

**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 Research Support Program

Applicant=s Name: Susanna Cwm

Title & Department: Assistant Professor of Fine Arts - Printmaking

Project Title: "A Collecting Place"

Amount Requested: \$ 2,835.00 (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: 10/15/15

**“A Collecting Place”**  
**Application for IU Southeast Research Support Fund**

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 19<sup>th</sup> 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?” In other words, 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 Research Support Fund will allow me to 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 plan to create a series of prints about the past and present roles that Edinburgh's 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, observatories, 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.

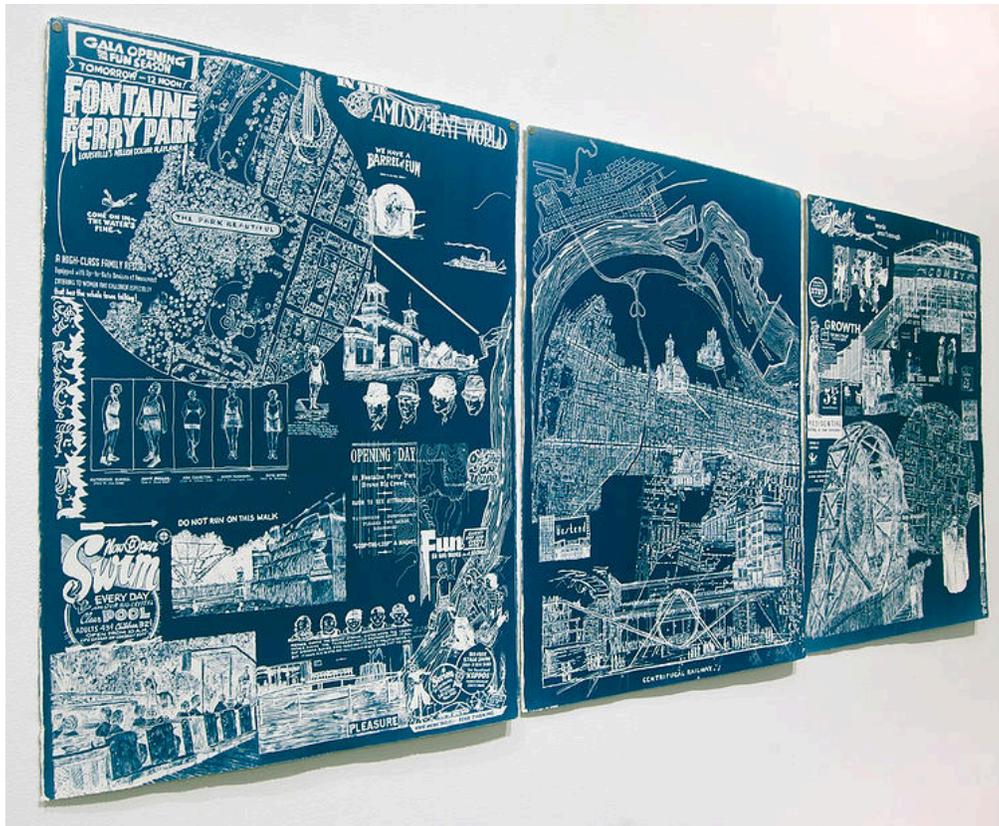
Though camera obscura attractions were numerous in the United States and Great Britain at the turn of the century, Edinburgh's Outlook Tower manifested a philosophy that influenced the following decades of social commentary by Geddes's primary disciple, the influential American scholar, architectural critic, and essayist Lewis Mumford.<sup>1</sup> 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.<sup>2</sup> 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](http://www.susanna-crum.com).

