

Possible Futures

A New Frontiers of Creativity and Scholarship Grant Proposal by

Primary Investigator: Tiffany Carbonneau, Assistant Professor of Fine Art – Digital Art and Interactive Media, IU Southeast, and

Co-Investigator: Susanna Crum, Assistant Professor of Fine Art – Printmaking, Indiana University Southeast

Abstract:

With the intent of creating public artworks that democratize our local, regional and national historical narrative, Tiffany Carbonneau, Assistant Professor of Fine Art - Digital Art and Interactive Media, and Susanna Crum, Assistant Professor of Fine Art - Printmaking, are combining their practices into a new hybrid art medium that emphasizes the inherent material qualities of both digital and analog processes, while interrogating inherent biases in the historical archive, and facilitating conversations about how fragile or forgotten histories affect a community's present and future.

Discarded and undeveloped 16mm and 8mm film, found in abandoned/discarded vintage home-movie camcorders throughout the Midwest, will be hand processed, digitized and combined with found archival material that documents predominant histories specific to the region, converging the personal home movie with the regional and national archive. The materials will be combined to form a video that presents unexpected intersections between the past and present, the personal and political, and will be projected onto the exterior The Ross Art Museum at Ohio Wesleyan University using specialized software that allows the image to conform to the architecture ("projection mapping") of the over 100-year-old historic post office that houses the museum.

Assistant Professor of Fine Art, Digital Art and Interactive Media Program Head, Indiana University Southeast, New Albany, Indiana, current

National Endowment for the Arts Our Town Grant project support, \$80,000 public commission exhibiting a site specific architectural projection nightly for one year in Oregon City, Oregon, 2013-2015

Efroymsen Contemporary Arts Fellow, award of \$20,000 for equipment and research, Central Indiana Community Foundation, The Indianapolis Foundation, and Legacy Fund, 2011

EDUCATION

Master of Fine Arts, Ohio University, 2010

Bachelor of Fine Arts, Northern Arizona University, 2005

Bachelor of Science, Art Education, Northern Arizona University, 2005

Study Abroad (one semester), University of Ghana, Ghana, West Africa, 2002

SELECTED AWARDS and HONORS

- *Hamburg University Visiting Research Faculty*, Hamburg, Germany, supported by Indiana University and Hamburg University, 2015
- *Regional Creative Initiative Grant*, Indiana University Southeast, 2015
- *Summer Faculty Research Fellowship*, Indiana University Southeast, 2015
- *Creative Capital Grant Semi-finalist*, Creative Capital Foundation, New York, New York 2014
- *Presidential Merit Award*, for outstanding research, teaching and service, Bellarmine University, 2014
- *Faculty Development Fellowship*, funding travel and research in Panama (Panama Canal and Panama City) and the Port of New Orleans, Bellarmine University, 2013
- *Bellarmino Academic Affairs Faculty Scholarly Travel Support Grant*, funded travel to Cape Town, South Africa (for *Infecting the City* Public Art Festival), Bellarmine University, 2012-2013
- *Bellarmino College of Arts and Sciences Faculty Scholarly Travel Support Grant*, funded material costs for *Vessel* (solo exhibition at McGrath Gallery, Bellarmine University) and travel to Cape Town, South Africa (for *Infecting the City* Public Art Festival), Bellarmine University, Louisville, Kentucky, 2012-2013
- *Creative Capital Grant Semi-finalist*, Creative Capital Foundation, New York, New York 2011
- *Faculty Scholarly Travel Support Grant*, funded travel to Miami, Florida (for installation of twenty story projection) Ivory Tower, concurrent Art Basel exhibition, Bellarmine University, Louisville, Kentucky, 2011
- Creative Capital Professional Development Program grant (in association with Art Without Walls), 21c Museum, Louisville, Kentucky, 2010
- *MFA Full Tuition Waiver*, College of Fine Arts, Ohio University, 2007 – 2010
- *MFA Teaching Assistantship*, College of Fine Arts, Ohio University, 2007-2010
- *Professional Activity Support Scholarship*, College of Fine Arts, Ohio University, 2009

SOLO PUBLIC ART / ARCHITECTURAL COMMISSIONS

- (forthcoming) *Indiana Bicentennial*, site specific architectural projection, Indiana State Museum, supported by the Indiana State Museum and The Indiana Arts Commission, Indianapolis, Indiana, 2016
- *Spectrum Art Fair*, site specific architectural projection (collaboration with Brian Harper), supported by Spectrum Art Fair, Miami, Florida, 2015
- *ReSurfaced*, site specific architectural projection (collaboration with Brian Harper), supported by Louisville Commission for Public Art and Indiana University Southeast Regional Creative Initiative Grant, Louisville, Kentucky, 2015
- *Art San Diego*, site specific architectural projection (collaboration with Brian Harper), supported by San Diego Art Institute and ArtSD, San Diego, California, 2015
- *Oscillating Currents*, site specific architectural projection, Hamburg University Campus Student Center, supported by The University of Hamburg, The Hamburg University Department of Cultural Anthropology, and Indiana University, Hamburg, Germany, 2015
- *Between Here and There: Richmond*, Architectural Projection, Inlight Richmond, supported by 1708 Gallery, Richmond, Virginia, 2014
- *Systemic Vacancies*, Architectural Projection, Free State Film and Art Festival, supported by Lawrence Art Center, Lawrence, Kansas, 2014
- *Illuminate Oregon City Elevator*, one year outdoor architectural projection, supported by The National Endowment for the Arts, The Clackamas Arts Alliance, and Main Street Oregon City, Oregon City, Oregon, 2013-2015
- *New Albany Now*, two year outdoor architectural projection, New Albany Public Art Project: Bicentennial Series, supported by the Carnegie Museum for Art and History, New Albany, Indiana, 2013-2015
- *Move Light Festival*, Architectural Projection, supported by Lux Pro Monument Foundation, Lodz, Poland, 2012
- *Infecting the City*, Architectural Projection, Public Art Festival, supported by The Africa Centre, Cape Town, South Africa, 2013
- *Fountain Art Fair (Armory week)*, Architectural Projection, supported by Big Deal Arts, 69th Regiment Armory, New York, New York, 2012
- *Lumen: International Video Art and Performance Festival*, presented by the Council on the Arts and Humanities for Staten Island, New York, New York, 2011
- *Asterisk at the Bridge*, as part of Ingenuity Festival 2010, Cleveland, Ohio, 2010
- *Inlight Richmond 2009*, in conjunction with 1708 Gallery, Richmond, Virginia, 2009

