

Collin County Community College District
APPLICATION FOR SABBATICAL LEAVE

Instructions

Please complete this application by responding to all items. Attach requested documentation (in the order requested) and secure the appropriate signatures prior to submitting the application to the chair of the Sabbatical Leave Committee. Please submit the original and 10 copies.

Name Sue Anne Rische

CWID 100 036520

Title Professor of Art

Division Fine Art

Have you ever been granted a sabbatical? No If yes: Date: _____

Please provide a brief description of your previous sabbatical project:

N/A

Sabbatical Leave Period Being Requested

Dates: Beginning Date Aug 2017 Ending Date May 2018

Length: [] One semester [X] Two semesters [] Other _____

Applicant's Agreement

ABSTRACT

Please give a summary description of the project and its significance in a language that can be readily understood by persons in areas of expertise other than your own. PLEASE DO NOT EXCEED SPACE PROVIDED BELOW.

I am determined to expand my teaching proficiency and gain a wider variety of technical skill. My methods will involve observation of professors and professionals, research, and personal practice. On site visits to museums and universities are vital. Essentially, I propose to broaden my knowledge base and methods from American academic drawing to include Western European and Far-East (Asian) techniques by directly investigating them and the cultures from which they have developed.

This gives me an opportunity to build a greater resource exchange and knowledge base to share with my students while providing for them a richer experience. I expect the results from my students will involve more variety, experimentation, and better quality work, thus strengthening their basics and building a stronger portfolio for successful transfer to university art programs. Collin College will benefit through enhanced student work and active support of a professional artist and faculty member as a means to bolster reputation for the department and institution as a whole.

COLLIN COLLEGE
Sabbatical Leave Proposal

Sue Anne Rische
December 1, 2016

A. Research Plan

1. Objectives and methods of procedure:

I will investigate historical drawing methods of celebrated artists such as Picasso, Albrecht Durer, and Hasegawa Tōhaku, and more contemporary methods from artists like Rinus Van Der Velde. This involves on site visits to museums, art studios, and research facilities abroad. I will also meet with faculty and professional artists to observe and discuss their methods and practices. Ultimately, I will streamline this knowledge into assignments based on what I have determined is a best practices approach. A better understanding of multiple drawing methods will further strengthen my ability to improve student learning outcomes.

To be a qualified professor one must practice their craft. I have applied for several international artist residencies. These residencies offer studio space, stipends, living accommodations, and vital discourse and networking between professional artists. For example, at the Shiro Oni residency in rural Japan, I would have the chance to make artwork and offer workshops to the local community while in return I can learn about their local culture and crafts. This gives me an opportunity to create a larger resource exchange and knowledge base to share with my students.

2. Rationale and significance:

Each instructor has a specific history and background that develops their teaching methods. I propose to expand my knowledge base and methods from American academic drawing to include Western European and Far-East (Asian) techniques by directly investigating them and the cultures from which they have developed. This reminds me of the huge influence Japanese prints had on Modern European art once the railroads enabled the cross-pollination of the two cultures.

Collin College will benefit through enhanced student work and active support of a professional artist and faculty member as a means to bolster reputation for the department and institution as a whole. In the art community many students choose their classes based on the professor and by offering a more robust, varied, and innovative art class the results should be seen through increased enrollment.

3. Relationship to previous or related work in progress.

Creativity and innovation is crucial, not only in my own work, but also in my classroom. I consistently assess student performance to find where I can boost critical thinking. The first big change I established was the gamification of my classes with reward systems and friendly competition. The second change was a complete restructuring of assignments, materials, and methods. I implemented ambitious revisions this past semester with promising results. This involved the addition of short research papers, quizzes, and a "drawing boot camp" where students were given lectures, demos, participated in speed drawing competitions, and spent the first three weeks of class building their own still life. (The typical, boring still life subject matter like old wine bottles, plastic flowers, and brick-a-brac from thrift stores inspires no one.) To secure their investment in the class and in their assignments, I directed them to brainstorm themes and materials. The result was a classroom transformed into a cardboard city. Not only did they get some unexpected experience in 3D design but they were able to see an idea through to the end and then further reflect on their own creations through drawing.

