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Otis works at making sustainability an
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**On campus; collaborating with other art and design schools;**
with Hurley; in first-year curriculum; among alumni El Dist
Designs, Wanda Weller Sakai, and Claire Chouinard, and faculty
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The College demonstrates its commitment to sustainability throughout its facilities. The main academic building, Ahmanson Hall, was a retrofitted IBM research facility. To reduce waste and conserve energy, Ahmanson Hall employs a highly efficient cooling tower heat exchanger system; computer-controlled “smart” variable speed heating, ventilating, and air conditioning (HVAC), thermostats, and elevators; and new bottle-filling water stations. All trash is separated on campus, after which it is recycled at a central facility. Nonemergency lighting is sensor-controlled, hand dryers reduce paper waste, energy-efficient ceramic kilns are fired during low peaks, and lighting with ballast and fluorescent tubes saves energy. The Galef Fine Arts Building was designed according to green principles using low-energy glass and HVAC systems. A carpooling program, bicycle racks, and public transportation are promoted to students, faculty, and staff, while students reuse materials on Upcycle Day and at the Resource Exchange Center. The Café offers eco-friendly packaging, and College publications use Forest Stewardship Council (FSC) recycled paper and printing methods.
El Dot Designs
Leonardo Rodriguez and Liduix (Pokhrel) Rodriguez (both ’01 Environmental Design) www.eldotdesigns.com

What is El Dot Designs?
We are a bamboo product design firm that specializes in home furnishings handcrafted by local and global artisans using renewable materials. We are certified as a B Corp (Beneficial Corporation), which uses the power of business to help solve our social and environmental problems, cultivating a positive approach toward humanity and our environment.

How did you meet?
We met at a bar in L.A, and then bumped into one another at the Otis cafeteria, realizing we were both attending our Foundation year. The following year, we found ourselves in Environmental Design, where we became best friends and companions on a lifelong journey.

What inspired you to start a sustainable design business?
Our inspiration came from recognizing the needs of a global society. When we moved to Kathmandu, Nepal, in 2003, we saw the real-world effects of pollution and poverty. There we discovered bamboo and its potential to make a positive impact on the environment and millions of people living in poverty.

How do you practice sustainable design?
Sustainability is designed into every aspect of our business. For every product, we consider the social and environmental impact, including the value our product creates for our customers. Sketches are made on recycled paper, production is optimized for efficiency, renewable and nontoxic raw materials are sourced, and carbon-neutral shipping is preferred.

How do you work with local artisans and suppliers?
We have global and local product lines. For our global line, we work in developing countries with abundant bamboo where we study the traditional craftsmanship of the region along with the needs of our artisans and their community. With local production, we use renewable materials and simple production systems for job creation.

Hurley “Considered” Project
A partnership with Hurley and Nike resulted in what Fashion Design Chair Rosemary Brantley terms “the most inspiring project in all the years I have spent at Otis.” Students worked with experts from Nike and Hurley using the “Nike Considered Index Tool” to create apparel designs that use no-waste markers to minimize fabric waste, reversible fabrics, seasonless concepts, wrapping and tying for flexible fit, detachable collars and cuffs, repair kits, and educational labels. The goal was to reduce waste, use fewer resources, and be more respectful of human life, thus promoting whole system change.

Water In, Water Out
In partnership with the Santa Monica Pier Aquarium and the Surfrider Foundation, teams of students researched various processes that contribute to the pollution of the Santa Monica Bay ecosystem. They created abstract sequential imagery about one of those processes in “Color Through Connections,” a first-year Foundation studio course, choosing colors and creating harmonies to construct meaning.

Exhibition at Hurley H Space Gallery, Costa Mesa

Leonardo Rodriguez and Liduix (Pokhrel) Rodriguez (both ’01 Environmental Design) www.eldotdesigns.com
DON’T BUY THIS JACKET
INTERVIEW

Fashion Design Chair Rosemary Brantley
interviews Claire Chouinard (‘06), Patagonia designer

Why did you decide on Otis? 
Southern California is my home, and when I worked with Wanda Weller [Sakai] (‘88) at Patagonia, she encouraged me to visit Otis. For me, it was important to do fashion design in the beautiful natural setting of Southern California. I was able to live by the beach the whole time. I also really liked the attention to the fine arts, and I loved the first-year Foundation program, which presented a well-rounded education.

Why did you study fashion design? 
it was a natural progression of my interest in art and specifically in usable art. My family really valued craftsmanship: my brother makes surfboards, my dad makes surfboards, my dad was once a blacksmith, and my mom studied art. Was sustainability always a focus? Because I was a design assistant at Patagonia before I began studying at Otis, ideas about sustainable business and the greener way to make things were on my mind.

Tell us about the history of Patagonia. 
It started out as Chouinard Equipment, a climbing company, in the 1960s. They made clothes for climbers because there wasn’t anything out there. So they imported rugby shirts from England—the real tough ones with the thick collars to protect the players’ necks. Then my mom went to a materials trade show and found the first kind of polar fleece. I think they made it for toilet seat covers or something, so we had some jackets made up. It kept growing—first things for themselves for different activities and for kids. I definitely remember running around the building a lot at an early age.

