

**Thompson Rivers University
Proposed Sabbatical Plan**

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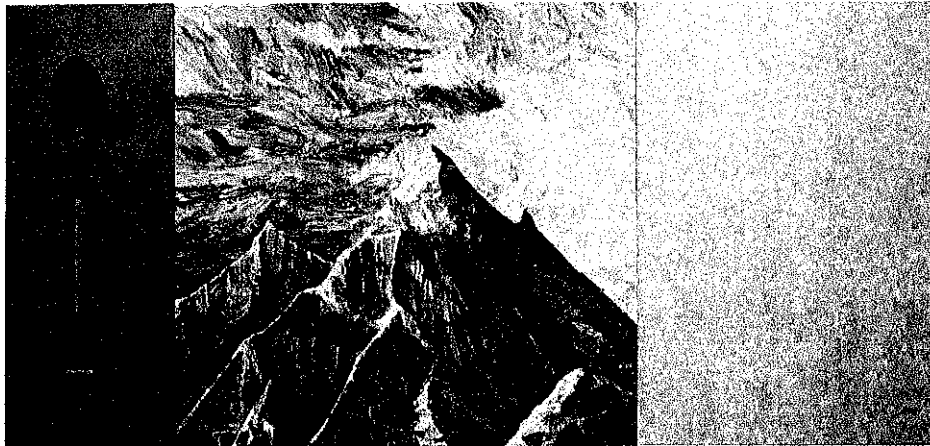
**1. Statement of Scholarly/Professional or Creative Purposes of the
Proposed Leave**

Introduction

This sabbatical leave would provide an opportunity to re-establish my practice as a visual artist and to renew my sense of currency and connection to the arts field through the development of a series of works that would result in a public exhibition, presentations and a possible publication. I view this proposal as the first step in a long term process that will lead to a greater continuity in my artistic production and increased interaction within my field which, in turn will contribute to the enhancement in the quality and depth of my teaching and professional practice.

Relation to Previous Works and Artistic References

As an artist I am interested in developing a creative response to the aesthetic and cultural issues initially explored in some of my past works such as *Residue*, 2003 (see fig. 1) and *Fish 2*, 2005 (see fig.2). In varying degrees these works examine the interface between the peripheries of institutional and urban development; political events, ideology and the natural world as overlapping sites where the personal sense of the world is partially fabricated and transformed. Such interests are also considered from diverse vantage points in the works of Edward Hopper, Ron Moppett, Gerhard Richter, Merlin Carpenter, Michel Majerus, Julie Mehretu and others. Apart from their individual considerations of issues related to social and historical ideas these artists demonstrate a

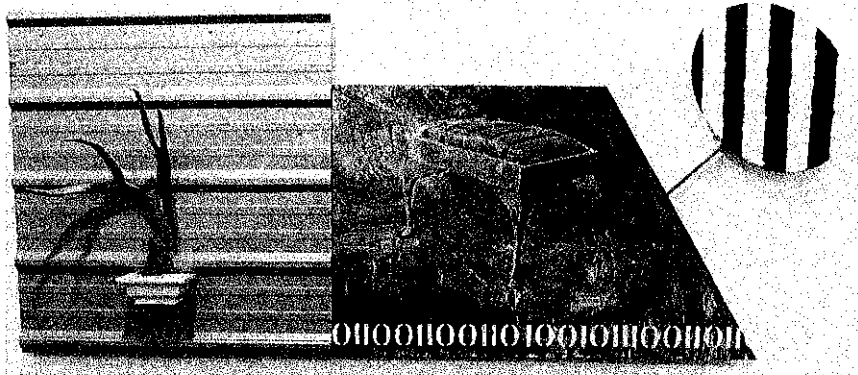


Alan Brandoli, *Residue*, mixed media, 60 x 119" 2003

self-reflexive awareness of the role that painting plays as a medium with specific qualities and historical references. In my proposed work I would extend this to reflect on the inherent potential and position that painting currently occupies as a medium with its connections to aesthetic histories of representation as well as social and material realities.