SOLO and TWO PERSON GALLERY EXHIBITIONS

- *Of Place*, Carnegie Museum for Art and History, New Albany, Indiana, 2013 **(two person exhibition)**
- *Channels*, Galleria Imaginarium, Lodz, Poland, 2012 **(two person exhibition)**
- *Vessel*, McGrath Gallery, Bellarmine University, Louisville, Kentucky, 2012 **(solo exhibition)**
- *Here and Now*, The Urban Institute for Contemporary Art, Grand Rapids, Michigan 2012 **(solo exhibition)**
- *The River Floweth On*, collaborative exhibition with Shawn Skabelund, Greiner Art Gallery, Hanover College, Madison, Indiana, 2012 **(two person exhibition)**
- *Distanced and Faltered*, The Bingham Estate, Glenview, Kentucky, 2011 **(solo commission)**
- *Margins*, Land of Tomorrow, Louisville, Kentucky, 2010 **(solo exhibition)**
- *Transmittance: Reconsidering Landscape*, Barr Gallery, Indiana University Southeast, New Albany, Indiana, 2010 **(solo exhibition)**
- *Between Frame and Focus: MFA Thesis Exhibition*, Majestic Gallery, Nelsonville, Ohio, 2010 **(solo exhibition)**
- *Deconstruction / Reconstruction: Paintings and Installation by Meredith Carr and Tiffany Carbonneau*, Majestic Gallery, Nelsonville, Ohio, 2009 **(two person exhibition)**

SELECTED GROUP EXHIBITIONS

- *Throwing Light, Catching Shadows*, Cressman Center for Visual Arts at The University of Louisville, Louisville, Kentucky, 2015
- *Photography Since the Millennium*, Carnegie Museum for Art and History, New Albany, Indiana, 2015
- *Digital Muddy Expanded Media Festival*, Southern Illinois University Carbondale, Online, 2015
- *Complimentary*, The Green Building Gallery, curated by Daniel Pfalzgraf, Louisville, Kentucky 2013
- *Currents 2011: Santa Fe International New Media Festival*, Santa Fe, New Mexico, 2011
- *Beacons: An Exhibition of Luminous Art*, The Urban Institute of Contemporary Art, Grand Rapids, Michigan, 2011
- *Z Channel*, Zephyr Gallery, Louisville, Kentucky, 2011
- *Toronto Urban Film Festival*, screened on Toronto Transit System monitors and at The Drake Hotel, Toronto, Canada, 2010
- *Letters*, The LoDi Project, Raleigh, North Carolina, 2010
- *Artaxis: an Evolving Independent Network of Artists*, Cheltenham Art Center, Cheltenham, Pennsylvania, 2010
- *Merge*, Fawick Gallery, Baldwin Wallace College, Berea, Ohio, 2009
- *Resident Exhibition*, The International Ceramics Studio, Kecskemet, Hungary, 2008
- *Dualis*, Grand Arts Center, Tracy, California, 2008
- *NCECA Clay National*, Kentucky Museum of Art and Craft, Louisville, Kentucky, 2008

SELECTED ARTIST LECTURES

- Society for Photographic Education Conference, Galt Hotel, Louisville, Kentucky 2015
- Hamburg University, School of Cultural Anthropology, Hamburg, Germany, 2015
- Rochester Institute of Technology, School of Photography, Rochester, New York, 2014
- The Paris College of Art, Paris, France, 2013
- The Carnegie Center for Art and History, New Albany, Indiana, 2013
- The University of Louisville, Public Art Conference: Art and the City, Louisville, Kentucky, 2013
- The University of Cincinnati, College of Design, Architecture, Art and Planning, Cincinnati, Ohio, 2012
- Hanover College, Madison, Indiana, 2012

SELECTED REVIEWS AND PRESS

<http://arts.gov/exploring-our-town/illuminate-oregon-city>

New Albany Public Art Project, Bicentennial Series: Tiffany Carbonneau, Museums and History, Art, Culture and Entertainment, June, 2013.

Blur Blog: Art Projection Installations are on the Rise in Oregon, b-uncut Blog: Graphics, Art News, Creative Tips, Opinions From Top Artists, <http://art.blurgroup.com/blog/art-projection-installations-are-on-the-rise-in-oregon/>, June 27th, 2013.

Mayes, Steve: Oregon City's 130-foot Elevator Will Become Big Screen for Video Artist, *OregonLive* (powered by The Oregonian), June 19th, 2013.

Stemle, Cary: Public Art in Focus; *The Leo Weekly*, p26, June 19th, 2013.

The Clackamas Review, Artist to Gather Ideas from OC Citizens, section A2, p1, The Clackamas County News, June 5th, 2013

The Oregon City News: 'Illuminate Oregon City' artist selected, The Clackamas Review, Wednesday, May 29th, 2013.

