

Carolyn Castaño

Sabbatical Report

Fall 2021/Spring 2022

SECTION 1: ORIGINAL SABBATICAL PROPOSAL:

1. Briefly state the purpose of your sabbatical leave.

In 2018 I was approached by the Orange County Museum of Art (OCMA) to develop a new body of work for their solo project series OCMA Expand in Santa Ana. Cassandra Coblenz, head curator at OCMA challenged me to use as inspiration the photographic archive and ephemera left by my late father, Jairo Castaño, who emigrated to the US from Colombia in 1962. The exhibition which will open soon at the end of September 2020 is entitled “Cali es Cali” (Cali is Cali) and plays with two beloved expressions; “*Cali es Cali*” (an expression from my father’s hometown of Cali, Colombia) is akin to “there is no place like home”, the second is a nickname for California of *Cali* (made popular by rap star LL Cool J 1988 hit song “*Going Back to Cali*”) The work in the show uses as a jumping off point the photographic archive (a selection taken from over 4000 analog photographs, films, and videos) to consider memory and identity. The photographs in the exhibition are juxtaposed with drawings of the landscape (inspired by my studies into the landscape and botanical explorations of Prussian botanical explorer Alexander Von Humboldt) and consider the ways in which the land figures in the trajectory and memory of the migrant/ immigrant.

In many ways, the work in “Cali es Cali” has opened up more nuanced and personal avenues, while also tying the work to larger questions of culture, migration/immigration, and memory.

The purpose of my sabbatical would be to research, experiment, and create a new body of paintings, drawings, and video stemming from the earlier body of work created in “Cali es Cali”. The research and artwork created during the sabbatical would inspire new ways to teach drawing and painting by allowing me to make powerful links between the traditional disciplines of drawing and painting, specifically how to teach landscape painting, watercolor, beginning and intermediate painting, and two-dimensional design in ways that relate to issues of urgency to our students; such as climate change, borders, identity, and immigration. The work created during the sabbatical would bridge drawing and painting with other technologies, such as photography and video, keeping current with art practices and skills that students are seeking out when looking to major in the arts and go into fields such as animation, digital design, and other photo-based media.

Carolyn Castaño

Sabbatical Report

Fall 2021/Spring 2022

The personal, yet political content of the work created during the sabbatical will connect with our student's own personal histories, many of whom are children of immigrants or are immigrants themselves, allowing for current and heartfelt discussions about the potential for art through artist talks at LBCC, an exhibition at the LBCC Art gallery, as well as an exhibition at the Walter Maciel Gallery in Los Angeles, California.

2. Give all pertinent details of your proposed plan. This should include all activities, projects, research, itinerary, study, employment, expected outcomes, relationships with current coursework, etc. connected with your proposed leave.

In paintings, drawings, textile pieces, artist books, photography, video, and installation, I explore our relationship with the environment, through works that use traditional landscape painting, botanical illustration, and Geometric Abstract painting in works that bridge painting in the expanded field. Drawings and paintings that can move beyond the two-dimensional structure of the paper or canvas and move out of the frame and become digitally printed fabric-based textiles, videos that incorporate animated drawings, paintings that become furniture or paintings that are transformed into nail decals applied to hands appearing in an art video. (Please see attachment) During the sabbatical year, my approach to making art will consist of several phases that are ongoing throughout the creation of a new body of work: research, sketch, experiment, create, discuss, and exhibit.

I. Research- A key component of my art practice has been the research into the archive of maps, painted travelogues, and scientific illustrations that were essential tools of 19th Century colonialism, botany, and pharmacology, namely the work of botanical explorer Alexander Von Humboldt, who undertook multiple studies of native birds, flowers and plants across the Americas, and in artists Albert Berg and Frederic E. Church, whose Physiognomy of Tropical Vegetation of the Magdalena River Valley and Heart of the Andes respectively, sparked Euro-American imaginations and intensified the exploitation of South and Central America's resources.

During my sabbatical, my research would take a two-fold approach. I would take a deeper look into the archive of photographs, films, and video left by my late father, looking for interesting points of connection and intersection with the landscape, memory, and identity. Using my family's migration story as a subject, I would connect their personal history with that of a larger historical precedence for migration, by looking at the parallels between human migration patterns (specifically from the southern

Carolyn Castaño

Sabbatical Report

Fall 2021/Spring 2022

hemisphere to the northern hemisphere), trade routes, and animal migration patterns. I'm specifically interested in learning more about the gold trade routes that occurred pre-conquest, which are believed to have traveled from the Incan empire in Peru all the way to southern Mexico. I'm interested in connecting the path of travel of humans to that of other species, such as birdlife, like the North American Warbler, which makes its migratory path across the Americas.

My reading list includes:

Visual Voyages: Images of Latin American Nature from Columbus to Darwin, Daniela Bleichmar, PST, The Huntington Library, Art Collections and Botanical Gardens, Yale books, 2017

Golden Kingdoms, The Luxury Arts in the Ancient Americas, Joanne Pillsbury, Timothy Potts, Kim N. Richter, PST, Getty Publications, 2017

Alexander Von Humboldt and the Botanical Exploration of the Americas, H. Walter Lack, Prestel Publishing 2009

The Journey of Frederic Edwin Church- Through Colombia and Ecuador April-October 1853, Pablo Navas Sanz de Santamaria, Universidad de los Andes, Thomas Gred & Sons, Editores Villegas, 2008

Essential Essays- Stuart Hall – Foundations in Cultural Studies, Vol 1. Identities and Diasporas Vol.2, by Stuart Hall, David Morley, Duke University Press, 2018

The Archive, (Whitechapel: Documents in Contemporary Art) Edited Thomas Merewether, MIT Press, 2006

Memory (Whitechapel: Documents in Contemporary Art), Edited by Ian Farr, MIT Press, 2012

Bird Migration by Thomas Alerstam, Syndicate Press, Cambridge University Press, 1993

Birds of Two Worlds: The Ecology and Evolution of Migration, Russell Greenberg, Peter Marra, Smithsonian Institution, John Hopkins University Press, 2005

Living On the Wind- Across the Hemisphere with Migratory Birds by Scott Weidensaul

Carolyn Castaño

Sabbatical Report

Fall 2021/Spring 2022

II. Sketch, Experimentation, Creation

Sketch- After a period of research, I would create a series of studies based on photographic imagery of flora and fauna, botanical illustrations, maps, and paintings depicting the landscape in both Colombia and California. Compositions of drawings would play with landscape imagery and symbols and shapes inspired by gold artifacts and symbology of objects from the gold trade routes, namely those used by the Muisca and Chibcha cultures of Colombia. Landscape drawings that play with compositions, color studies, and drawings of birds, and flowers native to the Americas, would create a kind of visual field guide into what would become larger, more resolved pieces. This field guide would be reproduced as a print-on-demand book and used as a teaching guide for faculty teaching painting and drawing students in the VMA Department.

Experimentation- The element of experimentation is essential to the creative process of an artist. After the research and collection of imagery, I would experiment and play with the imagery in order to find new relationships by combining both drawn and archival photographic imagery into new compositions.

Creation- During the creation phase of the sabbatical, the new body of work will utilize montage as a creative strategy, by mixing and overlapping photographic imagery culled from the family archive with landscape and botanical drawings, reproductions of historical maps, and family ephemera. Drawings of birds, trade route diagrams, and shapes referencing Colombia's rich gold legacy would intersect with the photographs. I would create 15 large-scale mixed-media artworks (using drawings, photographs, and collaged material), 10 drawings, 1 field guide of notes, studies, and collages and a video that uses photographs from the archive, new video footage, and drawings made during the sabbatical.