On a formal level the creative activity will consider both the painterly surface and the assembled, relational pictorial space that is occupied by some works created over the last century. Works by the Russian Constructivists and Neo-dadaists such as Robert Rauschenberg, and more recently by Jessica Stockholder, Jannis Kounellis, Jonathan Borofsky, Matthew Ritchie and others who have extended the boundaries and conventions of pictorial space to include the third dimension will form a referential basis for this proposal. Russian Constructivists like Vladimir Tatlin and Alexander Rodchenko saw their images and objects as explorations of what they termed *faktura*: the particular material properties of the object, and *tektonika*, its spatial presence. Their work is considered significant in its challenge to traditional painting and its extension of painting to include physical, constructed qualities while communicating social concerns.

My proposed work would also seek to combine material surface and spatial properties as referents that address the histories of representation. I also acknowledge work of other artists such as the New Topographers, filmmakers Wyn Geleynse and Sam Taylor-wood along with painters like Franz Ackermann and Neo Rauch as influential in their expression of a sense of dislocation between self-identity, social change and place which are also essential to my own creative direction.



Alan Brandoli, *Fish 2*, mixed media, 42x96" 2005

Research Plan

I feel that at this stage of my career a full year sabbatical is necessary to do the essential groundwork to complete a substantive body of work for exhibition.

Based on research, content development and creative production I estimate that I could reasonably complete an exhibition of 8 to 10 larger paintings and several smaller works with the allowance of a shift in media, where appropriate into areas as photography, installation and video as possible options. This would add a supplementary and, in light of my stated interest in an expanded definition of painting, a logical focus on acquiring more skills and practice in related forms of art such as installation and intermedia. For basic readings and research I would utilize the libraries and exhibition materials at TRU, UBC Okanagan, the Kamloops Art Gallery, Kelowna Art Gallery and at the coastal Universities and galleries as necessary.

Another vital component of my proposal is to directly view significant and current artwork as well as to interact with peers. During the leave I would seek to reconnect with artists and art professionals both nationally and internationally through the residency program at the Banff Centre of the Arts and through visits to exhibitions and art events in other centers such as New York to view exhibitions by painters such as the James Ensor and the Robert Mangold retrospectives at the Museum of Modern Art and the Albright-Knox Gallery. To date the 2009 fall programming for many art galleries and for the Banff Centre Thematic Residencies are not yet declared, so I propose to apply for the self directed residency and reserve my option to apply for the thematic residency if appropriate to the direction of my studio practice. The Banff Centre attracts many national and international artists and has had a longstanding and successful track record with the Thompson Rivers University Visual Arts faculty since 1995, and most recently in the summer of 2008 with five faculty attending the residency entitled *Making Artistic Enquiry Visible*.

If I am successful at acquiring the necessary funding I would also consider a visit to research and document the 2009 Venice Biennale where highly acclaimed artists such as Bruce Naumann, Mark Lewis and Steve McQueen have been recently announced as representative artists for their respective countries. Generally these artists represent a vanguard of deconstructive practices relative to my own creative interests in the reexamination of the histories, traditions and structures inherent in their respective mediums. In the past I have had the benefit of attending and documenting parts of the Venice Biennale, Documenta and the Basel Art Fair which are considered to be among the most progressive and extensive international art events in the world. As a result I was able to present this material as an illustrated talk as a component of the UBC lecture series hosted by the University College of the Cariboo in 1998. I was also able to focus some of this material on issues related to current painting and made some significant curriculum enhancements to my courses. Given this past experience as a reference I would assemble materials, documentation and notes from my research as a collection in the form of a manual of readings and images for my Visa 361, 362, 363 and VISA 491 students.

2. Intended Benefits

Benefits to the member

Renew and deepen my commitment to studio production as a vital aspect of my artistic practice.

