

# OMAG

Otis College of Art and Design Magazine

2006 Vol.1

**OTIS**

Otis College of Art and Design

## Otis: Nine Decades of Los Angeles Art

**Barnsdall Municipal Art Gallery**

Otis College of Art and Design  
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“Rabbit in a Hat” in Appalachia • Four Fish Tacos and a Step into Liquid  
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**PREMIERE  
ISSUE**



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## Otis Approaching 90: Onward and Upward

Otis College of Art and Design will turn 90 in 2008. Anniversary festivities began in 2006 with a large-scale exhibition, *Otis: Nine Decades of Los Angeles Art*, that surveyed the art legacy of the College (see p. 4 – 11). Included in upcoming anniversary celebrations will be a documentation of the impact of its successful curricular expansion into design in recent decades. As the first independent professional school of art in Southern California, Otis has played an important role in shaping the city's culture. Nimble and entrepreneurial, the College's curriculum has evolved over time. As Otis responds to the needs of its students and changing conditions, it nurtures an ever-widening community of creative professionals. This special birthday celebrates what the College is all about and what it does best: educating diverse art and design talents to enrich our world with their creativity, their skills, and their vision.

Otis ultimately measures its success by the contribution of its graduates to our cultural, social and economic life. Therefore, achievements of current students (see p.19 and 29) and alumni around the world (see p. 24 – 27) are especially gratifying to note. Over the years, Otis has charted the development of art and design in Los Angeles and radiated its influence from this Southern California epicenter. The Los Angeles Department of Cultural Affairs recognized Otis' close relationship with the cultural life of the city by co-presenting its 90th anniversary exhibition, *Otis: Nine Decades of Los Angeles Art* at the Barnsdall Municipal Art Gallery. The spring Pompidou Center exhibition, *Los Angeles – Paris, 1955 - 1985*, examines the L.A. art scene and naturally includes many Otis alumni and faculty members. While many started as home-grown talents, Otis graduates are now among the who's who in design and fine arts globally.

Just as Los Angeles is ascending in substance and stature as a worldwide creative capital, Otis has become a leading L.A. art school of national and international significance. This magazine highlights evidence of Otis' distinguished faculty at work (see Dave Hickey on p. 28 and Marcia Tucker on p. 31); model educational programs with a real-world orientation (see Integrated Learning on p. 16 and Otis Design Group on p. 12 – 15); innovative approaches to technology (see Fletcher Jones Grant on p. 30); thought-provoking public programs (see Otis Speaks and Steven Johnson lecture on p. 18); and recognition of student talent by the professions (see IPAX and Promax on p. 29). Future editions will include remarkable alumni stories, award-winning student performances, exclusive workplace internships, new models of curricular programs, provocative thought pieces and expanded student services. Stay tuned!

As Otis advances toward its first full century of service, we can look back in pride to its numerous accomplishments, admire its current rigor, and anticipate even greater things to come.

—Samuel Hoi, President



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Tyrus Wong ('32) and President Hoi at opening reception for *Otis: Nine Decades of Los Angeles Art*

Cover Image: (left to right) work by Sandeep Mukherjee ('96, Fine Arts), Ruth C. Snyder ('58), and Camille Rose Garcia ('92, Fine Arts)



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### Contributors

**Debra Ballard**, Otis' Liberal Arts and Sciences Chair, is an educator who has extensive curriculum design experience.

**Carol Branch**, Liberal Arts and Sciences faculty member, holds a PhD from UCLA in folklore and mythology, and specializes in African-American performance art.

**Dave Hickey**, 2004-2006 Distinguished Guest Professor/Curator in Residence, is an established independent art critic, curator and writer. In 2001, the MacArthur Foundation awarded him a "genius" fellowship.

**Parme Giuntini**, Art History Program Director, presented "Introduction to Art History: It's Not Your Mother's Course Anymore" at the February 2006 College Art Assn. annual conference.

**Barbara Isenberg**, award-winning journalist and author, contributes regularly to the *Los Angeles Times* and *Time Magazine*.

**Barbara Maloutas**, Communication Arts Asst. Chair, is a poet and book designer.

**Kerri Steinberg**, Liberal Arts and Sciences faculty member, specializes in modern art and photography, and teaches the history of graphic design.

**Marcia Tucker**, Visiting Scholar, founded the New Museum where she was Director from 1977-1999. Freelance art critic, writer, and lecturer, she also edited *Documentary Sources in Contemporary Art*.

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Otis prepares diverse students of art and design to enrich our world through their creativity, their skill, and their vision.