News and Tribune: Join Artist in Creation of Outdoor Video Projection, News and Tribune, p2, Friday, March 29th, 2013.

Kona, Bongani: Let's Dance, Mahala: Music Culture Reality, http://www.mahala.co.za/art/lets-dance/gallery/image/tiffany-between/#single_image, March 12th, 2013.

Digital Art History Blog: Digital Technologies as Tool and Display, <https://arth4482.wordpress.com/page/11/>, October, 2012.

Lodzki Dom Kultury: Tiffany Carbonneau and Dmitry Strakovsky Kanaly / Channels, Galeria Imaginarium, Lodzki Dom Kultury, <http://www.ldk.lodz.pl/Infoglob/NewsList/NewsItem.aspx?pageid=1&mid=1&itemid=87>, October, 2012.

Plaster Lodzki: Tiffany Carbonneau and Dmitry Strakovsky – Kanaly / Hymn, www.plasterlodzki.pl/sztuka/rzeba/5897-tiffany-carbonneau-a-dmitry-strakovsky-kanay--hymm-foto, October, 2012.

Kramer, Elizabeth; Road Trip: Art Explores the Ohio River, The Louisville Courier Journal, January 5th, 2012

Kemelman, Molly: UICA Sees the Light, 'Luminous Art' Exhibit Illuminates Galleries, The Grand Rapids Press, Visual Arts section, Thursday, January 13th, 2011.

Susanna Crum

324 E. College Street | Louisville, KY 40203 | 773-414-3576
www.susanna-crum.com | susanna.crum@gmail.com

Co-founder, Calliope Arts Printmaking Studio & Gallery, Louisville, KY

Assistant Professor of Fine Arts, Printmaking Area Head, Indiana University Southeast, New Albany, IN

EDUCATION

- 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

- 2015** **Summer Faculty Research Fellowship**, Indiana University Southeast
Research Support Grant, Indiana University Southeast
Improvement of Teaching Grant, Indiana University Southeast
- 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

EXHIBITIONS

Juried and Invitational Exhibitions

- 2016** **City Gallery at Downtown Art Center**, *Beveled Edges – Printmaking in Kentucky*, Lexington, KY
Manifest Creative Research Gallery and Drawing Center, *Memory Palace: an International Exhibit Exploring Time, History, and Memory*, Cincinnati, OH
- 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

- 2013** **Huff Gallery**, *Sustain Invitational*, Spalding University, Louisville, KY, Curator: Joyce Ogden
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.**

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

- 2016** **1078 Gallery**, *A Collecting Place*, Chico, CA
- 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
 ***Mellwood Arts Center**, *And They're Off!*, Louisville, KY

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
The Woman's Club of Louisville, *Botanica: Art and Garden 2014*, Louisville, KY
- 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
- 2010** **Marshall Arts Center**, *Five Hundred and Thirty-One*, Memphis, TN

TEACHING EXPERIENCE

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- 2015-present** **Assistant Professor of Fine Arts – Printmaking**, Indiana University Southeast, New Albany, IN
- 2014-2015** **Adjunct Faculty** Indiana University Southeast, New Albany, IN
- 2014** **Instructor**, *Stop Motion Summer Camp*, Louisville Visual Art Association, Louisville, KY
- 2013-2015** **Adjunct Assistant Professor** Kentucky College of Art and Design, Louisville, KY
- 2011-12** **Graduate Teaching Assistant – Instructor of Record** University of Iowa, Iowa City, IA
- 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.

PUBLICATIONS

- 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-of-women/>

PROFESSIONAL EXPERIENCE

- 2016 **Guest Artist**, *Art Under Pressure*, National Endowment for the Arts Challenge America grant awarded to Community Arts Center, Danville, KY
- 2015 **Panelist**, "A Call to Print: Establishing a Cooperative Studio," *Constructing Programs and Communities*, Southern Graphics Council International conference, Knoxville, TN
- 2015 **Juror**, *Mary Alice Hadley Prize*, Louisville Visual Art Association and Community Foundation of Louisville, Louisville, KY
- 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 printmaking studio offers classes, workshops, collaborative projects, and studio access to local and regional printmakers, and exhibits artwork on a national scale. Since 2014, Calliope Arts has facilitated on-site printmaking workshops with local organizations such as the Speed Art Museum, Side by Side Studio, and Kentuckians for the Commonwealth.
- 2012-2014 **Museum Administrator** 21c Museum, Louisville, KY
Responsibilities included exhibition research, editing and layout of exhibition labels, planning and arranging museum programming, giving weekly tours to visitors and student groups, managing travel arrangements for visiting artists and exhibition installation, coordination with event planning team, 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

ARTIST RESIDENCIES

- 2016 **Edinburgh Printmakers Studio**, Edinburgh, Scotland (upcoming)
- 2014 **Kentucky Derby Museum**, Louisville, KY
- 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 centers in Grinnell, IA and Iowa City, IA

GUEST LECTURES

- 2016 **Community Arts Center**, *Lost in (Public) Space*, Danville, KY
- 2015 **Indiana University Southeast**, *Investigations: Now and Then*, New Albany, IN
- 2014 **849 Gallery, Kentucky School of Art**, *Curator Talk: Armatures of Audubon: Contemporary Constructions and Ecologies*, Louisville, KY
- 2013 **Louisville Visual Art**, *Context and Collaboration*, "Food for Thought" lecture series, Louisville, KY
- 2012 **Cornell College**, *Place and Process*, Mt. Vernon, IA
Augusta State University, *Placemaking: The Heart of the Park*, Augusta, GA

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Primary Investigator: Tiffany Carbonneau, Assistant Professor of Fine Art – Digital Art and Interactive Media, IU Southeast, and

Co-Investigator: Susanna Crum, Assistant Professor of Fine Art – Printmaking, Indiana University Southeast

Project Description:

On January 23rd, 1923, Eastman Kodak unveiled one of the most important products in amateur moving image-making history, The 16mm Safety Film System. The new, non-flammable, film gauge of 16mm allowed for an image size adequate for home projection yet was small enough to allow for relatively small and lightweight cameras. Selling for \$325, the system included a camera, tripod, projector, screen and splicer, and with film processing centers popping up all over the United States, the middle class consumer had everything they needed to capture, star in, and view their own films.