III. Discuss

Dialogue, critique, and exchange of ideas are at the heart of art practice. Engaging with professionals in the field of art is paramount for the evolution of an artist's work. During my sabbatical year, I will invite curators, historians, writers, and fellow artist peers to view and discuss the work in my studio. These visits are essential for the work to exist beyond the walls of the studio and a vehicle to engage the public. Often studio visits lead to a gallery or museum exhibition, critical reviews, and inclusion in conferences

Carolyn Castaño

Sabbatical Report

Fall 2021/Spring 2022

and festivals. I would invite the following curators or writers to view the new work created during the sabbatical:

Dennis Carr, Virginia Steele Scott Chief Curator of American Art, Huntington Library and Gardens, Pasadena, CA

Rita Gonzalez- Curator, Los Angeles County Museum of Art, Los Angeles, CA

Cassandra Coblenz, Orange County Museum of Art (OCMA)

Leslie Jones, Curator, Los Angeles County Museum of Art, Los Angeles, CA

Naima Keith- Los Angeles County Museum of Art, Los Angeles, CA

Anne Ellegood – Head Curator, Institute of Contemporary Art (ICA), Los Angeles, CA

Jamillah James, Curator, Institute of Contemporary Art (ICA), Los Angeles, CA

Kris Kurimatsu, Curator, The Mistake Room, Los Angeles, CA

Erin Cristovale- Associate Curator, The Hammer Museum, Westwood, CA

Pilar Thompkins Rivas- Chief Curator, Lucas Museum, Los Angeles, CA

Alma Ruiz, Independent curator, Claremont Graduate University, Claremont, CA

Kristina Newhouse, Carolyn Campagna Kleefeld Contemporary Art Museum

Gabriela Urriaga, Museum of Latin American Art (MOLAA), Long Beach, CA

Gabriela Martinez, Museum of Latin American Art (MOLAA) Long Beach, CA

Ron Nelson, Long Beach Museum of Art, Long Beach, CA

Karen Rapp, Curator, Loyola Marymount Art Gallery, Marina del Rey, CA

Carolina Miranda, Art & Culture Critic, The LA Times

Daniel Hernandez, Culture writer, The LA Times

David Pagel, LA Times Arts Writer/Independent Curator

Adolfo Guzman-Lopez Correspondent, K.P.C.C radio.

Juan Devis, Chief Creative Officer, Artbound, KCET

Carribeana Fragoza, Independent Writer, Artbound, KCET

Carolyn Castaño

Sabbatical Report

Fall 2021/Spring 2022

Nizan Shaked, Writer, Professor of Art, CSULB

Trina Traywick, Traywick Contemporary, Berkeley, CA

Trisha Lagaso-Goldberg- Independent Curator, San Francisco, CA

Eunjie Joo, Curator of Contemporary, SFMOMA

Franklin Sirmans, Perez Art Museum, Miami, Florida

Linda Caballero, New Americans Museum, San Diego, CA

Walter Maciel Gallery, Culver City, CA

IV. Exhibit

The work created during my sabbatical year will be included in an exhibition at the Walter Maciel Gallery in Culver City, California in the Fall of 2022, as well as an exhibition at Long Beach City College Art Gallery.

V. Pedagogy

As an artist and educator who primarily works in watercolor media and acrylic painting, the work created during the sabbatical leave will directly tie to my teaching of Art 15-Beginning Drawing, Art 16-Intermediate Drawing, Art 23-Beginning Painting, Art 24-Beginning Watercolor, Art 27-Intermediate Painting, Art 31-Fundamentals of art, Composition, & Color and Art 292-Professional Skills for Artists. Drawings and paintings created during the sabbatical year will be used as a teaching resource in the form of slide lectures, a digital archive accessible to painting and drawing faculty, and a print-on-demand artist book that addresses contemporary issues in painting and drawing; such as connecting landscape drawing to contemporary issues of borders, nationalities, and the environment. The work will be used as an important pedagogical tool that bridges traditional drawing and painting with issues of memory, identity, and immigration. Relationships with art professionals fostered during the sabbatical year will be an asset when calling upon industry professionals for visiting artist talks and portfolio reviews for students across painting and drawing, but will directly impact students of Art 292-Professional Skills for Artists who are building professional portfolios and looking to transfer to a four-year program.

Carolyn Castaño

Sabbatical Report

Fall 2021/Spring 2022

3. Provide a timeline indicating how the activities in your plan will be completed within the time frame of the proposed leave.

My professional artwork is a balance of research, study, experimentation, and creation. Although I produce work steadily throughout the year, a body of work usually takes me several years to complete due to my teaching commitments. A one-year sabbatical leave will allow me the time to dive deep into the issues concerning my work, I will be able to study the symbols, maps, landscapes, flora, and fauna relating to migration in the Americas as it relates to my personal family history, collecting imagery and experimenting with relationships, and to develop a consistent body of work that takes time to create physically.

August- Research, Reading, Sketching- During the initial months of the sabbatical, much time will be dedicated to the accumulation of material. I will be looking at the photographic archive and selecting interesting images that resonate with the themes of migration, identity, and landscape.

September- Research, Reading, Sketching- Drawing studies will continue, focusing on flora in both Cali and California, migratory birds, and other fauna. Looking at maps, illustrations, and texts that focus on trade routes of minerals, specifically gold.

October Research, Reading, and Sketching continue. 2 drawings are complete

November- Experiment, Sketch, Read, Create- After a period of study, both in forms of research, sketch, and play, I will begin playing with drawn imagery and photographic material. Begin painting 1 & 2. drawings 3 and 4 are complete

December- The creation phase will begin, but reading, research, and sketching continue. Begin painting 3. drawings 4 and 5 are complete

January- The creation phase will continue, but reading, research, and sketching continue. Painting 4 and 5, drawing 6 is complete, and studio visits begin.

February- The creation phase will continue, but reading, research, and sketching continue. Painting 6, and drawing 7 is complete. Studio visits continue

March- The creation phase will continue, but reading, research, and sketching continue. Painting 7 and 8 begin, and drawing 8 is complete. Studio visits continue

April- The creation phase will continue, but reading, research, and sketching continue. Painting 9, drawing 9 is complete. Video- Shooting new footage, Studio visits continue

Carolyn Castaño

Sabbatical Report

Fall 2021/Spring 2022

May- The creation phase will continue, but reading, research, and sketching continue. Painting 10, drawing 10 is complete. Video- Editing of video incorporating photographic archive and drawn studies. Artist book- Begin creating an artist book from drawn studies and collages. Studio visits continue

June- The creation phase will continue, but reading, research, and sketching continue. Painting 11, 12, and 13. Video- Editing of video incorporating photographic archive and drawn studies. Artist book- continue creating the artist book from drawn studies and collages. Studio visits continue

August- The creation phase will continue, but reading, research, and sketching continue. Paintings 14 and 15 are complete. Video- Finish editing of video incorporating photographic archive and drawn studies, Artist book- photograph and convert artist book into a print-on-demand book. Do a test print for VMA department. Studio visits continue.

4. Describe how the proposed leave will contribute to your professional development, including how it relates to your current assignment

As an educator, I'm deeply committed to bringing the world of art to my students and believe that the language of painting and drawing is not just a luxury produced and enjoyed by some, but one that can give voice to and fuel the potential of my students. I'm interested in painting and drawing's potential to engage students across generations, ethnicities, and social classes, and believe that painting and drawing's representational and experimental qualities can help students towards a path of self-discovery and empowerment.

As a practicing artist and educator in the arts maintaining an active and viable art practice is key to nurturing my teaching. Although I work on my professional art practice throughout the school year, my production and time to experiment and develop new work are affected by my teaching and departmental obligations. Time to research, experiment, and develop a new body of work uninterrupted is essential for a professional artist to succeed. This time away from the classroom where I will be allowed to focus on a new body of work will directly impact my teaching by allowing me to nurture my teaching, bringing that energy and spark back to the classroom, helping me to develop new lessons and lectures that connect painting and drawing to current issues that affect our students, while also implementing new ways of thinking about traditional mediums of painting and drawing. I will be able to more successfully mentor

Carolyn Castaño

Sabbatical Report

Fall 2021/Spring 2022

students who seek out guidance as they plan to transfer to a four-year program, helping them to create a competitive portfolio for admission, as well as connecting them to working professionals in the creative economy, as they plan to enter into a career in the arts.

5. Describe how the proposed leave will benefit the college and students.

The work developed during the sabbatical year will directly impact my teaching at LBCC, specifically my work in developing new lesson plans in drawing, watercolor, and painting. Art 24- Beginning Watercolor and Art 23- Beginning Painting, both mediums I work in myself, will be refreshed by the bringing of new ideas and considerations, such as how one can still utilize these traditional mediums to address contemporary concerns; such as how landscape can address issues of the environment and place, and identity. My work in the field of expanded drawing and painting can be incorporated into the teaching of conceptual approaches to Art 27- Intermediate Painting, Art 15- Beginning Drawing, Art 16- Intermediate Drawing, Art 31- Fundamentals of Art, Composition, and Color. Professional relationships garnered during the sabbatical year would directly benefit Art 292-Professional Skills for Artists and the LBCC VMA-Visual Media Arts department by allowing me to form and solidify relationships with industry professionals who could be invited to speak to students in the department and the college at large. Dialogues and relationships established with local and national artists would allow me to create a more dynamic visiting artist series, like the one I organized for the VMA department in the 2019-2020 school year. Lastly, my specific project which looks at my personal history within a larger historical context will empower students to look at their own family backgrounds and cultures as rich sites of inspiration and content.