I feel that these activities would enhance the contributions that I can make to the courses that I teach, ideas for curriculum development and provide me with a sense of renewal and commitment.

Allow for research and readings in areas of critical and cultural relevance to my studio work.

Continue to pursue and develop exhibition and research options following the sabbatical leave.

Revitalize my commitment to teaching and inform the development of teaching strategies and materials.

Add to my record of exhibitions.

Benefits to the University

Help to raise the profile of the TRU Visual Arts programs with a specific focus on the areas of Painting and Drawing.

Align my creative activity closer to the artist as researcher model cited in the VPA five year plan.

Curriculum development: aside from directly benefiting the classes that I teach I hope that I will be able to contribute to the development of a framework proposal for the Creative and Critical Studies program which I brought forward as a goal in the departmental plan.

Extend my research and creative work to include current approaches in painting, digital imaging, installation and video. Where appropriate and where such forms flow from my research and creative activities I would search for ways of making connections to the practices and concerns related to painting.

A dedicated New Media Lab is required: to be used in conjunction with existing course components and towards the development of new initiatives in such areas.

- from the *Proposed Five Year Plan*, TRU Department of Visual and Performing Arts, December 11, 2007.

Teaching

One of my primary concerns is to apply what I learn through the creative process, research and exhibition of work during the sabbatical to specific courses such as VISA 361/362 and 363 which are advanced courses in Painting and Drawing with aspects of related explorations in intermedia. I feel that the experience and sense of renewal that I gain through the sabbatical activities would form a basis to update my teaching portfolio, extend and revise some of the projects in these courses and, perhaps would lead to further curriculum development in painting and intermedia. Specifically, I would be interested in developing a lab manual compiled from my research, professional interactions and documentation of exhibitions.

3. Plan of Scholarly Professional Activities

Pre-sabbatical activities:

Grant Applications: Banff Centre of the Arts Residency Scholarship
B.C Cultural Fund: Individual Artist Grant
Professional Development Entitlement
TRU Division of Arts Project Grant (if available)

May 2009: Presentation: at the Provincial Visual Arts Articulation meeting regarding the content, rationale and beginnings of the Visual Culture course at the University College of the Cariboo. As the first course of its kind offered in B.C. VISA 150: Visual Culture also makes the relationship between studio and theoretical courses more tangible and broad based in interest.

May 2009: Conference Presentation: Okanagan Writer's Conference: Okanagan University College, Kelowna, B.C. Topic: projected words and images in recent art.

Sabbatical Activities:

Studio Production: Banff Centre of the Arts, Vernon studio, TRU studio.

Artist's residency: Banff Centre of the Arts: Thematic, or Self directed.

Seek further opportunities for exhibitions, conferences and artists' residencies.

Conduct research at the TRU, UBCO and UBC libraries.

View exhibitions in public art galleries and artist run centres in Kamloops, Vancouver, Toronto and New York.

4. Expected Outcomes

Exhibition at a public art gallery in BC and applications for other exhibitions within and outside of B.C.

Curriculum development in courses related to the areas of Drawing and Painting including lab manual, assignments, readings, visual presentations and lecture content.

Develop a framework for proposing a Creative and Critical Studies program option.

Residency: Banff Centre of the Arts: focus on developing works that echo the concerns and forms of previous works, but may include expanded forms and alternative media that address painterly concerns.

Grants: Banff Centre of the Arts Residency scholarship
Grant Proposal to the Canada Council

5. Planned Dissemination of Outcomes

Present artist's talks along with any exhibition of the works created during and after the sabbatical leave.

Solo exhibition at a public gallery accompanied by a curatorial statement or publication about the work.

Participate in group exhibitions.

Writing Conference: Okanagan Writer's Conference: Okanagan University College, Kelowna, B.C. Working title: The Pictoriality of Inscription: Art, Text and Pedagogy. 2010

Seek further opportunities for exhibition, conference presentations and publication.