For the first time in history, film began to document and occupy the private spaces of broader demographics, capturing moments of importance in the average American household, and paving way for the still ubiquitous home movie. From the 16mm Safety Film System, home movie production and processing evolved into easier to use and higher quality film based alternatives, such as 8mm and Super 8mm, and eventually into digital processes that allowed consumers to capture and share in ways once unimaginable.

Today, as amateur and home film-makers continue to explore the processes of digital image making, many consumers hold a nostalgia for analogue film processes; processes that exhibit their tactile and material nature in the very images they produce. For example, the more a 16mm film is handled, the more scratches and dust it collects, and the more evidence of that handling is seen in the image. Thus, film is a material that exposes its own physical history via the graphic product that it produces. Today, we see amateur photographers and videographers adding digital filters to their image or movie to make it appear more “film-like,” suggesting a nostalgia for tactility.

Media theorists Marshall McLuhan and Lev Manovich both argued that media don't just replace each other, but rather merge to influence and augment each other, technically and culturally. The phenomenon that urges humans towards tactile, physical and spatial experiences combined with the want/need of convenient digital processing, represents the merging of two mediums, a “hybrid union” as McLuhan would call it.

As a term that began usage in the early 2010's in the discourse of digital artistic practice, “Post Digital” describes artwork that aims to bridge the digital and the human; work that uses tactile and kinesthetic experiences to explore digital realities. Artists working in this manner are often scrutinizing “computer age” culture by examining digital paradigms in physical and spatial contexts. They are often deconstructing the digital image to expose the digital version of “scratches” and “dust,” and consequently, or intentionally, demystifying the backlit screen.

Philosopher, Charles Sanders Peirce defined indexicality as a trace or imprint of the physical; and in regards to film photography stated, "Both the intimacy of that relation to a unique and contingent reality and the detachability and circulation of its representation have had enormous cultural consequences."¹ In other words, light reflecting from the physical world onto the photosensitive crystals on film creates a still or moving image that, when viewed, allows for human associations of presence, associations that conjure memory and invoke emotion. These traces of the human experience exist on exposed film whether or not it was ever developed or viewed.

The first commercially available digital camera, the Logitech Fotoman, was unveiled in 1990, since then, consumer analogue film and movie cameras have been quickly forgotten, discarded, or given away. These cameras end up at garage sales, thrift stores, antique shops, and auctions, and are often times still loaded with exposed but undeveloped film; film that captured an important moment, yet for whatever reason, was never processed; the histories it holds never seen.

Coming from different artistic backgrounds, Tiffany as a video installation artist and Susanna as a multimedia printmaker, we quickly discovered overlaps in our concept and research-based practices in Susanna's first year at IU Southeast. Tiffany's large outdoor video projections call attention to our built environment and underlying systems that have historic and modern significance to our global economy. Susanna's research based practice uses print media, photography, sound, and video as tools to investigate and interpret the layers of history stored within public spaces. Our collaborative art practice uses archival documents, oral histories, maps, photographs, and film footage as raw material to create architectural video projections that seek new and innovative ways to bridge the gap between social artifacts that are at once ephemeral and tactile, personal and political, converging local and national histories.

By carefully planning the composition and animated interactions of these digital and analog social artifacts, our hybrid projections highlight unexpected intersections between past and present, and facilitate conversations about how fragile or forgotten histories affect a community's present and future. Using specialized projection software, we monumentalize subjects of historical erasure, illuminating specific architectural elements to embed multilayered imagery within each site.

During our project Possible Futures, we intend to collect discarded and undeveloped 16mm and 8mm film for use as raw material. With an exhibition scheduled at The Ross Art Museum at Ohio Wesleyan University for fall of 2017, we are excited to work with Museum Director, Erin Fletcher, and OWU and IUS students to scour the region in search of old camcorders with undeveloped film. This film will then be processed, digitized and combined with found archival printed materials that explore histories specific to the region, and then mapped and projected onto the exterior of the museum. Due to much of the film being expired, we expect the resulting imagery to be faded or damaged, with the possibility of only small elements of recognizable imagery, and we are interested in using the consequences of age and time as a metaphor for lost histories. Please see example of overexposed found footage, as well the resulting image from film we found in a 8mm movie camera from the 1960's that we hand processed, in our bibliography page.

We have at least \$5,000 of confirmed support from The Ross Art Museum that will allow for our travel, artist honorarium and press for the exhibition. The New Frontiers grant will fund the development and

evolution of our process, which will allow for a more innovative and in-depth exhibition at The Ross Art Museum, as well as build the framework to support our collaborative work for years to come. In the short time that we have been working collaboratively, we have successfully secured and produced several projects supported by external funding sources. Our collaboration, in the five months since our first project, has garnered over \$25,000 in external funding and we are currently negotiating a permanent installation with a \$300,000 - \$400,000 budget. We believe this trend will continue and grow.

With this project, we are investigating a new hybrid medium that is created when digital and analogue are combined, and engaging with film not as an outdated medium, but rather an alternative medium and an archival object. With Kodak set out to place its new Super 8mm camcorder on the shelves by 2017, we are wondering if we are on the cusp of a new age of technical and cultural hybridity. It is on that cusp where Carbonneau + Crum places their footing, with sights on discovering new and innovative ways to bridge the gap between the non-physical and tactile, while continuing to investigate and expose the complex histories that make our world what it is today.