6. List and describe the specific, tangible products you will bring to the college within 90 days after you return to your assignment.

- I. I will produce a thumb drive of images of artworks which will include 15 large-scale mixed-media artworks (using drawings, photographs, and collaged material).

Carolyn Castaño

Sabbatical Report

Fall 2021/Spring 2022

- II. I will produce 10 drawings that use as inspiration the imagery gathered during the sabbatical year.

- III. I will produce an artist's book of imagery gathered during the research phase of my sabbatical. The book will be available as a print-on-demand book to be used as a teaching tool by adjuncts and full-time faculty.

- IV. I will produce a DVD of the video produced during the sabbatical.

7. Describe how you will share the outcomes of your proposed leave with other interested parties upon your return.

- I. I will present the work made during my sabbatical year in an artist talk in the Visual Media Arts Department. LBCC faculty and staff will be invited to attend, as well as members of the Long Beach community.

- II. I will exhibit the work produced during the sabbatical year in the solo exhibition at the Long Beach City College Art Gallery

- III. I will organize in-person artist talks and webinars with artists, art critics, and curators made possible by my time on sabbatical. Connection to working professionals in the field of art is essential to being able to transfer to a four-year college program by helping students to develop their art portfolio needed for transfer and by connecting them to working professionals in the creative economy. These artist talks also provide networking opportunities for students in the certificate programs and those wishing to go into business by connecting them with gallery owners, curators, and arts administrators. Attending artist talks is part of the professional development of students in Art 292-Professional Skills for Artists, a capstone class of the Studio Arts program.

Carolyn Castaño

Sabbatical Report

Fall 2021/Spring 2022

- IV. I will share my artist book of drawings, paintings, and photo collages (through a print-on-demand copy and digital version) with the VMA painting and drawing faculty to be used as a teaching tool in Art 23, 24, 27 15, 16, 31, 292.

- V. I will present my work to the Board of Trustees

My artist talk and that of art professionals speaking to students at LBCC will be contingent on being able to be on campus for face-to-face instruction. If it is not possible to be on campus or at another physical location, my artist talk and that of other art professionals will be presented virtually through webinars. My solo exhibition in the LBCC Art Gallery will be shown through online galleries on Instagram and other online sources, such as the VMA department webpage. I will share a digital version of my artist book for use by faculty in painting and drawing. Lastly, I will present the work made during my sabbatical year to the Board of Trustees during the Board's zoom meetings.

8. If applicable, please disclose any additional sources of employment earnings during the proposed leave.

None

Carolyn Castaño

Carolyn Castaño

Sabbatical Report

Fall 2021/Spring 2022

SECTION II: BRIEF SUMMARY OF SABBATICAL PROJECT

This summary will be presented to the Board of Trustees as part of the requirements to fulfill the obligations of the sabbatical in accordance with Article VI, Section Q, 6, a, 3 of the LBCCD–CCA Master Agreement. Please be concise with your information. Your full report will be made available to the Board of Trustees upon request and individuals may be invited by the Board to a regularly scheduled meeting to give a presentation.

1. PURPOSE OF SABBATICAL

The purpose of my sabbatical was to accomplish the following:

The purpose of my sabbatical would be to research, experiment, create and exhibit a new body of paintings, drawings, and video works that would enhance my teaching of painting and drawing classes. The artwork created during the sabbatical period and the time to meet with artists, writers, and curators would allow me to engage in a critical dialogue that my work as an artist needs, as well as the opportunity to connect with curators, all of which are essential for an artist to create opportunities to exhibit their work.

Research & Experimentation: I would research historical archives, maps, graphs, and artworks that would be used as key reference material in the new body of paintings, drawings, and videos. I would make sketches and mock-ups of possible new artworks that use the images and information found during research.

Creation & Innovation: I would begin the process of building a new visual language that incorporates the material found during the research phase. Using collage as a strategy for re-inventing my painting, the work would bridge drawing and painting with other mediums, such as photography and video. I would begin to incorporate images of graphs and maps with personal family ephemera, such as airline tickets, identification cards, and business receipts and flyers, creating artworks that reflect my family's immigration and life in the United States.

Exhibition & Connection: The sabbatical period allowed me to connect with other professionals in the field. Studio visits, gallery walkthroughs, and interviews with the media allowed me to create critical dialogue for my work. Conversations with the media gave my work needed exposure, while studio visits with curators and artists led to opportunities to exhibit my work

Carolyn Castaño

Sabbatical Report

Fall 2021/Spring 2022

2. Brief description of how the objectives of the proposal were met

The sabbatical period allowed me to have a year-long period of uninterrupted work time with which to develop my studio artwork. Artists need time to research ideas, experiment and play in order to expand and build on the parameters of their work. During this yearlong sabbatical, I was able to expand on the work I began in Cali is Cali in which I looked at my late father's photographic archive, to connect more clearly the images and ephemera in the archive with my own explorations into the landscape and clearly make connections to immigration and migration. I was able to meet with colleagues, curators, and writers in the field. I exhibited my work in four main venues: The PCC Boone Family Art Gallery, Metro Arts at Union Station, the recently inaugurated light rail Crenshaw line, and the Walter Maciel Gallery.

3. List the tangible product(s)you are bringing to the college

A detailed artistic synopsis of works created and exhibited during the sabbatical year. A pdf of gallery installation images, press release, and press of exhibitions held at PCC, Metro Arts, and the Walter Maciel Gallery

Flash drive with 15 paintings, 10 drawings, 1 video,1 artist book with images of the process, and exhibition images.

Flash drive with exhibition images, press releases, and press acquired

Carolyn Castaño

Sabbatical Report

Fall 2021/Spring 2022

4. Briefly describe how the sabbatical benefited you professionally

The sabbatical period benefitted me professionally by allowing me the physical and mental space away from my teaching obligations to expand theoretical and painterly concerns surrounding my art-making practice and in turn allowing me to bring back those developments in the studio to my students at LBCC.

As a painter who also works in textile artworks, installation, and video, this uninterrupted time in the studio allowed me to fine-tune the artistic and political concerns in my work. I was able to create two distinct bodies of work that were exhibited at the Pasadena City College Boone Family Art Gallery, the Metro Art Program at Union Station/ Crenshaw Line, and at the Walter Maciel Gallery. These exhibitions allowed me the professional platform to invite distinguished museum curators to my studio and to the galleries; such as Rebecca McGrew of the Pomona Art Museum, Holly Jerger of the Craft Contemporary, and Gilbert Vicario of the Phoenix Art Museum, and Kristopher Driggers of the Tucson Art Museum. These studio visits and gallery walkthroughs with curators led to new forthcoming exhibition opportunities at the Craft Contemporary, Oolong Gallery, San Diego, and the Tucson Art Museum.

5. Briefly describe how the results of your sabbatical benefited the college and students, including methods of instruction or services to students.

The sabbatical period benefitted the college and my work as an instructor and mentor to students at LBCC in several specific ways. The uninterrupted time to work in my studio allowed me to strengthen my work in painting and drawing which takes a research-based and interdisciplinary approach, one that expands the notion of what a painting or drawing could be.

This interdisciplinary and research-based strategy is one that I can directly use when teaching painting, drawing, or design to my students, as four-year art programs in universities and prospective employers are looking for candidates with competitive portfolios that not only demonstrate a proficient skill set but an understanding of how various art mediums are inter-related.

In Beginning Painting, Intermediate Painting, Watercolor, Beginning Drawing, and Two-dimensional design, I will use my work as a teaching tool to exemplify how these traditional fine art practices can be expanded to address contemporary concerns and technological advances; creating a student who can navigate between art forms, such

Carolyn Castaño

Sabbatical Report

Fall 2021/Spring 2022

as a video-game designer who understands the painterly nuances of watercolor, or painter who draws from history, or sculptor who can incorporate textile and video. Art 292-Professional Skills for Artists will benefit from newly acquired relationships with artists, curators, and art writers who can be brought to LBCC to speak about their career paths. Conversations conducted during studio visits allowed me to strengthen relationships with curators, and art writers, as well as lauded upcoming artists, creating the opportunity to invite these professionals to the college for VMA and college-wide talks and presentations.

6. Additional Comments

The sabbatical period granted to me by Long Beach City College has been a wonderful professional gift of time and financial support which has allowed me to take artistic leaps in my studio art practice. This uninterrupted time in the studio to think, experiment, and make new artwork allowed me to make critical connections in my work, which led to receiving the attention of curators from the Boone Family Art Gallery at PCC, the Craft Contemporary, Metro Arts Public Art Program, and the Tucson Art Museum. The energy, production, and connection to professionals in the art world are assets that I can directly bring back to the LBCC student and community in the form of new enhanced course material, the intangible, but much-needed energy and excitement in the classroom, and the mentoring and professional career connections that our students need as they make the leap into four-year programs and career in the arts.

