during the December – January period, in preparation for these applications and the Creative Capital grant proposal.

c. No support for student assistance requested.

d. Other - Please see curriculum vita, attached.

5. Budget

a. Total Amount Required = \$959.45.

a. Amount requested: \$959.45.

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

b. Itemized Budget:

Item	Description	Source	Total
One round-trip flight from Louisville to Sacramento, CA	Flight to Sacramento, CA. This flight was less expensive than to San Francisco, and I’ll have access to a car. I’ll use public transportation and a car as needed to get from the studio to research locations (included in per diem)	Southwest Airlines	\$514.45
Studio access fee	Rate for one-month artist residency. The Kala Art Institute website describes this as a heavily subsidized rate, as a component of the artist residency award.	Kala Art Institute	\$445.00
			\$959.45



Susanna Crum <susanna.crum@gmail.com>

Kala Artist-In-Residence Program

Amber Hoy <amber@kala.org>
To: susanna.crum@gmail.com

Mon, Jul 31, 2017 at 6:07 PM

Dear Susanna,

Congratulations, you have been accepted as an Artist In Residence at Kala Art Institute! We are impressed with your work and are looking forward to welcoming you to Kala. According to your application submitted, you are accepted into the areas of **Printmaking**. If you would like to work in other areas of Kala, or use other pieces of equipment, you will be required to complete a class or tutorial and receive an orientation before working independently.

HANDBOOK

Attached please find the Kala AIR Handbook, which includes most everything you need to know regarding equipment and facilities during your time here. It also includes a housing resource list, should you need housing options in the area. Please read the handbook as it includes very important information about your residency experience.

ORIENTATIONS, SHARED EQUIPMENT, GETTING STARTED

Let me take the opportunity to go over a few things about the residency in this email. Our Electronic Media Center and printmaking studio are both communal spaces, with some of the equipment available on a first-come, first-served basis, and other equipment reservable. You will receive an orientation on your first day, which will provide you with guidance on the equipment you plan to use. Should you need further assistance, we can set up a class or tutorial, for which you receive a 20% discount. We have two Studio Managers- Ben Engle, our Printmaking Studio Manager, and Jon Zax, our Digital Media Facility Manager. One or both of them will be giving you an orientation, depending on the equipment you plan to use. While you are an artist-in-resident at Kala, you will receive a 20% discount on any class you'd like to take. You can find our class calendar here: <http://www.kala.org/class/classlist.html>

SCHEDULING

I have tentatively scheduled your 1 month, full time (7 days/week) print studio residency for December 2017. Our December orientation is on Wednesday, Dec 6th at 2pm. Please let me know if this will work for you. The 1-month part time contract rate is \$445/month, payable on the first day of each month of your residency.

Please let me know your plans and if you have any questions, and we'll go from there.

We look forward to having you at Kala!

Thanks,
Amber Hoy
Artist Programs Manager

Amber Hoy
Kala Art Institute
Artist Programs Manager

Kala Art Institute
1060 Heinz Avenue
Berkeley, CA 94710
T: [510.549.2977](tel:510.549.2977)
F: [510.540.6914](tel:510.540.6914)