Erika Lizée
2015-2016 Sabbatical Proposal
nationally and internationally for over a decade. During this time I have shown my work in a variety of exhibition spaces, including city art centers, pop-up galleries, commercial galleries, college and university galleries and museums. I am currently working on a large-scale installation that will be on display inside of the Los Angeles International Airport (LAX) in 2015.

As an educator, I was hired as full-time faculty, (teaching Painting and 2D Design) in the art department at Moorpark College in August of 2008. I enjoy working with students and the give and take that occurs in our interactions. We ask each other to think in new ways, consider new materials, techniques and methods and question how we as creative people fit into the world. I am continuously rewarded through their successes and challenged by their failings. Being a professor makes me a better artist.

As the Director of the Moorpark College Art Gallery, my intention has been to use the gallery programming as a complement to what is occurring in our classrooms and the broader campus. Over the past seven years, I have worked to increase the learning opportunities we provide art students, our campus and community by using the gallery as an educational space. Professional artists exhibiting in our gallery now give lectures on campus that are open to the public, and are always well attended by art students and faculty.

I organize exhibitions that correlate with the “Year of...” theme on campus. Last fall for the Year of Technology and Humanity, I collaborated with Moorpark Photography professor John Gray on a show titled, *The Democratic and Magical Brain: An exhibition inquiring into the aesthetics and promises of cell phone photography*. With the help of the “Year of” committee, several of the artists participated in a panel discussion as well.
Creating Student Opportunities

We have an annual student exhibit in the campus gallery during the summer months, and every few years we organize a student and faculty exhibition at an off campus location. Typically, the coordination of these events has fallen on faculty and a few student volunteers. As wonderful as these types of shows are for those participating, the majority of the exhibiting students weren’t learning the whole process of what it takes to go from making the artwork to exhibiting it. I realized that we were missing out on providing our students with these extraordinary learning opportunities. In the fall of 2012, I wrote a Gallery Practices and Portfolio class (Art M110 and M110L) and taught this course for the first time in the spring of 2014.

The course was full of practical, resume-building exhibition opportunities. Throughout the semester, each student was required to have a weeklong solo show in one of our two student spaces. These events were incredibly motivating and inspiring. The exhibits pushed students to organize and professionally present a cohesive body of work. They were motivated to make several new works in a short period of time for their show. As you can see from the pictures below, the exhibitions were incredibly professional. There was a true sense of accomplishment with each passing show; the class was continuously energized throughout the semester.
The class also coordinated and installed the *Moorpark College Student and Faculty Exhibition* in the Ventura County Government Center’s Atrium Gallery. This exhibition provided students with the unique opportunity to show their art in a non-traditional, public exhibition space. It pushed the students and their artwork into the real world of professionally exhibiting artists, and away from the safety net of our campus. At the same time, the exhibition served as a form of outreach, showing a nearby community the quality work we create in the Art program at Moorpark College.

Based on the outcomes I experienced with the Gallery Practices and Portfolio class, I am writing a paper entitled, *Practice Experience: The Value of a Gallery Practices Course*. In March 2015, I will present this paper as part of the panel *Primary Source: The College Art Gallery as Educational Tool*, at the Foundations in Art: Theory and Education biennial conference. The conference will be held at The Herron School of Art and Design at Indiana University.

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visitors to desired destinations all evening. Coordinating pop-up exhibits in tandem with these well attended events provides excellent exposure for the exhibiting artists as well as Surrogate Gallery Projects, which is why I am interested in learning from this group for my sabbatical project.


(Below) View of my paintings within Pot-Luck Up-Pop exhibition.
| July                          | • Curatorial development of exhibition idea  
|                              | • Artist research  
|                              | • Contact selected artists  
|                              | • Choose artworks  
|                              | • Organize schedule for artwork delivery  
|                              | • Coordinate artist participation in the installation of artworks  
|                              | • Meet with property owners to negotiate terms of exhibition  
| August                       | • Design and print postcards, window posters and flyers  
|                              | • Contact Pasadena Unified School District Arts Coordinator and Five Acres Director of Education to schedule presentations and student learning opportunities at the exhibition  
| September                    | • Write press release and email invitation  
|                              | • Contact local press to notify and request interviews and articles  
|                              | • Confirm installation and gallery-sitting responsibilities with artists  
|                              | • Schedule artist talks during exhibition  
|                              | • Order vinyl lettering for exhibition title wall  
|                              | • Create artwork wall labels  
|                              | • Request exhibition binder information from artists  
|                              | • Send email invitations to lists, post exhibition opening in LA area calendar event listings  
| October                      | • Preparation of exhibition site  
|                              | • Installation of artwork and signage  
|                              | • Order and pick up food, beverages and balloons  
|                              | • October 10th, 6 – 10 pm: Opening reception  
| Oct. 10th – Nov. 8th          | • Run of the exhibition  
|                              | • Conduct presentations to school programs, host artist talks and outreach to the Pasadena community  
| November                     | • De-installation of artwork  
|                              | • Repair/return exhibition site to original state  
|                              | • Evaluate the success of the exhibition based on the strategies employed during the run of the exhibition  
|                              | • Organize and print evaluation report  

**For Students**

As an exhibiting artist, I understand the transformative effect that showing your work in public can have on how you view your art and yourself. As the Director of the Moorpark Art Gallery, I have seen this in the professional artists we bring to our campus, and how it adds greater meaning to their practice to be able to share their artwork with our community. As faculty, I witnessed this first hand in students last semester, as they
students. The pop-up model is empowering in that it makes those participating have more control over their artistic career. The sense of possibility is invigorating, which adds energy to our campus and programs.

**Implementation of Sabbatical Project**

My goal is to have an annual pop-up exhibit, in conjunction with the Gallery Practices and Portfolio course, which is currently offered each spring. In the fall, I will form a committee of key inter-disciplinary faculty (Art, Photography, Graphic Design, Business, Journalism, etc.) to collaborate on the pop-up gallery events. As chair of this committee, I will lead the communication and facilitate collaboration between members. The committee will brainstorm and identify areas where each discipline can contribute to the project. An implementation plan will be developed based on a specific timeline, and include deadlines for the completion of tasks. We will build contingencies into the plan to ensure the success of the pop-up gallery exhibitions.

With the pop-up model, coordination relies on the generous collaboration of the property owner. Ideally the space is donated for the duration of the exhibit. In the event that a donated space cannot be procured, a significantly reduced rent would be negotiated. Suitable spaces will require minimal work to transform into a gallery, and minimal overhead costs. Funding sources for the pop-up gallery programming include Co-Curricular Funds, the campus Art Gallery Trust Fund, Art Department Budgets, outside grants and in-kind donations, as well as a portion of proceeds from sold artwork.

I am grateful for the opportunities that have been created through my position at Moorpark College; including developing the Gallery Practices and Portfolio class and transforming the Moorpark Art Gallery programming. I have not previously been awarded a sabbatical. The last time Art faculty went on sabbatical leave was during the spring semester of 2011. I look forward to growing the visibility of the art department and creating exciting new opportunities through the pop-up gallery program.

Thank you for your consideration,
Erika Lizée