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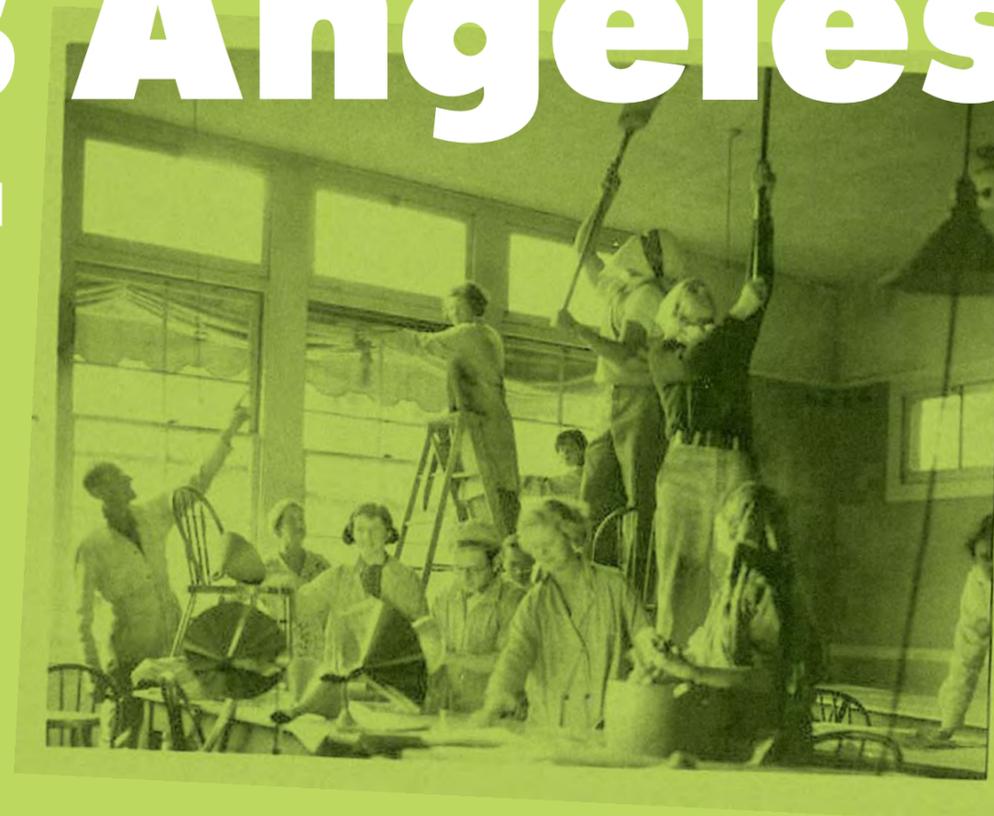
Entrepreneurs, Award-Winners, Cool Designers  
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**OTIS** Otis College of Art and Design



# Otis: Nine Decades of Los Angeles Art



“Otis: Nine Decades of Los Angeles Art,” including work by 77 alumni, was exhibited at the Municipal Art Gallery from January 20 – April 2, 2006. Co-sponsored by the City of Los Angeles Department of Cultural Affairs, the exhibition was curated by Meg Linton, Director of the Maltz Gallery and Public Programs at Otis; Mark Steven Greenfield, Director, L.A. Municipal Art Gallery; and Scott Canty, Art Curator, L.A. Municipal Art Gallery; and organized by Sarah Russin, Otis Alumni Director. The 3,700 visitors who attended the opening reception surveyed the pivotal influence of Southern California’s first independent professional school of art. The *Los Angeles Times* emphasized the exhibition’s “vast array of media, styles, and social consciousness,” and KNBC News focused on the exhibition as a cross section of the history of art in L.A., and the “creative minds that have infused the artistic community since the 1920s.”

Previous Spread: Otis Parking Lot, 1959 (left to right) unknown student, Lou Bertrando, Mitsi Nelson, Jim Muhs, and Billy Al Bengston ('57) (photo: Doris Licht ('60))

Opposite page: Camille Rose Garcia ('92) “Princess Vomette,” mixed media, 2005



## Featured Artists

Anders Aldrin • Carlos Almaraz • John Altoon • Stuart Arends • Tetsuji Aono • Anissa Balson • Billy Al Bengston • Sandow Birk • Suzanne Caporael • George Chann

Hideo Date • Alonzo Davis • Alex Donis • Kim Fisher • Keiko Fukazawa • Gajin Fujita • Diane Gamboa • Camille Rose Garcia • Zhenya Gershman • Roberto Gil de Montes

**Carlos Almaraz** ('74) was born in Mexico City in 1941 and grew up in Chicago and Los Angeles. In 1973, he founded the art collective Los Four with Frank Romero, Gilbert Lujan, and Roberto de la Roche to bring Chicano street art to L.A.'s mainstream art community. For three years Almaraz worked for Cesar Chavez and the United Farmworkers Union, doing murals, banners, and other art works. His pastels, paintings, and murals, have strongly influenced a generation of younger Latino artists.

