

# **OTIS** MAG

## **DIGGING DEEP & REACHING HIGH**

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A New Era of Excellence



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## Welcoming a New Era of Excellence in Art and Design Education

It's spring, and excitement is in the air at Otis College of Art and Design! On May 11, nationally acclaimed arts leader Bruce Willis Ferguson will take office as Otis' next president. A critic, curator, and educator with a true global perspective, he has the experience and vision to lead Otis to a bright future.

President Ferguson's arrival on campus will cap off an extraordinary year in which Otis welcomed the largest incoming class in the College's history, broke ground for a transformative new facility on the Goldsmith Campus, and was selected by the Carnegie Foundation to receive its prestigious Community Engagement classification—one of only 361 institutions nationwide to be so honored.

Otis has grown and thrived this year thanks to the outstanding leadership of the Board of Trustees, the commitment and resilience of the campus community, and the steadfast support of the College's many friends and supporters in Los Angeles and beyond.

I feel grateful for the opportunity to have served during this remarkable year alongside so many dedicated members of the Otis family—students, faculty, staff, alumni, and board members whose commitment to educational excellence, in a sea of change, alone is unchanging.

A year of tremendous change and growth has led to a new beginning. Please join me in looking forward with great anticipation as Otis embarks on a new and exciting era filled with possibilities.

Kerry Walk, Ph.D.  
Interim President



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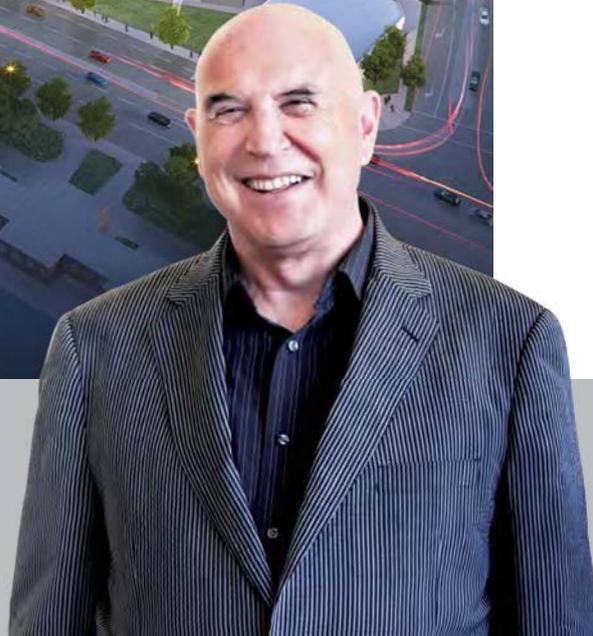
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## Digging Deep and Reaching High

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Otis' President-Elect

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**VISION**  
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We **CREATE**

### TOGETHER WE CREATE THE FUTURE

The Campaign for Otis' Next Century  
Launches a New Era at Otis.

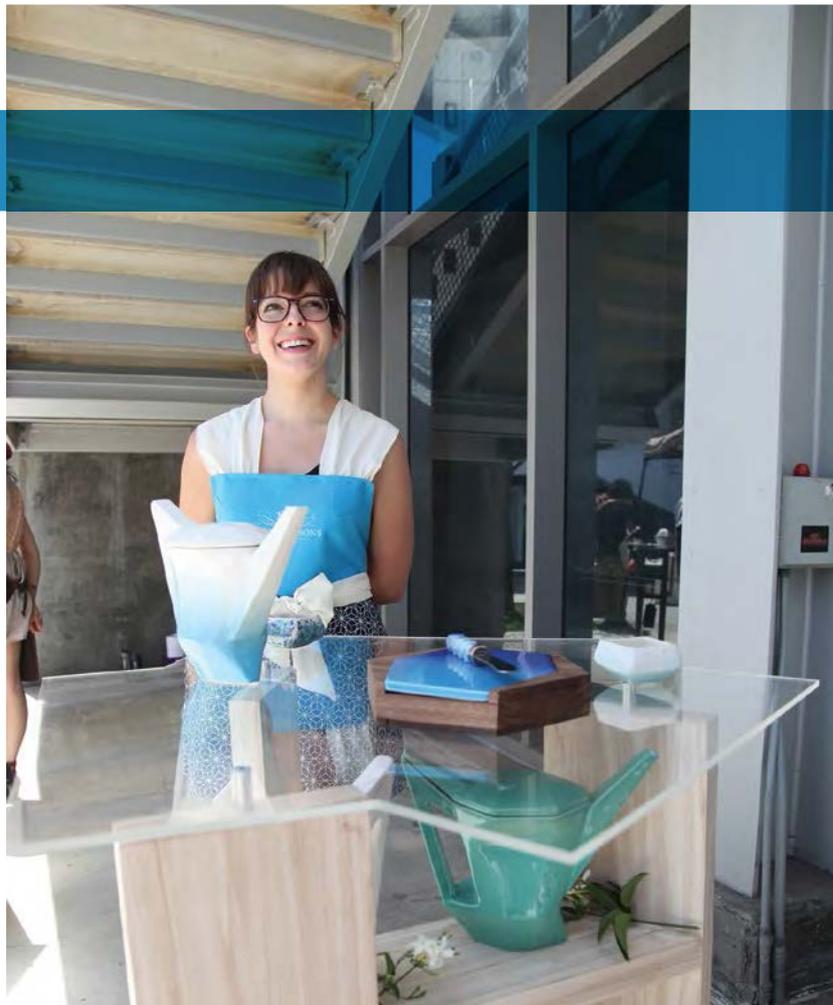
We Create is a comprehensive campaign aimed at raising a total of \$30 million to enhance the Otis education. It will fund—in three parts of \$10 million each—a new academic and residential facility on the Elaine and Bram Goldsmith Campus, continued academic excellence, and much-needed scholarships for the next generation of artists and designers. The College has reached 87 percent of its overall goal and expects the campaign to conclude by December 2016.

Few educational institutions have left such a visible and distinctive mark on Southern California as Otis College of Art and Design. Since its founding in 1918 as Los Angeles's first professional school of art, the College has provided equitable access to students of diverse backgrounds and trained generations of artists who have been in the vanguard of the cultural and entrepreneurial life of the city. By 1922, Otis was the largest art school west of Chicago, with an enrollment of 350. Today, the College serves one of the most ethnically and racially diverse student bodies in the country.

The We Create campaign will sustain and enhance Otis'

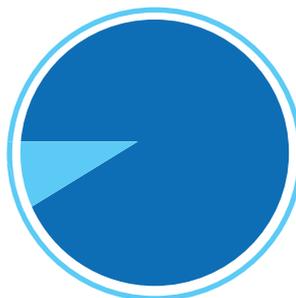
community engagement model of education, which prepares creative professionals for social, cultural, and economic advancement.

As Otis approaches its centennial in 2018, the community is coming together to help make We Create a success. This issue of OMAG is dedicated to our partners and donors, who understand the importance of an Otis education and who have committed their time, energy, and financial resources to making it a reality. Otis is preparing leading creative professionals for the 21st century and entering a new era as a bold leader in art and design education.



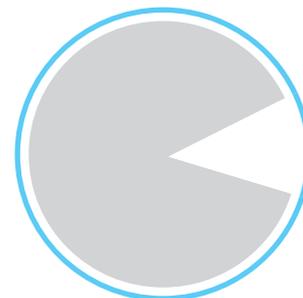
**87%**

The College has reached 87% of its goal



**90%**

Of approximately 1150 enrolled students, 90% receive financial aid in 2014-15





## THREE DECADES OF UNPARALLELED SUPPORT

By Jo Lauria ('90 MFA Ceramics), Curator and Otis Academic Mentor

### Elaine Goldsmith's passion for art and design education

Elaine Goldsmith has maintained a long-standing and devoted relationship with Otis College of Art and Design for over thirty years. Growing up in a family that supported the arts, Elaine learned early on to appreciate art and the value of an art school education. As a passionate and inquisitive adult with wide-ranging interests, she often frequented art institutions in order to "see everything." Communing with young student artists was energizing, elucidating, and rewarding for Elaine, and "helping to ensure the future of young artists" became one of her personal goals.

Crossing paths with Otis was pure serendipity. The event that ignited Elaine's relationship with the College was Otis' first student fashion show, held at the Hard Rock Café in 1982 and spearheaded by Rosemary Brantley, the newly appointed Founding Chair of Fashion Design. "When I met Rose and I saw that fashion show, I was blown away! That was it. They had me," recalls Elaine. "I was so excited to be given the opportunity to raise money for scholarships to help students who couldn't afford to attend Otis."

*"I was so excited to be given the opportunity to raise money for scholarships to help students who couldn't afford to attend Otis."*

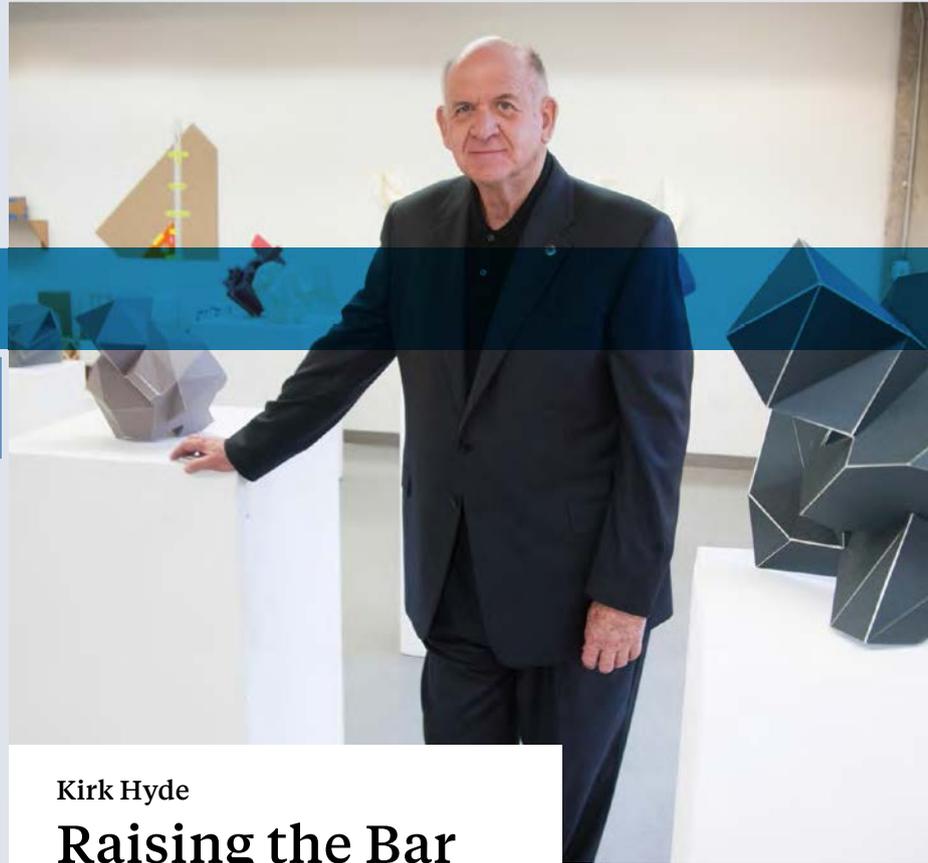
—Elaine Goldsmith

For more than 30 years, Elaine has been an indefatigable supporter, serving as Trustee and Founding Chair for the annual Otis Scholarship Benefit and Fashion Show. Through her leadership efforts, many deserving students have received the Elaine and Bram Goldsmith scholarship, enabling them to continue their education. In 2012, Elaine was honored with the Otis Legacy Award in recognition of her deep and abiding dedication to the College.

In 2014, another chapter in Elaine's legacy began. Announcing a \$3 million challenge gift in support of the new campus facility, Elaine promised to give \$2 million if Otis raised \$2 million by October 31 of that year, and an additional \$1 million if Otis raised another \$1 million by January 31, 2015. Elaine structured the challenge to inspire other Trustees and community members to match her gifts. The strategy has paid off! Both the October 31 challenge and the January 31 have been met, adding an extraordinary \$6.3 million to the \$2.67 million already raised toward the campus expansion, for a total of nearly \$9 million! Elaine Goldsmith's collaboration with Otis has been an enriching and inspired journey, and the Otis community celebrates her as a visionary partner for the College.

We **CREATE**

**VISIONARIES**



Kirk Hyde

## Raising the Bar

*“There is a perception that asking for money is hard, but asking for money for Otis is easy ...”*

—Kirk Hyde

**K** Kirk Hyde joined the Otis Board of Trustees in 2012 and is the parent of two Otis alumni: Aubrey Hyde ('00 Fashion Design) and Austin Hyde ('14 Digital Media). While Kirk himself graduated from USC with a Bachelor of Science in Business and a minor in Graphic Art and continues to support his alma mater, he chose to become more involved with Otis because he saw great value in the education his children received. He felt the Otis education truly prepared them for the working world and helped them secure employment in the creative professions.

