

DIABLO VALLEY COLLEGE
Office of the President

DATE: October 16, 2023

TO: Sabbatical Leave Committee

FROM: Susan Lamb_{SEL}

SUBJECT: Sabbatical Leave Report – Leo Bersamina

The following objectives and corresponding evidence were proposed in Leo Bersamina's sabbatical leave application:

Objective Creative Study Art Project

For my sabbatical, I will focus on researching visual source materials and technical methods and processes to create a large body of artwork using a variety of painting and mixed-media techniques that are related to contemporary art modes and my academic practice. The concept of the body of work will be based on notions of place and safety as it relates to Shelter-in-Place and the upheaval of our societal norms. The body of work will consist of 15-20 medium/large developed and finished artworks and a variety of sketches and studies.

During this process I will document the entire process from the exhibition proposal to creating the artworks toward proposing and implementing an art show that will exhibit all, or a portion of, the artwork in a solo exhibition at Diablo Valley College along with possible other exhibitions at Anglim-Trimble Gallery in San Francisco and other venues that might present themselves as a result of the completion of this body of work.

Along with new materials and techniques that I may learn in art workshops and residencies during this time, I also will be building on the professional skills that I already possess by being able to focus solely on my studio practice and research during my sabbatical. I will also use the process of creating a large body of work to document each step, in detail, so that I can integrate it into my hybrid and online instruction.

During this process, I will also be experimenting with new technology that will enhance the learning environment of my students and my colleagues: better online critique platforms, visual interaction software, documentation software, etc.

This project will require much trial and error and studio experimentation as required during the creative process.

The Creative Study process for this project will be defined into these categories:

- Research on studio and material methodologies, concepts, themes and source imagery gathering
- Fabricating and preparing painting supports

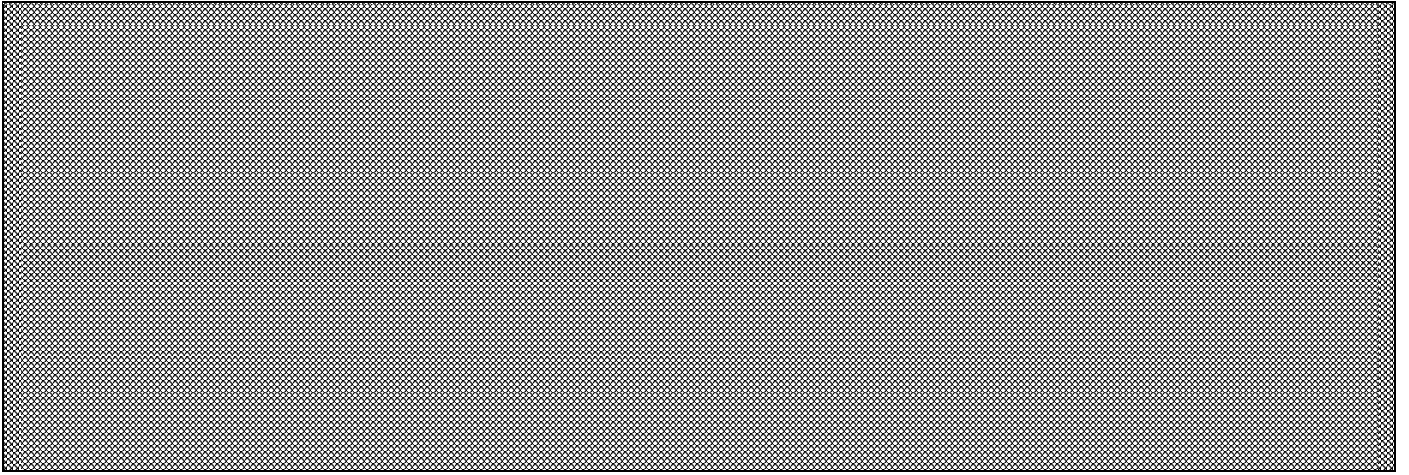
- Technique and process experimentation and practice
- Planning, composing and sketching
- Building, layering and completion of artworks
- Art administration (planning, and art proposals for exhibitions and/or commissions)
- Packing and Crating of artworks for exhibition shipping
- Exhibition Design
- Marketing of Exhibition
- Documentation (throughout the process) and editing for academic sharing in online and lab learning environments

Evidence The art exhibition of my work at Diablo Valley College's New Art Gallery will be the main evidence of my sabbatical project, but I also will provide new instructional content, documentational studies, sketches, and digital photography and video of the artworks and entire process along the way. I will edit the imagery to create a PowerPoint presentation and create studio practice and technical videos to share with students and colleagues both in the classroom and out. I also will provide a sketchbook(s) providing further evidence of the project's process. The entire district and surrounding community will be invited to the exhibition of completed works and an accompanying talk/lecture.

I have reviewed the submitted evidence and attest he has met the specifications as outlined in his sabbatical application.

SECTION V. SABBATICAL LEAVE APPLICATION

Name: Leo Bersamina		Date: 1/8/21
College: Diablo Valley College	Teaching field(s): 2 D Art/Design	
Sabbatical leave period requested: One year: SP 22-FA 22	Years of service in CCCCD: 14 years	
<p>Have you had previous Sabbaticals? If "yes" give time period(s) and activity (activities).</p> <p>Yes: One year: FA 2014-SP 2015</p> <ul style="list-style-type: none"> Traveled to dozens of colleges and art schools locally, regionally, nationally and internationally to forge transfer relationships and a better understanding of other art programs and facilities for our new building design Worked on a major public art commission and artworks for various exhibitions based on the landscape of Northern California Attended an artist residency in Australia Traveled to Museums in Asia and nationally Developed new courses in 2D mixed-media 		
<p>Indicate type of Sabbatical program (see United Faculty Agreement, Section 12.5.6) If program can be categorized by more than one type, check where applicable.</p> <p> <input type="checkbox"/> Institutional study (complete Form A) <input checked="" type="checkbox"/> Travel (complete Form B) <input checked="" type="checkbox"/> Professional Study and/or Creative Study (complete Form C) </p>		
<p style="text-align: center;">GENERAL SUMMARY OF SABBATICAL PROGRAM (GIVE A 100-WORD MAXIMUM STATEMENT)</p> <p>During my one-year sabbatical, I will be:</p> <ul style="list-style-type: none"> Researching materials centered on the processes of classic indirect painting, mixed-media techniques, pigments and materials then implementing then into my online, hybrid and lab curriculum. Developing and documenting a thematic body of artwork based on <i>notions of safety and mobility</i> as it relates to identity, place, and the landscape both hostile and sublime. Traveling to at least one artist residency/workshop in Central and/or South America, North America (via RV) and one workshop with a master painter in Europe. I will go to museums and galleries in each region researching artists' works to share with students in class and colleagues upon my return. 		



