1. Briefly state the purpose of your sabbatical leave.

Last spring LACMA (Los Angeles County Museum of Art) invited me to create a contemporary response for a historical survey exhibition of international Surrealist drawing. I was given 2 walls in the museum and asked to create a work of art that would exist directly on the walls. My response was to make a wall work combining drawing, collage and hand-drawn animated projections. “Drawing Surrealism” opens October 21, 2012 (see attached press release).

The LACMA “Drawing Surrealism” project felt like I was just scratching the surface with regard to drawing and animation.Animating my drawings has opened up a new world of possibilities. A sabbatical would allow me to devote a year to uninterrupted research, experimentation, production and post-production culminating in my first major solo exhibition of this new body of work.

The purpose of my sabbatical is to research, create, discuss and exhibit a new body of artwork. This body of work will incorporate drawing and animation in the form of projections and screen based media with sound. I will produce 25 new hand-drawn animated sequences that range from 1 - 5 minutes each. The animation process will generate 25 new large scale drawings. This material will be organized into a single installation that will be exhibited in New York City at Mixed Greens Gallery in September 2014.

2. Give all pertinent details of your proposed plan. This should include all activities, projects, research, itinerary, study, employment, expected outcomes, relationships with current coursework, etc. connected with your proposed leave.

As a professional visual artist, my practice can be divided into 4 fundamental components: research, production, critical dialog and exhibition.

I. Research: There are three basic thrusts with respect to research for this project. The first deals with locating and examining source materials that inform the imagery, subject matter and content of the artwork. I research Victorian scrapbooks, Soviet-era Russian children’s books, Japanese prints and Dutch botanical illustration in search of the bittersweet, the quaint, the melancholy and the picturesque. These sources are re-imagined, reorganized and refashioned into spaces where disparate histories, events, dreams and desires collide. The second area of research encompasses methods, materials, tools and techniques. This would include researching traditional and experimental animation techniques, camera equipment, lighting, projection and sound systems, digital software for stop motion image capture and editing. The third area of research involves reading books related to contemporary art and animation. My reading list includes the following items:


II. Production: This aspect of the project involves making drawings, photographing the drawings and editing the footage to create a series of an animated sequences. The process involves the continuous alteration of a single large scale drawing. In other words, each animated sequence will be a product of one drawing that is altered through erasure, layering and collaging. An exposure is taken at various intervals of the drawing. Typically the hand-drawn animation is based on generating motion by shooting at 24 frames per second. It is a laborious process and will be the most time consuming element of the project. The photographs are captured through stop motion software which process the individual frames and renders them into raw animations that can be adjusted in various ways. These files are then refined using editing software where speed, timing, scale, formatting, sound and other adjustments are made to create the final animated sequence. Professional animator, Melissa Piekaar, professional editor Beau Leduc and sound artist, Steve Roden be contracted to assist in the production and post-production process.

III. Critical Dialog: Professional artists do not make art in a vacuum. Studio visits are opportunities to engage in critical dialog and network with fellow artists and other art professionals such as curators, gallerists, dealers, art consultants art critics and art collectors. I will identify artist and art professionals whose work, experience and expertise is relevant to my project. Over the course my sabbatical, I will maintain an active schedule of studio visits. Partial list includes:

Leslie Jones, Curator, Los Angeles County Museum of Art (LACMA)
Rita Gonzales, Curator, Los Angeles County Museum of Art (LACMA)
Connie Butler, Curator, Museum of Modern Art, New York (MoMA)
Anne Ellegood, Senior Curator, Hammer Museum of Art
Ali Subotnik, Curator, Hammer Museum of Art
Allegra Pesenti, Curator, Grunwald Center for the Graphic Arts
Ruth Weissberg, Dean Emeritus, Roski School of Fine Art, USC
Elsa Longhauser, Director, Santa Monica Museum of Art
Cathy Carpenter, Education Programs Specialist, The J. Paul Getty Museum
Susanne Vielmetter, Susanne Vielmetter Gallery, Culver City
Christopher Grimes, Christopher Grimes Gallery, Santa Monica
Shoshana Blank, Shoshana Wayne Gallery, Santa Monica
Nowell Karten, Director, Angles Gallery, Santa Monica
Kimberly Davis, Director, LA Louver Gallery, Venice
Elizabeth East, Director LA Louver Gallery, Venice
Katrina Traywick, Traywick Contemporary, Berkeley
Heather Darcy, Mixed Greens Gallery, New York City
Meg Linton, Director, Otis College Art Gallery
Julie Joyce, Curator, Santa Barbara Art Museum
Dorothy Goldeen, Art Consultant
Michael Duncan, Art Critic, Art in America/Independent Curator
Doug Harvey, Art Critic/Independent Curator
Koan Jeff Baysa, Art Critic/Independent Curator
David Pagel, Art Critic LA Times/Independent Curator

IV. Exhibition: The final phase of this project will consist of a one-person exhibition at Mixed Greens Gallery in New York City in September 2014. This will provide an opportunity to present the new work on a national stage.

This sabbatical project has a direct relationship with my current courses: Art 15 Beginning Drawing, Art 16 Intermediate Drawing, Art 19 Life Drawing. All of these courses address the nature and language of drawing including historical and contemporary methods, materials, techniques, movements and trends. Expanding the language of drawing through motion and time is a relevant topic in each of these courses.
3. Provide a timeline indicating how the activities in your plan will be completed within the time of the proposed leave.

<table>
<thead>
<tr>
<th>Year</th>
<th>Month</th>
<th>Activities</th>
</tr>
</thead>
<tbody>
<tr>
<td>2013</td>
<td>Aug</td>
<td>Research source materials, gear, hardware, software. Set-up studio for production.</td>
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<tr>
<td></td>
<td>Sep</td>
<td>Develop all preliminary drawings for animations. Begin exhibition layout/design process.</td>
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<tr>
<td></td>
<td>Oct</td>
<td>Production: animation</td>
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<tr>
<td></td>
<td>Nov</td>
<td>Production: animation</td>
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<tr>
<td></td>
<td>Dec</td>
<td>Production: animation</td>
</tr>
<tr>
<td>2014</td>
<td>Jan</td>
<td>Production: animation</td>
</tr>
<tr>
<td></td>
<td>Feb</td>
<td>Production: animation</td>
</tr>
<tr>
<td></td>
<td>Mar</td>
<td>Post Production: edit raw footage of individual animations</td>
</tr>
<tr>
<td></td>
<td>Apr</td>
<td>Post Production: edit raw footage of individual animations</td>
</tr>
<tr>
<td></td>
<td>May</td>
<td>Post Production: edit sequencing and timing</td>
</tr>
<tr>
<td></td>
<td>Jun</td>
<td>Post Production: edit soundtrack</td>
</tr>
<tr>
<td></td>
<td>Jul</td>
<td>Finalize all animations and exhibition layout/design. Frame drawings to be exhibited.</td>
</tr>
<tr>
<td></td>
<td>Aug</td>
<td>Logistics: documentation, floor plans, technology, shipping, press, publicity, mailing lists.</td>
</tr>
<tr>
<td></td>
<td>Sep</td>
<td>Install exhibition at Mixed Greens Gallery in New York City.</td>
</tr>
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*Reading will be ongoing throughout the duration of the project.*
4. Describe how the proposed leave will contribute to your professional development, including how it relates to your current assignment.

The dialog between the most basic of all visual art forms (drawing) and new technologies is a critical issue in contemporary art. Important contemporary artists who are associated with drawing have expanded their studio practice to include animation. Kara Walker (USA) and William Kentridge (South Africa) are among two leading “drawers” who have explored the relationship between drawing and animation as a strategy to express complex ideas in contemporary art, culture and politics. It is important to clarify that in this context, the concept of “experimental animation” is very different in scope from “commercial” or “studio animation”. The chief concern of this project is to expand the language of drawing by exploring time, motion and narrative.