Kirk brings extensive board experience to Otis, having served as a board member and chair of the American Red Cross, Los Angeles Region, for two years. As part of his board service for Goodwill Southern California, he chaired the fundraising committee and co-chaired the organization's 2010–11 capital campaign. As soon as Kirk joined Otis' Board of Trustees, Chair Thom Miller immediately approached him about chairing the Institutional Advancement Committee.

Kirk accepted the invitation and the challenge to help raise \$30 million for the We Create campaign. He and the Trustees know how critical this support is for Otis in the next century as one of the top art and design colleges in the country. “There is a perception that asking for money is hard,” says Kirk. “But asking for money for Otis is easy, because there is such great need.”

After making his own financial commitment to the campaign, rallying the support of his fellow Trustees was his first order of business. As of September 2014, Otis has received gifts for the capital campaign from every single Trustee. From there the ball was set in motion, and additional support from foundations, corporations, and the larger Otis community has followed. The campaign is in high gear, and Kirk and the board are dedicated to seeing it through to the finish line.



Alumna Sue Keane ('96 Ceramics)

## Preserving the Legacy of Otis Clay



**S**ue Keane came to Otis as a nontraditional student and received her second BFA in 1996, but her involvement with the College started well before that. As an alumna of Parsons School of Design, which had strong ties to Otis at the time, a friend of hers suggested she join The Group, a collective of women dedicated to raising money for programs and scholarships for students. Sue was enamored with The Group and the good work it was doing. She took on the role of president (1991–93) during The Group's 20th anniversary celebration. It was through her involvement with this support network and her friendship with Lois Boardman, a dedicated patron of Otis' clay program, that she met Ralph Bacerra, a master ceramicist and beloved faculty member.

After taking a summer course in clay with alumna Keiko Fukazawa ('86 Ceramics), Sue was hooked and enrolled full-time in Otis' clay program. She found it refreshing to be among all the young creative minds and loved the atmosphere of friendly competition. After graduation, she and a

classmate opened a clay studio in Venice, where she worked and created for 18 years.

When Sue made the difficult decision to close her studio last November to become a full-time art supporter and collector, she was left with a large arsenal of valuable materials and equipment that needed a good home. She was thrilled to learn from her good friend and Otis faculty member Joan Takayama-Ogawa that the College was reviving its once-renowned clay program. Sue decided to donate all her supplies and hardware to Otis. She also committed to an annual monetary gift to support ongoing needs for the program and a materials fund for students working in clay. "I want to see the clay program succeed, and the donation of money and supplies was how I felt I could help," she explains. Sue's generosity has greatly enhanced the program's teaching resources, supported the establishment of a glaze lab, and helped to revive Otis' reputation as a center for the innovative use of clay in art and design.

## A Singular Talent

The David Narva Memorial Scholarship



**T**he David Narva Memorial Scholarship was named for a gifted young man. Although he died at age 29, David Narva was able to achieve many of his goals through his remarkable talent and perspective on fashion. By the time he was 24, David owned the Yves St. Laurent boutique on Rodeo Drive in Beverly Hills. This beautiful store had a reputation for an exquisite style that, in turn, attracted a prominent clientele.

David's mother, Rose Narva, describes her son as having been "born with taste." "Even as a child, David had a remarkable instinct for fashion," she says. Because of David's love of Los Angeles and his dedication to fashion, Rose and her husband, Admiral William Narva, established a scholarship at Otis in his memory. Through their generous gift, the Narvas hope that other talented students can pursue their goals and, like David, make a lasting contribution to the world of fashion. The David Narva Memorial Scholarship reminds us of the importance of the values that David epitomized: creativity, talent, and a passion for elegance.

Recently, the Narvas chose to add to this endowed scholarship as part of their estate plans. When asked what inspired them to make this additional commitment, Rose passionately replied, "Commitment is an act, not a word! It always requires sustained dedication and ongoing financial support to maintain viability."



# DIGGING DEEP & REACHING HIGH

Otis has broken ground on the construction of a new multistory art and design complex, the centerpiece of the We Create campaign's capital fundraising effort. With the construction of a 96,200-square-foot facility consisting of a residential wing and an academic wing joined together by a 300-seat multipurpose auditorium, Otis will transform into a national and international residential college. With Otis' centennial fast approaching in 2018, expansion of the main Goldsmith Campus is both a necessity and a significant opportunity. The new facilities will turn the campus into a cultural destination for the L.A. region and an ideal incubator for the next generation of artists and designers to shape the creative economy.

The new facility was jointly designed by the acclaimed Los Angeles architecture firms of Ehrlich Architects and Frederick Fisher and Partners. The residential wing is five stories high and includes a dining hall and state-of-the-art library on the ground floor, with housing for 234 students on the upper floors. The four-person suites are designed with common live/work areas, and each floor has a unit for a live-in student resident adviser. The circular four-story academic wing houses the student union, resource center, classrooms, studios, and labs. The multipurpose auditorium will have a moveable partition to allow for flexible space configurations.

The campus expansion project will consolidate offices and programs at off-site facilities in downtown Los Angeles and El Segundo, strengthening the student experience by offering a robust residential life program in a dynamic neighborhood and forging a deeper connection with the local community through a wide range of public programs and academic offerings.



FREDERICK FISHER AND PARTNERS AND EHRlich ARCHITECTS  
**COLLABORATE** TO DESIGN OTIS' NEW FACILITY.



**THE ARCHITECTS**

Frederick Fisher (left) and Steven Ehrlich



**LIBRARY**



**CAFÉ**



**THE AMENITIES**



AUDITORIUM

STUDIOS AND STUDENT UNION

WOOD AND METAL SHOPS

LIBRARY

STUDENT HOUSING



Follow the construction progress and check out a full list of new campus amenities online at [otis.edu/campusexpansion](http://otis.edu/campusexpansion)

Construction begins. Inset, from left: Randy Lavender, Kerry Walk, Rodney Freeman, Frederick Fisher, Steven Ehrlich, Bill Schaeffer



**INVESTMENT IN STATE-OF-THE-ART FACILITIES AND INFRASTRUCTURE ALLOWS STUDENTS TO ACHIEVE THEIR HIGHEST CREATIVE GOALS.**

# EXPANSION PARTNERS LEAD THE WAY



**Susan Crank**, Vice Chair of the Otis Board of Trustees and President and CEO of Lunada Bay Corporation, a premier Southern California swimwear and activewear manufacturer, is one of the leading supporters of the campus expansion plan. She was among the first to extend her hand with a major gift to help Otis achieve its capital goal of building a much-needed state-of-the-art education facility. As Crank explains, “I realized Otis was special when I hired our first Otis graduate—a fashion designer. This young person demonstrated amazing creativity and, unlike any other, a savvy business sense.”

“When we sought out and hired our second and then our third Otis graduate, there was swift confirmation that this college was preparing its students to play an important role in the creative economy,” she continues. “I had to know more about this world-class institution and how I could further support its efforts. I joined the Board of Trustees in 2004 and have been rewarded every day since. Otis is about to take a giant leap into its next century, and my husband and I are honored to be a part of it.”

**Bryant Garth**, one of the newest members of the Otis Board of Trustees, has dedicated his life to higher education. He currently serves as the Chancellor’s Professor of Law at UC Irvine and is President of the Harle Garth Montgomery Foundation. As soon as Garth heard about the campus expansion, he, like Susan Crank, made a major gift of support and has encouraged others to follow suit.

“I became interested in Otis because I really liked the combination of great ambition, sound strategic thinking, and ability to maintain an unwavering commitment to providing an education that transforms the lives of a very diverse group of students,” he says. “Then I got to know the people in the administration, some of the faculty, and the Trustees, and I was sold. I was thrilled to be invited to join the board in 2013. I also believe from my own experience in legal education that student housing both improves the learning and engagement of students and has the potential to move schools up in relation to their peers. I am lucky that I am in a position to help Otis make what I think is a great investment for the school.”

*“I am lucky that I am in a position to help Otis make what I think is a great investment for the school.”*

—Bryant Garth



**The Ralph M. Parsons Foundation** and Otis have had a fruitful and transformative alliance over the last 23 years. The foundation is dedicated to improving the well-being of Los Angeles County residents by investing in quality nonprofit organizations that respond to social, civic, cultural, health, and educational needs. Together, Otis and The Parsons Foundation help aspiring artists and designers achieve their dream of a college education and, by doing so, improve the broad fabric of the entire community. As Otis embarks on a new era of excellence and innovation signified by the academic and residential facilities opening in fall 2016, The Parsons Foundation has generously engaged this effort with a gift of \$500,000 in capital support.

Since the beginning of this productive relationship, Otis has been the proud recipient of more than \$1 million in support from the foundation. The impact of the foundation's commitment has been transformational. At critical transitional times in history, the foundation's expertise and generosity has helped the College maintain and enhance its standard of academic excellence. During the recent

recession, Parsons provided Otis with grants totaling \$250,000 in core operating support, and in 1991 and 1997, when the College was improving campus infrastructure, the foundation stepped in with grants totaling \$300,000 in capital support. In recognition, Otis has dedicated The Ralph M. Parsons Senior Fine Arts Studio in the Bronya and Andy Galef Center for Fine Arts, located on the Elaine and Bram Goldsmith Campus in Westchester. Otis' talented students and faculty use this studio all day, every day, and are grateful for the ongoing support of this steadfast friend.

Clockwise from top left: New shop building under construction; Fine Arts student prepares for the annual exhibition in the Ralph M. Parsons Senior Fine Arts Studio; New shop building exterior; *Geode*, by the Architecture/Landscape/Interiors class of 2014; Students working in the Lab Press

**TECHNOLOGY**

**EXTERNAL PARTNERS**

**INCUBATOR**

**ENTREPRENEURSHIP**

**COMMUNITY**

**ACADEMIC**

**EXCE**

**PEDAGOGY**

**THEORY**

**PROBLEM SOLVING**

**INTERNSHIPS**



## PROFESSIONAL OPPORTUNITIES

GLOBAL

EXCELLENCE

COLLABORATION



OTIS

is entering a new era of academic excellence grounded in tradition and bolstered by innovation.

The College's distinguished faculty, boldly experimenting with new pedagogies and the latest instructional technology, are revolutionizing art and design education for 21st-century students. Studying a curriculum that strikes a balance between theory and practice, students learn effective problem-solving strategies through real-world collaborations, internships, and other professional opportunities with profit, non-profit, and government partners, including Mattel, YouTube, the Los Angeles County Arts Commission, the Metabolic Studio, the Getty Foundation, and Lane Bryant.

The College has identified several high-impact academic initiatives to secure Otis' position as a national leader in a competitive and rapidly evolving higher education landscape—among them, professional preparation, eLearning, graduate education, and travel study. Each of these initiatives prepares students to develop into creative entrepreneurs and productive global citizens.

### Business Incubator

Central to Otis' mission is preparing students to succeed professionally. The College is now actively exploring the creation of a business incubator to help students bring their creative ideas from studio to market, infuse entrepreneurship into the curricula, and ultimately serve as a revenue source for the College to help offset the rising cost of higher education.

### Travel Study

Through the recently established Center for International Education, the College is becoming both geographically and philosophically a global center for art and design education as student opportunities for travel study around the country and around the world expand.

### Enhanced Graduate Programs

Graduate education began at Otis in 1950 and has grown from one program to four distinct programs in Fine Arts, Graphic Design, Public Practice, and Writing. Enhancement of existing graduate programs and establishment of new programs will forge new pathways to the creative economy and bring greater prestige to the College as a whole.

### E-Learning Initiatives

The eLearning initiatives for online and blended learning offer customized experiences for art and design students that offer greater flexibility, rigor, and unparalleled access to industry professionals and learning resources.

These and other academic initiatives are designed to educate and support a new generation of art and design students both on and off campus, and to prepare them for rewarding lives and careers as creative professionals.

# GOING DIGITAL

with Stanford University



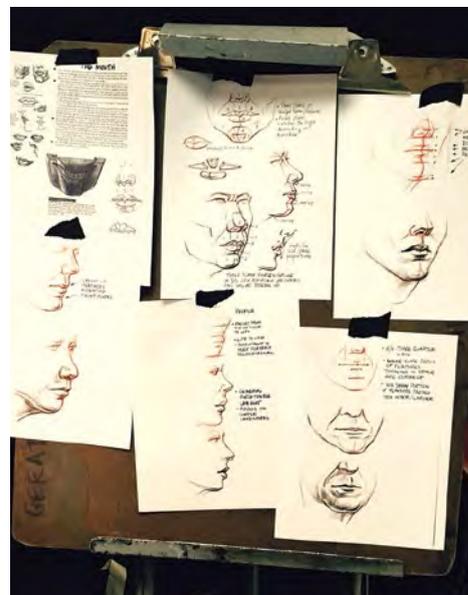
Last fall, Otis launched a new collaboration with Stanford University to create an online portrait-drawing class for Stanford’s Online High School (OHS), an independent diploma-granting institution for gifted students in grades 7–12. The partnership originated when Claire Goldsmith, OHS Director of External Relations and Admission for Stanford’s Pre-Collegiate Studies, reached out to Acting Provost Randy Lavender to discuss creating a live, synchronous, online studio art class for the high school.