Name: Leo Bersamina

VALUE TO EDUCATIONAL PROGRAM

(The Sabbatical Leave Committee will utilize this information as the basis for scoring Rubrics 1, 2, 3 and 4)

Describe how the proposed sabbatical will benefit the educational program. In particular:

1. How will it benefit students, programs, or staff/colleagues?

My sabbatical project will benefit **students, programs, or staff/colleagues** in a variety of ways:

Travel: As a result of my research during my **travels** of historical and contemporary artists' artworks from other cultures materials and processes, I will be able to share my findings with students, programs and staff/colleagues in all of the studio courses that I teach:

- I will share and discuss significant artists, artworks, classical processes, mixed media techniques and art movements from diverse cultures that relate to *painting* in **ART-126, ART-127, ART-128 and ART-129 (Painting I, Painting II and Advanced Painting)**.
- While abroad, I will seek out relevant examples of artists from diverse socio-political and cultural groups that incorporate *drawing* in their studio practice to share and discuss in my lectures and presentations to students in **ART-103, ART-105, ART-106, and ART-101 (Drawing I, Drawing and Color, and Intro to 2D Design)**.
- While visiting galleries and museums, I will seek out examples of contemporary exhibition design, curating, and art criticism to present and discuss in my **ART-135 courses (Museum and Gallery Management)**.
- I will also seek out ground-breaking curators and significant artists who come from **under-represented** groups to share with students in **all of my classes**.
- I will share any new **drawing and/or painting techniques and materials** that I practice and learn during **workshops or art residencies** that I attend while traveling domestically or abroad.
- I will also share the **professional and career** aspects of attending art residencies, lectures, exhibitions, panels, workshops and symposiums that I attend during my sabbatical.
- I will share with colleagues/staff and the program any findings that relate to **curriculum and pedagogy** while visiting other art programs
- I will develop **new online content and curriculum** based on my research to share with colleagues and staff
- I will share **new online content and curriculum** based on my **process** to share with colleagues and staff

Student Learned Outcomes: I will address and discuss these topics with students and faculty as they relate to my **travel** research from sabbatical work:

- Identify examples of contemporary and historical two-dimensional design
- Identify, apply, and compare cross cultural theories and concepts of two-dimensional design.
- Compare and contrast characteristics of various artistic styles.
- Discuss color theory as applied in various cultural contexts.
- Describe social, psychological, political, religious, economic, and/or philosophical issues that pertain to the artistic eras studied.
- Analyze the relationship between technology and social constructs on the production of specific cultural artifacts.
- Discuss artwork representative of the diverse cultures studied using appropriate vocabulary.
- Identify the correlation between interdisciplinary fundamentals, techniques, and concepts of art.
- Identify examples of historical and contemporary drawing, critical trends, materials and approaches.
- Identify the correlation between interdisciplinary fundamentals, techniques, and concepts of art.
- Create original artworks that apply or re-frame historic applications of color theory to demonstrate contemporary relevance.
- Create original artworks that compare color theory and significance from diverse cultures.

- Exercise creative problem-solving skills through learning experiences that reference socio-political and psycho-analytical applications of color.
- Demonstrate the relationship between technology and social constructs on the production of specific cultural artifacts.
- Use appropriate vocabulary to discuss researched artwork based on diverse cultures.
- Design and produce a portfolio of drawings and multiple mediums and formats that demonstrates integration of form and content
- Apply painting theory and practice through an exploration of various techniques, subject matter and style.
- Demonstrate knowledge of the concepts, tools, methods and philosophies of painting.
- Describe various intermediate painting techniques, subject matter and style
- Compare and contrast the role of historical, contemporary, and cultural perspectives as they relate to the study of painting.
- Discuss the role of historical, contemporary, and cultural perspectives as they relate to painting.
- Discuss contemporary, historical and cultural examples of thematic painting

Creative Study Art Project: As a result of my research and development of a series of works produced during my sabbatical, I will be able to share my findings with students/colleagues/staff through PowerPoint presentations, **hybrid and online instruction demos**, lectures and an exhibition of the completed artworks at DVC's Art Gallery. **The entire college district and the surrounding community would be invited to this presentation and exhibition at the new Creative Arts Building.**

Student Learned Outcomes: I will address and discuss with students and colleagues as a result of sharing my process of **creating a body of work for exhibition:**

- Discuss the process of creating a painting series proposal.
- Discuss contemporary, historical and cultural examples of thematic painting.
- Discuss preparation of various supports (i.e., canvas, wood panel, non-traditional).
- Discuss the process exploration of various painting methods and materials.
- Discuss the preparation of research materials in support of painting series development.
- Discuss the role of critical thinking and development of critique rubrics.
- Create a painting series proposal.
- Develop a series of preliminary studies referencing contemporary, historical, or cultural examples.
- Construct supports for the painting series.
- Create a series of paintings exploring various painting methods and materials demonstrated in class.
- Synthesize research and references into a series of finished paintings.

2. How will it enhance and/or improve your background and professional competence?

A Creative Study sabbatical will enhance my professional background in a number of ways: through **research, experimentation, practice** with various **classical, digital, and mixed-media techniques** in my studio. I will document all materials studies for oil, alkyd, acrylic, resin, wax, gesso, wet and dry drawing materials, various painting mediums and varnishes and use them in my finished paintings and drawings. This deepened exploration will help me build upon new ways of image-making that I haven't been able to explore recently and spend more time mastering these materials and techniques.

By **honing my craft** both in studio and having creative exchange of ideas with fellow artists, curators and educators, I will stay professionally relevant as an artist and instructor. My working knowledge and **interchange** with fellow contemporary artists, curators, gallerists, and art critics will enhance my work as a professional artist. Through this exchange, potential exhibitions develop and often lead to other projects and exposure. This is what contemporary artists strive to do--to build on momentum in the studio by seeking out exhibitions and commissions with that new body of work to share and showcase.

An aspect of an artist's work that often is neglected is a continued **dialogue** with a community of visual thinkers: Visual ideas are often expressed, exchanged, discussed, critiqued, and shared through exhibitions, workshops, lectures, and panels. This takes much more time than just *making the work*. While being an artist is in a large part being a **maker of things**, it is also through this making, that gives an artist voice to exchange and interpret the world in which they live through their **visual ideas**. A year-long sabbatical would allow me a chance to do this in a sustained and vigorous manner. Travel can enhance dialogue with new communities and give a fresh perspective to my own way of seeing to later share with students and colleagues.

3. How will it relate to your ongoing professional assignment?

As expressed throughout this proposal, the activities that I will be doing all relate to **2D ART and Museum-Gallery Management** in a direct manner; be it by making, analyzing, interpreting, critiquing, exchanging, researching, engaging, exhibiting, or experimenting with materials. I will be **emersed in the studio and artistic practice** for which I teach students in my classroom every day. It is important for educators to step outside of their classrooms and become **reengaged** with their surrounding worlds and its everchanging and shifting ideas, so that what they are teaching their students stays **viable, fresh and accurate**. By studying and experiencing other cultures, I also can bridge connections to a broader spectrum of students within my classroom. In addition, I will be integrating my research into my course content for both online and in-person instruction. As we have experienced the past few years with the **wildfires and COVID altering the way we instruct our students**, it is important to allow us to be more **adaptable** with our curriculum. The more content that I generate from this sabbatical, the more it will benefit my students and colleagues.

4. How are the breadth and depth of the project appropriate for the sabbatical leave rather than the regular teaching year?

As you may interpret in the scheduling section of making my body of work, you can see that it takes **much time and effort to create and deeply develop a visual idea**. The creative process is just as much about **trial and error** as it is about successfully producing art objects. It is not always linear in its process. There needs to be time for research, visual documenting ideas and concepts, absorbing new visual experiences through travel or deciphering old visual experiences through habit. **Experimentation must happen**. Questions must arise along the way and answered during the long process of distilling an idea into its visual expression. The time and space needed for studio practice of this nature is not sufficient while teaching full-time, while a one-year sabbatical will allow for deeper discovery.