As I progress, I realize that I have been teaching drawing the way I was taught drawing. Introspection has initiated significant changes to the order and content of my assignments, the materials that they use, and my overall approach. The time that this sabbatical allows will give me the ability to research both the academic methods learned from European schools and the more contemporary and "fluid" styles from Asian art. I expect the results from my students will involve more variety, experimentation, and better quality work, thus strengthening their basics and building a stronger portfolio for successful transfer to university art programs.

B. Sabbatical Projected Timetable:

Fall 2017: Villa Strauli Residency, Research in Germany and Italy.

Winter 2018: Shiro Oni Residency, Research in Japan

Spring 2018: Sunday Morning Residency, Research in Belgium and the Netherlands.

Summer 2018: Integration and application of research into class assignments.

Fall 2018: Presentation of my work in local galleries. Lectures detailing sabbatical project.

C. Sabbatical Bibliography:

Han Dai-Yu. *Drawing Code: East meets West*. University Readers, 2009.

Silbergeld. *Chinese Painting Style: Media, Methods, and Principles of Form*. University of Washington Press, 1982.

Lionel Lambourne. *Japonisme: Cultural Crossings Between Japan and the West*. Phaidon Press, 2007.

Helen Burnham, Sarah Thompson, Jane Braun. *Looking East: Western Artists and the Allure of Japan*. MFA Publications, Museum of Fine Arts, Boston, 2014.

Gregory Irvine. *Japonisme and the Rise of the Modern Art Movement: The Arts of the Meiji Period*. Thames & Hudson, 2013.

Van Cleave, Claire. *Master Drawings of the Italian Renaissance*. Harvard University Press, 2007.

Sumowski, Werner. *Drawings of the Rembrandt School*. Abaris Books, 1979.

Tietze, Hans. *The Drawings of the Venetian Painters in the 15th and 16th Centuries*. Hacker Art Books, 1979.

Blanton Museum of Art. *Storied past : four centuries of French drawings from the Blanton Museum of Art*. National Book Network, 2011.

Jay Fisher, William Johnston, Cheryl Snay, and Kim Schenk. *The Essence of Line : French Drawings from Ingres to Degas*. Pennsylvania State University Press, 2005.

Pierpont Morgan Library. *Rubens and Rembrandt in their Century : Flemish & Dutch Drawings of the 17th Century from the Pierpont Morgan Library*. The Library, 1979.

John Oliver Hand, J. Richard Judson, William W. Robinson, Martha Wolff. *The Age of Bruegel : Netherlandish Drawings in the Sixteenth Century*. Cambridge University Press, 1986.

Lee Hendrix and Cynthia Burlingham . *Noir : the Romance of Black in 19th-century French Drawings and Prints*. J. Paul Getty Museum, 2016.

Rowlands, John. *The age of Durer and Holbein : German Drawings 1400-1550*. Cambridge University Press, 1988.

Ames-Lewis, Francis. *Drawing in the Italian Renaissance Workshop: an exhibition of early Renaissance drawings from collections in Great Britain held at the University Art Gallery, Nottingham, 12 February to 12 March 1983 in*

association with the Arts Council of Great Britain. Victoria and Albert Museum, 1983.

Bowie, Henry P. On the laws of Japanese Painting; an Introduction to the Study of the art of Japan. Dover Publications, 1951.

Kampen-O'Riley, Michael. Art beyond the west : the art of Africa, India and Southeast Asia, China, Japan and Korea, the Pacific, and the Americas. H.N. Abrams, 2002.

D. Anticipated Resource List:

- The Otis and Velma Davis Dozier Travel Grant (Dallas Museum of Art)
- Shiro Oni Residency: Housing covered.
- Villa Strauli Residency: Housing, living/supply stipend.
- sundaymorning@ekwc: Housing, living/supply stipend.