Gary Geraths, Professor in Foundation and Digital Media, agreed to develop and teach the class despite his initial hesitation. “I thought it was going to be kind of dry with the distance learning routine, but after a couple of weeks the students got more

comfortable, and when I saw the chat feed, I realized they were really into this.”

With one camera focused on Geraths and one on his hand and the portrait he is in the process of drawing, the live element allows students to engage with Geraths as he demonstrates technique. Students participate in class through their webcams and are encouraged to ask questions or send messages through Stanford’s eCollege online platform.

“Through new technologies, such as those provided by Stanford’s synchronous eLearning platform, faculty can discover all that can really be taught—and learned—online,” says Lavender. Otis plans to continue this rewarding collaboration with Stanford into the next academic year.



## Bricks & Clicks

# BLENDED/ ONLINE LEARNING

For Tech-Savvy Students

Among member institutions of the Association of Independent Colleges of Art and Design (AICAD), Otis is a leader in creating supportive and effective eLearning tools for students and faculty. Since 2000, Sue Maberry, Director of the Library and Instructional Technology, Debra Ballard, Chair of Liberal Arts and Sciences, and Parme Giuntini, Assistant Chair of Liberal Arts and Sciences and Director of the Art History Program, have experimented with the latest technologies and how these might enhance teaching and learning in the classroom.

“Using new technology for technology’s sake isn’t the answer,” says Ballard. “The new tools have to reinforce sound pedagogy. However, experimenting with the latest tech can create new and enhanced teaching and learning strategies.” Key to Otis’ success has been a spirit of collaboration, small experiments over time with ongoing assessment of outcomes, and a faculty development program that shows faculty members how to effectively use and be comfortable with the new tools. Funding is also a necessary component for acquiring equipment, software, training, and people.

# ALTERNATIVE TV

**Fine Arts Students Produce Original Programming with YouTube Space L.A.**

Recognizing the undeniable force of YouTube in visual culture, Fine Arts Chair Meg Cranston created a fall 2014 class called Alternative TV to explore how Fine Arts students can integrate the popular video-sharing platform into their arts practice. Citing the importance of YouTube as a platform, Cranston says video makers can't ignore its power as a democratic, revolutionary space where new ideas are welcomed and embraced: "On YouTube, everyone has a chance to find his or her audience. With one billion users viewing four billion videos a day, if you make a YouTube channel and post consistently, chances are you will find the people who appreciate what you have to say."

Cranston partnered with YouTube Space L.A., a state-of-the-art production facility near campus designed specifically for YouTube creators to produce content with the latest digital video equipment. At the YouTube Space, students attend workshops on everything from content strategy to audience development to networking social events. According to Fine Arts senior Constance Abrams, the social events provide "a chance to meet interesting new people who work in production, doing what they love, and could potentially help you in the future."

By the end of the semester, students are expected to create their own YouTube channel and post seven videos. Content has varied from "nerd news," focused on movies and events popular with self-proclaimed nerds like Fine Arts junior Tia Chen, to Abrams's reality TV-inspired videos featuring her fashion-model roommates. Fine Arts senior Andrew Chung, who has a congenital condition that limits the use of his arms and hands, does his own take on the traditional cooking show on his channel, "Crippled Cooking."



*"The potential for voices all over the world to create all kinds of content [on YouTube] is staggering and exciting."*

—Meg Cranston, Chair, Fine Arts

To date, faculty and staff have contributed

**556** 

VIDEOS

**84** 

PODCASTS

**+2.6 MILLION** 

VIEWS

Over the last 14 years, the College has received substantial grants from the Getty Cataloging Initiative, the Ahmanson Foundation, and the Fletcher Jones Foundation to underwrite cutting-edge initiatives related to instructional technology. These initiatives have involved digitally documenting Otis' substantial artist's book collection and making it available online, transitioning faculty from using 35 mm slides to a digital image database, building 15 smart classrooms, establishing ePortfolios for all students and faculty, and opening an award-winning Teaching/Learning Center (TLC) dedicated to providing faculty with space, education, and financial incentives

for creating new instructional videos and technology-enhanced courses.

In 2013, Otis launched a Blended Learning Initiative and hired its first Instructional Designer for the TLC, Jean-Marie Venturini ('06 MFA Creative Writing). With underwriting provided by the Keck Foundation, the College is generating more instructional videos and expanding blended learning courses, which deliver content both on-site and online. Otis and faculty are building an enhanced learning experience for students while establishing best practices for eLearning in art and design.

# OTIS CLAY

## Tradition to Innovation



**In the 1950s, ceramic sculptor Peter Voukos fired up a clay revolution. In the 1980s and 1990s, Ralph Bacerra taught a whole new generation of artists that included Otis Ceramics alumni Keiko Fukazawa ('86 MFA), Marvin Fang ('87 MFA), Diego Romero ('91), Jo Lauria ('90 MFA), Porntip Sangvanich ('87 MFA), Robert Miller ('90), Kevin Myers ('93 MFA), Sue Keane ('96), Leslie Rosdol ('88), Cindy Kolodziejski ('86 Fine Arts), and Joan Takayama-Ogawa (Otis faculty) about under- and overglazes at the MacArthur Park campus.**



When Otis moved to Westchester in 1997 and was unable to relocate its ceramics facility to the new campus, it was assumed that ceramics at Otis was dead. Fortunately, Joan Takayama-Ogawa, a faculty member in Product Design and Liberal Arts and Sciences, knew it was only sleeping. Under her leadership and through collaboration with Fine Arts and Product Design, she has launched a major clay revival at Otis.

Clay is an ancient traditional material that has found a renewed purpose based on its sustainability and durability. Understanding the importance of Otis' historical legacy regarding the material and its potential for innovation with cutting-edge technology, Takayama-Ogawa enlisted her dear friends and longtime Otis supporters Lois and Bob Boardman in a campaign to bring clay back to the classroom. Since 2008, the Boardman Family Foundation has assisted the College in realizing this vision with an annual gift to underwrite equipment, materials, and programs. Working closely with faculty, staff, and her vast network of artist colleagues, Takayama-Ogawa has built an impressive studio with three new energy-efficient kilns, a kiln

room, four potter wheels, a slab roller, an extruder, and indoor/outdoor storage. Today, more than a hundred students each semester have a "clay experience."

As artists in other disciplines expressed a growing interest in the power of clay, Takayama-Ogawa and the Boardmans saw an opportunity to experiment with advanced 3-D printing and 2-D digital media design to explore additive ceramic manufacturing techniques for students to create clay objects never before seen. Thanks to this sponsored experiment, the Windgate Foundation awarded Christopher Fong ('12 Product Design), the largest US undergraduate fellowship for his 3-D printed ceramic vase.

While Otis is leading the charge in technological experimentation in contemporary ceramic production, it is also taking the time to honor tradition with the mounting of the major exhibition *Exquisite Beauty: The Ceramics of Ralph Bacerra*, curated by Jo Lauria for the Ben Maltz Gallery. The exhibition opens September 26, 2015. In addition to the Boardmans' initial support for the research phase of this project, the Pasadena Art Alliance and the National Endowment for the Arts have contributed to its realization.

# Across the Pacific & Outside the Box

## Japanese Students Explore Creativity at Otis



*“The purpose is to inspire and motivate students by exposing them to American creativity in problem solving.”*

**In 2011, Otis was approached by the research and consulting firm Idea Resource Systems on behalf of Jikei COM—a consortium of 25 professional training colleges located in major cities throughout Japan—to host a one-day creativity workshop for 180 of Jikei’s digital media and design students visiting Los Angeles.**

Harry Mott, Founding Chair of Digital Media, and Amy Gantman, Dean of Continuing Education and Pre-College Programs, answered the call. They formed a team that brought together colleagues Kathleen Milnes and Inez Bush as well as faculty, staff, and students to design a creativity program. One Jikei representative states, “Since it is our belief that Japan’s weakness is in teaching intangible matters, the purpose is to inspire and motivate students by exposing them to American creativity in problem solving.”

The Otis-Jikei program is an educational experience focusing on creativity and career development. Visiting students learn how to tap into their imagination by engaging in drawing exercises, expressing emotion through body movement, developing ideas with ease, and making creativity a habit.

Students attend presentations and hands-on workshops and interact with Otis undergraduates from the Digital Media Department.

The 2014 workshop, titled “Exploring Creativity,” hosted more than 300 students and featured a dynamic discussion with some of Otis’ distinguished digital media alumni: Lycee Anaya (’11), Lead Composer and Assistant Supervisor, Shimahara Illustrations; Jason Doss (’00), Character FX Artist, DreamWorks Animation; Justin Gordon (’13), Story Artist, Sony Pictures; Devon Whitehead (’10), freelance illustrator and concept artist; and Stephanie Zavaleta (’14), Junior Digital Designer, Disney Consumer Products. According to Gantman, “In addition to developing creativity, these types of partnerships provide opportunities for both Jikei and Otis students to learn the importance of diversity, collaboration, and global citizenry.”

Now in its fourth year, this successful program has hosted nearly a thousand students. Its program directors and committed faculty hope to grow that number exponentially when Otis’ new residential and academic facilities open in fall 2016.



## FORGING BONDS

### The Legacy of Military Veterans at Otis

**In 2013, William H. Ahmanson, President of The Ahmanson Foundation, launched the Ahmanson Veteran Scholarship Initiative (AVSI) to support the young men and women of the US military who are returning from tours in Iraq and Afghanistan. Recognizing that the transition from military life to student life has its share of challenges and that public colleges and universities are an imperfect fit for some students, the AVSI provides returning veterans with the support needed to attend and ultimately graduate from private institutions of higher learning.**

Otis was one of 25 select private colleges chosen by the foundation to receive a \$50,000 grant. Dr. Carol Branch, Director of the Student Resources Center and Title IX Coordinator, consulted with currently enrolled veterans to decide how best to use AVSI funds. Otis awarded scholarships to six student veterans: Bryan Bankston ('14 MFA Fine Arts), Daryl Carey ('16 Fine Arts candidate), Steven Conklin ('14 Toy Design), Nicholas Scott Edinger ('16 Digital Media candidate), George Martinez ('14 Communication Arts), and Justin Wilson ('15 Fine Arts candidate).

AVSI and Otis' participation in the federal Yellow Ribbon Program has inspired other programming on campus. Last October, an event honoring America's servicemen and -women was developed through the Creative Action class Clay in

*“This evening was a wonderful tribute to the servicemen and -women who have made an indelible mark on the art world with their work and creative vision.”*

— Joan Takayama-Ogawa



LA: 1945 to Present. Co-organizer and Creative Action Mentor Jo Lauria ('90 MFA Ceramics) collaborated with the Art Options Foundation to present the event in conjunction with *Craft in America*, an award-winning documentary series that examines America's creative spirit through the language and traditions of the handmade. The event was also supported in part by the Hearst Foundation.

The evening included a live demonstration by artists Kaija Keel and Jilda Schwartz, who sculpted life-size busts of two veterans, Tom Van Sant ('57 MFA Fine Arts) and Kent Twitchell ('77 MFA Fine Arts). The youngest veteran, George Martinez, who served in the Gulf War, sat for Otis faculty member Gary Geraths. Afterward, everyone watched *Craft in America's* latest documentary, *Service* (2014), which explores creativity and healing among our nation's veterans and soldiers.



Marcio Kogan with students, 2015 Design Charrette

## SEVEN YEARS STRONG

### Angelo Donghia Foundation Supporting Design Education

Seven years ago, the Angelo Donghia Foundation awarded its first grant to Otis' Architecture/Landscape/Interiors (A/L/I) program to initiate an annual Donghia Designer-in-Residence program. Each year, Linda Pollari, Chair of A/L/I, selects and invites a distinguished designer to lead a one-week master class for selected juniors and seniors and to present a public lecture for the Los Angeles community. The 2014–15 Donghia Designer-in-Residence is Marcio Kogan, founder of the architecture firm Studio mk27 in São Paulo, Brazil. Kogan was named by *Época* magazine as one of the 100 most influential people in Brazil and has won more than 200 national and international awards.

Otis receives \$50,000 each year from the Donghia Foundation for the residency, which goes to support the visiting designer, the master class, the public lecture, the reception, project materials, and the Donghia-Otis Portfolio Student Awards. Since the first Donghia Designer-in-Residence in 2008, the foundation has contributed a total of \$350,000 to support this important academic initiative.

### NOTABLE PAST DONGHIA DESIGNERS-IN-RESIDENCE

**Eva Maddox**

Eva Maddox Branded Environments, Chicago

**David J. Lewis and Marc Tsurumaki**

LTL, New York

**Nader Tehrani**

NADAA, Boston and New York

**Sharon Johnston**

JohnstonMarkLee, Los Angeles

**Xavier Vendrell**

Xavier Vendrell Studio  
Chicago and Barcelona

**Shashi Caan**

Shashi Caan Collective, New York and London

**Joep van Lieshout**

Atelier Van Lieshout, Rotterdam, Netherlands

**Marcio Kogan**

Studio mk27, São Paulo, Brazil



## MEET KATE McNAMARA

### Otis' Next Director of Galleries and Exhibitions

By Annie Buckley

Following a nation-wide search, Otis has appointed Kate McNamara to the position of Director of Galleries and Exhibitions. Speaking via Skype from Maine, where she is putting the finishing touches on a new book about tie-dye to be published by Rizzoli New York in 2016, McNamara exclaims, "I am beyond excited about this new position!" McNamara comes to Otis with ten years of curatorial experience, including co-founding the alternative art space Cleopatra's in Brooklyn, three years as Curatorial Associate with MoMA PS1, and, most recently, her tenure serving as Director and Chief Curator at Boston University Art Gallery, where she ushered in a contemporary program.