What else makes Patagonia a fun place to work? 
You’re responsible for your own job and not the clock. The flexible schedule means you can go surfing and do whatever you need with your family as long as you get your work done. This definitely makes it an easier place to work long term. Some employees have been there for thirty years.

How does Patagonia support this research in new materials? 
We go to our materials suppliers and request things. Sometimes it takes a while; you don’t necessarily get what you want in that season. I think the big challenge is getting other companies to look at what we’re doing collectively. We’re medium sized, so if we align ourselves with some of the big guns, we’ll make an impact. We’ve been working with approximately twenty companies, including Nike, on the sustainability index. It’s really hard for any designer to use new products and materials in terms of water use, energy, recyclability, or content and chemicals, and also fair labor practices. Sometimes it’s daunting because you need to do so much homework, so making it easy for companies is key.

One of the things that intrigued me in your dad’s book The Responsible Company: What We’ve Learned from Patagonia’s First Forty Years (Patagonia Books, 2012) is that consumers in the near future may be able to snap a garment’s QR [Quality Resource] code with their cell phone, and check its environmental profile. How does Patagonia share its research and development? 
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How did your education prepare you? 
A really good work ethic is probably the most important thing. I wasn’t the most talented person in my class, but I knew that I could work really hard. I learned to design a lot before finding the right solution.

How does Patagonia share its research and development? 
Our environmental department funds important projects; we are completely committed to giving one percent of our profits to environmental causes every year. Within the product teams, designers focus on new environmental aspects of the supply chain. Part of our mission statement is to do no unnecessary harm. We are also committed to inspire and implement solutions to the environmental crisis—our interest lies in changing everyone’s practices, not just ours. As David Brower said, “There’s no business to be done on a dead planet.”
When it comes to sustainability, there’s virtually no line between Wanda Weller Sakai’s home and studio/minisite. After eight years as Patagonia’s director of design, and teaching fashion design part-time at Ojai, she now runs her own sustainable business, Modern Folk Living, in Ojai, Calif. And her freshly remodeled sustainable home abuts the mountains, where she lives with her footwear-designer husband and their son.

Though she’s branched off on her own in recent years—something she attributes to her decade-long cyclical yearning to do something different—she notes the deep influence that Patagonia still holds on her: “You drink the Kool-Aid there (in a good way) and you keep wanting more…you’re compelled to keep going in that direction.”

From a property that required extensive resources for upkeep, Patagonia’s excesses left us with the need to make use of those ‘pesticides and chemicals’, and we’ve kept making more things ever since. Now, instead of fixing a TV, we throw it out and buy a new one. By contrast, at our store we carry a handkerchief that’s been repurposed (thoroughly cleaned, of course) with added handmade embroidery. She says: ‘Bless You!’ So it’s ironic that we’re returning (and in many ways longing for) a way of life that our grandparents and great grandparents lived so naturally.

As a retail business owner, what I often struggle with is the simple fact that I’m selling stuff and contributing to the ongoing lifetime of consumption. I try to provide a sustainable business, but in reality, to be truly sustainable I wouldn’t be in this business—so the way I rationalize it is by focusing on products that are local or domestic; organic, recycled or recyclable; handcrafted, fair trade, and timeless. I try to tell the stories behind the items I’ve curated for the store, to offer some awareness of and a deeper connection about my clients’ consumption.

To illustrate her point, she selects a heavy leather strap from a basket brimming with colors and textures. “My time with BAW/TAF was the foundation for who I am today as an artist,” says Aguiñiga, reflecting on the six years she spent actively involved with the organization. “It taught me how to use tools for the first time, how to work as a collaborator, how to engage with communities, how to create work that is both personal and political, and how to produce installation and performance art. As clichéd as it sounds, BAW/TAF changed my life.”

For Aguiñiga, BAW/TAF’s influence led her to work with indigenous communities and encouraged her to consider craft a radical practice. It taught her to be both an activist and a mentor, values she instills in her students at CSU. “It’s my job to preserve this history through making something personal,” says Aguiñiga.

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“The Otis Report provides the data. Together, we drive the action.”
—President Samuel Hoi

New Technology and the Creative Economy

“The Otis Report provides the data. Together, we drive the action,” stated President Samuel Hoi, launching the release of the Otis Report on the Creative Economy of the Los Angeles Region of 2012. This is the sixth year that Otis has commissioned the Los Angeles County Economic Development Corporation (LACEDC) to produce the extensive annual research project that maps the creative economy of the Los Angeles region. Approximately 200 arts, business, education, and philanthropy leaders and entrepreneurs attended the event held at Google’s new YouTube Space LA in nearby Playa Vista on December 4, 2012. Following remarks by Hoi and an overview of the 2012 data by Robert Kleinhenz, Chief Economist of LACEDC, economist Ann Markusen presented case studies of creative cities. Led by Mark Lacter, editor of LA Biz Observed and a contributor to Los Angeles magazine, Fleet Company, and Financial Times, attendees then discussed their ideas for initiatives that will promote the region’s creative economy.

As Hoi stated, Google’s YouTube Space LA, which opened the previous week, was the perfect venue for this event, as the higher skills necessary to thrive in a marketplace increasingly driven by original ideas.