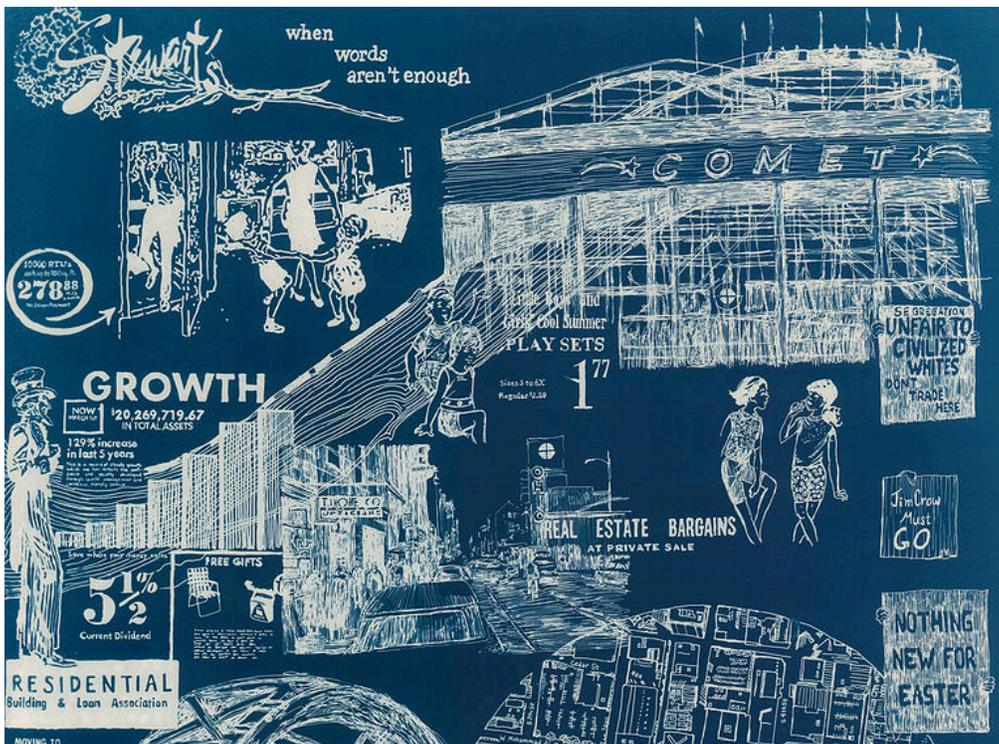
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<sup>1</sup> Richard C. Gunn and Chris Renwick. "Demythologizing the Machine: Patrick Geddes, Lewis Mumford, and Classical Sociological Theory," *Journal of the History of the Behavioral Sciences* (Winter 2008): 59.