According to McNamara, her curatorial practice involves "filling in blanks, or re-challenging a canon." As examples, she cites showcasing numerous women artists and her fondness for performance. "I have a deep interest in programming as a part of my curatorial practice. Beyond an exhibition that takes place, it's been very important for me to incorporate programming and ways to expand what's in the space, whether it's

*"This is  
the dream!"*

—Kate McNamara

a reading series or a performance or a visiting artist. It's important to offer different lenses through which to look at something and activate the site."

When feasible, McNamara is also an advocate of helping artists overcome barriers to making new work. For example, at Boston University she worked with artist Leidy Churchman in realizing a new large painting installation, including fundraising and engaging students as painting assistants in the process. Coming from a large university, McNamara is particularly excited about joining an art and design college. After her interview at Otis, she says, "I was, like, this is the dream! Everyone has an art background and is maneuvering on the same terrain."

She looks forward to working with colleagues, students, and communities to engage viewers in exhibitions. Of her visit to Otis, she commented, "I was amazed at the interest and investment in the gallery from the school and the potential for interdisciplinary conversations. The collaborative effort displayed by the Otis community in the search for a director felt very much in line with the way I like to work."

For McNamara, the new position comes with another first: a move across the country. How is she feeling? "Panicked!" she responds with an infectious smile, going on to explain that she has many friends and colleagues in the area and, like any Easterner, is looking forward to the warm weather. Instead of provoking anxiety, it seems that new adventures and challenges energize this imaginative and enthusiastic curator.



### Proxy Gallery: Art in a Box

One highlight of Otis' new Culver City graduate studio is the Proxy Gallery, created by artist and Graduate Fine Arts Assistant Chair Annetta Kapon. Hanging outside Kapon's office is "A Gallery So Small It Fits in a Box" (the title of a recent *Los Angeles Times* article about the project by Carolina Miranda). The gallery is, in fact, a 12" x 12" box. Kapon opened this miniature kunsthalle in 2013 as an art project to, as she explains, "generate discourse and produce conditions for artists for work I am interested in." Since its opening, Proxy Gallery has hosted 22 exhibitions and is scheduled through May 2015. It has featured the work of noted alumni and visiting artists and received critical acclaim for its substance, critique, and humor.

For more details, visit the Proxy Gallery website at:  
[ospace.otis.edu/proxy\\_gallery](http://ospace.otis.edu/proxy_gallery)



# TALKING TO ACTION

Part of the Getty's Pacific Standard Time: LA/LA

**The Ben Maltz Gallery and Library participated in the inaugural Getty initiative Pacific Standard Time: Art in L.A. 1945–1980 with the landmark exhibition *Doin' It in Public: Feminism and Art at the Woman's Building*. In 2013, when the Getty called for proposals for another Pacific Standard Time (PST) initiative, this one focusing on Los Angeles and Latin America, Otis responded with a challenging project examining community-based art practices.**

The Ben Maltz Gallery was awarded \$160,000 from the Getty Foundation for the first phase of development for *Talking to Action*, a research project, symposium, and exhibition to be part of the Getty's Pacific Standard Time: LA/LA initiative. Phase one of *Talking to Action* is a two-year (2014–16) collaborative research platform designed to investigate contemporary community-based art practices in various sites in Latin America and Los Angeles. Otis faculty member Bill Kelley Jr., Lead Researcher and Curator of the project, is working with co-curator Karen Moss, Curatorial Assistant and PST Coordinator Jeseca Dawson ('12 MFA Public Practice), and PST Research

Assistant Rebecca Zamora. Suzanne Lacy, Founding Chair of Otis' Graduate Public Practice program, is consulting on the project. During the two-year research phase, artists and investigators will participate in a significant symposium to be held at Otis in November 2015. The research phase will be followed by a large-scale exhibition in the Ben Maltz Gallery and a bilingual publication in fall 2017.

This collaborative and dialogically based form of art making, often referred to as "social practice" in the United States, has a deep history both here and abroad. Rather than consider the LA/LA relationship from one side only—the perspective of Los Angeles toward Latin America—*Talking to Action* attempts to build a direct dialogue with artists and researchers across the hemisphere to discuss issues and art practices in common, as well as investigate artists who freely blur the lines between object making, political and environmental activism, community organizing, and performance.

The *Talking to Action* blog at [blogs.otis.edu/talking-to-action](http://blogs.otis.edu/talking-to-action) presents to the public the research phase through the publication of field reports from around the globe as they become available. Written by researchers from the United States, Europe, and Latin America, the reports focus on the experiences of artists working in communities and emphasize a unique methodology, action, or specific gesture/expression such as movement, play, or dialogue.

By Karen Moss, Faculty, Graduate Public Practice





## Lane Bryant Excels with Otis Fashion

# A REFLECTION OF INNER BEAUTY

Last year, Founding Chair of Fashion Design Rosemary Brantley invited Isabel and Ruben Toledo to return to Otis as mentors for the senior class and asked what type of project they would like to propose. As always, the Toledos responded with a challenging design directive: to work with Lane Bryant to create a high-end plus-size fashion line.

The 2014 project was a great success and presented new challenges for the students and program. Taking what they learned about working with the plus-size market, Brantley approached Lane Bryant directly about partnering for this academic year on a second project to create a professional line of fashionable clothing for plus-size women.

Brantley is particularly inspired to be working with a company like Lane Bryant because it brings quality design to the majority of women in America, whose average size is 14 or above. This spring, mentor Joe McCarty is guiding students in the construction of modern silhouettes with “desk-to-dinner versatility” for a Lane Bryant pre-spring 2016 resort collection.

Lane Bryant designer Joe McCarty has given the following design directive to 12 fashion design seniors:

Construct a reversible garment that reflects “inner beauty”—pay attention to details, inner construction, and multifunction. It is important to find a flattering waistline—often a slightly higher waist is more appealing. Play up the body’s curves: décolleté, shapely legs, and sometimes posterior. Find a place on the body where you fit the body. Special challenge: incorporate “wet” looking fabrics like vinyl or pleather-coated.



## Graduate Public Practice in the Antelope Valley

# REVITALIZING COMMUNITY



**Suzanne Lacy, artist, activist, educator, and Founding Chair of Otis' Graduate Public Practice program, has formed an alliance between Otis and external partners to support arts-driven community development initiatives in the Antelope Valley region.**

Partners include the Los Angeles County Arts Commission (LACAC), the Lancaster Museum of Art and History (MOAH), and the Greater Antelope Valley Economic Alliance. The Antelope Valley Art Outpost project aims to provide new opportunities for local residents to participate in civic planning and development processes while educating Graduate Public Practice students in real-life civic engagement.

In 2008, the Los Angeles County Department of Regional Planning (LADRP) embarked on a comprehensive planning process resulting in the Antelope Valley General Plan (AVGP). The AVGP focuses on land use, conservation, and identity building, including community-specific land use concepts for unincorporated areas throughout the region. With the goal of reflecting healthy and authentic community identities in the AVGP, Littlerock and Sun Village

were chosen as the communities for the Outpost project. Over the course of an academic year, Otis graduate student-artists will work within these two communities to identify local cultural assets and partners and to develop programming that will generate a more inclusive, participatory, and innovative planning process for the residents.

Graduate Public Practice specializes in project-based learning, as exemplified by the Outpost project, and offers extensive professional development to its students. Lacy actively mentors the program's students and shares her extensive expertise and principles in working with diverse populations in rural communities. Previous projects include the Ford Foundation-funded Laton project (2009), which focused on a town in California's rural Central Valley. Using social practice principles developed by Lacy in the 1970s, Otis students worked with residents and local businesses to transform Laton's downtown into a vibrant hub for art and commerce. Like Laton, the Outpost activities will include community-generated projects initiated by students and a student-curated Open Conversations series, which will invite leading social practice artists Lauren Bon, Rick Lowe, and Lauren Woods to the Antelope Valley to conduct workshops with local artists and community members.

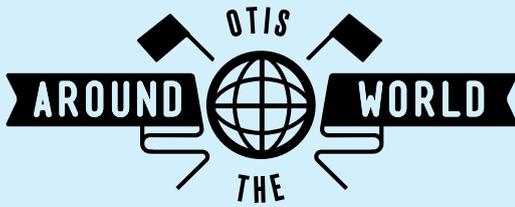
Otis' involvement in the Outpost project ends in June 2014, but to maintain the momentum created by Public Practice students and faculty, two artists will be selected for a yearlong residency in the Antelope Valley. The residency will build upon the student discoveries and the positive civic discourse prompted by them, as the residents of Littlerock and Sun Village envision their towns' futures.

The Outpost project is funded by the National Endowment for the Arts and the California Arts Council, with support from LADRP and the office of Los Angeles County Supervisor Michael Antonovich. Otis participation is also supported by the City of Lancaster and the Metabolic Studio, Los Angeles.



Graduate Graphic Design students visit Rotterdam, 2014

*Travel study programs are small, with an average of 15 students, and are focused on a range of discipline-specific topics related to art and design history, production, and skills acquisition.*



## CENTER FOR INTERNATIONAL EDUCATION



Otis is deeply committed to providing a first-rate international education. Ranked in the top 1 percent, of all colleges and universities in the nation in diversity by the Almanac of Higher Education, Otis supports a truly global community of learners—by recruiting students worldwide to create an international campus community, encouraging travel study to destinations around the world, and inviting international visiting artists, designers, and scholars to campus. Otis established the Center for International Education in 2012. The center reflects the College's dedication to the belief that engaging with people from all walks of life and experiencing other cultures enriches one's educational experience and creates greater understanding and empathy, two key elements in developing successful artists and designers.

The center resides in the Provost's Office under the direction of International Education Director Darren Grosch. In his short time at Otis, Grosch has transformed Otis into a leader among independent art

and design colleges in international education. Grosch has focused his efforts primarily on support for international students and visiting scholars coming to campus; institutional partnerships with other colleges, academies, and museums; and faculty-led travel study programs around the globe.

This year, more travel study programs are available than ever, with trips planned to Barcelona, Brazil, Ecuador, Holland, Israel, Japan, Mexico, and Nicaragua. Students also have the opportunity for more focused trips to major cities like London, Paris, and Rome. US domestic travel study programs include an immersion in the bustling art scene in New York City and an exploration of Los Angeles' diverse neighborhoods.

Travel study programs are small, with an average of 15 students and are focused on a range of discipline-specific topics related to art and design history, production, and skills acquisition. Some programs are also open to Otis alumni, faculty, staff, and community members.

Above: Travel study trip to Brazil, 2014  
Student helps a child silkscreen a custom tote bag as part of a community project to prevent plastic pollution in Jiquilillo, Nicaragua.

For more information, contact **Darren Grosch**, International Education Director, at [dgrosch@otis.edu](mailto:dgrosch@otis.edu) or (310) 665-6994.

# KIM KARLSRUD & DANIEL PHILLIPS

('07 Product Design) ('08 Architecture/Landscape/Interiors)



ROME



## Kim Karlsrud and Daniel Phillips of Commonstudio, recipients of the prestigious Rome Prize from the American Academy in Rome, are spending one year in the Eternal City.

The prize is awarded annually to 30 individuals who represent the highest standard of excellence in the arts and humanities. Karlsrud and Phillips's project, "Corsophilia: Uncovering the Biodiversity of the Roman Streetscape," proposes to map the ecology of the Via del Corso in Rome.

We arrived at the American Academy at sunset on a magical evening in early September. A time often lovingly referred to as the "golden hour," sunset is when the last of the day's light pours over the travertine and terra-cotta landscape below like a kind of lustrous honey. Standing with our mouths agape on the balcony of our new studio space on top of the Janiculum, it became immediately clear to us why artists and designers have been captivated by this city for centuries. The two months that followed have been equally surreal.

After contending with the inevitable culture shock and feeling of inadequacy, we've spent our days getting acquainted to a new normal. Living in close quarters among a spectrum of academics and creatives alike, it's not unusual for a day at the Academy to include a morning walk amongst 2,000-year-old ruins, a sprawling lunch with vegetables picked fresh from the on-site garden, followed by an impromptu experimental musical performance, a studio visit from a local curator, an evening lecture by a resident archaeologist on the brothels of Pompeii, and a drunken pool game that lasts into the evening. It's an experience that we continue to approach with equal parts humility and elation. And it's already impacting our lives and creative practice in ways that we're only beginning to understand. •



## GREG WILKEN

('04 Fine Arts)

THE SOUTH PACIFIC

I've been fascinated with Oceania since my time as an undergraduate at Otis. The thousands of islands of the Pacific seemed to reflect the dreams and failures of countless explorers, traders, and colonizers of yesterday. Today, the reality is many of those nations are struggling with the echoes of colonialism and the growing pains of modernization. Kiribati, where I spent 10 months on a Fulbright scholarship, is one of the most remote and least developed nations on Earth. It is a country of low-lying atolls stretching across a vast band of the equatorial Pacific. Kiribati's diverse history and uncertain future drew me to it. With so much of its land just above sea level, Kiribati will be one of the first nations to experience the consequences of global sea level rise, potentially inundating the entire country in the span of a single generation. Using video, sound, and still photographs, this confluence of geological time and human time became the basis for much of the artwork I created while living there.