The event also served as a meeting of the LA Convergence, a coalition headed by Executive Director Olga Garay-English of the City of Los Angeles Department of Cultural Affairs (DCA); Chief Executive Officer Tyler Stonebreaker of Creative Space; and Hot Media coverage includes KCET, KCETL’s Artbound, and the Los Angeles Times. Supporters of the event include Google, Mattel, Boeing, Eaton, City National Bank, Coaster Fine Furniture, Dunny, Hunky, The James Irvine Foundation, DCA, Miss Me, Nike, Ovation, San Pedro Wholesale Mart, Sony Pictures, and more.

As reported in the Otis Report, the combined economic impact of the arts, design, and entertainment industries accounted for one out of eight jobs in 2011, with a total economic impact of $231 billion in L.A. and Orange Counties. It is clear that creativity has its roots in arts education, where instruction in specific arts disciplines spurs imagination and innovation, and develops the higher skills necessary to thrive in a marketplace increasingly driven by original ideas.

The Otis Report comes at a time of transition for creative industries. In our information and technology-driven culture, digital distribution and online content consumption are on the rise, and the new creative skill set reflects the dominance of web-based platforms and new technologies.

As President Samuel Hoi stated, “The Otis Report provides the data. Together, we drive the action.” The Otis Report provides the data. Together, we drive the action. The Otis Report provides the data. Together, we drive the action. The Otis Report provides the data. Together, we drive the action. The Otis Report provides the data. Together, we drive the action. The Otis Report provides the data. Together, we drive the action. The Otis Report provides the data. Together, we drive the action. The Otis Report provides the data. Together, we drive the action. The Otis Report provides the data. Together, we drive the action. The Otis Report provides the data. Together, we drive the action.
Bricks and Clicks

Otis faculty members have created online blended courses through the Bricks and Clicks program. This approach promotes flexibility for teaching and learning, which results in innovative learning experiences, expanded make-up opportunities, higher degree completion rates, a more robust capacity for academic emergency recovery, and increased marketplace competitiveness.

Typically, blended courses combine 30 to 50 percent of their content online, with the balance via face-to-face classroom contexts, while online courses provide nearly 100 percent of course content online in or in combination with face-to-face settings.

Alumnus Crossman Wilkins (CFA MFA) taught a popular Continuing Education online-course in smart phone application design in which students from the Counties of Los Angeles, Virginia, and New Jersey enrolled. Faculty member Jeanne Willette created a series of 33 art history lessons exploring art, from cave painting through impressionism, each pack five minutes long. These are shared via social media channels such as the Facebook page "Artists of Otis College." Faculty member Candace Law teaches "Comic Book History" as a blended course, in which students create comic books.

For the last decade, Otis Fine Arts has hosted an annual Critic in Residence. Diedrich Diederichsen, Professor of Theory, Practice and Communication of Contemporary Art at the Akademie Der Bildenden Künste in Vienna, served as the tenth visitor in this venue and the first in collaboration with Los Angeles County Museum of Art (LACMA). The title of Diederichsen’s lecture in November, “Our Kind of Venues,” is a play on Douglas Crimp’s recent book, Our Kind of Misery: I met Diehl on one of his first visits to Los Angeles twenty years ago, and share many of the experiences that framed his lecture, loosely summarized as a meditation on the problematic of an art community, the L.A. community in particular.

Two seminal figures in the L.A. art world, Mike Kelley and Michael Asher, passed away during 2012. Mike was Michael’s student, as were many of us who passed through California Institute of the Arts (EsAlMa). Several of my colleagues in Otis Fine Arts Department have been students of either Asher or Kelley over the years. These two artists were influential because of their direct connections to following generations but also due to their approaches to subculture and radical aesthetics.

Diederichsen’s talk focused on how these approaches define L.A. art community. Asher’s Califomia courses were indeed a subculture of their own. His legendary critiques lasted for hours, often lasting late into Friday nights. Explaining what Diederichsen called “our kind of venue,” that is, they were “open, shapeless and specific, concretely open and at the same time subjected to the law of value” or consequentially.

Kelley, for his part, created all kinds of connections to subcultural activity in his work (Diederichsen termed the connections that unified Mike’s interests as “nonacademic radicals”). He also helped to create the role of the artist/teacher, which seems unique to L.A., a city whose artistic community is defined by its educational institutions rather than galleries or museums. Aside from teaching, the alternative model Diederichsen defined for an artist is that of the entrepreneur. Mike employed dozens of young artists in several locations, offering both an income and his mentorship to recent art school graduates. Here his relationship to commodity production is oddly paired with his desire for a community of colleagues and the resilience that is characteristic of romantic Battered.

Consequently and its relation to a collective or “we” that remains open, but specific was at the center of Diederichsen’s lecture. Here we do create a community based on aesthetic production that is not limited by identities, politics, or class, and in relation to the ability to have consequence in making this rather complex argument, he brought to bear topics as wide-ranging as the relation of French Bohemia and German Romanticism to Kantian universalism, punk, and early-1900s transcendental music, Sigmund Freud, and Soviet artists, the Semiotic approach to the collective narration of the art object, Warhol, Fordism, or Adorno’s definition of the culture industry. The question he raised is one Otis students ask every day: How do I navigate this world and produce something of relevance while resisting tendencies toward the hierarchical and alienating?