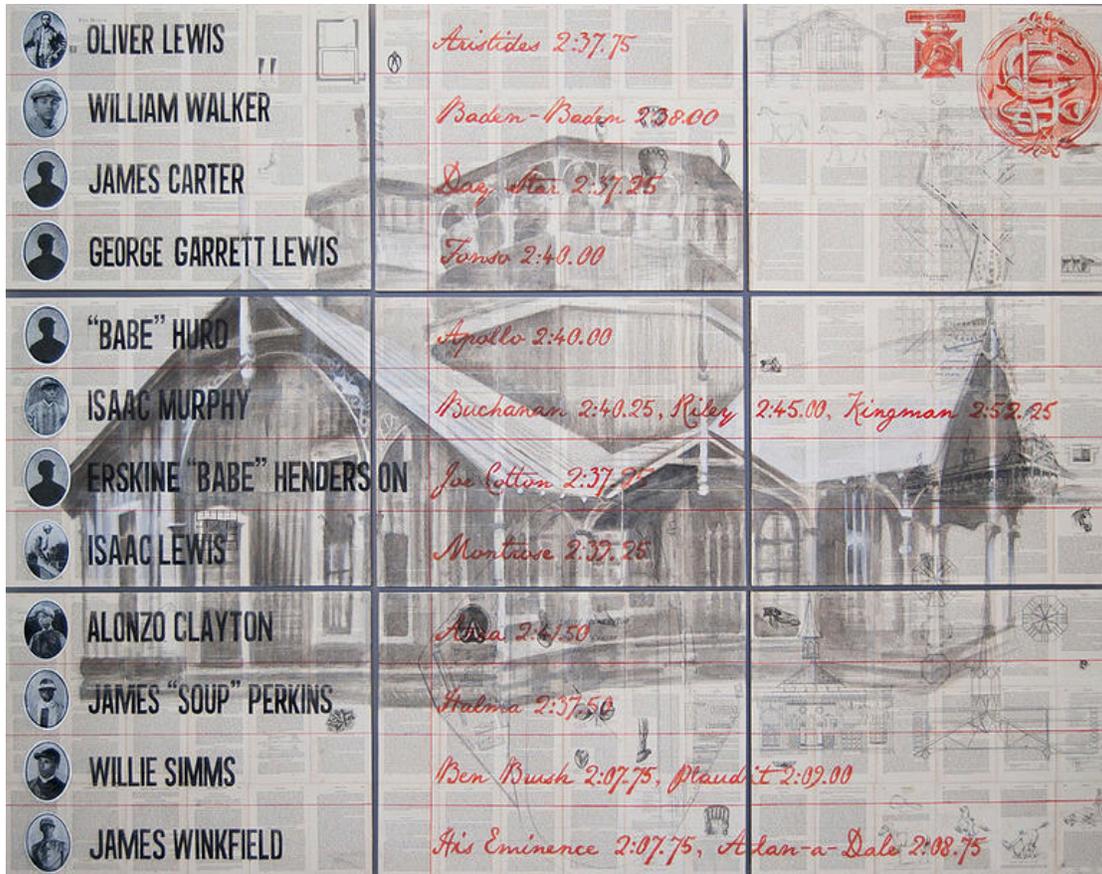
<sup>2</sup> John L. Thomas, "Coping With the Past: Patrick Geddes, Lewis Mumford and the Regional Museum," *Environment and History* (Feb 1997): 115.



*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:**

Tentatively titled *A Collecting Place*, this suite of prints will be an investigation of the role a particular camera obscura attraction played across more than 160 years of Edinburgh's social history. Prints in *A Collecting Place* will involve imagery specific to the site, such as architecture, ephemera, and advertisements, but also address more widespread issues such as surveillance and cultural preservation. I will gather source materials through research, interactions, and observations at the Camera Obscura site. Then, I will produce some of the prints in the suite at Edinburgh's premiere printmaking studio, Edinburgh Printmakers, which has supported artists to expand the practice of fine art printmaking for almost 50 years.

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,"<sup>3</sup> 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 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. Spending time in shared studio settings with locals will lend further detail and

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<sup>3</sup> "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>

contemporary relevance to my artwork, and also open doors for future projects and collaborations with printmaking studios on an international basis.

#### Projected Timeline:

- April and May 2016: Confirm meeting dates with local historical archives, particularly the archive at the Camera Obscura and World of Illusions. Conduct preliminary research 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 take note of particular less-toxic processes, 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 cyanotype and lithographs for the suite, *A Collecting Place*.

#### **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.”<sup>4</sup>

Most printmaking processes, from woodcut to lithography and etching, 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

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

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, 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 particulars 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.

I am currently applying for exhibition opportunities to display this series of prints, and will create a lecture on my recent projects and research methods to propose to schools around the country. At present, I am in correspondence with a gallery about a one-person exhibition in the fall of 2016, where I hope to show this work. I have 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:**

### **A. 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\*)

- **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

- **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:**

- (Upcoming) “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 School of Art, Louisville, KY
- Panelist, *Constructing Programs and Communities*, Southern Graphics Council International, Knoxville, TN

#### **D. Two letters of support:**

- Debra Clem, Professor of Fine Arts, Indiana University Southeast – sent to Professor Wille on October 14.

- Dr. Samantha Earley, Dean, School of Arts and Letters – will send to Office of Academic Affairs on October 15.

### **3. Other Relevant Information**

A. The IU Southeast Research Support Fund is a crucial element of funding needed to conduct research and production for the suite of prints, *A Collecting Place*. The award will provide funds needed to travel to and from Edinburgh, Scotland, to pay for lodging and studio access 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.