Embarking on a new ambitious project at this critical juncture in my career will have a profound impact on my professional life. Most importantly, it presents my work in a new context. It also represents a shift in my work that embraces new audiences and therefore new professional opportunities. I look forward to exploring drawing as it relates to site specific projects, as well as screen-based media such as monitors, tablets and hand-held devices.

The relationship of this project to my current teaching assignment (drawing and painting courses) is that it expands the role of drawing practice in my approach to both making and teaching art. The project will provide an opportunity to contextualize drawing within contemporary media culture thereby making it more relevant to my students.

5. Describe how the proposed leave will benefit the college and students.

My teaching philosophy is based on the premise that an active professional practice makes one a more effective educator and a more dynamic colleague. I believe that authority (in the best sense of the word) comes from knowledge and knowledge comes from being engaged in a practice. My studio practice has a direct impact on my teaching. My research will benefit my students by allowing me to present information in a more expansive and articulate manner. My sabbatical project will involve research into materials, methods, techniques and technologies that will make course material more relevant. I plan to integrate my new knowledge of drawing and animation practices into lectures, demonstrations and projects.

As a professional artist and educator, it is not enough to present course material in the classroom/studio. It is critical to maintain one’s standing and presence in the local, national and international art community by exhibiting work at important public and private galleries, to have their work written about in art influential journals and publications, to be included in curated exhibitions, and to have work represented in important private and public collections. Students benefit when educators model professional behavior. My students are curious, supportive and enthusiastic about what I do as an artist. I try to demystify the art world by keeping my students informed and sharing information about my professional practice.

The professional stature of the Art and Photography Department Faculty (which is based on the production and exhibition of work) has a direct impact on the stature of the Long Beach City College Art and Photography Department. This ultimately attracts more students and prospective faculty into the program and gives students an advantage when pursuing their educational and professional goals.
6. List and describe the specific tangible products you will bring to the college within 90 days after you return to your assignment.

I will bring the following tangible products to the college within 90 days of my return:

I. *Research*: Detailed synopsis of my artistic research, source materials, and studio process. A summary of conclusions regarding equipment, hardware and software. Annotated bibliography of my reading list.

II. *Production*: DVD with 25 new hand-drawn animated sequences that range from 1 - 5 minutes each. The animation process will generate 25 new large scale drawings.

III. *Exhibition*: DVD with installation images documenting my September 2014 one-person exhibition at Mixed Greens Gallery in NYC, detailed list of exhibited works, press release, exhibition publicity, and any reviews published in print publications and on-line.

7. Describe how you will share the outcomes of your proposed leave with other interested parties upon your return.

Upon my return, I will share my outcomes through:

I. Presentation of my work in the Fall 2014 semester during a public lecture in the LBCC Art and Photography Department. This event will be arranged in advance so that it is scheduled as part of the LBCC Art and Photography Department Artist Lecture Series.

II. Exhibition of a new work in the Faculty Exhibition at the LBCC Art Gallery.

III. Presentation of my new work in upcoming exhibitions at galleries and museums throughout Southern California. I am currently in negotiations with the Pasadena Museum of California Art to mount a one-person exhibition of my drawings/animations.

IV. Introduction of drawing and animation into the drawing curriculum at LBCC through new class lectures, demonstrations and course projects.

V. Presentation of my sabbatical project to the Board of Trustees.

8. If applicable, please disclose any additional sources of employment earnings during the proposed leave.

None.
SABBATICAL LEAVE PROPOSAL

Stas Orlovski

______________________________________________
Signature of Applicant     Date Originally Submitted

Stas Orlovski

October 1, 2012

______________________________________________

Use this form or a facsimile as the cover for your proposal.