Fashion Design student Robert Spangle became obsessed with the process of making art after consuming a short compilation of Leonardo da Vinci’s work given to him by his dad, “I realized that an artist does not just observe life and reflect it on paper, but lives through art,” Spangle explains. “Leonardo came to a greater understanding of the world through drawing and pioneered techniques beyond the comprehension of his own time. His artistic process became a guiding principle for my practice. I honestly can’t remember a time when I didn’t have a pencil in my hand.”

Growing up in Malibu, Spangle viewed the horrors of 9/11 as an impressionable 15-year-old and resolved to serve his country—against his parents’ wishes. After turning 18, he enlisted in the Marine. On the front lines of war in and around theinnie Hindu Kush mountains of Afghanistan, Spangle recalls, “My rifle and sketchbook were the constants as I lived out of a rucksack limited to the materials I could carry. With incessant travel, there was little time to dedicate to art, but I was never without inspiration or outlet.”

I painted murals on our headquarters highway, documenting our unit’s history, from the Marine Raiders of World War II to the sway shots of Vietnam. I brought the idea of my friends and teammates alive by同事们 to the months of larger waiting for the next patrol. When our camera failed in the Garmer Valley, I sketched enemy positions from the 4,300 foot mountain we climbed. At our position fought house-to-house in Nowzad, I marked our progress on barren walls with our platoon’s emblem, never sure if it would become our headstone or a landmark.

Nothing quite prepares you for all those hellish experiences, but I definitely don’t regret it. I felt that my genome paid off. After all, I never planned on a career in the military.”

Peering out car windows on his trips back home during his four years of duty, Spangle saw street signs for Otis and asked around. After completing active duty, he registered and enrolled. In his first year, he imagined he would pursue digital animation, “Maybe making military games,” Spangle said. But after he heard frequent comments on his personal style, he became drawn to fashion design, where he discovered connections between the worlds of fashion and the military. There’s the sense of congruity among instructors, with a collective mission to produce the next generation of fabulous designers. There’s a willingness to help someone in need. There’s the cyclical hurry-up-and-wait rhythm of the business, along with expectations of professionalism, organization, and time management. And there’s the camaraderie—in this case, forged from the crucible of making art.

“The military influence will always be there for me,” says Spangle. “The uniforms are both decorous and highly functional. When you’re wearing them, your stuff is your everything. You become hyper-aware of details, since anything extra can drag you down. Sometimes I think the fashion design department uses techniques we avoided during military training, like ‘stress conditioning.’ It reminds me of jogging while getting tear-gassed and reciting the nomenclature of it, a particular type of equipment. Multitasking requires you to keep your cool… to keep balanced. And, chances are, if you find yourself with too much time to spare, you may not be doing something right. The learning curve in fashion design is steep, especially for someone like me—and the culture clash is pretty significant.”

One significant shift is the transition to a predominantly female-centric world. The irony isn’t lost on Spangle, who says it feels like a balancing act—in a cosmic sort of way. However it happens, he’s enjoying it.

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Redefining, understanding, and celebrating Downtown; new letterpress prints; student projects, Culver City Arts District grad studios

Letterpress prints by Alison Saar (’81 MFA) and Homeboys artists

A new Laboratory Press project of limited edition prints, in partnership with the Ben Maltz Gallery

Left
Spirits in My Head, 2012
Alison Saar woodcut,
poem by Harryette Mullen,
15.5 x 10", edition 52, $300

Contact: Linda Deuz at labpress@otis.edu,
(310)665-6846 to purchase.

Right
One Must Return, 2013
Fabian Debora, Alan Kuo,
Juan Carlos Mauver Hernandez, 17.25 x 13", edition 100, $125

Made in L.A.
Redefining Downtown

Led by faculty member Matias Cremer, Architecture/Landscape/Interiors students were charged with redefining and revitalizing the historical character of Broadway (and the future of Downtown) in their infill project for a multiuse urban campus for Made in L.A. School of Arts and Crafts. Their designs included classrooms, fabrication labs, and shops open to the public along with residences for visiting faculty members.

Understanding Skid Row

Liberal Arts and Sciences (LAS) students in the Creative Action: Integrated Learning course “Understanding Skid Row” engage and research urban poverty, homelessness, and justice. They collaborate with the L.A. Poverty Dept. (LAPD), a theater company of people who make art, live, and work on Skid Row. Together with LAPD members, students walk the neighborhood to hear directly from residents about conditions essential for culture and community. LAS professor David Bremer, who teaches the course, says “A visit to Skid Row can be life changing, as it puts a human face on problems faced by those in poor communities in L.A.”

At the Heart of L.A.’s Creative Corridor

Graduate Fine Arts and Public Practice students opened their studios, in the heart of Culver City’s Arts District, to the public on April 14. The creative corridor, from “Silicon Beach” with Google and Apple’s new facilities, extends to video game giant Electronic Arts and The Hercules Campus with Google’s YouTube Space LA and 72andSunny, and ends at La Cienega’s cluster of art galleries.