Printed Name Carolyn Castaño



Signature

11/30/2022 Date

CAROLYN CASTANO

SABBATICAL REPORT

FALL 21/Spring 22

SECTION 3: DETAILED RESULTS OF YOUR SABBATICAL PROJECT:

The sabbatical period allowed me to expand on my visual vocabulary used in my paintings, textiles, video, and installations. One of my main goals during my sabbatical had been to expand and rework the work I began during the exhibition at the Orange County Museum of Art in 2020-21 that used my late father's photographic archive depicting my family's life in Colombia and the United States. Coming from a typical "American" family with immigrant roots, but in a time when immigration to the US is being challenged, I wanted to make a case that immigration has historical precedence and is interconnected with all other kinds of migration, travel, and exchange that humans and animals do on the planet.

During the **Sketch, Experimentation, and Research** phase of my sabbatical I began to play with my already established visual vocabulary, building on an interest in the botanical drawings of flora and fauna in the Americas, maps, and cartographic reproductions from the 18th century that depicted regions in the Americas, like Colombia where my family is from. I researched maps and texts that linked Pre-Columbian trade routes in the Americas showing how gold, jade, and spondylus traveled from Peru all the way to Mexico. I researched graphs and pie charts from organizations like the Pew Foundation to better understand migration patterns from Latin America and the rest of the world. I also looked at bird migration patterns on websites such as *Birdcast* and the Cornell Lab's All About Birds live bird tracking website to better understand their migratory patterns and find relationships between bird migration and that of humans.

<https://www.pewresearch.org/hispanic/2020/08/20/facts-on-u-s-immigrants/>

<https://birdcast.info/>

<https://www.allaboutbirds.org/news/the-basics-how-why-and-where-of-bird-migration>

I received an opportunity to exhibit my work at Pasadena City College's Boone Family Art Gallery. For the exhibition at PCC, I was able to take a step back and look at the work that I had made the previous year for *Cali es Cali*, my exhibition at the Orange County Museum of Art. I began to make clearer connections between the drawings and paintings and the photographs and objects from my family archive. The juxtaposition of images and objects became a key strategy for looking at and understanding the work in

CAROLYN CASTANO

SABBATICAL REPORT

FALL 21/Spring 22

Section 3: Continued

the gallery. I placed an enlarged photograph from 1962 of my aunt Fabiola descending the staircase of the Mexicana airlines airplane holding a ruana, next to the actual woolen ruana featured in the photograph (this textile has survived in the family for more than fifty years!). I then further juxtaposed the photograph of my aunt and the textile with a painting of a landscape intersected by geometric patterns inspired by textiles and ceramics found throughout the Andean region, where my Aunt's ruana came from.

I began to see the humble ruana for its formal and political possibilities; one as a necessary item of clothing that helped to keep my aunt warm during her travel to the United States, but also how its form, structure, and design contained not only my family's migration story but could also be a potential metaphor for contemporary issues surrounding migration and immigration to the US.

The ruana, like its sister *the poncho*, has its roots in the humble field workers of Andean countries. It is used in the mountains by indigenous communities, and coffee growers, but also by sophisticated city dwellers in the high-altitude city of Bogota.

In a wall collage that incorporated family photographs, ephemera, and drawings of the landscape, native plants, and birds, fruit, I began to make connections between the photographs to my own drawings. I began to overlay my drawings of the landscape the landscapes in the photos, with paper ephemera in the archive that is airline tickets, baggage claim checks, and passports, making a direct connection to their migration story.

The overlay of found ephemera and drawing became an artistic strategy meant to symbolize the way memories are constructed, and how our identity is made up of a myriad of landscapes, places, and experiences. For the immigrant, these overlays become more significant, landscapes over identities and back and forth, much like our constructed/ hyphenated *American* identities: Salvadoran-American, African-American, Colombian-American, Vietnamese-American, and Irish-American.


I placed drawings of the landscape, next to birds that migrate from the southern to the northern hemispheres next to a photograph taken in 1962 of my father overlooking the 101 Fwy in Los Angeles. The travel and migration of birds became a metaphor for my parent's own migration from the southern to the northern hemisphere and of course for that of many other immigrants/migrants who journey north to the United States.

CAROLYN CASTANO

SABBATICAL REPORT

FALL 21/Spring 22

Section 3: Continued



Carolyn Castaño
Cali es Cali
Otra Version

The **PCC Gallery** is proud to present the
Spring 2022 Art in Residence exhibition.

Cali es Cali is an exhibition of recent work by Colombian-American artist Carolyn Castaño who uses painting as a point of departure to investigate the lasting impacts of colonialism on the relationship between humans and the environment. Interpreting Castaño's late father's family archive of over 4000 photos, the exhibition contains a wide variety of media including photography, video and sculpture to investigate the ephemerality of memory and identity through immigration.

Exhibition dates
March 1- April 1
11am-4pm Monday-Saturday
*Spring Break campus closed March 11-12

reception
March 3 5-7pm

Artist lecture
March 17 12pm

Artist workshop
March 18 9:30 am

*Boone Family Gallery, Center for the Arts
and V Gallery Building V*

**Carolyn Castaño, Cali es Cali, Otra Version, Boone Family Art Gallery,
Pasadena City College
April 2022**

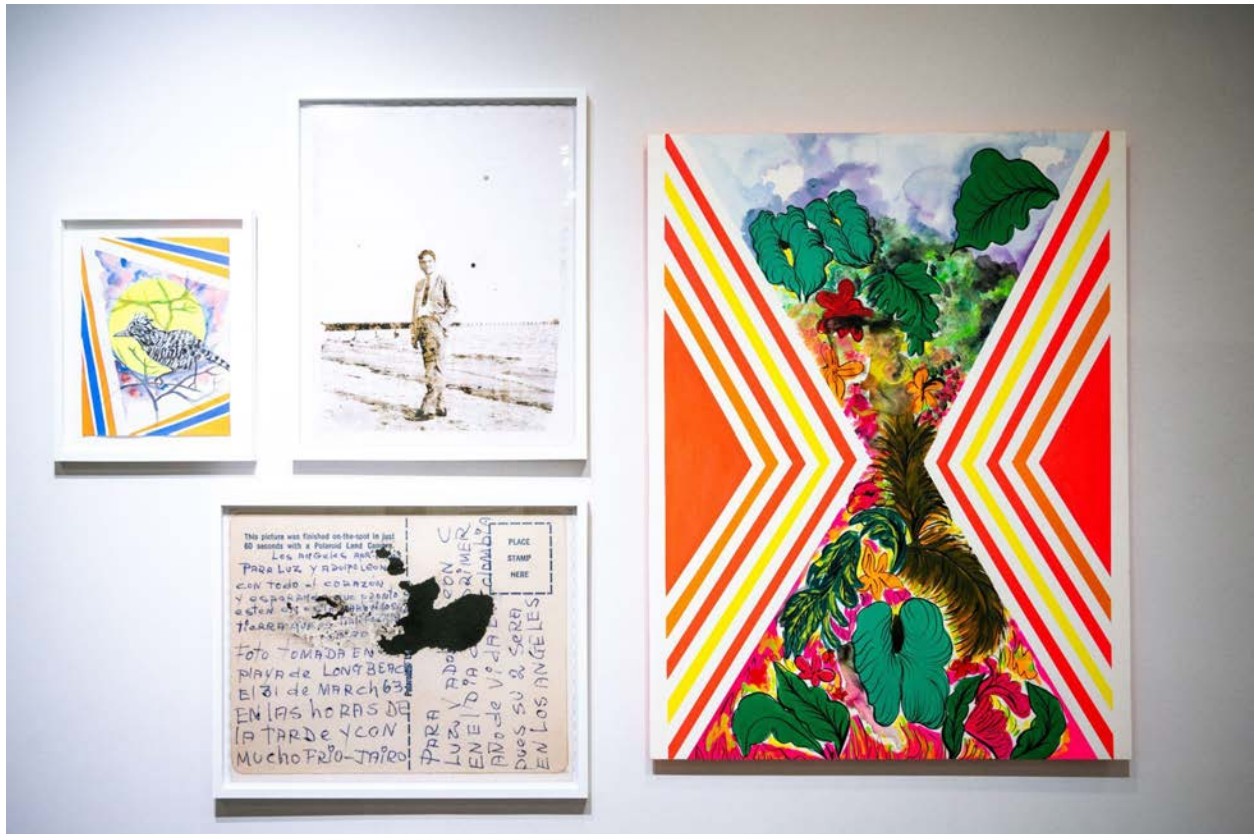
<https://pasadena.edu/campus-life/the-arts/the-galleries/exhibitions/carolyn-castano.php>