Developing instructional art studio content that is adaptable to various instructional modes takes much time and preparation: Gathering materials, setting up, videoing, performing the demo (which takes much time), editing, and uploading. Each singular demo can take a week to complete the process. I have had to make dozens of demos for online instruction. I would like to use my sabbatical to also integrate my **personal processes and practices** as well to add to my general instructional videos. **This takes much time.**

Name: Leo Bersamina**PROPOSED OBJECTIVES AND EVIDENCE OF COMPLETION**

(The Sabbatical Leave Committee will utilize this information as the basis for scoring Rubrics 5 and 6). Note that Rubric 6 regarding the “Proposed Evidence of Completion” is weighted twice that of all other rubrics.

Identify specific objectives and describe in detail the evidence that will accompany your report, which indicates that you have met each objective. The product of your approved sabbatical leave program will be subject to review by the Sabbatical Leave Committee at the time of making your final report. Examples follow:

Institutional study

Objective: 9 units of graduate level history courses as indicated on Form A will be taken at ... University.
Evidence: (Here you would describe the transcripts, class notes, exams, class projects, etc., you would submit as evidence of completing these units.)

Travel

Objective: Travel to archeological zones in Central America.
Evidence: (Here you would describe exactly what you plan to submit to document your sabbatical leave travel. You should specify the kinds of things you will present, like journals, artifacts, and slides, and you should give the committee an idea of the extent of the evidence by specifying the minimum number of slides, pages in a journal, number of museums, etc. If you so state, you must provide tangible evidence in your final sabbatical leave report that you have, in fact, written the minimum number of pages you proposed, visited the minimum number of archaeological zones you proposed, etc.)

Professional study and/or creative study

Objective: Compose a musical score or write a textbook.
Evidence: (Here you would clearly indicate the scope of the project, including the minimum number of pages you plan to write, approximate length, an outline of the contents, description of the complexity, etc.)

The Committee will rely on the information you provide in the evidence section to determine if you have met the contractual obligation of the leave.

Name: N/A

INSTITUTIONAL STUDY

Name of Institution

n/a

Place of Institution

n/a

Period of Attendance

n/a

UNDERGRADUATE LEVEL

- ☐ Semester units to be attempted*
- ☐ Quarter Units to be attempted
 *(Minimum 12 semester units)
 *(Minimum 18 quarter units)

****Neither continuing education units (CEUs) nor courses taken from unaccredited institutions will be considered as Institutional Study. Please see Professional Study Form C.***

GRADUATE LEVEL

- ☐ Semester units to be attempted*
- ☐ Quarter units to be attempted
 *(Minimum 9 semester units)
 *(Minimum 13.5 quarter units)

****Neither continuing education units (CEUs) nor courses taken from unaccredited institutions will be considered as Institutional Study. Please see Professional Study Form C.***

Accepted for Admission: Yes
 If "Yes," attach evidence of admission.
 If "Other," explain:

No Other

List courses and unit value from the institution's catalogue. In case your choice of courses is not available, please indicate substitutions. (The Sabbatical Leave Committee will utilize this information as the basis for scoring Rubric 7. Be sure that the scope of your studies is clearly defined.)

N/A

*** A full load is considered to be 12 semester units of undergraduate work or 18 undergraduate quarter units, or 9 semester units of graduate work or 13.5 quarter units at an accredited college/university.**

Name: Leo Bersamina

TRAVEL

Plan: Itinerary (The Sabbatical Leave Committee will utilize this information as the basis for scoring Rubric 7. Be sure that the purpose, duration, and schedule of your travel are clearly delineated.)

Place	Duration of Visit	Purpose
Latin America (At least one or more of the following): Mexico, Guatemala, El Salvador, Argentina, Chile, Peru, Ecuador, Brazil, Columbia, Uruguay, Panama	2-3 weeks*	<ul style="list-style-type: none"> Attend an artist residency/workshop concentrating on 2-D artmaking techniques and methodologies. Visit museums and galleries to study the arts and crafts of each region Identify and document artistic cultural significances in classical and contemporary art-making modes Investigate pedagogical parallels between DVC and another art program within each region.
Europe (At least one or more of the following): Belgium, France, Spain, AND/OR	2-3 Weeks*	<ul style="list-style-type: none"> Visit museums and galleries to investigate the arts and crafts of each region Identify and document artistic cultural significances in classical and contemporary art-making modes Investigate and document pedagogical parallels between DVC and other Art Programs within each region.
North America (outside of the Bay Area via RV)	2-4 weeks*	<ul style="list-style-type: none"> Possibly attend an artist residency/workshop concentrating on 2-D artmaking techniques and methodologies. Landscape painting/drawing and traveling with an RV
Morocco	1-3 Weeks*	<ul style="list-style-type: none"> Visit museums and galleries to research the arts and crafts of Morocco Identify artistic cultural significances in classical and contemporary art-making modes, and materials If possible, investigate pedagogical parallels between DVC and other Art Programs within each

		<p>*(Depending on Covid restrictions)</p>	<p>region.</p> <ul style="list-style-type: none"> • Possibly attend an artist residency concentrating on 2-D artmaking materials, pigments, techniques and methodologies. • Study and document geometric pattern and tessellations found in Islamic art and crafts <p>Evidence: Documentation of my travels will be presented through Canvas instruction, photography, sketches, notes, and artworks and a PowerPoint presentation. I will also present a sketchbook consisting of any research and investigations as evidence. (Approx. 50-100 pages)</p>
--	--	---	--

Name: Leo Bersamina

PROFESSIONAL STUDY AND/OR CREATIVE STUDY

(The Sabbatical Leave Committee will utilize this information as the basis for scoring Rubric 7. Units completed at any unaccredited and/or international institutions will not be considered. Be sure the kind and scope of your study methods, resources, and activities are clearly delineated. Include an estimate of the time that will be spent engaged in various activities.)

Objective

Creative Study Art Project:

For my sabbatical, I will focus on researching visual source materials and technical methods and processes to **create** a large body of artwork using a variety of painting and mixed-media techniques that are related to contemporary art modes and my **academic practice**. The **concept** of the body of work will be based on **notions of place and safety** as it relates to Shelter-in-Place and the upheaval of our societal norms. The body of work will consist of **15-20 medium/large developed and finished artworks** and a variety of sketches and studies.

During this process I will document the entire process from the exhibition proposal to creating the artworks toward proposing and implementing an art show that will exhibit all, or a portion of, the artwork in a solo exhibition at Diablo Valley College along with possible other exhibitions at Anglim-Trimble Gallery in San Francisco and other venues that might present themselves as a result of the completion of this body of work.

Along with new materials and techniques that I may learn in art workshops and residencies during this time, I also will be **building on** the professional skills that I already possess by being able to **focus** solely on my studio practice and research during my sabbatical. I will also use the process of creating a large body of work to document each step, in detail, so that I can integrate it into my **hybrid and online instruction**.

During this process, I will also be experimenting with **new technology** that will **enhance the learning environment** of my students and my colleagues: better online critique platforms, visual interaction software, documentation software, etc.

This project will require much trial and error and studio experimentation as required during the creative process.

