

OTIS

Application for Sabbatical Leave

Submit to the Provost no later than March 30th prior to the academic year within which the sabbatical leave would occur.

Name: Holly Tempo **Date:** March 28, 2011

Home Department: Fine Arts

Other Departments in which you currently serve: N/A

Original Date of hire at Otis: May 21, 2001 **First full-time semester at Otis:** Su/01

Number of academic years (including current) of full-time service at Otis: 10.5

Number of semesters and contact hours/semester of part-time service at Otis: N/A

Dates of prior sabbaticals, if any:

Semester(s) requested for sabbatical leave: One **Fall/2011** **Spring/20**

Applicant's signature  **Date:** 3-28-11

Home Department Chair's signature:  **Date:** 3-28-11

These signatures acknowledge that the applicant has read Sabbatical Leave of Absence as published in the Otis Faculty Handbook and obtained approval for sabbatical leave from their Chair.

Please provide the following information (in a succinct response not to exceed four pages) and attach to this Cover Sheet. You also may attach additional supporting materials, if desired.

- Goals and objectives of your sabbatical.
- Your plan, i.e., a description of the specific activities you would undertake on your sabbatical.
- A summary of expected outcomes, including benefits to you, your department, your future students, and/or the college community.
- A description of how you plan to share the results of your sabbatical with the college community and, perhaps, others beyond Otis.

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1. Goals and objectives:

The purpose of this sabbatical is to provide myself with a block of time, uninterrupted by the intellectual and physical demands of teaching, to create **a new body of work** and **revive my career**.

Artwork: I am interested in the history and semiotics of decoration and how this relates to the human experience. I want to make paintings that generate and then explore the unusual collisions that are created between formal elements such as color, texture and pattern; and, by inference, psychological, social, cultural and physical spaces. I want to examine how ornamentation, often trivialized in mainstream art circles, constructs meaning. For example, what happens when a leopard print pattern approaches a concrete façade mediated by a strip of glitter in a painting? What does this poetic abutment of surfaces impart about painting in a context that, in many ways, is post-painting?

Materiality has and will continue to factor into the work in a significant way. I would like to continue to experiment with the properties of acrylic resins, an ongoing interest of mine and hallmark of my work, and expand my explorations in other mediums (e.g. metal leaf, marble dust and enamel) and techniques (e.g. complex masking/stenciling, modeling/relief, and casting).

I have many paintings in my head that need to be realized and, unfortunately, have not yet. With the demands of teaching, it is hard to get any momentum in the studio—especially since my processes are so labor-intensive. I often have to scale back the scope of the work or make a lesser quantity of pieces. I need to have time to delve deeply into making for a sustained period, so that I can produce a body of work rather than paint intermittently as time allows.

Career Development: In the last couple of years, the number of exhibitions that I have participated in has been limited (see attached CV). I do not have gallery representation, a fact that can be a severe liability in today's art world. Without representation, it is difficult to get solo shows and consequently reviews, inclusion in important collections, and consideration for major international surveys. With my busy schedule, I find that I usually have to choose between creating work and marketing it; and as an artist I, of course, favor working in the studio.

Thus, I find myself floating in a mid-career limbo with few tangible prospects. This is problematic in my role as faculty and mentor. It is important that I maintain professional standing as an artist who teaches at one of the premiere undergraduate fine arts studio programs in the country. Additionally this is an area of weakness that was noted in my annual faculty evaluation last year, so I really need to improve here. My aim with this sabbatical is to develop new work and build up my professional presence in the art world.

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2. Sabbatical Plan:

- **Create a new body of work:**
A minimum of 12-20 new paintings as described above.
- **Document new work and create website:**
An online presence is an essential marketing tool for the contemporary artist. I do not currently have a website, other than my e-portfolio on O-Space. Much curating is done online, so it is very important to have a professional website with up-to-date images of work. I have done some research in this area, but now need to create a website for my studio practice. I will have professional quality images of the new work taken for posting on the site.
- **Seek gallery representation and exhibition opportunities:**
I will research appropriate venues for my work in the Los Angeles area and solicit representation and exhibitions. This will be especially important to do in the fall as this is the beginning of the gallery season and will provide me with numerous opportunities to hit the receptions, check out spaces, make contacts, and have studio visits.
- **Apply for grants:**
I will apply for grants, most notably from the City of LA COLA and Guggenheim Foundation. I will also research funding opportunities. The creation of a new body of work is a significant factor here, as most of the funders want to see 10-20 images of recent work.

3. Expected Outcomes:

- **Benefits to myself:**
 - i. Growth of my studio practice by the development of a substantial body of new work.
 - ii. Enhanced professional presence by the creation of a website, increased exhibitions, and gallery representation.
 - iii. Creation of new opportunities for funding to support my work.
- **Benefits to my department:**
 - i. Increased professional standing of one of its full-time faculty and potential for additional visibility in the art world.

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- **Benefits to my students:**
 - i. Two of the studio classes I teach regularly at Otis are **Maximalism** and **Extended Techniques in Painting**. These electives are popular with students to a large degree because I keep the material fresh and the content timely. My experiments in the studio will directly benefit these two classes in particular because my practice places a lot of emphasis on the decorative and materiality in the work, as mentioned above. An intensive period of working in the studio will amount to new techniques and explorations of content for students. See attached course descriptions.
 - ii. Increased information and guidance that I can impart to seniors in the **Senior Review** classes that I teach each spring about professional issues as they are about to enter the art world. This will be especially true in the area of website creation and maintenance. See attached course description.
- **Benefits to Otis community:**
 - i. Increased marketing for the college via my projects and exhibitions.

4. Sabbatical Results Dissemination:

- **To Otis community:**
 - i. I will present a report about my sabbatical project to faculty at Academic Assembly.
 - ii. New work will be posted on O-Space
 - iii. A link to my new website will be posted on my faculty bio and O-Space e-portfolio that appears on the Fine Arts web pages. On my new website, in addition to information about myself, I will have a student gallery featuring choice works by my students.
 - iv. Invitations to my exhibitions will be announced via Otis Community bulletin.
- **Other:**
 - i. New work will be exhibited in the art community.