CAROLYN CASTANO
SABBATICAL REPORT
Fall 21/Spring 22
SECTION 3: Continued



Installation View: Tropical Geometries (Ruana Interruption, Purple and Gold), Aunt Fabiola Descending the Mexicana Airlines Circa 1962 (Ink Jet Enlargement of Original), Cattleya Orchid watercolor drawing 2022, Ruana (Woolen ruana, circa 1960), Boone Family Art Galley, PCC

CAROLYN CASTANO
SABBATICAL REPORT
FALL 21/Spring 22
SECTION 3: Continued



Installation View: Batara Carcajada (Ant-shrike) watercolor and gouache, Framed and enlarged inkjet print of photo-postcard of Jairo Castaño (my father) in Long Beach, CA 1962, Framed and enlarged inkjet print of back of photo-postcard written to my mother who had remained in Colombia with my 1 yr. old brother, Tropical Geometries (Ruana Interruption, Orange and Gold) Watercolor and gouache on watercolor paper, mounted on plexi-glass.

CAROLYN CASTANO

SABBATICAL REPORT

FALL 21/Spring 22

SECTION 3: Continued

Metro Art Public Art Program: *More People Than You Know Portrait Series (Metro K Line) & Somos: We Are (Union Station, Los Angeles, CA)*

<https://art.metro.net/artworks/exhibitions/more-people/>

<https://art.metro.net/artworks/exhibitions/weare/>

During the Fall of 2021, I was invited to submit a proposal to the Metro Arts Public Art program project called “More People Than You Know” a temporary portrait exhibition for display on interactive digital kiosks along the forthcoming K line serving the Crenshaw corridor, Inglewood, and Westchester and connecting to the Los Angeles International Airport.

Metro Arts asked artists to consider expanded notions of portraiture as a way to engage transit riders, the Los Angeles community around the K-Line area, and our shared sense of community.

My finished piece for the Metro Art’s artist call was titled *Traveler: A Drifter, Explorer, Migrant, Nomad, Tourist* and highlights the immigrant community that rides Metro, the experience of travel within one’s city, and the immigrant communities that use the airport (which the K line will lead to), as they travel back and forth from their home countries to the US.

The artwork is a digital photo collage which utilizes the collage strategy to evoke memory and the overlapping of a person’s experiences. The artwork’s focal point is a black and white passport photo of my father from the 1970’s. The passport photo is altered with overlapping photos of Century Blvd, MacArthur Park, LAX signage that reads departures and arrivals, travel ephemera found in the family archive and watercolor drawings of Colombian and Californian flora (inspired by my study of 18th-century scientist Alexander Von Humboldt’s landscapes and botanical drawings).

My piece *Traveler* was also selected to be exhibited in *Somos: We Are*, an exhibition of Metro riders at Union Station and on the ART BUS, a moving exhibition in the form of a digitally covered bus that traveled along different MTA bus lines.

Metro Art Public Art Program: *More People Than You Know Portrait Series (Metro K Line) & Somos: We Are (Union Station, Los Angeles, CA)*

<https://art.metro.net/artworks/exhibitions/more-people/>

<https://art.metro.net/artworks/exhibitions/weare/>

**CAROLYN CASTANO
SABBATICAL REPORT**

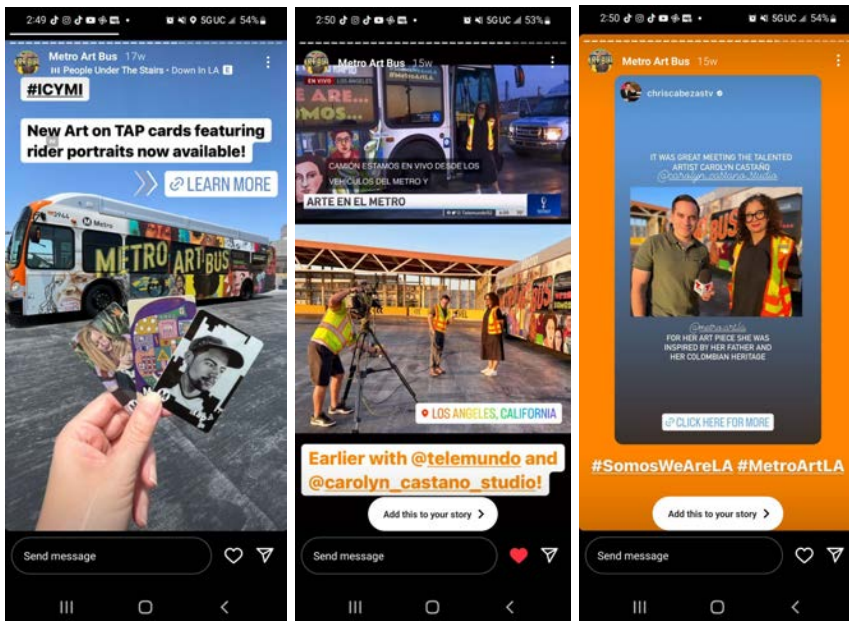
Fall 21/Spring 22

SECTION 3: Continued



Somos: We Are, Union Station, Los Angeles, Metro Art Public Art Program

The Art Bus & Tap Cards which was featured on Telemundo with Chris Cabezas



**CAROLYN CASTANO
SABBATICAL REPORT**

FALL 21/Spring 22

SECTION 3: Continued

**Future Ruana at the Walter Maciel Gallery, Culver City, CA,
September 2022**

<http://www.waltermacielgallery.com/ccastano.html>

The work made for the exhibition at Pasadena City College allowed me to make clearer connections within the painted and drawn work and the photographic images and ephemera in my father's archive. I came to see the ruana form and shape visual and political anchor for my work. The ruana's design and purpose would be the perfect form and composition for a new body of paintings.

Throughout my sabbatical year I had been working on the paintings that would go into Future Ruana at the Walter Maciel Gallery, the exhibition took place at the end of my sabbatical year in September 2022.

Using the experimentation and research I had done at the beginning of my sabbatical, I began to put together the visual language for a new body of paintings. Taking as inspiration the structural form of the ruana; a "V" and triangle form for the neck opening, a repeated square pattern of Incan *uncus*, tunics worn by men, first made during the colonization period and the geometric patterns and stripes of textiles, each painting used as its compositional structure the forms of different ruanas in the Americas. I used as a focal point a gold sun shape covered in foil as a centering device, which each painting would have in some form or another. The gold foil sphere referenced the Muisca god Sué and created a temple-like environment framed and intercut with watercolor, gouache drawings of native birds and flora. Inspired by my grandmother Zoila's handiwork, I added sequin and fabric scraps and embroidered appliques, which speak to women's work, and are an ode to Colombia's peace process and the women who have been affected by that country's conflict.

In the end, the paintings in Future Ruana became like altars, timepieces, and compasses for migration and time travel.

**CAROLYN CASTANO
SABBATICAL REPORT**

Fall 21/Spring 22

SECTION 3: Continued



Carolyn Castaño

Future Ruana, Sept 10th- October 29th, 2022

Opening Reception: Sept 10th, 2022

3 pm- 7pm

Walter Maciel Gallery

2642 S. La Cienega Blvd, Los Angeles, CA 90034

Textile Works- Experimental Ruanas

During my sabbatical I also began to experiment with screen printing. I wanted to figure out a way to transform the photos from the archive into new unique works. As stand alone photos, they still belonged to the work that my father began more than fifty years ago. They echo with memory and with the love and plight that was our family's story of immigration to the US. Part of my goal during the sabbatical period was to transform the photos and ephemera into new artworks that spoke to a greater issues of immigration. I set out to use the photos of my parents, aunts, and uncles in Cali, Colombia and Los Angeles into unique textile pieces. I saw the experimental ruanas as capes for flying, for cover, to explore my family im(migration) and family artistic craft which has been passed down from generation to generation.