The Creative Study process for this project will be defined into these categories:

- Research on studio and material methodologies, concepts, themes and source imagery gathering
- Fabricating and preparing painting supports
- Technique and process experimentation and practice
- Planning, composing and sketching
- Building, layering and completion of artworks
- Art administration (planning, and art proposals for exhibitions and/or commissions)
- Packing and Crating of artworks for exhibition shipping
- Exhibition Design
- Marketing of Exhibition
- Documentation (throughout the process) and editing for academic sharing in online and lab learning environments

Evidence

The **art exhibition** of my work at Diablo Valley College's New Art Gallery will be the **main evidence** of my sabbatical project, but I also will provide new instructional content, documentational studies, sketches, and digital photography and video of the artworks and entire process along the way. I will edit the imagery to create a **PowerPoint presentation** and create studio practice and **technical videos to share with students and colleagues** both in the classroom and out. I also will provide a sketchbook(s) providing **further evidence of the project's process**. The entire district and surrounding community will be invited to the exhibition of completed works and an accompanying talk/lecture.

Proposed Timeline (30-40 hours/week):

1. Research on studio and material methodologies, concepts, themes and source imagery gathering: **(Weeks 1-3)**
2. Fabricating and preparing painting supports (panels and canvases) for approximately 15-20 large/medium thematic artworks: **(Weeks 4-7)**
3. Technique and process experimentation and practice: **(Weeks 8-9)**
4. Planning, composing and sketching: **(Weeks 10-11)**
5. Building, layering, modeling, developing and completing thematic artworks: **(Weeks 11-20)**
6. Art Administration: planning, networking, and creating art proposals for exhibitions and/or commissions: **(Weeks 21-23)**
7. Packing and crating of artworks for shipping: **(Weeks 24-26)**
8. Exhibition Design **(Weeks 27-28)**
9. Marketing for Exhibition **(Weeks 29-30)**
10. Editing documentation (throughout process) for academic online and lab sharing **(Weeks 31-36)**
11. Creating the Sabbatical Report **(Weeks 37-38)**

--

Leo Bersamina
Department of Art
Diablo Valley College

December 5, 2021

Dear Sabbatical Panel,

I am writing to request to reduce the portion of my sabbatical proposal as it relates to **Travel** in **Form B** and add a large **Creative Study** project to **Form C**:

In the **Travel** section, I propose to remove traveling to Latin America and Europe/Morocco (and attending residencies/workshops while there) due the rise of variant Covid strains internationally, and violence and unrest in Mexico and parts of Latin America. I will continue to travel in an RV to parts of North America painting and drawing imagery observed throughout the journey, then later exhibiting the completed art series.

In the **Creative Study** section of my proposal, I would like to add a substantial Public/Corporate Art project through **Adobe Systems** that was recently awarded to me on Dec 1, 2021. This large mural/installation will be 156' long x30' high and would take approximately **19-26 weeks** to complete.

In addition to preliminary sketches and designs already completed for this commission, the project will take:

4-6 weeks to revise, design, and create mural compositions, shop drawings, samples, and small models for final project approval

10-14 weeks to fabricate and paint sculptural elements

3 weeks to paint wall surface mural

2-3 weeks to install painted sculptural elements

**1 week=40 hours*

For this project, I will be **mentoring both past and present DVC students** who will assist me in designing, fabricating, and installing the art installation. I also will be documenting the process, later to be shared with colleagues and students upon my return through a lecture.

Pictured below is a rendering of the installation area and preliminary design (subject to change). The bridge area may not be included in the final artwork, but the sculptural elements will be installed on the wall along with a mural.



Sincerely,

Leo Bersamina

Governing Board

Andy Li
Judy E. Walters, Ph.D.
Fernando Sandoval
John E. Márquez
Rebecca Barrett

President
Vice President
Secretary



Chancellor
Bryan Reece, Ph.D.

College Presidents

Tia Robinson-Cooper, Ed.D. Contra Costa College
Susan E. Lamb Diablo Valley College
Robert Kratochvil, Ed.D. Los Medanos College

February 2, 2022

Leo Bersamina
1275 Leafwood Heights
Novato, CA 94947

Dear Mr. Leo Bersamina:

I am pleased to advise you that your request to revise your sabbatical project has been approved.

If you have any further questions regarding your sabbatical leave, please contact me by email, breece@4cd.edu.

Sincerely,

Bryan Reece, Ph.D.
Chair, Sabbatical Leave Committee

BR:km

c: Sabbatical Leave Committee

Completed Sabbatical Report SP21-FA22

Leo Bersamina
Department of Art
Diablo Valley College

The following documentation presents evidence of the completed sabbatical projects that are aligned with my sabbatical proposal that presented as follows:

During my one-year sabbatical, I will be:

- Researching materials centered on the processes of classic indirect painting, mixed media techniques, pigments, and materials then implementing then into my online, hybrid and lab curriculum.
- Developing and documenting a thematic body of artwork based on notions of safety and mobility as it relates to identity, place, and the landscape both hostile and sublime. While traveling through parts of North America (via RV).
- Creating a large public art project in San Jose

Sketches, Studies, Paintings and Explorations Using Indirect Painting Method: and mixing ground pigments with Polymer.

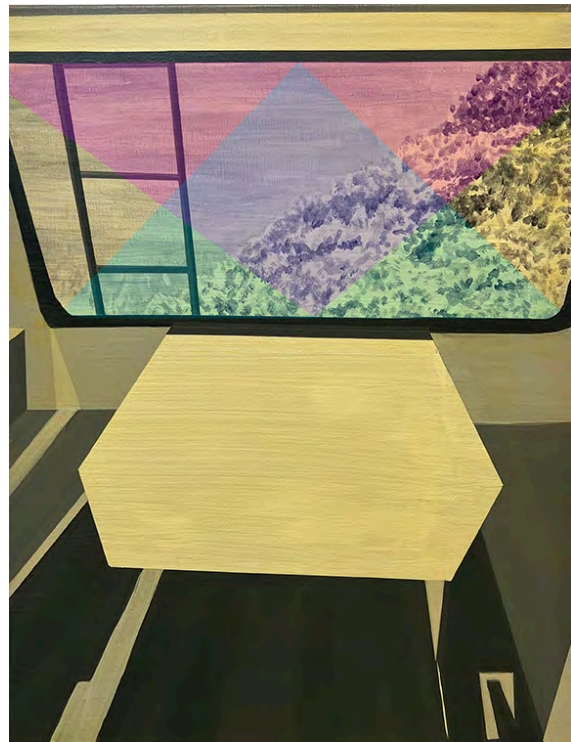
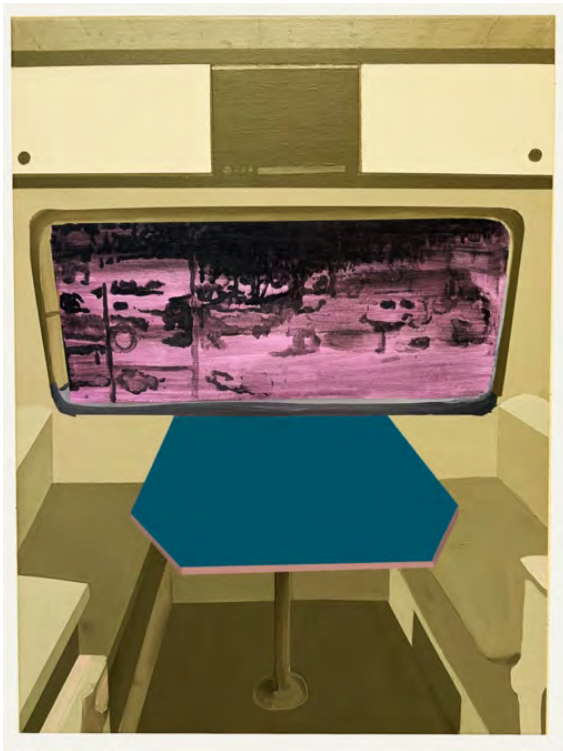
For 16 weeks, I worked in my studio processing imagery from my travels, exploring with new pigments combinations, and experimenting with new patterns and materials. Some of the paintings I made during my sabbatical are based on my connection to the landscape while traveling and camping in my RV, while other paintings are based on my genealogy: I would find patterns from crafts of each of my cultural heritages and play with the designs. I slightly alter each pattern to make it more unique to me. I used the patterns both as way to lure the viewer in, but also as a device to engage optical color blending using glazes and dry pigment polymers.