B. Please see curriculum vita, attached.

### **4. Budget**

Total Amount Required = \$8,835.00 (\$2,835.00 taking into account a projected \$5,000.00 from Summer Faculty Fellowship 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	<a href="http://www.indiana.edu/~travel/traveling/perdiem.shtml">http://www.indiana.edu/~travel/traveling/perdiem.shtml</a>	\$7260.00
		TOTAL:	\$8835.00
Other funding	\$8,000 Summer Faculty Fellowship (projected) minus estimated taxes	\$5,000.00	Total income: \$5,000.00
	Improvement of Teaching Grant (projected)	\$1,000.00	\$1,000.00
			Funds still needed: \$2,835.00

# Susanna Crum

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www.susanna-crum.com | sgcrum@ius.edu

## EDUCATION

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- 2012**      **Master of Fine Arts** with Honors, University of Iowa, Iowa City, IA  
Major: Printmaking, Minor: Intermedia
- 2011**      **Master of Arts**, University of Iowa, Iowa City, IA  
Major: Printmaking, Minor: Sculpture
- 2008**      **Bachelor of Fine Arts**, Cornell University, Ithaca, NY  
Major: Printmaking

## AWARDS AND HONORS

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- 2014**      **Artist in Residence**, Kentucky Derby Museum, Louisville, KY
- 2013**      **Mary Alice Hadley Prize for Visual Art**, Community Foundation of Louisville, Hadley Pottery, and Louisville Visual Art Association, Louisville, KY
- 2011**      **Southwest Missouri Museum Associates Award**, Springfield Art Museum: *Prints U.S.A. 2011* juried exhibition, Springfield, MO
- Paula Patton Grahame Scholarship**, University of Iowa
- Len Everett Excellence Scholarship**, the Art Guild of Burlington and University of Iowa
- Strategic Initiative Scholarship**, University of Iowa
- Michael J. Brody Award for Faculty Excellence**, purchase prize, University of Iowa
- 2010**      **Work-study Scholarship**, Penland School of Crafts, Penland, NC
- Michael J. Brody Award for Faculty Excellence**, purchase prize, University of Iowa
- Len Everett Excellence Scholarship**, the Art Guild of Burlington and University of Iowa
- 2009**      **Michael J. Brody Award for Faculty Excellence**, purchase prize, University of Iowa
- Lucinda Mendenhall Wilde Award**, University of Iowa
- 2008**      **Post-Baccalaureate Thesis Award**, Cornell University
- 2006**      **David R. Bean Prize**, Cornell University
- Scholarship for semester abroad in Rome, Italy
- 2003**      **Ann Higbie Memorial Prize**, St. James Court Art Show, Louisville, KY

## TEACHING EXPERIENCE

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- 2015**      **Assistant Professor of Fine Art – Printmaking**, Indiana University Southeast, New Albany, IN
- 2014-2015**      **Adjunct Faculty** Indiana University Southeast, New Albany, IN  
*Introduction to Studio Art*, Fall 2014  
*Fundamental Studio - Drawing*, Spring 2015
- 2014**      **Instructor**, *Stop Motion Summer Camp*, Louisville Visual Art Association, Louisville, KY
- 2013-present**      **Adjunct Assistant Professor** Kentucky School of Art, Louisville, KY  
*Drawing I*, Fall 2013  
*Abstract Drawing and Systems*, Spring 2014  
*Narrative Drawing Including the Graphic Novel*, Fall 2014  
*Self-Publishing and Production*, Fall 2014  
*Digital Media and Art I*, Spring 2015
- 2011-12**      **Graduate Teaching Assistant – Instructor of Record** University of Iowa, Iowa City, IA  
*Introduction to Printmaking*, Fall 2011 and Spring 2012  
Print media covered: intaglio, monoprint, monotype, plate lithography, reduction woodcut, and digital imaging. Responsibilities included: developing class syllabus, handouts, presentations,

class schedule, and grading. Instructional methods included: in-class demonstrations, group critiques, slide lectures, and incorporation of digital software with traditional printmaking techniques.