**CAROLYN CASTANO
SABBATICAL REPORT**

FALL 21/Spring 22

SECTION 3: Continued

Employing my late father's skill and mode of employment (He was a trained commercial printer and a self-taught photographer who had a small print shop in LA's Mac Arthur Park area) I screen-printed fabric with images collected from my father's photographic archive: ID photos of my parents, airline tickets, images a planes, and prints of downtown Los Angeles and Cali, Colombia's cityscape. These poetic ruanas were overlaid with hand-painted flowers (my grandmother Zoila would paint table cloths and garments), suns, and migratory birds, such as the Cerulean warbler and Gold-cheeked Warbler that make their yearly migratory trek from the southern hemisphere to the north and speak to migration/immigration from Colombia to the United States.



CAROLYN CASTANO
SABBATICAL REPORT

FALL 21/Spring 22

SECTION 4. DESCRIPTION OF HOW THE SABBATICAL BENEFITED YOU PROFESSIONALLY

The sabbatical benefitted me allowing me to have an expansive period of time away from my teaching obligations, to research, develop, experiment, create, and exhibit a new body of work. The creation of new work and exhibition opportunities in turn allowed me to secure future exhibition opportunities.

The generous amount of uninterrupted time allowed me to simultaneously experiment with a new painting language, building on already established aesthetics and concerns, while planning my exhibition *Cali es Cali: Otra Version* at the Boone Family Art Gallery at Pasadena City College. During the planning and development stages of *Cali es Cali: Otra Version*, I was able to make critical connections within my drawing and painting practice and the photos and objects in my father's archive. This moment in the creation of the exhibition at the Boone Family Art Gallery would not have been possible without the time I had to experiment and expand this body of work. The exhibition there also gave me the platform to invite important curators and writers to my exhibition, which in turn created other exciting opportunities in the future. During the run of the show, I was able to meet with Holly Jerger of the Craft Contemporary and Rebecca McGrew of the Pomona Art Museum, amongst other curators. Through these gallery walkthroughs I was able to secure an invitation to have a solo exhibition at the Craft Contemporary in October of 2023. I also was able to invite LA Times arts & culture reporter Carolina Miranda to my exhibition at PCC, which helped to create familiarity and interest in my work, which I believe led to a LA Times feature on my work in *Future Ruana* at the Walter Maciel Gallery.

<https://pasadena.edu/campus-life/the-arts/the-galleries/exhibitions/carolyn-castano.php>

<https://www.latimes.com/entertainment-arts/story/2022-09-21/i-a-painter-carolyn-castano-turns-the-humble-poncho-into-a-portal-to-lush-worlds>

The sabbatical period also gave me the needed time to go beyond already established modes of working in my painting and drawing practice. I was able to expand the vocabulary of my practice to include screen printed textiles that employ photographs from my father's archive, lending my work a stronger conceptual framework by taking

CAROLYN CASTANO
SABBATICAL REPORT

FALL 21/Spring 22

SECTION 4: Continued

the already existing material (photos taken by my father) and transforming them a step further into unique works of art that make commentary about family, identity, and migration through different landscapes.

During the run of Future Ruana exhibition I was able to lead a walkthroughs with curator Alma Ruiz of Claremont Graduate School, Brenda XX of UCLA Extension, and Kristopher Driggers, curator at the Tucson Art Museum. My meeting with Kristopher Driggers led to my participation in forthcoming group exhibition at the Tucson Art Museum in September 2023.

<https://www.tucsonmuseumofart.org/>

I was able to translate new ways of working in the studio into a digital piece that combined photographs with drawn elements for my Metro Arts portrait, Traveler. The opportunity to have my work exhibited at Union Station and on the upcoming light rail K-Line, has given my work immeasurable visibility by exposing my work to thousands of Metro riders and visitors to Union Station. I was interviewed by Chris Cabezas for Telemundo news, one of the largest Spanish speaking television stations, giving my work further exposure to viewers in the United and Latin America.

<https://www.telemundo52.com/fotosyvideos/metro-transforma-buses-en-galerias-de-arte-ambulante/2315423/>

During the past year I have also been able to expand my network of artists through participation in several group exhibitions, artist talks, artist interventions and collaborative projects.

Future Patchwork, curated by Annie Seaton at the Walter Maciel Gallery, Culver City, LA
<https://www.laartdocuments.com/post/future-patchwork---walter-maciel-gallery/>

The Garden Show, Curated by Annie Wharton of Ladiesroom, LA-
<https://ladiesroomla.org/garden2021>

**CAROLYN CASTANO
SABBATICAL REPORT**

FALL 21/Spring 22

SECTION 4: Continued

The Association Of Hysterica Curators, My Body My Truth

<https://www.hystericcurators.com/my-body-my-truth-2021>

Artist Pension Trust Action Group,

<https://www.nytimes.com/2021/07/27/arts/design/artist-pension-trust.html>

Interview in AntiDogma Magazine, Mexico City, Reyna Basurto & Adriana Martinez

https://antidogma.mx/?fbclid=IwAR3Zfn2a4iSBDhHunH-In6a1wy48IUgW1U7HX_Rov2DxenbIVVCXyVfbfO4

Afro-Latinidad: Mi Casa, My City, The New Americans Museum, San Diego, CA

<http://www.newamericansmuseum.org/>

South Central Innervations: An Afro-Latinx Festival with La Plaza de Arte & Cultura

<https://www.innervations.la/#:~:text=South%20Central%20InnerVisions%3A%20An%20AfroLatinx,explore%20the%20Black%2FLatinx%20imagination>

Plant Sale, Curated by Alika Cooper, Susanne Vielmetter Gallery, Los Angeles, CA

<https://vielmetter.com/events/plant-sale-organized-by-alika-cooper-vielmetter-los-angeles>

Dias de Los Muertos Ofrendas at Grand Park, Los Angeles, CA

<https://grandparkla.org/event/grand-parks-downtown-dia-de-los-muertos-2022/>

The Land of Milk & Honey, Mexicali Biennial

<https://mexicalibiennial.org/>

**CAROLYN CASTANO
SABBATICAL REPORT**

Fall 21/Spring 22

SECTION 4: Continued

A successful artistic practice is developed through dedicated time in the studio to develop the art work, but it also dependent on exhibition opportunities that are created through conversation and exposure to new audiences. During my sabbatical I was able to have studio visits and gallery walkthroughs with important curators, writers, and artists, these are critical in garnering attention for my work and creating exhibition opportunities, but also for enriching my artistic community.

Rebecca McGrew, Pomona Art Museum,
Holly Jerger, The Craft Contemporary
Alma Ruiz, Independent Curator, Claremont University
Linda Caballero, The New Americans Museum
Leslie Jones, LACMA Prints Curator
Aandrea Stang, Cal State University Dominguez Hills Public Art Program
Anita Bunn, Professor, Cal State University Northridge
James Gobel, California College of Art, Painting Seminar
Gilbert Vicario, Phoenix Art Museum
Luis De Jesus Gallery, Los Angeles, CA
Trisha Lagaso-Goldberg, Curator
David Goldberg, Writer
Kerri Hurtado, Art Source, San Francisco, CA
Ed Gomez, Luis Hernandez, Enid Baxter, Mexicali Biennial
Carolina Miranda, LA Times
Genie Davis, Artillery Magazine
Claudia Huiza, Independent Curator
Annie Seaton, Independent Curator
Francesco Siquieros, El Nopal Press
Brenda G. Williams, Independent Curator
Eric Laine, Oolong Gallery, Solana Beach, CA
Cassandra Coblenz, Orange County Museum of Art
Fran Siegel, Cal State University Fullerton
Mary Anna Pomonis, Cal State University Fullerton

Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 5: DESCRIPTION OF HOW YOUR PROJECT BENEFITED STUDENTS:

My sabbatical project benefited students by giving me the time to creatively re-imagine my artistic process. I was able to think about ways that I can bring my interdisciplinary approach to my Beginning Watercolor class by connecting traditional watercolor themes of landscape and botanicals to contemporary issues of identity, nation, and migration. Botanical drawings of birds, fruit, and plants connect to issues that students are faced with such as climate change, sustainability, food sovereignty and access. The use and re-interpretation of family photographs has pointed me to new directions that my Beginning Painting, Intermediate drawing, and Advanced Painting classes could take, one where student's own personal histories are important and are center stage as art content. My time away from the classroom has allowed me nurture those professional relationships with artists, writers, curators who are professionals in the field, thus strengthening my access to them and the possibility of bringing them to speak to our students. Artists such as Nery Gabriel Lemus can Joel Garcia can connect with our student's concerns surrounding immigration, access and Indigenous rights. Cole James and Lisa Diane Wedgeworth can speak to painting and drawing students about their work in Abstraction and Feminist artwork from Black/African-American point of view. While arts writers like Shana Nys Dambrot and Carolina Miranda can lecture on their career paths or lead professional development workshops for students in Art 292- Professional Skills for Artists.

Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 6: DESCRIPTION OF HOW YOUR PROJECT BENEFITED THE COLLEGE

My sabbatical project benefited the Long Beach City College by giving me the time to develop my work as an artist and develop and nurture professional relationships with arts professionals. I will be able to bring professionals to speak at the college, which will attract prospective students to the VMA department and college in general, lending LBCC credibility as a leader in education and an arts education specifically.

My year of concentrated research and creation of new work has allowed me to think about the materials used in painting and drawing and how I can invigorate my classes, by modifying my syllabi to address issues of equity and diversity, and inclusion. My sabbatical project allowed me to become more familiar with current trends and theoretical concerns that artists are addressing, which will allow me to better advise my students when looking to build a portfolio and transfer. As a professor in the arts, it is critical that I am up to date on what four year art programs are looking for in a student and having the time to develop new work, exhibit, and develop relationships with professionals in the field will make me better able to assist students, hence giving LBCC VMA program a competitive edge.

**Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022**

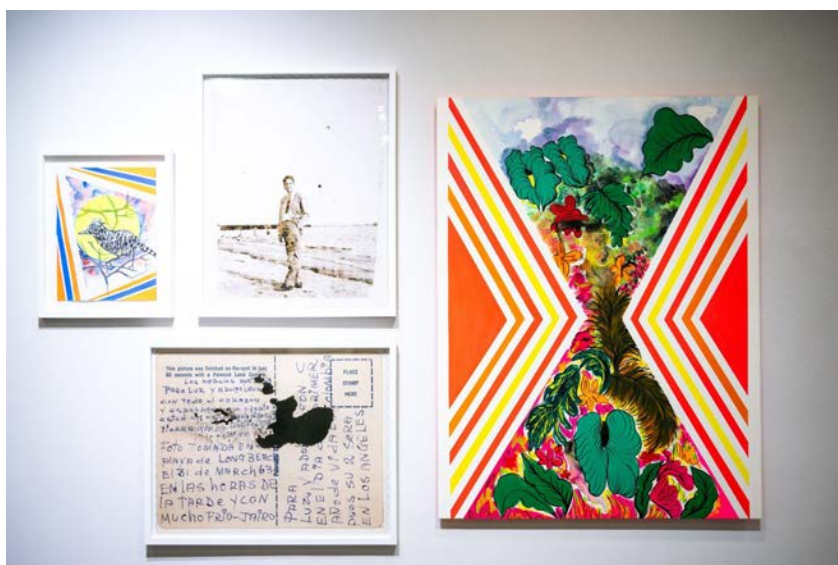
SECTION 7: Tangible Products

**Cali es Cali: Otra Version
Boone Family Art Gallery, Pasadena City College
April 2022**

**Installation View: Aunt Fabiola Descending the Mexicana Airlines Staircase, Cattleya Orchid, Woolen Ruana (poncho),
Tropical Geometries (watercolor paper on plexi-glass**



Watercolor of Antshrike bird, Tropical Geometries (watercolor on plexi-glass.



Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products

Cali es Cali: Otra Version
Boone Family Art Gallery, Pasadena City College

Family Landscape- Collection of watercolor and gouache, gold foil drawings, enlarged photos of Los Angeles, CA and Cali, Colombia.



Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products

Cali es Cali: Otra Version
Boone Family Art Gallery, Pasadena City College

Portrait Interruption: Collage of enlarge photos with cut flowers and plants located in Boone Family Art Gallery displaycase.



Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products

Cali es Cali: Otra Version
Boone Family Art Gallery, Pasadena City College

Portrait Interruption: Collage of enlarge photos with cut flowers and plants located in Boone Family Art Gallery displaycase.



Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products

Cali es Cali: Otra Version
Boone Family Art Gallery, Pasadena City College



Installation View: Vitrine Installation: Collage of black and white enlargements of family photographs and ephemera.

Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products, continued

Metro Arts Public Art Program- K-Line Artist Call & Union Station, LA, CA
More People Than You Know & Somos: We Are
January, 2022



**Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022**

SECTION 7: Tangible Products, continued

**Future Ruana, Walter Maciel Gallery, Culver City, CA
September 2022**

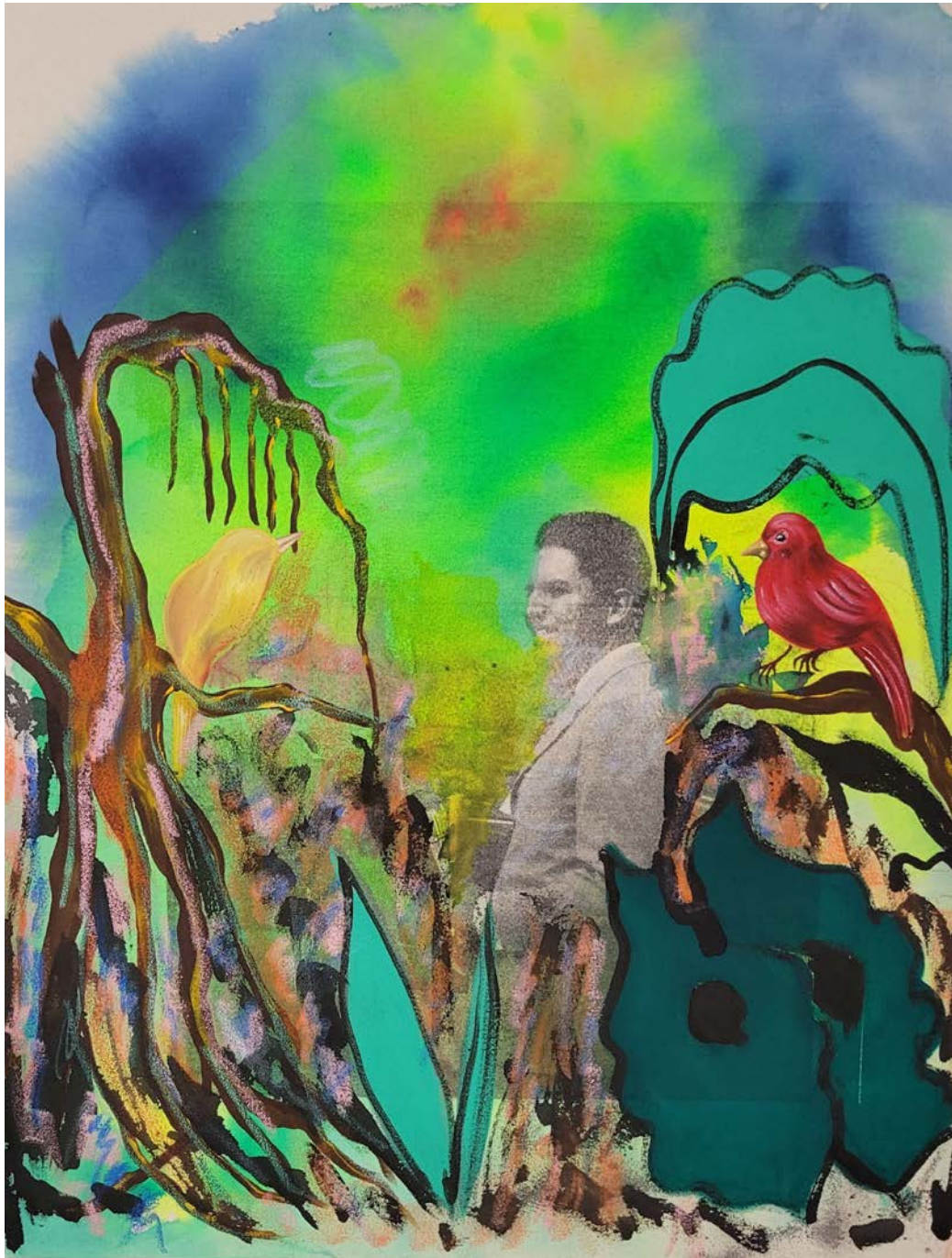


Installation View: Future Ruana, Walter Maciel Gallery, Culver City, CA

Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products, continued

Future Ruana, Walter Maciel Gallery, Culver City, CA



Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products, continued

Future Ruana, Walter Maciel Gallery, Culver City, CA



**Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022**

SECTION 7: Tangible Products, continued

Future Ruana, Walter Maciel Gallery, Culver City, CA



Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products, continued

Future Ruana, Walter Maciel Gallery, Culver City, CA



Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products, continued

Future Ruana, Walter Maciel Gallery, Culver City, CA



Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products, continued

Future Ruana, Walter Maciel Gallery, Culver City, CA



**Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022**

SECTION 7: Tangible Products, continued

Future Ruana, Walter Maciel Gallery, Culver City, CA



**Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022**

SECTION 7: Tangible Products, continued

Future Ruana, Walter Maciel Gallery, Culver City, CA



Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products, continued

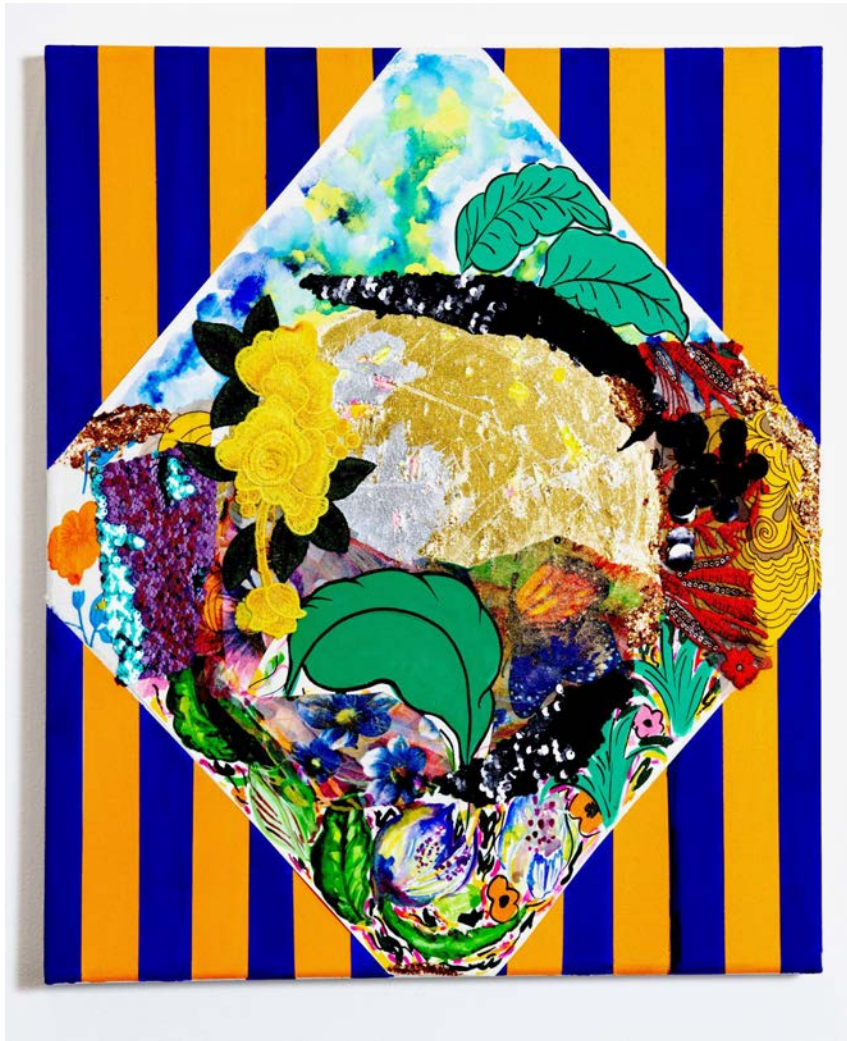
Future Ruana, Walter Maciel Gallery, Culver City, CA



Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7:Tangible Products, continued

Future Ruana, Walter Maciel Gallery, Culver City, CA



**Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022**

SECTION 7: Tangible Products, continued

Future Ruana, Walter Maciel Gallery, Culver City, CA



Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products, continued

Future Ruana, Walter Maciel Gallery, Culver City, CA



Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products, continued

Future Ruana, Walter Maciel Gallery, Culver City, CA



Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products, continued

Future Ruana, Walter Maciel Gallery, Culver City, CA



**Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022**

SECTION 7: Tangible Products, continued

Future Ruana, Walter Maciel Gallery, Culver City, CA



**Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022**

SECTION 7: Tangible Products, continued

Future Ruana, Walter Maciel Gallery, Culver City, CA



Future Ruana Grande, 2022 (Waterbased screen print, textile paint, embroidered appliques, acrylic pom poms, Future Ruana Exhibition, Walter Maciel Gallery, Culver City, CA

Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7:Tangible Products, continued

Future Ruana, Walter Maciel Gallery, Culver City, CA



**Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022**

SECTION 7: Tangible Products, continued

Future Ruana, Walter Maciel Gallery, Culver City, CA



Installation View: Ruana Viajera, Ruana Viajera Grande, 2022 (Waterbased screen print, textile paint, embroidered appliques, acrylic pom poms, Future Ruana Exhibition, Walter Maciel Gallery, Culver City, CA

Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products, continued

10 Drawings



1. New World Fruits, Dragon Fruit, watercolor on paper , 20" x 24", 2022



2. New World Fruits, Cactus Fruit, watercolor on paper , 20" x 24", 2022

Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7:Tangible Products, continued



3. New World Fruit, Mangos , watercolor on paper, 20" x 24", 2022



4.New World Fruit, Mamey, watercolor on paper, 20" x 24", 2022

Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products, continued



5. New World Fruit , Mamoncillo, watercolor on paper, 20" x 24", 2022



6. New World Fruit, Naranjas, watercolor on paper, 20" x 24", 2022

Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products, continued



7. New World Fruit, Nectarina, watercolor on paper, 20" x 24" , 2022

Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products, continued



8. Blackpoll Warbler, Curruca de Blackpoll, watercolor on paper 2022

Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7:Tangible Products, continued



9. Red-Crested Bird (watercolor on paper) 2022

Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products, continued



10. Gold Sun Sunrise , gold foil, watercolor on paper, 2022

Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products, continued

Video

Intercambio Cultural- A Cultural Exchange, 2021



<https://vimeo.com/602004523>

Family Futurisms- 2019-2022 by Carolyn Castaño

A book documenting some key artworks in my process from 2019-2022.

Available for print on demand and as in pdf format. (The book is still being finalized and in need of a final edit)

<https://www.blurb.com/b/11391164-family-futurism-by-carolyn-casta-o>

Carolyn Castaño

Family Futurism



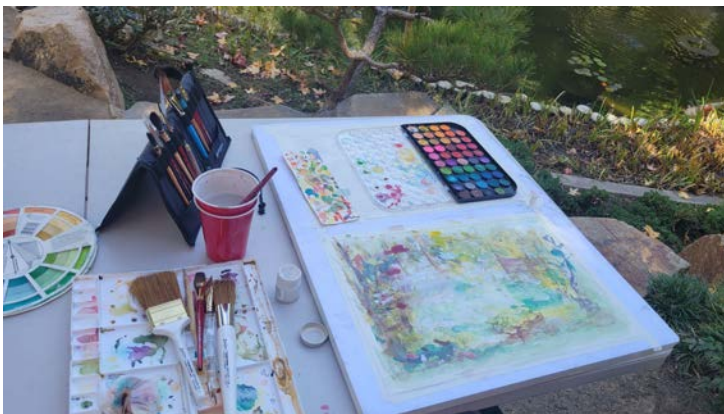
2019-2022

**Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022**

SECTION 7: Tangible Products, continued

Pedagogy

Art 24- Beginning Watercolor class painting in Plein Air at the Earl Miller Zen Garden at CSULB.



**Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022**

SECTION 7: Tangible Products, continued

Pedagogy

Students from the Club D'Art conducting a peer critique after coming to see my exhibition at the Walter Maciel gallery.



Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7:Tangible Products, continued

Visiting Artist, writers, and curators speaking in the Visual Media Arts department at LBCC in the Spring 2023

Nery Gabriel Lemus



<http://www.nerygabriellemus.com/>

Joel Garcia



<https://oxyarts.oxy.edu/artist/joel-garcia>

Lisa Diane Wedgeworth

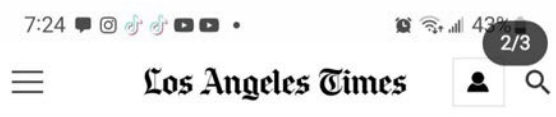


<https://www.bandofvices.com/lisa-diane-wedgeworth>

Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 7: Tangible Products, continued

LA Times feature on my work in Future Ruana for the Walter Maciel Gallery



<https://www.latimes.com/entertainment-arts/story/2022-09-21/l-a-painter-carolyn-castano-turns-the-humble-poncho-into-a-portal-to-lush-worlds>

Carolyn Castaño
Sabbatical Report
Fall 2021/Spring 2022

SECTION 8: ADDITIONAL COMMENTS

I would like to thank Long Beach City College, the Board of Trustees, and the Sabbatical committee for this amazing opportunity to develop my artistic practice and invigorate my teaching.