



## 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: Linda Hudson

Date: October 1, 2010

Home department: Foundation Department

Other departments in which you currently serve: Product Design, Fine Art Graduate Studies

Original date of hire at Otis: 1990

First full-time semester at Otis: fall 1994

Number of academic years (including current) of full-time service at Otis: 17

Number of semesters and contact hours/semester of part-time service at Otis: 10 semesters, hours varied from 3 to 15 hours

Dates of prior sabbaticals, if any 2001

Semester(s) requested for sabbatical leave:

Fall / 20 11

Spring / 20

Applicant's signature:

Date:

3-29-11

Home Department Chair's signature:

Date:

3-29-11

*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.

March 30, 2011

Re: Sabbatical support for fall semester 2011

Goals and objectives:

The principle focus of my sabbatical is the continuation of my art/design practice. I have been working on a very laborious project and need time separate from my teaching in order to complete it.

As the work progresses I will continue to schedule studio visits from gallery owners, curators and writers with whom I've kept in contact with through the years.

I am deeply engaged with this work and wish to use the sabbatical semester to produce the work, and at the same time, to define and engage the most appropriate venues for exhibition and publication.

My plan:

I have purchased nine very worn tribal rugs from the current areas of Armenia, Russia, Turkey, Azerbaijan, Iran and Iraq, Afghanistan, Turkmenistan and Uzbekistan. Rugs from this area have been widely traded and prized. They are emblematic of nomad and tribal cultural art works. After 1900 commercial dyes and the desire to please the growing middle classes of the United States altered forever the design and making of these individual, rural village and nomadic works of art and design.

Most of my rugs are sold as patching materials or as very heavily worn objects. These rugs are not of museum quality but are still fine examples of vegetable dyed, hand woven rugs of pre-1900 vintage. I am in the process of "tending" each rug with a weaving/stitching process that restores the rug while at the same time adds a pattern of my own design. The juxtaposition of the overlaid patterns creates an alternating figure/ground. In this twice-made work it is difficult to find one pattern privileged over the other as each design is momentarily brought forward.

My fascination with this project comes directly from my past weaving projects. Over thirty years ago I began art-making as a weaver and have used structural weaving in numerous works and installations including: The Whitney Museum at Equitable, "Blanc Wall" at the Dorothy Goldeen Gallery with Randy Sommers, "Light Joining" at The Santa Monica Museum, "Light Foil" at the UC Berkeley Museum and the Santa Barbara Home Show.

This work has also developed side by side my growing interest in repurpose and sustainability. To that end I've been exploring ways in which all cultures have used restoration, repurpose and reuse. For this particular body of work I am employing various methods of mending, including the traditional restoration techniques I am now learning from a local master Iranian weaver.

By working on this highly intimate and individual level. I'm getting to know these craftsmen, stitch by stitch. The inherent slowness of this work brings me to examine each personal choice of the first weaver. While the patterns all reflect the traditional rug designs relating to a specific geographical location, these tribal weavers also added their own personal additions and alterations. Learning to read these patterns and then adding my own response is like a conversation that joins the two radically different times and circumstances.

My additions and deviations are also of a personal nature, an intuitive response to what I find, but of course, I am also acting outside an insular awareness. It would be irresponsible of me to ignore that in many instances the life style and circumstances of the original weavers of these rugs has been forever altered by actions of the several major powers, including the United States.

My work, however, neither attempts to apologize or blame. Rather, in the face of all that is happening in the world, I am interested in striking a balance that momentarily neutralizes the confoundedness of current events. I do not intend to further "colonize" or "victimize" the weavers of rugs so integral to this tribal and nomadic culture-in fact I intend something quite different. The intent of the original weavers was to provide beautiful objects for use in their homes and in trade. I wish to honor these weavers and preserve their work in order that it might exist into the future. Now co-authored, the new form reenters culture as both an addendum and alteration of linear history.

The initial weaver, the nomad or village person wove the designs that identified them with their culture and their geographic location. More than a century later as I produce these conversations, I see the future of the world to be less about one's own personal geographic location and circumstances. Now more than every before, I feel our world depends on individuals who search for a broader sense of shared meaning.

## Expected Outcomes:

### Personal:

For me this sabbatical is an opportunity to use my historical scholarship in a manner directly related to my studio work. A sabbatical would offer me an extended time without interruptions. This is very laborious and satisfying work requires many hours in the studio both for work and for visitors. There simply isn't adequate time for this level of making when I am teaching my courses at Otis and attending to the other projects that have become part of my service to the Foundation Department and to the college.

Otis: teaching, curriculum support and benefit to the college at large.

### Teaching:

In my teaching in Foundation, Product Design and Graduate Fine Arts Departments, my instruction focuses on process, research, and development of personal voice. This project has clear resonance with these most fundamental aspects of my teaching practice.

My deepening understanding on sustainability and historical and current day practices for reuse will benefit all of my classes. I will also have new material skills to bring to the Otis students on every level, Foundation to Graduate Students.

As happens in teaching, my research for this personal studio project ties directly into my teaching scholarship. For years I've been adding to my lectures and demonstrations about the history of pattern making, the uses of patterns in culture and the processes and methods for production, whether by hand, or state of the art technology. This project will tie directly into this specific body of teaching scholarship.

### Curricular development:

The nature of the curriculum writing I've done for Otis has always deeply informed by my studio practice.

The broad scope of this project is reflective and informative to my increasingly larger view of art and design education. In my work I examine how time, trade and powers changed these weavers' lives. My work in curriculum development at Otis also requires my understanding and interpretation of a rapidly changing

world. Our response and responsibilities to our changing student body depends on such a futurist and a historical point of view.

Below is a brief description of one of my past and one of my most current projects. Each project relies on my knowledge and expertise in the both art and design domains.

Three years ago I authored a series of six classes for Product Design called Integrated Design Studio. Here I was able to extend ideas generated out of my Creative Practice and Processes class for Foundation forward through sophomore, junior and senior years. This unique experience has enabled me to develop a more holistic view of the Otis student. This is particularly important when designing curriculum for Foundation that helps bridge the freshman/sophomore gap.

Currently I am working with Katie Phillips, Chair of Foundation, on a number of special projects. One consists of our examining how each program in Foundation teaches meaning production as it applies to both art and design. We will be applying our new understanding to be of benefit to each faculty and program in Foundation as well as the department as a whole. Likewise this project will be of great benefit to the students as they leave Foundation and move to their domain based departments.

Plans for sharing my work with Otis and beyond:

Besides posting my research, process and completed works on my studio blog on my website, I will post a compilation of the work as an e-portfolio on O space. I will also be very pleased to share this work with any department interested in pattern, weaving and or sustainability practice of reuse.

It is my intention to exhibit this new body of work upon its completion. One Los Angeles gallery has already shown interest in this new work. I will continue to have studio visits as the project progresses. Likewise I'm exploring other venues that might be uniquely appropriate for this multi-discipline work. It is very exciting to me that I might have the time to dedicate myself both to my studio practice and to exploring these other avenues of presentation, from exhibitions, to lectures, to publications.

Thank you very much for your consideration.

Linda Hudson