- 2012** **Instructor, *Stir Fry Project***, University of Iowa, Iowa City, IA  
Sponsored by the University of Iowa Center for Human Rights, this community-based collaborative project used printmaking, stop motion animation, and music to explore how people resettle in new communities and cultures. Iowa residents who participated in the project were from as far as Liberia, Togo, Guatemala, Honduras, Mexico, and Puerto Rico. Project responsibilities: recorded and edited sound, conversations, and interviews with participants. Taught stop-motion animation, digital camera use, and monotype printmaking processes to participants. Filmed and edited stop-motion animation.

## EXHIBITIONS

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### Juried and Invitational Exhibitions

- 2015** **Carnegie Center for Art and History, *Held from Beneath: An Exploration of Cultural Sustainability***, New Albany, IN, Curator: Karen Gillenwater
- 2014** **Kentucky Museum of Art and Craft, *Press: Artist and Machine***, Louisville, KY  
**Kentucky Derby Museum, *Impressions: The Art of the Race***, Louisville, KY, Curator: Dominic Guarnaschelli  
**Green Building Gallery, *Print and Process***, Louisville, KY, Curator: Daniel Pfalzgraf  
**The Woman's Club of Louisville, *Botanica: Art and Garden 2014***  
**Huff Gallery, *Sustain Invitational***, Spalding University, Louisville, KY, Curator: Joyce Ogden
- 2013** **Louisville Visual Arts Association, *public @ PUBLIC***, Louisville, KY, Executive Director: Shannon Westerman
- 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  
**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  
**Liu Haisu Art Museum, *Collision and Equilibrium – American Youth Printmaking Exhibition***, Shanghai, China. Juror: Zhiyuan Cong, Head of Printmaking, Director of the Center for Chinese Art at William Paterson University, Wayne, NJ  
**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.**  
**Market-Dubuque Gallery, *Graduate Art Congress Exhibition***, Iowa City, IA  
Juror: Eric Asboe, co-organizer of Public Space One, Iowa City, IA

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

- 2013** **Louisville Photo Biennial: Revelry Gallery, *Fight or Flight***, Louisville, KY
- 2012** **Art Building West Gallery, *The Heart of the Park***, University of Iowa, Iowa City, IA
- 2011** **Printmaking Staging Space, *Preliminary Investigations at City Park***, Iowa City, IA  
**Printmaking Staging Space, *Guardians: Care-taking and Place-making on St. James Court***, Iowa City, IA
- 2010** **Studio Arts, *The Tesseract Archive Presents: The University of Iowa Graduate Printmakers: 2009-2010***, University of Iowa, Iowa City, IA  
**Printmaking Staging Space, *The Tesseract Archive Presents: A History of the Printmaking Staging Space***, University of Iowa, Iowa City, IA  
**Studio Arts, *The Tesseract Archive Presents: Studio Arts in a Series of Moments***, University of Iowa, Iowa City, IA  
\* **Mellwood Arts Center, *And They're Off!***, Louisville, KY
- 2009** **The Sculpture Gallery, *Mechanical Animation Device***, Iowa City, IA

- 2008 **Cornell Architecture, Art, and Planning Center**, *Bound By the Letter*, New York, NY  
**The Experimental Gallery**, *Walking in Your Landscape*, Ithaca, NY  
2007 \* **Tjaden Gallery**, *Mighty Aphrodite*, Ithaca, NY