Sound Construction

Fine Arts student Mark Gates created this large-scale construction adjacent to the North Building to draw viewers to participate and “play.” The dissonant sounds of the steel pipe contrast with the melodic sounds of the stainless steel tubas that are “tuned” in different lengths. Listen to it at http://www.youtube.com/watch?v=VWoL6Z4U2rA

Understanding Skid Row Celebrating Recovery

Graduate Public Practice students participated in the celebration of the birthday of Alcoholics Anonymous at downtown’s Cecil Hotel on Jan. 26. Collaborating with the L.A. Poverty Dept., students worked with downtown artists to create a performance as part of the “Biggest Recovery Community Anywhere,” focusing on Skid Row.

Function + Comfort

Product Design senior SoRam Rachel Kim won the grand prize in Hanig’s Design Incubator’s first footwear design contest for her “Felgo” shoes, perfect for California weather.

Letterpress prints by Alison Saar ('81 MFA) and Homeboys artists

Left
Spirits in My Head, 2012
Alison Saar woodcut,
poem by Harryette Mullen,
15.5 x 10", edition 52, $300

Contact: Linda Deuz at labpress@otis.edu,
(310)665-6846 to purchase.
What is your hometown?
I was born in Guadalajara, Mexico, and moved to Culver City when I was five.

Why did you decide to come to Otis?
My high school art teacher encouraged me to develop my drawing and digital skills by taking classes at both Ryman Arts and Otis Continuing Education. Though my mother was concerned about how I could make a living as an artist or designer, I was lucky to receive an Otis scholarship.

What do you plan to make in art?
I started out thinking that I could do a Fine Arts major, but I fell in love with fashion design. Every day at lunchtime, I go to the library and read every magazine and book they have on Fashion Design. The paper I wrote for Visual Cultures was on Christian Dior, and I devoured his biography and everything written about him. It was fascinating to learn about how fashion changed after World War II. I love everything about the 1950s—clothes, cars, music.

What surprised you about your first year?
My first day, I felt lost. I knew one person from my high school, and it was overwhelming. In one semester, I have become best friends with the students in my section, who are with me all the time. It’s great to talk with them about fashion design. I see things very differently than the students in my section, who are with me all the time. It’s great to talk with them about fashion design. I see things very differently than I did at first.

What are your favorite things in L.A.?
I love people-watching downtown, listening to music at The Smell on Broadway, and hiking up into the hills in Culver City to draw. I am inspired by both urban and natural environments.

Activities out of school?
On Sundays, I work at LACMA [Los Angeles County Museum of Art] as an artist assistant for the children’s programs. I also bake all the time. On Saturdays, I work at LACMA, and I love that I can work with fashion design. Every day at lunchtime, I go to the library and read every magazine and book they have on Fashion Design. The paper I wrote for Visual Cultures was on Christian Dior, and I devoured his biography and everything written about him. It was fascinating to learn about how fashion changed after World War II. I love everything about the 1950s—clothes, cars, music.

What are your favorite things in L.A.?
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Summer plans?
I hope to continue working at LACMA, find an internship in fashion design, and visit the Costa Rica sloth sanctuary in the rain forest; I love their innocent faces and long arms!

What is your favorite part of class?
I love the Cedar Waxwing with feathers sanctuary in the rain forest; I love their innocent faces and long arms!
For six weeks in fall 2012, faculty members Patricia Kovic and Michele Jaquis served as In-School Artists in Residence at the Skirball Cultural Center. Their project, Re-Creating the United States, expanded on the experimental pedagogy from their Creative Action: Integrated Learning course, NEIGHBORGAPBRIDGE, in a collaboration with the Skirball’s Education Department, 35 Granada Hills Charter High School juniors, and their AP English teacher. Product Design Senior and Residency Artist Assistant Jillian Pasztor joined the project.

Their investigation of artifacts featured in the Skirball exhibition Creating the United States, which originated from the Library of Congress, developed into a subversive commentary on American promises, and culminated in a student takeover and a public exhibition/community gathering at the Skirball Cultural Center the week before Election Day.

What happens when a museum, a traditional high school classroom, and professional artists explore and reinterpret our revered history? Kovic, Jaquis, and Otis Product Design Senior and Residency Artist Assistant Jillian Pasztor talked it over:

Michele: In his book Bowling Alone: The Collapse and Revival of American Community, Robert Putnam argues that our stock of “social capital”—the very fabric of our connections with each other—has plummeted, impoverishing our lives and communities. If we can’t connect to each other, how can we possibly connect to historical artifacts?

Jilly: A meaningful connection seemed quite a reach in this scenario. Do contemporary teens connect with George Washington’s small Chinese porcelain serving dish or a Revolutionary War soldier’s pencil?

Patty: Using design thinking and making as tools to both understand and re-create these artifacts in a contemporary way was key to our process. A Revolutionary War soldier’s pencil is today’s iPhone. George Washington’s faded parchment letter to Madison? George and James were BFFs. Communication is communication. Our rag tag band of unrelated “neighbors”—very bright but disconnected sixteen-year-olds, museum educators, Granada Hills townspeople, and Otis educators challenged each other to understand this common ground and innovate.

Michele: We consciously used the same tools our forefather’s used: improvisation, contradiction, and collaboration, while questioning these methods.