That film based processes are no longer available or sustainable is actually a modern myth. Although film photography has taken a backseat in consumer markets, film is alive and well amongst artists, photographers, and film-makers. Likewise, film materials and processing can no longer be found on every corner of every town, but there are several companies that still produce film and processing materials which can easily be found online. That being said, due to its age, the type of film that we are collecting often times is not labeled, and commercial film processing labs won't process it because certain chemicals are needed to develop certain types of film. We have researched and tested successful ways to develop the film ourselves and, with the right tools, can bypass the need to outsource the processing, while acquiring a skill and resource that will influence our pedagogy.

With the funds from a New Frontiers Grant, we plan to organize and install a small darkroom within our current Fine Art facilities. As Digital Art and Printmaking professors, both our art practice and pedagogy incorporate image-based and photographic processes. Our mutual interest in film-based processes is an area where we see potential for curriculum overlap, student collaboration and team teaching. A darkroom will allow for students to learn about analog still and moving image production as an alternative process to digital image making. The darkroom will be modest in size and will support specific assignments within our Digital Art and Printmaking curricula. It will also serve the processing needs for advanced students who desire to work in film, as well as support our collaborative projects. This lab will become the property of the IU Southeast Fine Art Department.

To aid in the development of the darkroom, we will use grant funds to hire a consultant who can help us organize and build a safe, simple, OSHA compliant darkroom, that will be sustainable by our faculty and that will hold up over time. As a digital art professor, Tiffany has acquired and organized a multifaceted catalogue of digital resources for the IU Southeast Fine Art Program, and the program will remain focused in digital technologies. We see darkroom film processing as a way for art students to engage in tactile materials while learning how still and moving images are made, allowing students to understand and experience the power and illusion of images, which transcends into digital imaging processes as well. It is widely agreed upon by experts in the field of photography that film-based darkroom processes will not completely go away but rather become an alternative process.²

Many times objects and events that are chosen to be documented and archived are representative of an ethnic and racial majority and the privileged class. The film archive, in particular, leans heavy towards Hollywood productions and home movies of the wealthy. By mining moving images that are representative of middle class, underprivileged, and minority histories, we are investigating a more democratic approach to gathering historical evidence, and are researching how those histories can exist congruously, or opposed to, the historical canon. How cultures engage with the past can affect how they create the future. With this research, we seek to collect and discover hidden elements of the past, and present lost histories of diverse demographics as significant and precious, and by doing so, uncover the potential for alternate, or possible, futures.

Thank you for your time and consideration and please see attached bibliography with images and descriptions of our works and links to video documentation.

1. Schofield, Tom, Marian Dörk and Martyn Dade-Robertson, *Indexicality and Visualization: Exploring Analogies with Art, Cinema and Photography*, C&C '13, June 17 - 20 2013, Sydney, NSW, Australia Copyright 2013 ACM 978-1-4503-2150-1/13/06.
- 2.

Ross Art Museum
60 South Sandusky Street
Delaware, OH 43015

To Whom It May Concern,

It is my pleasure to invite Tiffany Carbonneau and Susanna Crum to undertake a commission for the Ross Art Museum at Ohio Wesleyan University. This collaboration will entail research and development of the project over spring and summer 2017, with the final product debuting in fall 2017.

The Ross Art Museum, founded in 2002 in a historic building, is undergoing a transformation. This past year we have supported the retirement of our founding director and the re-alignment of our mission with the University. Both of these events place the museum at a new stage of evolution. In this stage, the Ross is seeking greater connection with our community on and off campus. To become more relevant we recognize 1. the need to expand our exhibits beyond traditional boundaries and reflect the intersections and innovations happening across the spectrum of artistic practice today and 2. that the final product will be more impactful if it can speak to various constituencies across campus.

The program *Inside/Outside* was created in response to these needs. This new addition to our exhibition schedule makes space for artists working in ephemeral media such as projection, sound, performance, and temporary installation. As the gallery exhibits inside the museum are already set for the next two years, three different artists/groups—one per semester—are being invited to create works outside the galleries. We are seeking artists with both conceptually rigorous practices and the ability to connect our faculty, staff, and Delaware community residents to the museum.

It is for this reason that I reached out to Tiffany Carbonneau. I first encountered Tiffany's practice when she did a commission for the New Albany Public Art Project in 2013. I was impressed that her engagement with residents in the area directly influenced the production of the final work. Moreover, I appreciate that she uses architectural projection to strong conceptual effect—as a means of unveiling the hidden histories of a place. I am excited to learn that Susanna Crum has come into this collaboration with her artistic use of archival documents, oral histories, and maps.

I strongly believe that the work of both of these women with the Ross Art Museum has the potential to be exciting and impactful to our campus. First, the artists will be involved with my *Exhibition Practice* class in Spring 2017—which will allow students assist in the development of the work. Second, the artists have the opportunity to collaborate with the Beeghly Library on campus and use *Our Shared History* Collection—a digitized group of documents about the intertwined histories of Delaware, Methodism, and Ohio Wesleyan

University. Finally, we look forward to having the artists speak with students and faculty from disciplines such as art, history, religion, and politics.

The New Frontiers Grant would, at least in part, allow these artists to extend the life of their final work on the campus from a couple of days to a month or over. This extension is highly desirable because it would give the community more time to come to know the work—something that is difficult to do in a matter of days. This extension would also allow the museum more time to draw visitors to the work and to signal our new direction to a wider group of people.

If I can be of any assistance or answer any questions during the review of this proposal, please do not hesitate to reach out to me.