#### Selected Group Exhibitions

- 2014 **Ron L. Barr Gallery**, *Faculty Exhibition*, Indiana University Southeast, New Albany, IN  
**849 Gallery**, *13 Artists*, Kentucky School of Art, Louisville, KY, Curator: Valerie Sullivan Fuchs  
2012 **Art Building West Gallery**, *At Work*, University of Iowa, Iowa City, IA  
2011 **Printmaking Staging Space**, *PROOF: An Exhibition of Work from the University of Iowa's Graduate Printmakers*, Iowa City, IA  
**The Market-Dubuque Gallery**, *MA Group Exhibition*, University of Iowa, Iowa City, IA  
2010 **Weber Gallery**, *Locally Grown: Emerging Artist Winners of the St. James Scholarship Competition*, Louisville, KY  
**Marshall Arts Center**, *Five Hundred and Thirty-One*, Memphis, TN  
2009 **Chicago Printmakers' Collaborative**, *Exquisite Matrix*, Chicago, IL  
**On Look Films: Art Night**, Chicago, IL  
**Chicago Printmakers' Collaborative**, *Inkdrops Keep Falling on My Head*, Chicago, IL  
**Chicago Art Department**, *200 Lincolns*, Chicago, IL  
**Market-Dubuque Gallery**, *Showcasing Graduate Sculpture*, Iowa City, IA  
**South Gallery**, *Fit to Print*, Florida State College at Jacksonville, Jacksonville, FL  
**Drewelowe Gallery**, *Systems of Circumstance*, Drewelowe Gallery, Iowa City, IA  
**Impact 6**, *Art Dialogues: Rabbit Saves the World, Part II*, Bristol, UK  
**Chicago Printmakers' Collaborative**, *20th Annual International Small Print Show*, Chicago, IL  
**Southern Graphics Council Conference**, *Mind the Gap*, Chicago, IL  
2008 **Chicago Printmakers' Collaborative**, *19th Annual Small Print Show*, Chicago, IL  
2007 **Hartell Gallery**, *Cornell in Rome: Works from 2006-2007*, Ithaca, NY  
2006 **Palazzo Lazzaroni**, *Cornell in Rome*, Rome, Italy

#### PUBLICATIONS

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- 2015 "Brick by Brick: Creative Entrepreneurship After Graduation," *Mid America Print Council Journal*, Fall/Winter 2015. Article. (upcoming)  
2015 "Beyond the Studio: WPA Printmakers and Networks for Innovation in Print Media," *ArtsLouisville.com*, June 8, 2015. Article. <http://arts-louisville.com/2015/06/08/unique-worlds-ofwomen/>  
2010 *Graphic Impressions: The Newsletter of the Southern Graphics Council*, featured image, Fall 2010: 3. Print.

#### BIBLIOGRAPHY

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- 2014 Yasmeen Siddiqui, "How One Regional Craft Museum is Expanding Its Horizons," *Hyperallergic*, June 4. <http://hyperallergic.com/130625/how-one-regional-craft-museum-is-expanding-its-horizons/>  
Heberling, Rachel, "Press: Artist and Machine - A Printmaking Exhibit at the Kentucky Museum of Art and Craft", *Printeresting*, June 1. <http://www.printeresting.org/2014/06/01/press-artist-machine-a-printmaking-exhibit-at-the-kentucky-museum-of-art-and-craft/>  
2013 Elizabeth Kramer, "Artist Susanna Crum Chosen for New Louisville Visual Art Prize," *Courier-Journal*, June 10. <http://origin-www.courier-journal.com/article/20130610/SCENE05/306100046/>  
Elizabeth Kramer, "A \$5,000 Grant Reinforces Artist's Decision to Make Her Career in Louisville", *Courier-Journal*, June 23. <http://www.courier-journal.com/article/20130622/BILLBOARD/130623001/A-5-000-grant-reinforces-artist-s-decision-make-her-career-Louisville>