The imagery evokes solitude and vulnerability, but each painting also constructs formal interplay between color, composition, scale, texture, the gesture, and hard-edge painting. I try to be generous with my paintings so that the viewer might find something unexpected in the process and meaning.

Some of the work I made during my sabbatical was recently included in an **exhibition in Washington, DC**, and was reviewed in the **Washington Post**.

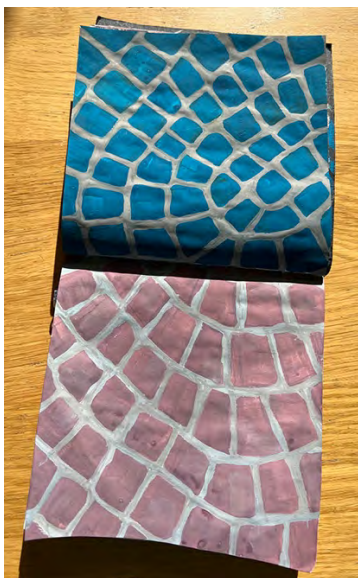
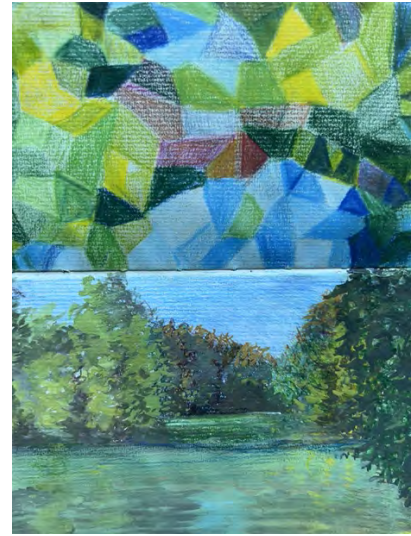
<https://www.washingtonpost.com/arts-entertainment/2023/02/24/art-gallery-shows-dc-area/>

Selected artworks, studies, sketches, and renderings created in studio during sabbatical:

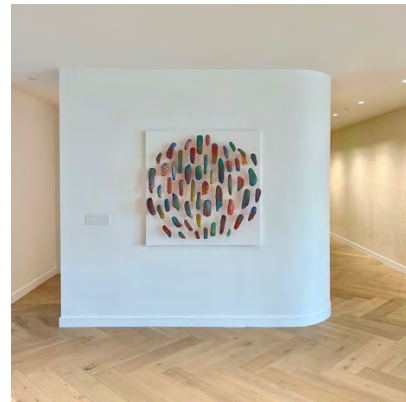








Other studio commissions and work during sabbatical: Berkenstock commission, Marin Health commission, Turning Art commission, San Francisco Arts Commission Finalist Proposal



On The Road with my RV (Southwest, Pacific Coast, Eastern Sierras, Baja, Mexico)

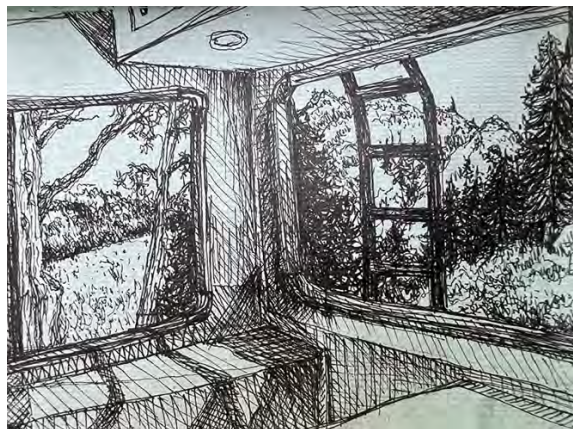
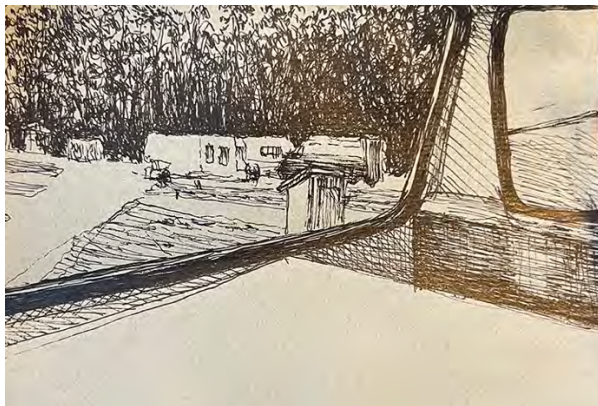
All together, I spent eight weeks, traveling to various places and sites in North America that held a personal connection to me. These were places that I idealized as a child, places that our family often spent time together, places that had a spiritual or emotional connection to, and places that I grew up with, and in some cases, like the Grand Canyon, places that I have always wanted to go. At each destination, I tried to sketch, observe, and take in my surroundings, while trying to remember how I encountered these magical places as a child. I would sketch to see each place more deeply so that when I later looked at a sketch in my sketchbook I would remember the light, the air, the smells, and other minute details about that moment.

The RV represents to me, a kind of space capsule where I can travel to places that are far away and still feel safe at home. Traveling during COVID was especially loaded as notions of safety are paramount in one's mind. The RV is an extension of the home to me, and I have always been fascinated by mobile homes and boats. These efficient living spaces are a universe into their own. The RV I traveled in was a project I had been working on during Covid. I renovate it inside and out to try to make it more unique and perhaps even a work of art.

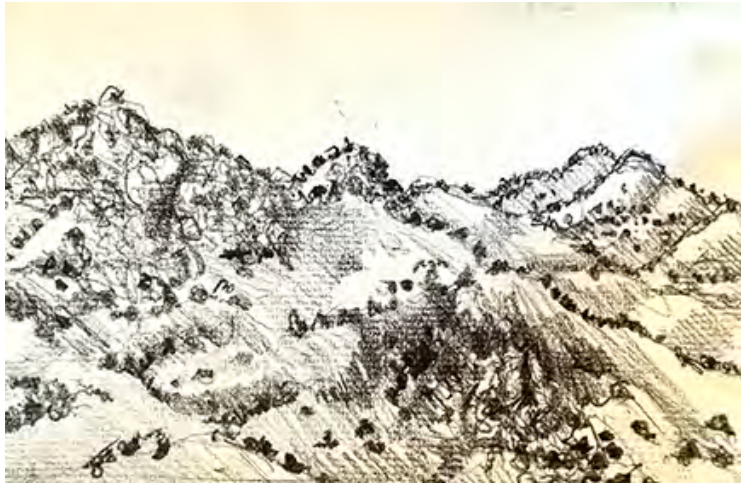
I often depict the landscape in my work. The American landscape is wrought with conflict, power struggles over resources and land, and dramatic weather events that cause havoc. Despite all this, we still find peace in the great outdoors. We try to reconcile our place within this system of nature and society. Here is the space where I try to emulate in my artworks.