Jilly: It’s odd how stability, planning, coordination, and predictability are essential for societies to function, but we also need periods of temporary instability—like the period when our country was being founded—to evolve. Change is messy— alternating between planning, chaos, and chance.

Patty: NEIGHBORGAPBRIDGE exploits that instability. It acts as an incubator where organic learning environments lead to unpredictable results. We challenge the rules of linear order we’re accustomed to. Can “Yankee Doodle”-inspired dub-step songs, slave shackles made out of SAT books, community-based Tumblr feeds, and Thomas Jefferson’s sweet potato biscuits serve to unite a community? Everyone is a bit uncomfortable when authorship is blurred, and failure, success, and creative ownership are shared, but it is also exhilarating. New connections are made, people change, situations evolve, and new ideas emerge. Perhaps our shared history and these dusty old artifacts are part of the road map to our future.

www.recreatingtheunitedstates.tumblr.com

by Patricia Kovic, Michele Jaquis, and Jillian Pasztor (BFA Product Design candidate)
Collaborating and traveling are very important to me, and both have become an integral part of my art practice. Since graduating from Otis, I’ve realized how much I love working with other artists. It all started with the friendships I made in the MFA program. My curatorial project, Short House, is an effort to continue working with my Otis colleagues and to expand our intimate circle.

Short House began in 2007 as a small project based out of my two-bedroom house in Culver City. The first group show featured six Otis alumni. Since then, we have branched out to exhibit many emerging and international artists, always including Otis alumni. In July 2012 Short House collaborated with Koh-i-noor, the longest-running independent project space in Copenhagen. Helen Cahng (’05 MFA Fine Arts), Drew Dunlap (’06 MFA Fine Arts), and I exhibited a group show titled Based on a True Story. We worked closely with Copenhagen-based artist Jacob Borges, who also served as our personal tour guide around the city. We generally took advantage of the great public transportation to view the city, but my favorite excursion was when we bicycled off the beaten path. Along with many other tourists, we visited the beautiful Tivoli Gardens, the second oldest amusement park in the world. Another highlight was a short trip north to visit the Louisiana Museum of Modern Art. The museum’s architecture and view across the water to Sweden were awe-inspiring.

I had an invaluable experience in Copenhagen and met some fantastic Danish artists. I’m looking forward to working with them in the future to start another inspiring adventure!

Based on a True Story

Michelle Chong  |  (’05 MFA Fine Arts)

At the Control Tower for the Special Olympics

Boseul Kim  |  (’10 MFA Public Practice)

After receiving my MFA in Public Practice in 2010, I taught in the program as a part-time faculty member, and participated in several art projects in the U.S. and Korea. In 2011 I returned to my home country of Korea as a cultural event specialist on the Organizing Committee for the Winter 2013 Special Olympics World Games in PyeongChang. I managed Opening and Closing Ceremonies, working with both world-renowned artists and sports legends such as Nadia Comaneci and Michelle Kwan, and global leaders such as Korean President Park Geun-Hye and Aung San Suu Kyi. I also identified artists with intellectual disabilities who participated. Three thousand and three hundred athletes marched in the parade, and 95 law enforcement officials from around the world traveled with the torch from Athens.

I also organized cultural events such as classical music concerts, art exhibitions, and a celebration walkathon. In this fourteen-month job, I acted as a control tower as opposed to a producing artist, working between public officials and creators. Large-scale international event management requires constant support for culture and art as significant catalysts for diverse issues that span countries, abilities/disabilities, and interest groups. Cultural and artistic elements not only provide a festive mood that promotes participation but also amplify the socially engaged messages that many of these international initiatives are created to communicate.

Having participated in the Creative Action: Integrated Learning NEIGHBOURBRIDGE class at Otis, I extended my involvement by building a bridge to Korean and global cultures via e-mail and Skype exchanges. In this class, artists, designers, and community members from a wide range of art/design practices connect with domestic and global neighbors, questioning the gaps between them, and present humanitarian solutions inherent in the activities and physical products that they design to bridge the gaps.

By connecting Los Angeles with Korea and the athletes with intellectual disabilities from 111 different countries, we investigated how creativity could bridge conceptual or practical gaps among us with elements such as the Korean breakfast and “Gangnam Style” dancing. The torch will arrive in Los Angeles by 2015. When I saw my old neighborhoods and the familiar streets of Los Angeles in the video shown at the closing ceremony, I couldn’t wait to return. I believe that more global neighbors will join this gap-bridging endeavor, and the successes of the 2013 Games will spread and grow.

At the Control Tower for the Special Olympics

Boseul Kim  |  (’10 MFA Public Practice)
The Alumni Council, launched in fall 2012, represents the interests of our diverse alumni base with the principal goals of strengthening alumni connections to the College and with one another.

Alan Sauer (’96 MFA Fine Arts) is a recipient of the John Simon Guggenheim Memorial Foundation Fellowship, an NEA Artist Fellowship, and a U.S. Artists Fellowship. As the daughter of celebrated artist (and former Otis faculty member) Betye Saar and painter Richard Sauer, she explores personal and cultural identity in her work. Recent solo exhibitions of her work have been at Otis’ Ben Maltz Gallery and Madison Square Park, N.Y. She regularly exhibits at L.A. Louver, Venice. She was awarded an Honorary Doctorate from Otis in 2010.