In Art,

Erin Fletcher
Director
740-368-3870
elfletch@owu.edu

Bibliography of Works and Resources, Tiffany Carbonneau and Susanna Crum



Susanna Crum and Tiffany Carbonneau

A Place in Time

Bethel AME Church, exhibited during In Light In, Indianapolis, August, 2016

Supported by The Indiana Community Foundation

In August 2016, Bethel A.M.E., Indianapolis' oldest African American church and vital social support structure from the Civil War onward, packed up more than a century of history and moved to a new location, making way for a commercial enterprise that will replace, rather than repair, much of its historic architecture. Tiffany Carbonneau and Susanna Crum's collaborative work, *A Place in Time*, illuminated the outer walls of Bethel A.M.E. with a site specific video that combined archival, found, and interview-based imagery to explore the complexity of influences that have led to the current state of the building and congregation, highlight the historic architecture that will soon be lost, and celebrate the significant roles of the 147 year-old church within local and national history.

For video clip, see:

<https://vimeo.com/180795186>



Susanna Crum and Tiffany Carbonneau

A Running Loop

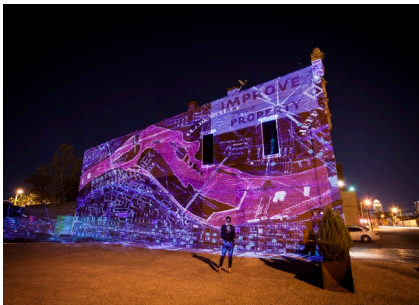
Churchill Downs Opening Night, May 2016

Supported by The Louisville Fund for the Arts

From 1875 to 1902, twelve African American jockeys won sixteen Kentucky Derbies, becoming some of the first great American athletes. Carbonneau and Crum's architectural video projection, *A Running Loop*, illuminated a façade of the original grandstand with the faces and names of the jockeys, along with historical footage that highlights the divisions between labor and spectatorship that presaged the exclusion and subsequent decline of African American jockeys after 1902.

For video clip, see:

<https://vimeo.com/166647509>



Susanna Crum and Tiffany Carbonneau

Inside and Outside

1619 Center for Art and Activism / B-Kind Festival, May, 2016

Supported by the B. Kind, a project of the Art and Heritage Initiative, Chicago, IL

From rivers to interstates, the ways we navigate cities support environmental, social, and economic growth. Highway exits, shipping ports, and boulevards provide the circulatory system for a city's resources. Which areas are served, and which are excluded, has long-lasting consequences on the vitality of communities. *Inside and Outside* presents a narrative in which past and present policies, and the maps and ephemera that represent them, overlap and intersect, facilitating conversations about how urban planning, housing legislation, and infrastructure projects can best serve and benefit the many diverse communities that make the city the best it can be.

For video clip, see:

<https://vimeo.com/166635924>



Found Film Test

The result from a roll of double 8mm film found in a motion picture camera from the 1960's that was purchased at an auction in southern Indiana. We hand processed this film successfully and were able to project these still frames using an old 16mm projector. Once we purchase a proper projector for this film, we can easily project and digitize the moving image to see the film in motion. The entire roll has images on it. We already have several rolls of film just like this one.



Example of Found Film Footage

Click this link, <https://www.youtube.com/watch?v=INsJV5VofFU>, to see an example of over-exposed found film footage, created by film-maker Tony Lawrence and exhibited at the London Underground Film Festival, Dublin Underground Film Festival, offOFF cinema Belgium.

Budget Justification

New Frontiers of Creativity and Scholarship Grant Proposal
Tiffany Carbonneau and Susanna Crum

Category	Item	Justification	Cost
Summer Faculty Support		Time to conduct research on lost or forgotten histories of the Midwest middle class, go to NYC and DC, travel Midwest to purchase vintage cameras at auctions, thrift stores, antique stores, vintage shops, make several visits to Ross Art Museum, Ohio Historical Archives Library	\$15,000
Course Release	2 Courses	One each for Fall semester, 2016. Allow for time to gather, develop and digitize films, apply and prepare for further exhibition of research.	\$7,000
Hourly Support	480 hours	32 weeks, 15 hours/week @ \$10/hr Student worker who we will train on film processing and will aid in processing and digitizing film	\$5,133
General Equipment and Supplies	Darkroom:		
	Enlarger		\$1000
	Revolving Darkroom Door		\$2500
	Exhaust System	Darkroom will be installed in room that already has an exhaust system in place	\$0
	Darkroom Sink		\$1500
	Lumber, Drywall, Hardware		\$1,000
	Light Tight Fan		\$130
	Other Darkroom Supplies	tanks, chemicals, safelight, changing bags, trays, etc	\$1,000

	Weatherproof Projector Enclosure	The IU Southeast Fine Art Department owns a projector that we sometimes use for our projects. An outdoor enclosure will allow for our projector to be safe from weather while projecting outside for our and our students' public art projects	\$3000
	Funds to Purchase Vintage Cameras and Projectors	<ul style="list-style-type: none"> - In order to find film in vintage cameras, we need to search for them and purchase them. We are able to check if there is film in the camera prior to purchasing it. Vintage motion picture cameras range from \$5 - \$100. - In order to digitize 16mm films, we will need to run them through a projector made for that type of film and record the projected image. 16mm projectors range from \$200 - \$500 	\$3,000
	film to digital scanner	8mm and Super 8mm films can be scanned with a less expensive scanning device	\$200
Travel	Film Workshop in New York City	Attend a Film shooting and processing workshop to learn proper capture and processing techniques at MONO NO AWARE in Brooklyn, NY. Based in Brooklyn, NY, MONO NO AWARE presents monthly artist-in-person screenings, organizes affordable analogue filmmaking workshops, facilitates equipment rentals, operates a film distribution initiative, plans cinema field trips, and hosts an annual exhibition for contemporary artists and international filmmakers whose work incorporates Super 8mm, 16mm, 35mm or altered light projections as part of a live performance or installation. The term MONO NO AWARE is a Japanese phrase that means "a connection to the ephemeral."	\$2500
	Library of Congress	Conduct research at the Center for Home Movies Collection and the Audio-Visual Conservation Center in the Library of Congress Packard Campus in Culpeper, Virginia, just outside of Washington DC. Here, we will conduct research on home movies that are included in the national archive, meet with film archivists to discuss trends in film archiving and discuss best practices for preserving film.	\$2500
Other Costs	Consultant Fee	Consultation on the development of a safe, functional and OSHA compliant darkroom. 40 hours of consulting @ \$30/hour	\$1200