## DOLLY DAVIS

('03 Architecture/Landscape/Interiors)

SPAIN

## ALAN NAKAGAWA

('86 Fine Arts)



EGYPT

*“[The] confluence of geological time and human time became the basis for much of the artwork I created while living [in Kiribati].”*

The Fulbright program is an incredible opportunity for artists and recent graduates to get out and experience the world while working on something you love. The program’s mission—to foster mutual exchange and understanding between the citizens of the United States and the peoples of other nations—is as important today as it was when the program was founded some 68 years ago. I’m honored to have participated, and I encourage any recent graduate, professor, or working artist to apply. •

It was an honor to be the first artist granted permission to conduct a field recording in the Sagrada Família, Antoni Gaudí’s unfinished masterpiece church located in Barcelona, Spain. I and my colleagues who assisted me were dumbfounded, in awe, and absolutely giddy. The field recording is part of a larger project called “Conical Sound” done in conjunction with a companion recording at Simon Rodia’s Watts Towers located in South Los Angeles. The use of the conical shape and broken tile and the influence of a spiritual or religious conviction are similar in both structures. They both represent to me a steampunk mindset that I find very wonderful and hopeful. The Sagrada Família staff was incredibly helpful and supportive. One of my recorders malfunctioned, so luckily one of the University of Barcelona professors brought his equipment for us to borrow. Two of us may have had experiences with the supernatural. After living with the recordings for over a year, it feels like I am in possession of something spectacularly rare, which makes me feel a little nervous. •

I never imagined that after graduating from Otis I would be calling myself a fountain designer, but here I am with about 10 years of fountains under my belt. I also never thought I would end up working in Egypt, but I am currently working on programming a musical show fountain at Cairo Festival City, a shopping center in Cairo, Egypt. My work enables the fountain to “dance” with different musical selections, so every half hour the fountain comes alive for people who are shopping and eating. In architecture, you design buildings or objects through drawing plans, sections and elevations, and digital or physical models. With programming, you have the added challenges of designing with time, motion, and music. Instead of drawing lines, you write lines of script commands. The evolution from static project to a moving temporal one has been interesting and fun. The experience has been great—the project is challenging, the people in Egypt are welcoming, and I was able to sneak away for a day to see the pyramids at Giza! •

# SCHOLARSHIPS PROPEL THE NEXT GENERATION OF ARTISTS AND DESIGNERS

Otis-educated artists and designers shape the visual and creative world, from the clothes we wear, to the products we use, to the art that inspires us.

They direct artistic trends for companies with global reach, such as Disney, Gap, Mattel, Pixar, and Sony Pictures, and their artwork is represented at prestigious institutions throughout the world, including the Centre Pompidou, the Museum of Modern Art, and the Los Angeles County Museum of Art. Each summer, as a new class of Otis alumni enters the creative workforce, they will find themselves among the many generations of Otis graduates who are truly happy because they are doing what they love and have the skills to make a difference.

Otis students are passionate about learning art and design practices that are environmentally responsible, socially aware, and rewarding both personally and professionally. Unfortunately, today's Otis students demonstrate a greater need for scholarship support than their predecessors: 62 percent qualify for financial aid as determined by the US Department of Education Office of Federal Student Aid and 41 percent qualify for the Federal Pell Grant Program, which primarily funds students whose family income is below \$25,000.

To ensure that our students can graduate with the least possible debt, Otis is investing more resources in financial aid. Currently, 88 percent of Otis students receive tuition assistance. This coincides with a significant increase in award amounts over the past five years, from \$7,600 in 2010 to \$12,487 in 2014. The need is extraordinary. Even when institutional grants are combined with family contributions, earned income, private loans, and government support, Otis students' average unmet need is greater than \$13,153. Private support helps alleviate this financial burden so that artists and designers of the next generation have the skills that will serve them well in the workforce and graduate with the least possible debt.

If you are interested in supporting scholarships at Otis, please contact Christine Leahey, Director of Strategic Partnerships, at [cleahey@otis.edu](mailto:cleahey@otis.edu) or (310) 846-2640.

*"It is because of a scholarship that I am able to pay for tuition, materials, and all the miscellaneous costs of attending school. Because of my family's financial situation, for the longest time I gave up on being an artist. I still can't believe I'm now working towards becoming one."*

—Ha Young Ko ('16 Digital Media candidate),  
William Randolph Hearst Foundation Scholar

## WHAT ARE THE NEEDS?

**62%**  
demonstrate  
financial need



**41%**  
receive  
Federal Pell Grants



**88%**  
of all Otis  
students receive  
tuition assistance





## ALEXANDRA VAY '12 DIGITAL MEDIA

Joseph Drown Foundation Scholar

*“Otis feels like a well-designed game because in every video game the main character has a quest and story, a call to action. The hero hears the call and takes it, growing and transforming over the course of his or her journey.... It wasn't until I discovered the possibility of Otis that I started seriously considering that my purpose in life could be related to my creativity. The revelation was exhilarating, and I felt free and able to enjoy my life to its fullest.”*

## SCHOLARSHIP AWARD WINNERS



**SO JEONG SARAH KIM**  
DIGITAL MEDIA



**XOCHITL BURCIAGA**  
PRODUCT DESIGN



# EMERSON WOELFFER SCHOLARSHIP FUND FOR FINE ARTS

*“Emerson Woelffer was one of the greats of Abstract Expressionism. It was a privilege being around him during my years at Otis. I could never measure the influence Emerson had on all of us as a teacher, role model, and friend.”*

—Kent Twitchell ('77 MFA Fine Arts)

Emerson Woelffer (1914–2003) was a beloved Otis faculty member from 1974 to 1989. A prolific, respected, and influential artist, he was regarded as “the grandfather of L.A. Modernism.” During his long career, his abstract paintings, collages, and works on paper were exhibited throughout the world in numerous prestigious museum and gallery exhibitions. His many honors include the Pollock-Krasner Grant and the Francis Greenberger Award in conjunction with the Solomon R. Guggenheim Museum in New York. A number of years before Woelffer’s death, then Otis President Neil Hoffman arranged a deal with the artist for the College to secure his estate over time. The works that Woelffer still owned, the earliest dating from the 1940s, were a treasure trove of exceptional paintings, collages, and works on paper.

Woelffer’s affection and enthusiasm for his students was a motivating factor in his desire to have the proceeds of his work help them in their pursuit of a career. Sales of Woelffer’s work have funded, and continue to fund, scholarships for graduate and undergraduate Fine Arts students. To date, Otis has raised more than \$396,000, aided by the guidance and expertise of the Manny Silverman Gallery in Los Angeles.

Last October, Otis hosted a successful reception in conjunction with the exhibition *Emerson Woelffer: Selections from a Career*, October 29–December 20, 2014, organized by the Manny Silverman Gallery. All proceeds from the sale of Woelffer’s work went directly toward the endowed Emerson Woelffer Scholarship Fund. In the beautiful brochure accompanying the show, journalist and art critic Hunter Drohojowska-Philp writes in her essay “Emerson Woelffer: True Believer”:

Woelffer was the epitome of mid-century modern art in practice and outlook, an artist who believed in the utopian ideals of his predecessors and who was willing to share his insights with his students and over the course of many decades, and left a considerable legacy to Southern California.



*Emerson Woelffer* by Kent Twitchell ('77 MFA Fine Arts), pencil on hydro paper, 10', 1980

## Presidential Scholars Visit the Getty

*“[Otis] takes care of us. It’s nice to get special treatment for all the hard work that I’ve done. I don’t have [reliable] transportation so I would never come to the Getty by myself and see all these artworks and also have someone explain the background of each image.”*

—Jin Soon Yung, Presidential Scholar



# “THE GROUP” HUG

**A Community of Passionate Supporters**

By Jo Lauria ('90 MFA Ceramics), Curator and Otis Academic Mentor

In 1972, a group of women led by Missy Chandler, M. M. Miller, Kathy Ahmanson, and Nancy Call—familiar names to longtime friends of Otis—formed a flexible association of like-minded volunteers dedicated to innovative fundraising and advocacy in support of Otis. Thus was The Group born, thriving now for more than 40 years.



Resourceful events and programs that have led to success in cultivating devotees, promoting visibility, and raising funds include the annual spring and winter boutique luncheons, monthly Art Focus Days, which involve visits to private art collections and artists' studios, and exclusive tours of private and public art venues. The secret of their success? Members make belonging to The Group fun, educational, and rewarding.

Initially, funds raised by The Group supported a wide range of Otis initiatives, including a substantial \$50,000 to the Otis building fund. As the organization grew and transformed over the years, members

shifted their focus to providing scholarship funds to worthy students. Two “named” scholarships were established: the Missy Brant Chandler Scholarship (1980) and the Anne Baxter Memorial Scholarship (1986). Presently, all monies raised are directed toward student scholarships, the area in which members feel they have the greatest impact. According to Ellen Castleman, the organization's current President, 2014 was a banner year. The Group presented Otis with \$49,000, which was distributed evenly among the College's seven undergraduate studio programs, and each Chair selected the student who would receive the funding.

Similar to other support organizations, The Group runs on volunteer fuel, and Castleman wants to launch a membership drive to grow and reenergize the organization's base. “Right now we have about 55 active members, with an additional 25 sustaining and honorary members,” she says. “All of us take pride in the Otis community. In the coming years, I'd like to see us grow by 30 motivated, active members.” Past President Sue Keane (1991–93) concurs: “We need to attract more members who will take a leadership role. We need creative minds joining us in these tasks.

Creative minds interested in joining The Group should contact Ellen Castleman at [Ellenc@aol.com](mailto:Ellenc@aol.com).



Otis created the Presidential Scholars Program to attract, acknowledge, and reward the highest-achieving new students. The program is designed to recognize the top 5 percent of the application pool for their artistic and academic achievements prior to applying to Otis.

Last April, during spring orientation for new admitted students, the young scholars were personally welcomed to the campus by Interim President Kerry Walk at a private brunch. For the 2014–15 academic year, 42 Presidential Scholars registered in the fall semester. On November 22, all of these scholars were invited on a special field trip to the Getty Center.

The scholars were joined by Walk, Acting Provost Randy Lavender, and student leaders for an exclusive tour of the Getty's acclaimed permanent collection. The customized tour was led by Getty Museum Educator William Zaluski and Curatorial Research Assistant Lilit Sadoyon. After the tour, students and staff enjoyed lunch on the plaza and had an opportunity to explore the grounds and other exhibitions before returning to campus.

# 2014 OTIS REPORT ON THE CREATIVE ECONOMY OF THE LOS ANGELES REGION AND CALIFORNIA

The 2014 *Otis Report on the Creative Economy of the Los Angeles Region and California* confirms the powerful economic force of creative industries and related occupations in the Los Angeles region and the state of California. Since 2007, Otis College of Art and Design has commissioned the Los Angeles County Economic Development Corporation's Kyser Center for Economic Research to prepare the report, which defines the creative economy as the businesses and individuals involved in producing cultural, artistic, and design goods and services.

Over the years, the *Otis Report*, which originally focused solely on the Los Angeles region, has influenced policy makers and cultural leaders by quantifying the impact of the creative sector and nurturing and supporting its growth. In 2013, the California Arts Council (CAC) awarded Otis a grant to expand the report to show how the state's economy is stimulated by jobs in the arts, design, education, entertainment, nonprofit, and independent creative professions. The findings were reported at an informational hearing in Sacramento, convened by then State Senator Ted Lieu, who proposed a bill to support the creative economy by increasing state tax fund contributions to CAC funding from \$1 million to \$25 million.

This year, in partnership with Otis, the nation's largest independent public television station, KCET, produced a multimedia series on the creative economy for its award-winning program *Artbound*. The series explores select creative contributors and their respective impact to the region, including creative placemaking, creative manufacturing, the talent pipeline and arts education, the art scene, design innovation, and digital media. Several online vignettes culminated in a one-hour television special, exploring the economic and artistic forces that make up the region's creative economy.

The 2014 *Otis Report* findings show employment growth in the Los Angeles region for most creative sectors since 2010. Not surprisingly perhaps, the largest employment sector in 2013 was entertainment, which accounted for 37 percent of the total employment in this area, followed by fashion, publishing, and printing.

The *Otis Report* continues to serve as a powerful advocacy tool for the arts and creative professions, demonstrating that creativity is one of the Los Angeles region's and the state's greatest economic assets.