Sketching the Grand Canyon



Los Padres National Forest, Pacific Coast, and the Sierras



The Southwest into Southern Baja

The Adobe Mural Commission:

From December 2021-mid September 2022, **I worked 20-40 hours a week** on designing, planning, and completing a large, commissioned mural for Adobe's new building at its headquarters in downtown San Jose, CA. **Working with Adobe's design team**, I created over **fifty iterations** of what was ultimately a **150' by 25' hand-painted mural**.

For this project, I wanted there to be a sense of giving back to the community. In that spirit, **I hired a team of former art, architecture, and design students from Diablo Valley College to help me realize my visual art project**. I shared with these students my process, gave them access to Adobe's design team, which included architects, artists, and designers, and paid them to help me design architectural models, refine patterns, and paint the mural. During the creative process, I asked for their input, and allowed them to problem-solve and find creative solutions to issues that came up along the way. **In addition to assisting me in preparations, my team worked on site with me for four weeks, 40 hours a week painting the mural.**

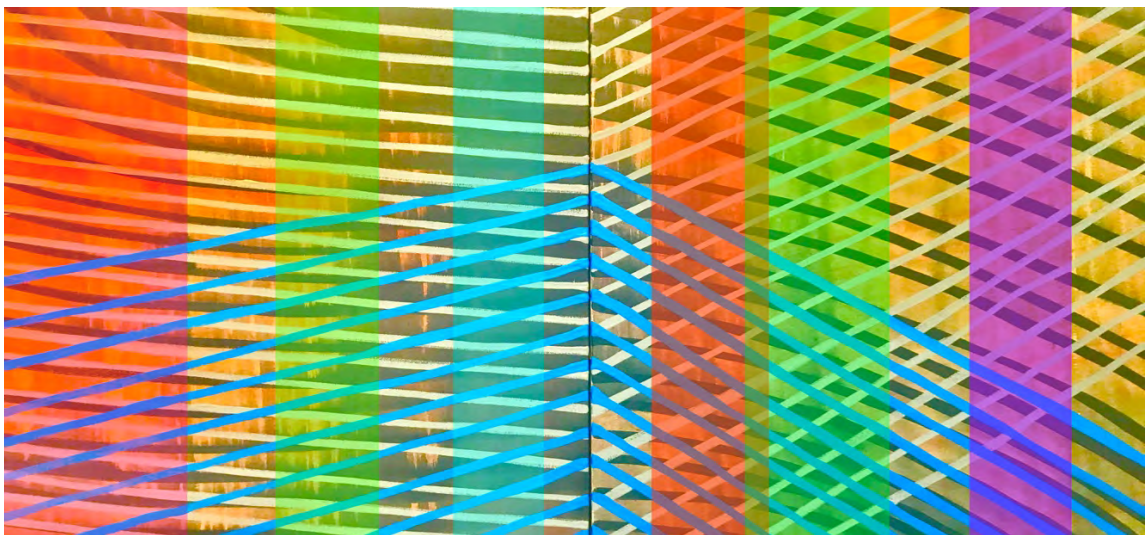
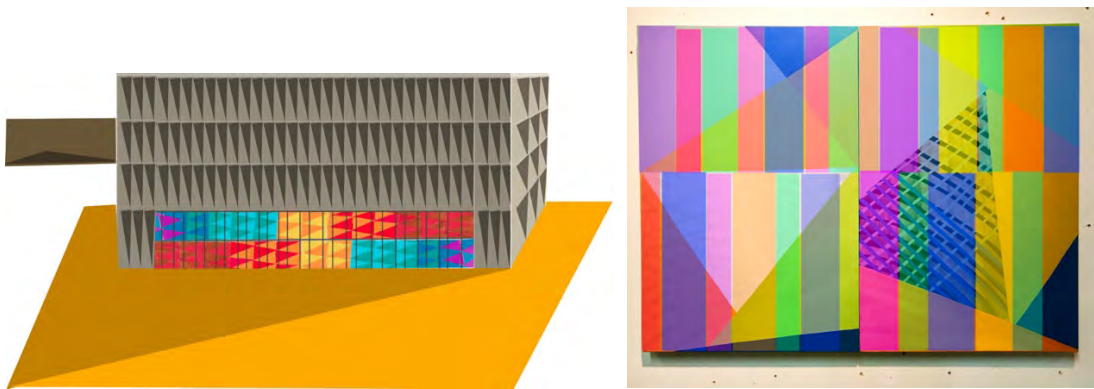
They agreed that it was a rich experience for all of us, and I am proud to say, that they almost all are all now recently **graduated from UC Davis, UC Berkeley, San Jose State**. I also agreed to be a professional reference for them and at this time, **they are all gainfully employed working in the creative arts.**

To dive deeper into the project, please see:

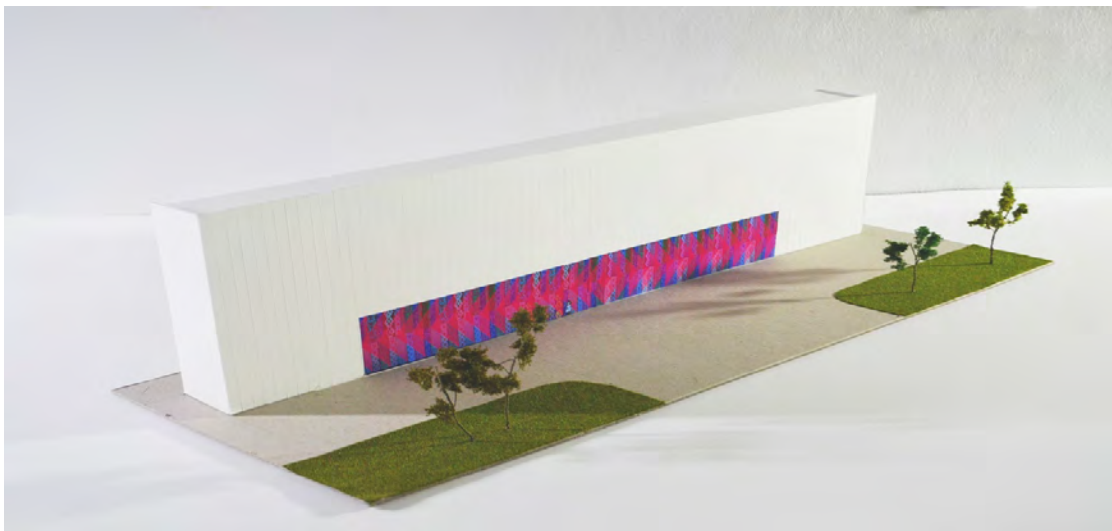
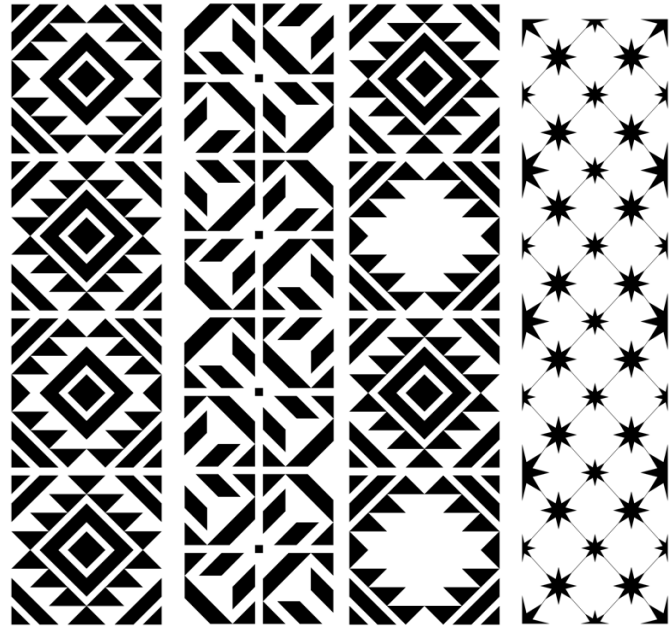
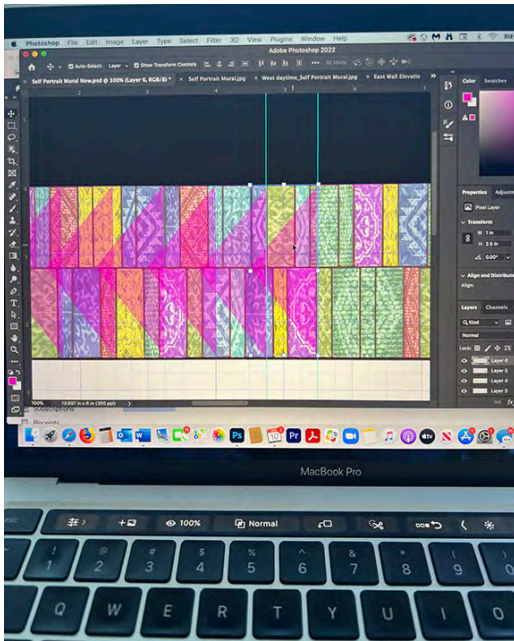
<https://blog.adobe.com/en/publish/2022/09/29/behind-the-brush-celebrating-art-community-leo-bersamina>