- Erin Keane, "Susanna Crum Awarded Inaugural M.A. Hadley Visual Art Prize," *WFPL News*, Louisville, KY, June 10. <http://wfpl.org/post/susanna-crum-awarded-inaugural-ma-hadley-visual-art-prize>
- Erin Keane, "LVAA Opens New Gallery on Whiskey Row," *WFPL News*, Louisville, KY, <http://www.wfpl.org/post/lvaa-opens-new-gallery-whiskey-row>
- 2011** Sarah E. Buhr and Elizabeth Wyckoff, "Prints U.S.A. 2011," *Springfield Art Museum*, (catalog).  
Teresa Parker, "Susanna Crum's Print Technology Revisiting Victorian Era," *That's Inked Up*, Dec 5. <http://thatsinkedup.blogspot.com/2011/12/susanna-crums-print-technology.html>  
Sage Dawson, "Susanna Crum: Hybridizing Past and Present," *Printeresting*, Sep 8. <http://www.printeresting.org/2011/09/08/suzanna-crum-hybridizing-past-and-present/>
- 2010** Carol Mueller, "Linking Arms & Opening Doors," *Weber Gallery*, (catalog).  
Jo Anne Triplett, "Event Horizon: Daily Staffpicks," *Louisville Eccentric Observer*, April 28.
- 2008** *The Louisville Review*, cover image, Spalding University, Louisville, KY. Vol. 64.

## PROFESSIONAL EXPERIENCE

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- 2015** **Panelist**, *Constructing Programs and Communities*, Southern Graphics Council International, Knoxville, TN
- 2014** **Juror**, *Fine Arts Juried Student Exhibition*, Indiana University Southeast, New Albany, IN
- 2014** **Co-curator**, *Armatures of Audubon: Contemporary Constructions and Ecologies*  
849 Gallery, Kentucky School of Art, Louisville, KY
- 2013-present** **Co-founder**, Calliope Arts, Louisville, KY  
This collaborative printmaking studio provides classes, workshops, and studio access to local and regional printmakers. Its visiting artist program brings artists from across the country to make prints in Louisville, and its Workshop Gallery exhibits prints by artists in the US and Canada. Research and development for the establishment of this studio was funded by the inaugural M.A. Hadley Prize for Visual Art, 2013.
- 2012-2014** **Museum Administrator** 21c Museum, Louisville, KY  
Responsibilities included design and layout of exhibition labels, planning and arranging local events, artist lectures, and community partnerships, giving weekly tours to visitors and student groups, conducting research for upcoming exhibitions, managing travel arrangements for visiting artists and exhibition installation, ordering supplies and materials, processing and reporting department expenses.
- 2012** **Co-curator**: *The Iowa Print Archive*  
Art Building West Gallery, University of Iowa, Iowa City, IA
- 2009-12** **Graduate Research Assistant: Collection Management**  
Iowa Print Archive, University of Iowa, Iowa City, IA (Fall 2009 – Spring 2012)  
Developed and designed a digital collection database, conducted collection care and organization, documentation, curatorial projects, planned the facilities and technological resources for the collection's future location.
- 2010-11** **Wood Shop Monitor**  
University of Iowa, Iowa City, IA (Fall 2010 - Spring 2011)  
Monitored wood shop equipment and tools, assisted students in class projects.
- 2010** **Co-curator**: *Open House: An Exhibition of Prints from the Archive*  
Iowa Print Archive, Oakdale Campus, University of Iowa, Iowa City, IA
- 2008** **Art sales consultant**  
Atlas Galleries, Chicago, IL  
Curated and hung exhibitions of master and contemporary prints for retail gallery, sold contemporary lithographs, etchings, and paintings to local and international art collectors.

- 2007 Intern for Creative Director**  
Mellwood Art Center, Louisville, KY (June – August 2007)  
Restored an outdoor sculpture, led tours of the facility, and organized and collected donations for an annual art fundraiser.