		Total Costs	\$54,290
		Incidentals and budget buffer	\$5710
		Total Funding Request	\$60,000

Fringe summer benefits 3930 fringe

Possible Futures

A New Frontiers of Creativity and Scholarship Grant Proposal by

Primary Investigator: Tiffany Carbonneau, Assistant Professor of Fine Art – Digital Art and Interactive Media, IU Southeast

Co-Investigator: Susanna Crum, Assistant Professor of Fine Art – Printmaking, Indiana University Southeast

Budget Justification

Category	Item	Cost	Justification
Summer Faculty Support		\$3500/class	

Travel to NYC for film shooting and processing workshop \$2500

-Justification: to learn proper film capturing and processing techniques

Travel to DC to visit library of congress national film archive or other archive that includes amateur and home movies \$2500 - library of congress packard campus to visit the Center for Home Movies/Library of Congress Collection.

-Justification: to conduct research on home movies that are included in national archives, meet with film archivist to discuss trends in film archiving and best practices for preserving films.

Two summer salaries, \$15k

- Time to conduct research on lost or forgotten histories of the midwest middle class, go to NYC and DC, travel midwest to purchase vintage cameras at auctions, thrift stores, antique stores, vintage shops, make several visits to Ross Art Museum, Ohio Historical Archives Library

One academic year course release each, \$15

- Allow for time to gather, develop and digitize films

Hourly support (to process film); 32 weeks, 15 hours/week @ \$12/hr = \$6,000

- Student worker who we will train on film processing. Will aid in the processing and digitizing film

Dark room consultant fee: 40 hours of consulting @ \$30/hour = \$1200

- Consultation on the development of a safe and functional darkroom

Capital Equipment >\$5,000

Purchase of darkroom and processing equipment: \$7130

- 4 x 5 enlarger, \$1000
- Revolving darkroom door: \$2500
- Exhaust system: we already have this if we install in the BFA studio
- Sink purchase and installation: \$1500
- Lumber, drywall, hardware: =/- \$1000
- Other supplies, tanks, chemicals, safelight, changing bags, trays, etc \$1,000
- Light tight fan: \$130
- Custom weatherproof enclosure for IUS Art Department projector: \$3,000

-will allow for our projector to be safe from weather while projecting outside for public art projects

General Supplies and Equipment <\$5,000:

Funds to purchase vintage cameras and projectors: \$3,000

- In order to find film in vintage cameras, we need to search for them and purchase them. We are able to check if there is film in the camera prior to purchasing it. Vintage motion picture cameras range from \$5 - \$100.
- In order to digitize 16mm films, we will need to run them through a projector made for that type of film and record the projected image. 16mm projectors range from \$200 - \$500
- 8mm and Super 8mm films can be scanned with a less expensive scanning device for around \$150

Series

FINA D410: Advanced Multimedia FINA D 412: BFA DAIM

It is now time for you to focus! For this assignment, you will write a proposal for a body of work that you will create throughout the second half of the semester. You will choose a focus for process and content for this body of work and agree upon specific goals, with the instructor, for your work for midterm and the final critiques. Your proposal is the stepping off point of your work, it is assumed that your ideas and processes will evolve and fluctuate over time. It is not a contract written in stone, rather a fluid document that will act as your guide. You will be critiqued twice on this work, once at midway point and once at the final. You are expected to show at least one finished work at the midpoint critique and at least three finished works for the final critique. Work should be displayed in a professional manner. Include in your proposal these items:

- The process(es) you will be using (begin with), i.e. photography, video, glitch, audio, projection, etc
- The content you will focus on. What do you want to say with your work? What issues do you want to address?
- A schedule outlining goals and what you plan to have finished for both critiques
- What research you plan to do to study and respond your subject matter.

I will meet with you periodically to discuss your progress towards your goals but in class time will also be spent on class discussions, presentations, tutorials, etc. It is your responsibility to work on this assignment in and outside of class. It will be obvious to me if you threw together your work in the last two weeks before the critique. This project is worth 200 pts or about 40% of your final grade for this course.