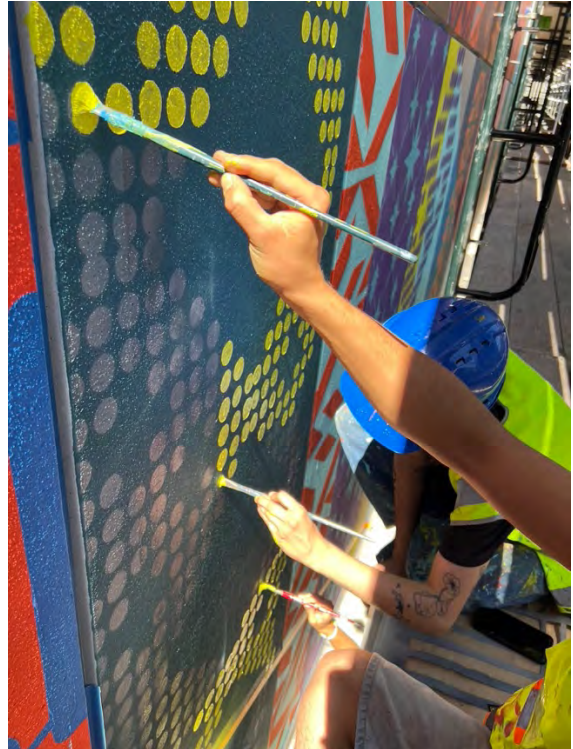
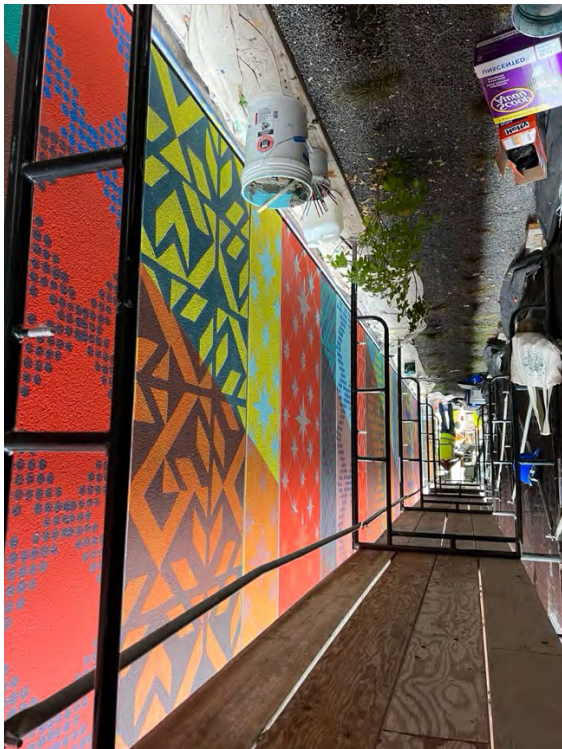
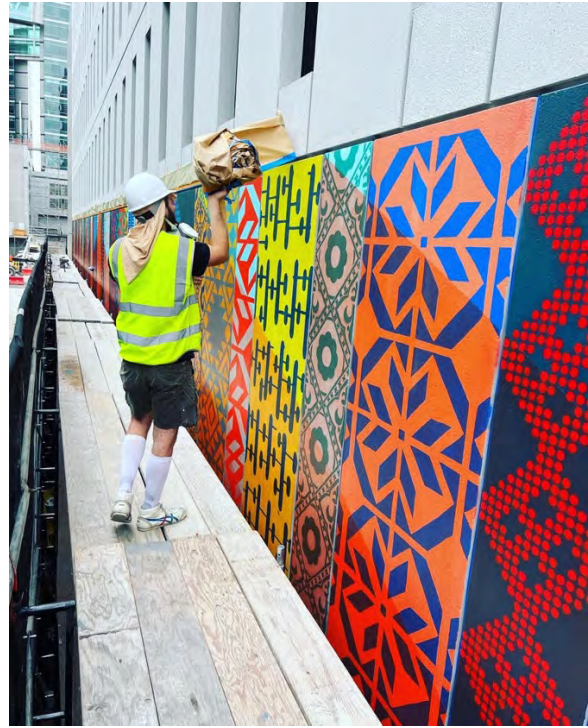


My team of former DVC students. Coco Leeper, Saffron Munkres, myself, Mike Andrade, and Sean Coughlin