## **ADDITIONAL STUDY, WORKSHOPS, AND PRINTING EXPERIENCE**

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- 2011 Printing assistant to Piotr Szyhalski, visiting artist.** Screen print, edition of 30.  
**Frogman's Print and Paper Workshop**  
Mezzotint with Instructor Lari R. Gibbons, Vermillion, SD  
**Collection Care and Management Workshop**  
With instructor Rachel-Ray Cleveland, of Cleveland Conservation of Art on Paper, Inc., Laurel, Maryland. Conducted at Iowa Print Archive, Iowa City, IA  
**Hamilton Wood Type Museum Workshop**  
Wood type workshop with Director Jim Moran, Two Rivers, WI  
**Printing assistant to Randy Bolton, visiting artist.** Screen print, edition of 50.  
**Printing assistant to Adriane Herman, visiting artist.** Photolithograph and woodcut with CNC router.
- 2010 Printing assistant to Nichole Maury, visiting artist.** Screen print and monotype.  
**Animation workshop collaborator**  
Tiny Circus, Grinnell, IA  
**Printing assistant to T.L. Solien, visiting artist.** Mixed media prints.  
**Penland School of Crafts**  
Kinetic Wood Sculpture with Instructor Matthew Hebert, Penland, NC
- 2008-09 Chicago Printmakers' Collaborative**  
Studio member, Chicago, IL (August 2008 – July 2009)
- 2007 Crown Point Press Summer Workshop**  
Photogravure with Instructor Emily York, San Francisco, CA
- 2006 Cornell in Rome**  
Palazzo Lazzaroni, Rome, Italy (August – Dec 2006)
- 2006 Collaborative Book Arts Workshop**  
With instructors Margot Ecke and Elisabeth Meyer, Wells College, Aurora, NY

## **COLLECTIONS**

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Southern Graphics Council, University of Mississippi  
Anchor Graphics, Columbia College Chicago

## **ARTIST RESIDENCIES**

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- 2011 Mary Anderson Art Center, Mount St. Francis, IN**
- 2010 Tiny Circus, collaborative animation workshop, Grinnell, IA**  
Facilitated two community-based stop-motion animation workshops at local youth organizations in Grinnell and Iowa City, IA
- 2008 Mary Anderson Art Center, Mount St. Francis, IN**

## **GUEST LECTURES**

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- 2014 Curator Talk: Armatures of Audubon: Contemporary Constructions and Ecologies, 849 Gallery, Kentucky School of Art, Louisville, KY**
- 2013 Context and Collaboration**  
"Food for Thought" lecture series hosted by the Louisville Visual Art Association, Louisville, KY

- 2012**      *Place and Process*  
Cornell College, Mt. Vernon, IA
- Placemaking: The Heart of the Park*  
Augusta State University, Augusta, GA
- 2010**      *Career Workshop*  
Coe College, Cedar Rapids, IA

## **TECHNICAL PROFICIENCIES**

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- Software**      Adobe Creative Suite, Microsoft Office Suite, Filemaker Pro, Laser Works, Final Cut Pro, Sound Track Pro, Logic, AccuRip, Blackboard and other digital classroom management software.
- Photography**    35mm and digital photography, scanning, editing, lighting and documenting 3D and 2D artwork.
- Woodworking**    Table saw, standard and compound miter saw, band saw, drill press, sanders, planer, jointer, circular saw, jig saw, hand tools.
- Silkscreen**      Traditional water-based processes, direct and indirect (photographic) films.
- Intaglio**        Traditional and alternative processes. Copper, steel, and zinc plate etching, photomechanical processes (photogravure and Imagon), acid mixing (nitric and ferric), hard and soft ground processes, spit bite, aquatint (rosin and spray paint), drypoint techniques (mezzotint, engraving, needle etching, roulette), color printing (traditional and non-toxic), multiple registration systems.
- Lithography**    Stone and aluminum plate, photomechanical, non-toxic polyester plates (Pronto and Smart Plates), transfer techniques, acid tinting, transposition, color printing, precision deletion and selective graining, multiple registration systems.
- Relief**          Wood, linoleum, sintra, reduction color printing, jig-saw and stencil techniques, multiple registration systems, laser cutter and CNC router carving techniques.
- Monotype**      Oil and water-based inks, collagraphic techniques, multiple registration systems.
- Letterpress**     Setting and printing wood type.
- Book Arts**      Sculptural books, Japanese stab binding, single and double-needle Coptic stitch binding, long stitch binding.
- Painting**        Acrylic, oil, watercolor, canvas stretcher construction.
- Other**            Gallery installation, archival collection management and database creation and maintenance, frame construction and assembly.