Danielle Brazell, General Manager of the City of Los Angeles' Department of Cultural Affairs, giving the keynote address at a launch event for the *Otis Report*

## KEY FINDINGS

Kyser Center for  
Economic Research, LAEDC

# 40%

Download the 2014 report: [otis.edu/creativeeconomy](http://otis.edu/creativeeconomy)



### KCET and Otis

The annual *Otis Report on the Creative Economy* is the nexus of a new multimedia series on KCETLink's Artbound. The six online vignettes—Creative Placemaking, Creative Manufacturing, Talent Pipeline and Arts Education, Art Scene, Design Innovation, and Digital Media—culminated in a one-hour television special exploring the economic and artistic forces that make up Southern California's creative economy.

The broadcast special can be viewed at [www.kcet.org](http://www.kcet.org).

## ARTBOUND



Largest Creative Industries in L.A. Region

L.A. Region Industry Output: Nearly

**ENTERTAINMENT  
FASHION  
PUBLISHING**

**\$140 BILLION**

of the State's Creative Economy Workers are in the L.A. Region

# ALUMNI NEWS

This is a sampling of recent alumni achievements. To see a more complete list and share your accomplishments, visit the Alumni News Blog. Alumni can also keep in touch with one another and with Otis through social media. For more information, visit: [otis.edu/alumni](http://otis.edu/alumni) or contact us at [alumnirelations@otis.edu](mailto:alumnirelations@otis.edu).

Laura Daroca ('03 MFA Fine Arts)  
Director of Alumni Relations

**John Altoon (2)**  
'49 Fine Arts  
*John Altoon*, exhibition,  
Los Angeles County  
Museum of Art

**Robert Cabeen (1)**  
'73 MFA Fine Arts  
*Fearworms: Selected Poems*,  
published by Fanboy Comics, features  
new and previously published poems  
and illustrations from the 1980s to the  
present.

**Lawrence Fodor**  
'73 Fine Arts  
*Without Gravity*, exhibition,  
Gebert Contemporary Art Gallery,  
Santa Fe, NM

**Kim Gordon**  
'77 Fine Arts  
*Girl in a Band: A Memoir*,  
published by Dey Street Books

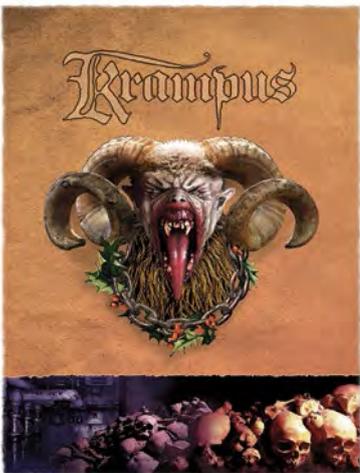
**Kerry James Marshall**  
'78 Fine Arts  
*Look See*, exhibition, David Zwirner,  
London, England

**May Sun**  
'79 Fine Arts  
*In the Studio and Out in Public*,  
exhibition, College of the Canyons Art  
Gallery, Santa Clarita, CA

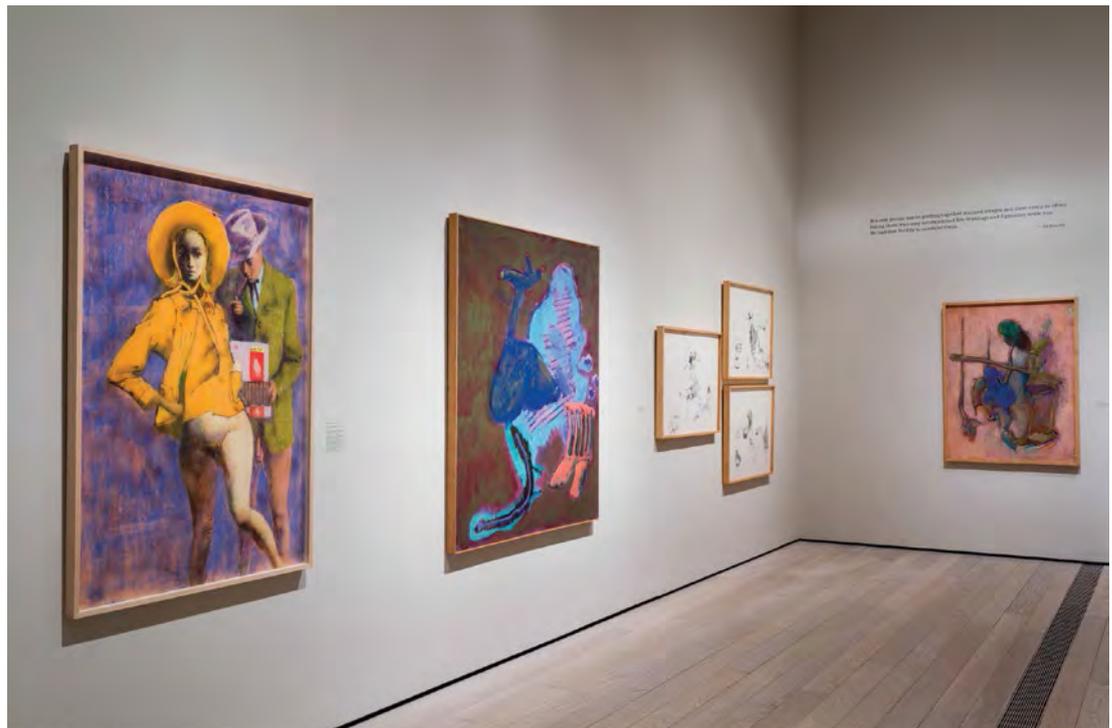
**Eloy Torrez**  
'79 MFA Fine Arts  
Interviewed by Carribean Fragoza,  
"Murals at El Monte Station:  
Eloy Torrez," *KCET Departures*,  
December 3, 2014

**Peter Zokosky**  
'81 MFA Fine Arts  
*Unsettled: Portraits by Peter  
Zokosky*, exhibition, Koplin Del Rio,  
Culver City, CA

**Tony Greene (3)**  
'85 Fine Arts  
*Tony Greene: Room of Advances*,  
exhibition, MAK Center for Art and  
Architecture, West Hollywood, CA



1



2

Photo courtesy of 2014 Estate of John Altoon  
and 2014 Museum Associates/LACMA



3  
Collection of Ray Morales,  
from the estate of Norm MacNeil

**Mark Dean Veca**  
'85 Fine Arts  
*Everlast*, exhibition, Western Project,  
Culver City, CA

**Jo Lauria**  
'90 MFA Ceramics  
Contributed to the book  
*Hand-in-Hand: Ceramics,  
Mosaics, Tapestries, and  
Woodcarvings by the California  
Mid-Century Designers Evelyn  
and Jerome Ackerman*, published  
by Pointed Leaf Press. Curated the  
exhibition *Public Work, Lines of  
Desire: Peter Shire*, A+D Museum,  
Los Angeles, CA

**Camille Rose Garcia**  
'92 Fine Arts  
*Mirror, Black Mirror: The Art of  
Camille Rose Garcia*, published by  
Last Gasp

**Chrys Grummert**  
'94 Fine Arts  
*Linear Layers*, exhibition, G Gallery,  
Houston, TX

**Yong Sin**  
'95 Fine Arts  
*De/Form: Singular Forms  
Repeated*, exhibition, CMay Gallery,  
West Hollywood, CA

**John Beck McConnico (4)**  
'96 Environmental Design  
Launched Bespoke Watch Projects, a  
line of limited-production mechanical  
timepieces that combine American  
design and craft with Swiss quality  
and tradition.  
[www.bespokewatchprojects.com](http://www.bespokewatchprojects.com)

**Ruben Ochoa**  
'97 Fine Arts  
Review by Carolina Miranda, "Ruben  
Ochoa's Concrete Poetry," *ARTnews*,  
summer 2014. [www.artnews.com](http://www.artnews.com)

**Marco Rios**  
'97 Fine Arts  
Exhibition reviewed by  
Martha Schwendener, "Marco Rios:  
'S' Is for Sincere, Formerly Formally  
'F' Is for Fake," *New York Times*,  
November 7, 2014



4



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6

**Eric Gero**

'99 Fine Arts

Eric Gero Editions created *Night. Eight bells. A man descends the rigging and goes off. Leaning over the rail, looking seaward*, an edition of framed prints with Otis faculty member Soo Kim.

**Sonia Boyajian**

'01 Fashion Design

Designed jewelry for Nina Ricci's spring 2015 ready-to-wear collection runway show during Paris Fashion Week 2014.

**Jade Lai**

'02 Environmental Design

Feature article by Ashley W. Simpson, "Shipshape: Creatures of Comfort Designer Jade Lai Sets Sail with an Understated Uniform for Everywoman," *Elle*, September 2014

**Vincent Ramos**

'02 Fine Arts

Interviewed by Carribean Fragoza, "Murals at El Monte Station: Vincent Ramos," *KCET Departures*, October 15, 2014.

**Fay Ray (8)**

'02 Fine Arts

*Part Object*, exhibition, Samuel Freeman Gallery, Culver City, CA

**Luis Hernandez**

'03 MFA Fine Arts

Feature by Marco Vera, "El Otro Lado de Luis Hernandez," *KCET Artbound*, May 19, 2014

**Matt MacFarland**

'03 MFA Fine Arts

Debuted the mini-comic *Dark Pants*

**Eric Medine**

'06 MFA Fine Arts

*Black Swans*, exhibition, xm:lab, Saarbrücken, Germany

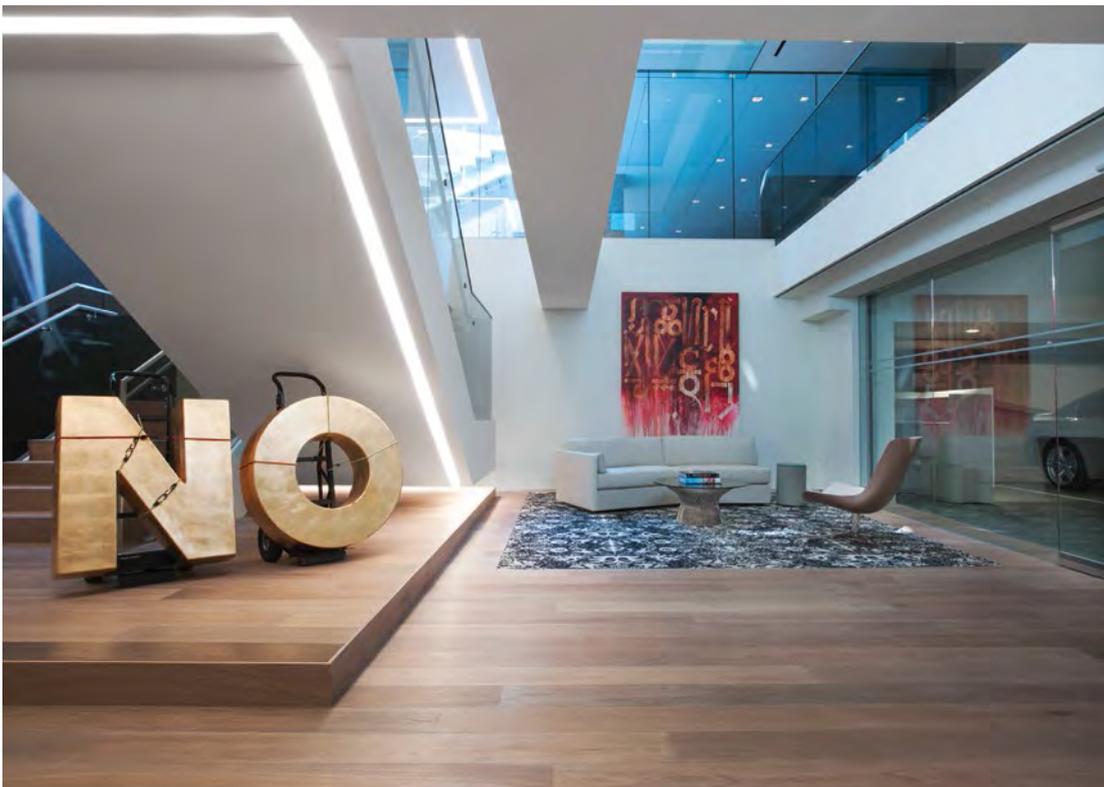
**Jaime Roveri (7)**

'06 Architecture/Landscape/Interiors

**Brooke Walker**

'12 Architecture/Landscape/Interiors

Members of the Rottet Studio, Los Angeles design team that received the 2014 Los Angeles Architectural Award for their interior design of the 120,000-square-foot headquarters of United Talent Agency, Los Angeles.