Schedule for rest of semester with important dates:

Monday, October 17th: Proposals Due – please bring 10 copies AND email to Tiffany

In Class: Visiting Artist Todd Smith begins Audio App Development Project / Group Discussion on Proposals / Tiffany will email you back with notes and/or questions about your proposal by Wednesday evening/Thursday morning

Wednesday, October 19th:

In Class: Finish group discussion on proposals (if necessary) / Work on Audio App with Todd / - **respond to Tiffany's comments by Monday via email by Friday at 5pm**

Homework: Begin to work on Series

Week Ten:

Monday, October 24th:

In Class: Work on Audio App with Todd / Studio time on Series if possible
Tiffany will send final approval of proposal by this day

Wednesday, October 26th:

In Class: Work on Audio App with Todd / Studio time on Series if possible

Homework: work on Series

Week Eleven:

Monday, October 31st:

In Class: **Must have significant material to show and work with on Series** / Cody Research Presentation / Studio
Work Time: series

Wednesday, November 2nd:

In Class: **Nash Research Presentation** / Studio Work Time: series

Week Twelve:

Monday, November 7th:

In Class: Studio Work Time: series

Wednesday, November 9th:

In Class: **SERIES PROGRESS CRITIQUE: AT LEAST ONE FINISHED WORK DUE**

Week Thirteen:

Monday, November 14th:

In Class: **Digital Art Presentations** / Studio Work Time: series

Wednesday, November 16th:

In Class: Digital Art Presentations / Studio Work Time: series

Week Fourteen:

Monday, November 21st:

In Class: Individual meetings / Studio Work Time: series

Wednesday, November 23rd: **NO CLASSES THANKSGIVING**

Week Fifteen:

Monday, November 28th:

In Class: Individual meetings / Studio Work Time: series

Wednesday, November 30th:

In Class: Final Critique Part 1

Finals Week:

Monday, December 5th: Final Critique Part 2, 1:15-4:15

Digital Art Presentation: Due November 14th

For this assignment you will conduct research on genre of digital art and give a presentation to the class that gives an overview of the genre and shows examples of artists and artworks in that category. A list of genres is located in a box note that you have been invited to. Sign up is on a first come basis. If you would like to present about something not on the list, talk to me. Presentations need to be 5-10 minutes long. Some forms of digital art do not have a lot of easily accessible information about them. You will be provided with readings and images as a jumping off point but it will be important to dig in your research. Address these elements in your presentation:

- What is your digital art Genre? What are the media and processes involved?
- Why do artists work with this type of media and with these certain processes?
- Who are artists that work within this genre? What is their work about? What does it look like? How do people engage with it?
- Bibliography: at least three sources.

New Frontiers of Creativity and Scholarship (NF) Budget Form

Principal Investigator(s): Tiffany Carbonneau

Please consult your department fiscal office when completing this worksheet.

Academic Support for non-faculty researchers: Salary per month times # of months worked (example formula: = \$2300.00 * 6) (AY salary support is not possible for faculty members.)

Name: Jane Public, PI for fall semester	Monthly salary:	# of months:	\$	-
Name:	Monthly salary:	# of months:	\$	-
Fringe Benefits @ 39.88%			Sub-total Academic Support with Fringe	\$ -

Summer Faculty Support: example - 50% effort: \$498/week * 8 weeks = \$4998.38 (with 26.2% fringe)

Maximum amount = \$15,000 | Allowed for 10-month appointed faculty only

Name: Tiffany Carbonneau	Weekly salary:	642	# of weeks:	10	\$	6,420
Name: Susanna Crum	Weekly salary:	546	# of weeks:	10	\$	5,460
Fringe Benefits @ 26.2%			Sub-total Academic Support with Fringe	\$ 14,993		

Course Release: (one course only) actual allowable amount per investigator up to \$16,000 (**Obtain estimated actual amount from your department Fiscal Officer.**)

Name: Tiffany Carbonneau			\$		3,144
Name: Susanna Crum			\$		3,144
Sub-total Course Release					\$ 6,288

Post Doc Support: Salary per month times # of months worked, example formula: = \$2300.00 * 6)

In justification, specify need, provide % effort, outline plan on how postdoc will be in place consistent with project timeline

Name:	Monthly salary:	# of months:	\$	-
Name:	Monthly salary:	# of months:	\$	-
Fringe Benefits @ 39.88%			Sub-total Post Doc Support with Fringe	\$ -

Graduate Student Support: (Use fixed amount based on discipline.)

DO NOT calculate additional funds for Grad fees, Insurance, or Fringe - enter appropriate fixed amounts listed below

\$16,000 Arts & Humanities | \$16,000 Social Sciences | \$19,000 Physical Sciences

Name:					
Name:					
Sub-total Graduate Student Support					\$ -

Biweekly Support: Rate per hour times # of hours worked, example formula: = \$12.00 * 20

Name:	Hourly rate:	# of hours:	\$	-
Name:	Hourly rate:	# of hours:	\$	-
Fringe Benefits @38.77%			Sub-total Biweekly Support with Fringe	\$ -

Hourly Support > 1000 hours: Rate per hour times # of hours worked, example formula: = \$10.00 * 20

Name:	Hourly rate:	# of hours:	\$	-
Name:	Hourly rate:	# of hours:	\$	-
Fringe Benefits @19.5%			Sub-total Hourly Wages > 1000 hours with Fringe	\$ -

Hourly Support < 1000 hours: Rate per hour times # of hours worked, example formula: = \$10.00 * 120

Name: Alexandra Montgomery	Hourly rate:	\$10.00	# of hours:	480	\$	4,800
Name:	Hourly rate:		# of hours:		\$	-
Fringe Benefits @6.93%			Sub-total Hourly Wages < 1000 hours with Fringe	\$ 5,133		

Capital Equipment (>\$5,000):

Item 1:					
Item 2:					
Sub-total Capital Equipment					\$ -

General Supplies and Other Equipment: Equipment < \$5,000 | Project/Lab/Research Supplies | Printing/duplicating

Item 1:					
Item 2:					
Sub-total Supplies & Other Equipment					\$ -

Travel: (\$5,000 maximum) Conferences and travel expenses used to present research are not allowed.

Trip 1:					
Trip 2:					
Sub-total Travel					\$ -

Other Costs: Subject compensation, etc., Honorarium/Consultant's Fee (Other)

Item 1:

Item 2:

Sub-total Other Costs \$ -

BUDGET TOTAL (not to exceed \$60,000) \$ 26,413