Bruce Yonemoto (’79 MFA Fine Arts) is an internationally exhibited multidisciplinary artist whose work has been recognized by the NEA, American Film Institute, and the Rockefeller Foundation. In addition to a midcareer survey exhibition at the Japanese American National Museum, he has work in the permanent collections of MoMA, Cornell University, and the Han Museum of Contemporary Art, Tokyo. Yonemoto is Professor of Art at UC Irvine.

Yonemoto is Professor of Art at UC Irvine. His paintings and installations blur science, art, and theater. His series include ‘Entertainment Tupperware’ and ‘The Phantom Project.” He has featured designs for projects such as the Hearst Tower, The Metropolitan Museum of Art in N.Y., Dubai Festival City, and the newly opened Grand Park in L.A.

Scott Derman (’94 MFA Fine Arts) creates work that incorporates theatrical installations and humorous performance. He received his MFA from UC Irvine. His work has been exhibited at LACMA, Artists Space, N.Y.; LACE: Etcetera, Tijuana; Verita Rusa Center for the Arts, San Francisco; MAM MoCA, and LAXART. He has won awards from the California Community Foundation, James Irvine Foundation, and Djerassi Foundation.

Joe Kennedy (’07 Digital Media) is a freelance concept artist, illustrator, and storyboard artist. Employers and clients have included major L.A. studios and game design companies such as Klasky-Cooke, Sony Pictures, Troika Design Group, Frase, New School, and Riot Games.

Denny Ahn (’11 Digital Media) has an M.A. in Economics from Pepperdine. He is currently the Director of Business Development. Pepperdine Digital Institute is an international research laboratory for Global Science Documentaries for Global Science Productions; Professor, Los Angeles Film School; and Marketing Director, African Harvest. Denny has been teaching marketing and business practices at Otis since 2011, and at Pepperdine University since 2012.

Dolly Davis (’03 MFA Fine Arts) is Senior Project Designer at Fluidity Design Consultants, where she develops water feature designs for projects such as the Stann Tower, The Metropolitan Museum of Art’s project in W.D.C., and the newly opened Grand Park in L.A. She acts as a touchpoint in Otis’ ALU program. She holds a MArch degree from the University of California, Los Angeles. Previous work includes Flood Death Valley research project and residential designs for O Shaughnessy Architects and R+D Architects.

OJMR Architects and R+D Architects. Joe Kennedy (’11 Communication Arts) is a storyboard artist and journalist from Joplin, Missouri. He recently published his first novel, a crime novel titled ‘Flood Death Valley.’ He is currently working to start a nonprofit elderly outreach program called Graham.

Bruce ‘Twitchell’ Twitchell (’77 MFA Fine Arts) is one of the most recognized outdoor urban muralists in the world. His work includes more than 100 portraits within 30 murals across the U.S., including those of the L.A. Chamber Orchestra overlooking the Harbor Freeway. His portraits of John F. Kennedy and Ronald Reagan are on exhibit at the Berlin Wall for the West Berliners’ project in Wildfire Boulevard. Twitchell was awarded an Honorary Doctorate from Otis in 1996.

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These listings are a sampling of recent alumni achievements. Share your latest news on the Alumni News blog. Keep in touch with each other and Otis through alumni social media. Go to otis.edu/alumni for links or contact us at alumniupdate@otis.edu.

**NEW MEXICO MUSEUM OF ART**

**HOLDING LIGHT 4**

- Lawrence Fodor '73 Fine Arts

**CARTER AND CITIZEN, L.A.**

- Norman Zamir '71 MFA Fine Arts

**CARTER AND CITIZEN, L.A.**

**CARTER AND CITIZEN, L.A.**

- Jessica Dolan '15 Communication Arts

**CARTER AND CITIZEN, L.A.**

**CARTER AND CITIZEN, L.A.**

- Hillary Cos '04 Digital Media

**UCLA CHICANO STUDIES RESEARCH CENTER**

**A COMPLEMENT OF CREATURES**

- Zeal Harris '07 MFA Fine Arts, and
- Donna Losorelli-Doronio '10 Communication Arts

**DARWIN'S DARLING**

- Alia Denis '04 MFA Fine Arts

**DARWIN’S DARLING**

- Alice Denis: “Flowering World”

**THOMAS SOLOMON GALLERY, L.A.**

- Kio Griffith '86 Communication Arts

**THOMAS SOLOMON GALLERY, L.A.**

- Matt MacFarland '03 MFA Fine Arts

**THOMAS SOLOMON GALLERY, L.A.**

- Anjali Bhagwati '05 MFA Fine Arts, and
- Zeal Harris '07 MFA Fine Arts

**THOMAS SOLOMON GALLERY, L.A.**

- Edie Orine '07 MFA Fine Arts, and
- Matthew Carter '10 MFA Fine Arts, and
- Harris Nunez '13 MFA Public Practice, with a live performance by
- Kio Griffith '86 Communication Arts at the opening.