7



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9

**Michelle Andrade**

'07 MFA Fine Arts

*Kind of Blue*, exhibition, Charles James Gallery, Los Angeles, CA. Feature article by Ezra Jean Black, "The Michelle Andrade Story of My Life," *Artillery Magazine*, November 9, 2014. artillerymag.com

**Zeal Harris**

'07 MFA Fine Arts

*Not Where They're Supposed to Be*, exhibition, Wallspace, Los Angeles, CA

**Lorenzo Hurtado**

'07 MFA Fine Arts

*Mis Papeles*, exhibition, Vincent Price Art Museum, Monterey Park, CA

**Sojung Kwon**

'07 MFA Fine Arts

Opened DOC.U.MENT, an art gallery and coffee bar, Koreatown, Los Angeles, CA September 2014

**Adam Mars**

'07 MFA Fine Arts

*Once Upon a Time, We Weren't Stalkers*, exhibition, Gusford, Los Angeles, CA

**Lillian Shalom**

'07 Fine Arts

Feature article by Stephanie Chan, "Meet Erykah Badu's Favorite Jewelry Designer," *Hollywood Reporter*, June 11, 2014

**John Weston**

'07 MFA Fine Arts

*May Contain Explicit Imagery*, exhibition, CB1 Gallery, Los Angeles, CA

**Flora Kao (10)**

'08 Fine Arts

*Wind house, abode that a breath effaced*, exhibition, Grand Central Art Center, Santa Ana, CA

**Alex Kroll**

'08 MFA Fine Arts

*Imaginary*, exhibition, James Harris Gallery, Seattle, WA

**Matt Nava**

'08 Digital Media

Nava's new company, Giant Squid, is developing its first game, ABZÛ, in partnership with 505 Games.



10



**Julian Callos (9)**  
 '09 Communication Arts  
 Illustrated author Jonathan Safran Foer's series of questions *Two-Minute Personality Test* as part of Chipotle Mexican Grill's Cultivating Thought author series, which pairs illustrations with musings by various authors and comedians on Chipotle cups and bags

**Shannon Drake**  
 '09 Fine Arts  
 The Dirt, Drake's all-natural personal care line, was reviewed in *Paleo Magazine*, May 28, 2014. paleomagonline.com

**Matthew Carter (5)**  
 '10 MFA Fine Arts  
*hellequinharlequinclown*, exhibition, Luis De Jesus, Los Angeles, CA

**Amanda Charchian**  
 '10 Fine Arts  
 Directed *Four as One*, a film for fashion designer Michael van der Ham

**Jaime Crooke Powell**  
 '10 MFA Public Practice  
 Created All Hearts Beat, a community-based visual arts project, in collaboration with the health care organization CHAPCare as an art-and-advocacy project focused on health prevention and wellness

**Kour Pour**  
 '10 Fine Arts  
*Ozymandias*, exhibition, Ellis King, Dublin, Ireland

**Sam Anvari**  
 '11 MFA Graphic Design  
*Local, Not Local*, exhibition, Levantine Cultural Center, Los Angeles. Feature article by Michael Dooley, "Arabic and Iranian Typography Show Unites Middle East," *Print Magazine*, July 30, 2014. www.printmag.com

**Alex Becerra (11)**  
 '11 Fine Arts  
*Las Putas Problematicas*, exhibition, ltd los angeles, Los Angeles, CA

11

## FALL ALUMNI EVENTS

The Otis Alumni Council hosted a reception and artist talk at council member Eleana Del Rio's gallery, Koplín Del Rio, in Culver City. Alumnus Sandow Birk ('89 Fine Arts) and Otis faculty member Dr. Jeanne Willette discussed the exhibition *Sandow Birk: American Qur'an*, the culmination of a nine-year effort to create an illuminated manuscript of the Holy Qur'an. (1)

More than 120 alumni and students attended a panel discussion and networking reception on campus focused on the digital media and entertainment industries. Panelists included children's video game art director Anita McLaughlin ('71 MFA Fine Arts), Chip Houghton of Imaginary Forces, and renowned concept artist Scott Robertson. (2)

Alumni from Otis, CalArts, and Art Center—more than 250 in all—mingled and networked at Otis' second annual holiday party, held at Momed in Atwater Crossing, Los Angeles. (3)



**Melanie Abrantes**

'12 Product Design  
Abrantes's Double Cork Vase, from her line of handcrafted home goods, was included in *Anthology Magazine*, fall 2014.

**Dennis Delgado (6)**

'13 Product Design  
Member of the No Right Brain Left Behind design team featured in "Is This the School Library of the Future?" *Fast Company*, August 8, 2014.  
The project reimaged the underused library at Locke High School in Watts, CA, transforming it into a collaborative learning center now called Locke JetSpace.

**Alec Egan**

'13 MFA  
*Luminous Opera*, exhibition, Western Project, Los Angeles, CA

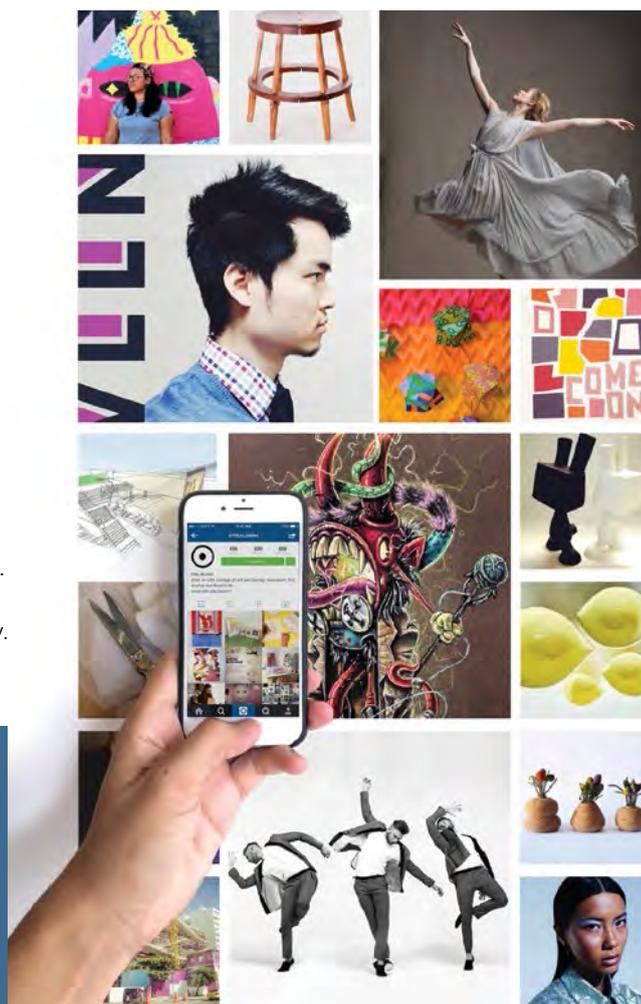
**Lili Bernard**

'14 MFA Public Practice  
*Ashé*, exhibition, Los Angeles City College Art Gallery, Los Angeles, CA

# ALUMNI TAKE OVER INSTAGRAM



Launched in July 2014, the alumni Instagram account showcases the work of our diverse community. An initiative of the Otis Alumni Council, each week one alum takes over the account, posting images of his or her work, process, and inspiration. Follow [@otisalumni](#) and keep up with what's happening in the alumni community.



# ALUMNI IN MADE IN L.A., HAMMER MUSEUM BIENNIAL 2014

Michael Frimkess ('57 MFA Fine Arts) and his wife, Magdalena Suarez Frimkess, jointly received the Career Achievement Award, one of the UCLA Hammer Museum's 2014 *Made in L.A.* Mohn Awards. The award celebrates brilliance and resilience with a prize of \$25,000. *The Made in L.A.* exhibition also featured work by Fine Arts alumni Tony Greene ('85), Kim Fisher ('98 MFA), and Juan Capistrán ('99).



# FACULTY NEWS

## Lisa Adams

Continuing Education and  
Pre-College Programs  
Adams had a solo exhibition titled  
*In the Land of Entropic Beauty*,  
at CB1 Gallery, Los Angeles,  
June 15–July 20, 2014.

## Sung Ju Ahn

Liberal Arts and Sciences  
Ahn was selected to attend Squaw  
Valley Community of Writers, the  
foremost fiction writing conference on  
the West Coast, with her first novel,  
*Midwife Shin*.

## S. A. Bachman

Graduate Public Practice  
Bachman was Creative Collaborator on  
*The Suitcase of Love and Shame*,  
which screened at the Film Society at  
Lincoln Center.

## Christopher Badger

Foundation  
Badger's ('05 Fine Arts) work was  
included in the group show *The White  
Album*, at Richard Telles Fine Art  
Gallery, Los Angeles, July 2014.

## Judie Bamber

Graduate Fine Arts  
Bamber's work was featured in the  
2014 exhibition *Tony Greene: Amid  
Voluptuous Calm*, at the UCLA  
Hammer Museum and in the inaugural  
exhibition at Gavlak Gallery,  
Los Angeles, July 26–August 31, 2014.

## Maura Bendett (1)

Foundation  
Bendett's work was featured in the  
front-lobby gallery at the Pacific Design  
Center in West Hollywood.

## Adam Berg (2)

Liberal Arts and Sciences  
Berg's solo exhibition *Pier Paolo's  
Fountain* opened at the Pio Monti  
Arte Contemporanea, Rome, in  
October 2014.

## Andrea Bowers

Graduate Public Practice  
Bowers recently completed a residency  
in Paris at the Louis Vuitton Bond Street  
Bookstore. The Pomona Museum of Art  
organized the solo exhibition *Project  
48: Andrea Bowers: #sweetjane*,  
January 21–April 13, 2014.

## Kimberly Brooks

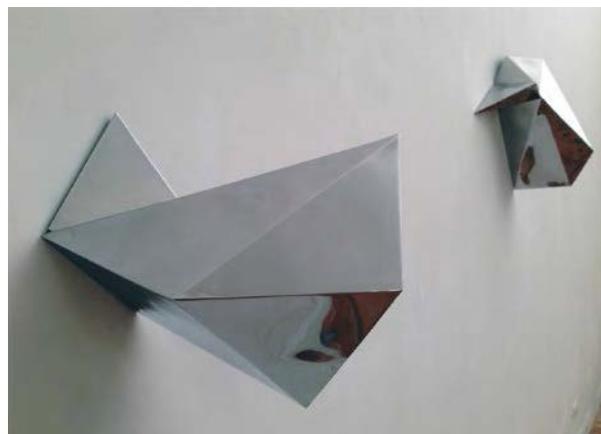
Continuing Education and  
Pre-College Programs  
Brooks had a solo exhibition at the  
Roosevelt Library in San Antonio,  
Texas, November 20, 2014–January  
14, 2015.

## Phil Chang

Fine Arts  
Chang exhibited his work at Galerie  
Xippas, Paris, and George Lawson  
Gallery, San Francisco. Critic Charlotte  
Cotton wrote a "Photographer's Profile"  
on Chang for the August 2014 issue of  
*IMA Magazine*.

## Sara Daleiden

Graduate Public Practice  
Daleiden was selected to be an art  
and public engagement consultant for  
the Los Angeles County Arts Commis-  
sion Civic Art Program's Open Space  
Creative Graffiti Abatement Project in  
South Los Angeles.





## DORIT CYPIS AWARDED GUGGENHEIM FELLOWSHIP

Fine Arts faculty member Dorit Cypis has received a 2014 Guggenheim Fellowship, one of 23 fine arts awardees from more than 3,000 applicants. Cypis uses performative strategies, photography, and social sculpture to explore the psycho-physical-social aspects of history, knowledge, and experience. At its heart, her work exposes both paradox and possibility. Her art has been exhibited at the Whitney Museum of American Art, the International Center of Photography, the San Francisco Museum of Modern Art, Walker Art Center, Musée d'Art Contemporain/Montreal, Musée des Beaux-Arts/Bruxelles, the Los Angeles County Museum of Art, and the Orange County Museum of Art, in addition to international galleries and artist spaces.

Cypis has taught courses on identity, representation, social relations, and conflict transformation at universities and colleges across the United States as well as in Canada, Holland, France, Switzerland, and Israel. She has been instrumental in designing public programs, including Kulture Klub Collaborative (Minneapolis, 1992–98), through which artists work with homeless youth to develop their capacity for creative expression, and Foundation for Art Resources (Los Angeles, 1979–82), which assists artists in working collectively to situate art in the public domain. In 2007, Cypis founded the public initiative Foreign Exchanges to develop tools of engagement that transcend personal and cultural differences. She is a founding member and former chair of the Middle East initiative Mediators Beyond Borders.



3

**Robert Dobbie (aka Bob Dob) (4)**  
Communication Arts  
Bob Dob ('01 Communication Arts) had a solo exhibition, *Exit Home*, at Gallery 1988 West, Los Angeles, November 7–December 6, 2014.

**Marlena Donohue**  
Liberal Arts and Sciences  
Donohue curated the traveling exhibition *Forms of the Formless* for the Museum of Contemporary Art, Beijing. The show includes work by Otis faculty members Renée Petropoulos, Bonita Helmer, and Flora Kao ('08 Fine Arts) and is scheduled to tour throughout Europe.

**Dana Berman Duff**  
Fine Arts and Graduate Public Practice  
Duff announced the US premiere of her seven-minute, 16mm film, *Catalogue*, which screened at the Toronto International Film Festival, the Edinburgh International Film Festival, and the EXiS Experimental Film and Video Festival, Seoul.

**Roni Feldman**  
Foundation  
Feldman's work was included in the exhibition *An American Water Margin*, at the University City Art Museum of Guangzhou Academy of Fine Arts, Guangzhou, China.