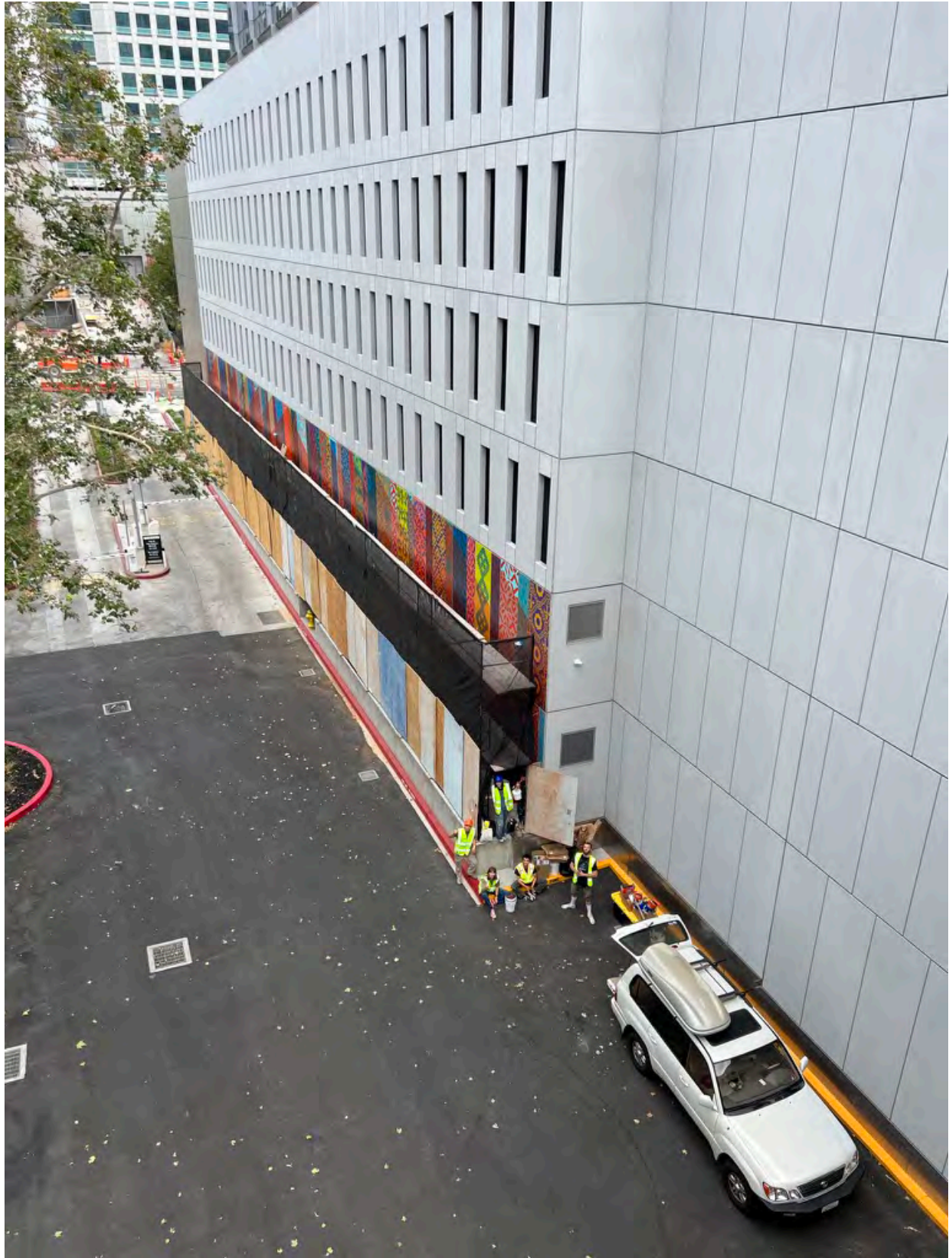


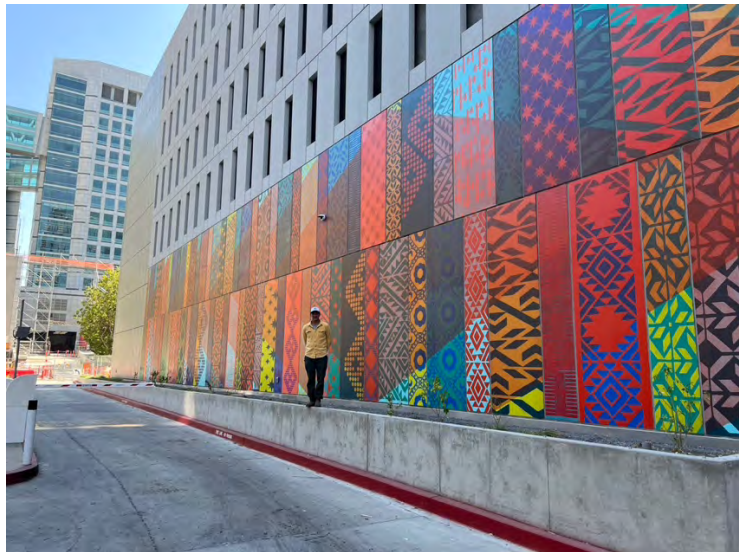
Initial Process Illustrations for Adobe Inc. Mural ("Community")



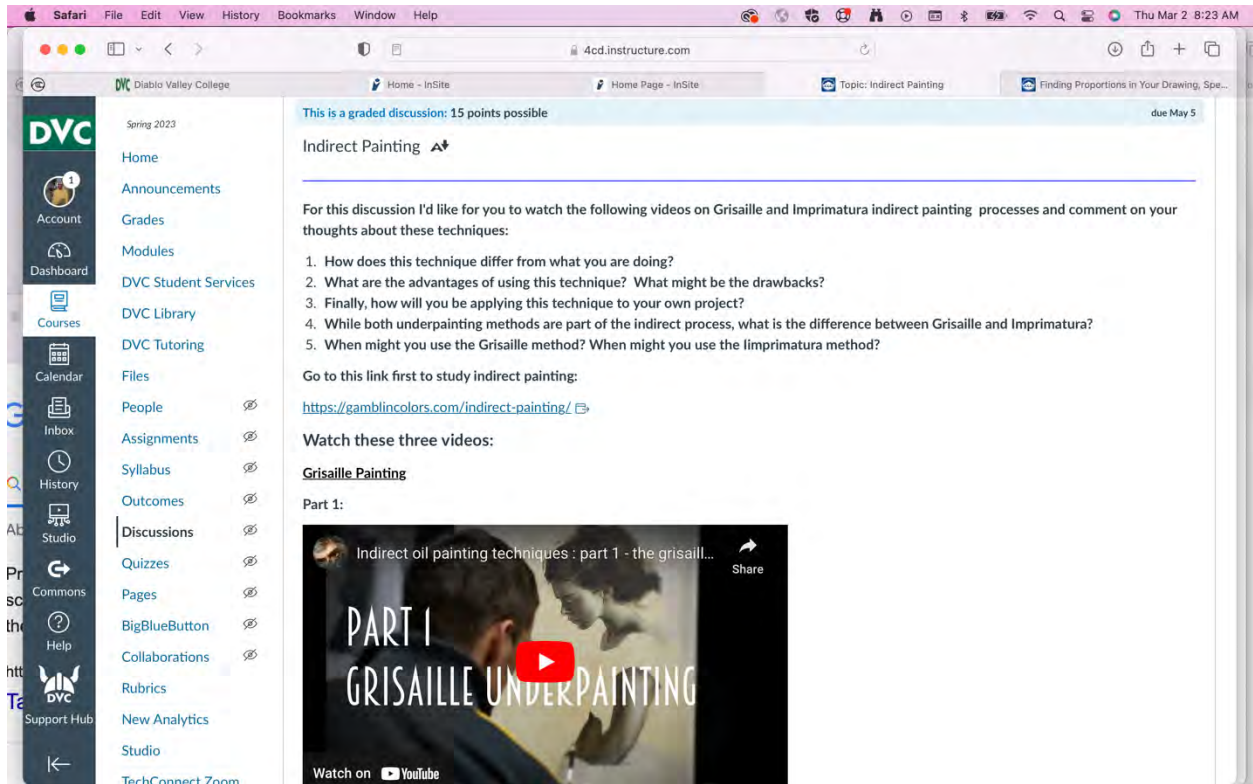








Indirect Painting Assignment designed for my ART 126 Course in Canvas: I created an assignment using techniques that I explored and refined during my sabbatical including painting with glazes, and transparent applications of paint.



Conclusion:

It has been a very inspiring, fruitful, and busy sabbatical for me. I will bring the energy I regained back into the classroom and share my experiences with faculty and students. In the fall, I will be having a solo exhibition at the new Art Gallery in the new building, where I will feature artworks, sketchbooks, and pictures of works and process derived from my sabbatical. I want to thank DVC and the committee for this invaluable experience.