** نقطات من حياة الأسد**

- Bob Dob (Robert Dobbie)

**CARTER AND CITIZEN, L.A.**

- Brian Dittmar '98 Fine Arts, and
- Ali Alford '87 Graphic Design

**CARTER AND CITIZEN, L.A.**

- Chris Coley '16 MFA Fine Arts: Performing Methods, CB1 Gallery, L.A.

**JUSTICE: LAW, ETHICS AND DESIGN**

- Chloe Leung '12 Product Design

**JUSTICE: LAW, ETHICS AND DESIGN**

- Hazel Mandujano '99 Fine Arts

**JUSTICE: LAW, ETHICS AND DESIGN**

- Karen Mandujano '99 Fine Arts

**JUSTICE: LAW, ETHICS AND DESIGN**

- Bob Dob (Robert Dobbie)

**JUSTICE: LAW, ETHICS AND DESIGN**

- Ron Flax

**JUSTICE: LAW, ETHICS AND DESIGN**

- Terry Norton-Wright '31 MFA Fine Arts Co-curator, Conservation Drivers truck, NY.

**GROUP EXHIBITIONS**

- Ed Gomes '90 MFA Fine Arts and Luis G. Hernández '89 MFA Fine Arts curated the 2013 MANCAI Biennial Conversation in the New World at Vincent Price Art Museum at East Los Angeles College, featuring work by
- Matt MacFarland '13 MFA Fine Arts, and
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In Print

Cole (C.W.) Moss
‘11 Communication Arts
Why Unicorn Drinks, the follow up to Unicorn Being a Jerk, was released in February by It Books, a subsidiary of HarperCollins.

Award Winners

Alison Saar
‘81 MFA Fine Arts
Selected as one of 54 U.S. Artists Fellows for the 2012 USA Jeanne and Michael Klein Fellowship for Visual Arts, which carries with it a $50,000 grant.

Tucker Neel’s
‘07 MFA Fine Arts
323 Projects awarded “Best Telephone—Only Art Gallery” by LA Weekly.

Michael Pence
‘09 Product Design
DreamGEAR’s SoundCell sound led the design team which included classmates LiliHr Filikian (‘09 Product Design) for two award-winning projects at the 2013 Consumer Electronics Show.

In Memoriam

Visual development and design artist Mel Shaw passed away on November 22, 2012. He attended Otis in the 1920s as a teenager and went on to work for Disney, helping to set the style for animated classics ranging from Bambi in 1942 to the Lion King in 1994.

Martha Underwood (‘58 MFA Fine Arts) passed away from cancer in her Claremont home on February 16, 2012. She was an active member of the art community, known for her watercolor paintings, but also did oil painting, mosaic, fiber arts, illustration, and interior design rendering. She was a professor at Chaffey College for more than 20 years.

Doris Licht (‘63 Fine Arts) passed away from cancer in October 2012. Doris worked in drawing, ceramics, and photography, and taught at CCNY, Pratt Institute, and Hunter College.

Ty Hunter (‘85 Fashion Design) passed away in March after a long battle with cancer. Ty was owner/designer of a very successful yoga wear business, Ytoga Inc., famous for the “Guru Pant.” She was buried at sea March 24, 2013, in San Diego. To donate in her honor please email Desiree at fashiondnb@gmail.com.

Celebrity Fest

Otto alumni and celebrity connections abound!

Online sports publication ThePostGame declared that Mike Farhat (‘08 Communication Arts) “is quickly becoming a professional athletes what Andy Warhol was to Campbell’s Soup.” Star athletes including Lamar Odom, Kobe Bryant, and Glen Paul have commissioned portraits to be created in his vibrant style.

The annual MusicCares pre-Grammy gala selected Zephyr Goldenman (‘96 Fine Arts) to create a portrait of rock icon Bruce Springsteen. R&B singer Usher purchased Andrew Lewicki’s (‘07 Fine Arts) Louis Vuitton Waffle Maker at the Miami Project at Art Basel Miami Beach.

Matt Warren’s (‘10 MFA Fine Arts) Pulp Fiction poster will be included in the book Pulp Fiction: The complete History of Quentin Tarantino’s Masterwork.

Milford Zornes Mural Celebrated

A fresco mural painted in 1942 by students under the guidance of alumni and faculty member Milford Zornes (‘27) gained deserved attention at a celebration led by Zornes’ son-in-law, Hal Baker. At the Ramona Bowl Amphitheater at Ramona, CA, site of the famed Ramona Pageant, the mural depicts aspects of Helen Hunt Jackson’s novel, Ramona. Alumni Director Laura Sharca, artist and gallerist Bill Anderson, and internationally renowned fresco painter Luis Anson spoke.
After graduating with a BFA in Fine Art, I told everyone that spending those four years at Otis was the best thing I ever did. Otis opened my eyes to critical thinking and seeing the world with the eyes of an artist. In addition, Otis gave me the preparation and tools I needed to be a conceptual artist and to begin a career in art. My work is in photography, painting, installation, and even public practice. I have exhibited in Peru, New York, twice in Germany, and all over California. I have been in Photo LA twice, and I am hoping to show in Barcelona, Spain. It is my pleasure to be able to give back to Otis, with the hope of helping someone else find his or her dream. Thank you Otis, and thank you to all my wonderful teachers.