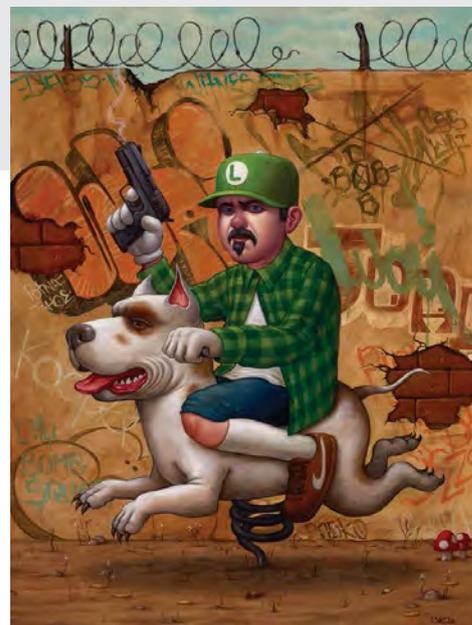
**Peter Gadol**  
Graduate Writing  
Gadol's latest short stories will appear in forthcoming issues of *Bloom* and the *Los Angeles Review of Books Quarterly Journal*.

**Elektra Grant and Michele Jaquis**  
Artists, Community, Teaching, Interdisciplinary Studies, Liberal Arts and Sciences and Creative Action  
Grant and Jaquis participated in the Partnership for Academic Leadership (PALS) on Sustainability Summit at Pratt Institute, New York, October 1–4, 2014, co-organized by Jaquis and Deb Johnson of Pratt.

**Nancy Jo Haselbacher**  
Communication Arts  
Haselbacher's interactive installation "Borrowed: Mystery, Romance, and Knowledge" was included in *Freeway Studies #2: Inside the Quad*, at the Ben Maltz Gallery.

**Jen Hofer**  
Graduate Writing  
Hofer received a 2013–14 City of Los Angeles (COLA) Individual Artist Fellowship to create live film narration poems using iconic L.A. films, and a 2014 National Endowment for the Arts Literature Translation Fellowship to translate the work of Mexican writer Cristina Rivera Garza.

**Lorenzo Hurtado Segovia (3)**  
Communication Arts  
Hurtado Segovia ('07 MFA Fine Arts) opened a solo exhibition, *Mis Papeles*, at the Vincent Price Art Museum at East Los Angeles College, Monterey Park, Calif., January 24–April 18, 2015.



4

**Kate Johnson**

Digital Media  
Johnson codirected (with Maria Ramas), produced, and edited the feature documentary *Mia, a Dancer's Journey*, about ballerina Mia Slavenska. PBS SoCal premiered the film on November 20, 2014, and it will air nationally in 2015.

**Susan Josepher**

Artists, Community, Teaching and Liberal Arts and Sciences  
Josepher's work was included in South Bay Focus 2014, an annual contemporary and traditional art juried exhibition at Torrance Art Museum, Calif.

**Farrah Karapetian**

Lecturer, Photography and Fine Arts  
Karapetian received a 2014 Mid-Career Artist Fellowship from the California Community Foundation.

**Siri Kaur (5)**

Foundation and Fine Arts  
Kaur's solo exhibition, *This Kind of Face*, featured recent photographs and video at 99 Cent Plus Gallery, Brooklyn, N.Y., and Cohen Gallery, Los Angeles, in fall 2014.

**John Knight**

Graduate Fine Arts  
Knight's exhibition at the Fitzpatrick-Leland House in Los Angeles was reviewed by Gladys-Katherina Hernando for *X-TRA*, December 2014.

**Greg Kochanowski**

Architecture/Landscape/Interiors  
Kochanowski, Senior Associate at Rio Clemente Studios, received an Under Construction Award for the Resort at Playa Vista at the 44th Annual Los Angeles Architectural Awards.

**Patty Kovic**

Creative Action and Product Design  
Kovic published a white paper describing her course, NeighborGapBridge, with the Industrial Designers Society of America's Design Perspectives gallery.

**Sumi Lee**

Fashion Design  
Lee ('89 Fashion Design) led a summer intensive fashion course, Studio 6-D: Draft, Drape, Design, Decorate, Draw and Display, at Orange Cube Art School, Seoul.

**Heather Libonati**

Architecture/Landscape/Interiors  
Libonati's firm, Luminesce Design, won the Lumen West 2014 Firm of the Year Award from the Illuminating Engineering Society in Los Angeles.

**Cathy Lightfoot (6)**

Foundation  
Lightfoot had a Kamikaze solo show of works on paper at Post Gallery, Los Angeles, July 2014.

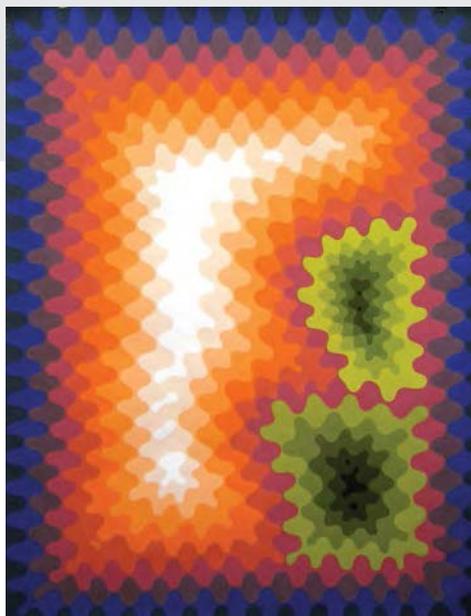
**Steve McAdam (9)**

Product Design  
McAdam designed the stand for the 2014 Frankfurt Book Fair for Leo Paper Group. He also published two articles on packaging for *Packaging* 2014 and the *Times* of London.

**Tucker Neel**

Communication Arts and Graduate Graphic Design  
Neel ('07 MFA Fine Arts) curated the group exhibition *May Contain Explicit Imagery* for CB1 Gallery, Los Angeles.

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**Renée Petropoulos (8)**

Graduate Fine Arts and Graduate Public Practice  
Petropoulos's new permanent sculpture, *Bouquet (Flower Tower)*, was installed in Santa Monica in 2014. Her recent exhibition at the Los Angeles Museum of Art (LAMO) was reviewed in the July/August 2014 issue of *Artillery Magazine*.

**Tanya Rubbak (7)**

Communication Arts and Graduate Graphic Design  
Rubbak, with Kimberly Varella of Content Object, designed the *Made in L.A.* 2014 exhibition catalog for UCLA's Hammer Museum of Art.

**Dave Schultze**

Toy Design  
SchultzeWorks designed an award-winning line of five educational science toys for girls for Education Insights. The design studio also authored four courses for lynda.com. The online 3-D modeling courses, featuring Rhino 5, had more than 10,000 views in less than a year.

**Rory Sloan**

Artists, Community, Teaching and Liberal Arts and Sciences  
Sloan ('13 MFA Public Practice), with James Rojas, taught a Building Community workshop at the Skirball Cultural Center, Los Angeles, for 41 teachers from the Los Angeles Unified School District.

**Aaron Sowd**

Digital Media  
Sowd storyboarded the new *Fantastic Four* reboot (2015) for 20th Century Fox and the remake of *Annie* (2014) for Sony Pictures.

**Edwin Ushiro**

Digital Media  
Ushiro's work was included in *Hello! Exploring the Supercute World of Hello Kitty*, at the Japanese American National Museum, Los Angeles. His first monograph, *Gathering Whispers*, was published by Zero Publishing in summer 2014.

**Xiaoging Wang**

Communication Arts and Graduate Graphic Design  
Wang designed the publication *See the Light: Photography, Perception and Cognition* for the Los Angeles County Museum of Art, which won the 2013 50 Books/50 Covers Award and first prize for Museum Publication Design from the Alliance of American Museums.

**Mary Weatherford**

Fine Arts  
Weatherford won the eighth annual Artists' Legacy Foundation 2014 Artist Award and received a \$25,000 cash prize.

**Barak Zemer**

Fine Arts  
Zemer's solo exhibition *Cold Feet, Sweaty Hands* was mounted at ICA Los Angeles, October 17–November 18, 2014.



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## LYNDA WEINMAN AND JOHN MASON TO BE HONORED AT COMMENCEMENT

Otis has named Lynda Weinman, co-founder of the pioneering distance education company *lynda.com*, and renowned ceramics sculptor and Otis alumnus John Mason ('57) to receive honorary degrees at the 2015 commencement ceremony.

Each year Otis selects one or two individuals to receive this honor. The Otis community nominates a pool of individuals who have substantial experience and merit that places them at the pinnacle of their field while also reflecting the College's aspirations and values. Both Mason and Weinman are exceptional role models for the students graduating this May.

Weinman, who will be serving as commencement speaker, is a self-taught computer expert, a web graphics and design veteran, and author of dozens of best-selling books. But she is best known as the co-founder and executive chair of *lynda.com*, a comprehensive library of instructional videos on technology, design, and business and one of the most successful companies in online education today. Before launching *lynda.com*, she was a faculty member at Art Center College of Design in Pasadena, California, and worked as an animator and motion graphics director in the special effects film industry.

Mason is one of the essential Los Angeles-based artists of the postwar period. Widely recognized for his revolutionary use of clay, his work exemplifies a host of major themes found throughout contemporary sculpture, regardless of medium. Alongside peers like Peter Voulkos and Ken Price, Mason is associated with the distinctive ethos to emerge from Otis College of Art and Design (then called the Los Angeles County Art Institute) in the 1950s; shortly thereafter, he showed at the legendary Ferus Gallery and was part of a diverse group of artists that helped garner attention for Los Angeles as a burgeoning center for contemporary art. Major works made by Mason around this time, like his *Blue Wall* (recently featured in *Crosscurrents in L.A. Painting and Sculpture 1950-1970* at the Getty Center, part of the Pacific Standard Time initiative), and freestanding "spear" and "x" forms, would define a new expressive potential and monumentality for ceramic-based art.

2014

## TEACHING EXCELLENCE AWARDS

Every year, Otis honors four outstanding faculty members with teaching awards. They are awarded based on their commitment to Otis, clear and effective teaching, and exceptional ability to respond to a diverse student body. Comments from student, faculty, and alumni nominations: of the 2014 recipients are excerpted below.



### DANA DUFF

**Distinguished Educator Award**  
Fine Arts and Graduate Public Practice

Dana Duff is very supportive, intelligent and passionate about her art, students, and Otis. Her knowledge of the material and its cultural implications helps shape the way students begin to think as artists.



### JASON BURTON ('03 Environmental Design)

**Teaching Excellence, Full-Time Faculty**  
Product Design and Foundation

Jason Burton has tremendous passion for teaching and his craft, while consistently creating a positive environment for struggling students to find their confidence to succeed. He is known for always being available when anyone needs him and for being an overall good person.



### WILLIAM SNEED

**Teaching Excellence, Part-Time Faculty**  
Digital Media

William "Bill" Sneed teaches Digital Media students to create animation that comes to life on the screen. Bill is kind and supportive, but knows how to push the students beyond their limits in a healthy way while giving honest feedback.



### MICHAEL CARROLL

**The Franklyn Liegel Award for Teaching Excellence**  
Continuing Education

Michael Carroll is a computer production artist who creates printed textiles for apparel and home furnishings, and who teaches Textile Surface Design through Continuing Education. Michael is a genuine, thorough, and superbly generous instructor and one who routinely goes above and beyond to ensure that all students succeed in his classes.

# DON'T MISS

## May 2 Annual Scholarship Benefit and Fashion Show

Beverly Hilton Hotel

For tickets and sponsorship opportunities,  
contact: Claudia Krumlauf at (310) 665-6858  
or [ckrumlauf@otis.edu](mailto:ckrumlauf@otis.edu)

## May 8–10 Annual Exhibition

Work by the Class of 2015 is on  
display throughout the campus.

For information about these and  
other events, visit the Otis Calendar at  
[www.otis.edu/calendar](http://www.otis.edu/calendar)

**Friday – May 8**  
4:00–9:00 pm  
Annual Exhibition Preview

**Saturday – May 9**  
10:00 am–9:00 pm  
Exhibition Open to the Public  
Student Art Sale  
Family/Friends Night  
Pecha Kucha by A/L/I Students  
Installations and Performances by  
Graduate Public Practice Students

**Sunday – May 10**  
10:00 am–2:00 pm  
Exhibition Open to the Public



Help create a bright and colorful future for Otis students  
with your tax-deductible gift.

**There are many ways to participate.**

### Gift to the O-Fund

Directly impact Otis students' lives with a tax-deductible gift to the OFund. Unrestricted gifts support the College's areas of greatest need and scholarship.

### Planned Giving

Charitable Gift Annuities and Bequest Intents are great ways to support Otis. Donors establishing a planned gift are recognized as members of the College's Legacy Society. Membership benefits include an invitation to the annual Legacy Lunch with Otis students, so you can learn firsthand how your gift changes the lives and careers of young artists and designers.

### Join the Patrons Circle

A gift of \$1,000 or more qualifies you for membership in the Patrons Circle. Members enjoy exclusive art experiences throughout the year, including private studio visits and art and design travel tours. For a complete list of benefits, visit [www.otis.edu/patrons-circle](http://www.otis.edu/patrons-circle).

### Learn More

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