**All the Leaders of the World**, 1987  
Oil on Canvas  
Courtesy of Patricia Corvela Gallery, Santa Monica, CA



**Gaijin Fujita** ('97), born in Japan but raised in L.A., borrows forms from Asian art as well as contemporary Latino graffiti in his large-scale paintings. Fujita began as an East L.A. street artist, appropriating imagery from pop culture as well as Japanese ukiyo-e prints. Blending elements of graffiti, hip-hop and Japanese erotic art, he depicts the mythological figures found in Japanese tattoo art, creating a uniquely 21st Century visual language.

**Clash of the Titans**, 2005  
Gold and white gold leaf, spraypaint, acrylic, Mean Streak, paint marker  
Courtesy of LA Louver Gallery, Venice



**Robert Glover** ('60) studied with Peter Voukos and Helen Richter Watson, and taught for 39 years at Otis. His work melds the artistic traditions of ceramics and sculpture, demonstrating clay's potential as an autonomous artistic medium. A native Californian, Glover now lives in Palm Springs. His work is in the collections of the Everson Museum, Syracuse; and the Oakland (CA) Museum.

**Pila**, 1989  
Unglazed fired clay



**John Hench** ('28), born in Cedar Rapids, IA, spent most of his remarkable 65-year creative career at Disney. He was a member of the design team for Disneyland (this sketch is for Space Mountain); the official portrait artist for Mickey Mouse; animator; and Academy Award-winning special effects artist for "20,000 Leagues Under the Sea." As a leader in Walt Disney Imagineering, he designed theme parks around the world.

**Disneyland Space Mountain**, 1964  
Charcoal, conte crayon, marker  
Walt Disney Imagineering Collection  
© Disney Enterprises, Inc.



**Mark Dean Veca** ('85) was born in Shreveport, LA, and lives in Brooklyn. His paintings, installations and drawings resemble surreal cartoons and landscapes inspired by *Mad* Magazine, R. Crumb and the Furry Freak Brothers as well as 18th Century textile design. His work has been included in exhibitions at the Drawing Center; White Columns; PS 1 Contemporary Art Center; the Bronx Museum of Art; Brooklyn Museum of Art; the Aldrich Museum of Contemporary Art; and Yerba Buena Center for the Arts.

**Oedipus Wrecked**, 2002  
Acrylic on canvas



**John Mason** ('57) was born in 1927 in Madrid, Nebraska, and began exhibiting his powerful ceramic work at L.A.'s legendary Ferus Gallery in the late 1950s. He was one of the leaders of a revolution that transformed clay from a craft to a fine art medium. Working with relatively simple three-dimensional forms, Mason has had a long-term interest in spatial perception, mathematical progression, and modular repetition. He has had one-person shows at the Pasadena Museum of Art, the Los Angeles County Museum of Art, and the San Francisco Museum of Modern Art.

**Figure, Blue**, 2002  
Ceramic  
Courtesy of Frank Lloyd Gallery, Santa Monica

**“Otis College of Art and Design: the First 88 Years”**  
by Barbara Isenberg

Even before Kerry James Marshall took a drawing class at Otis Art Institute, Otis teacher Charles White was one of his heroes. The Carver Junior High student had read about White in the book *Great Negroes Past and Present*, and was thrilled to learn that the painter had a studio right there at Otis. When White actually walked into his classroom, recalls Marshall, “That was it for me. It was a life-altering experience.”

Both Marshall and Otis have come a long way since that day back in the ‘60s. Marshall, who also took Otis classes in high school, is a 1978 Otis graduate whose own paintings are now in such collections as the Whitney Museum of American Art and the Art Institute of Chicago. And today, as Otis College of Art and Design, Otis trains not just painters and sculptors but toy and fashion designers.

Although time has brought changes in location, curriculum, and affiliations, Otis continues to welcome and nurture home-grown talent like Marshall. Many students are from Los Angeles, as they always have been; Otis is also the most culturally diverse private art school in the country.

Since its start in 1918, the city’s first free-standing art school has been what longtime trustee Kathleen Ahmanson calls “an everyman’s college,” a place where people of limited means could learn the visual arts. John Hench, Mickey Mouse’s official portrait painter as well as a key designer of Disney theme parks, attended Otis on scholarship in the ‘20s. So did Tyrus Wong, subject of a 2004 retrospective at Los Angeles’ Chinese American Museum, and the Japanese-

American artists Hideo Date and Benji Okubo. And so did Oscar®-winning costume designer Dorothy Jeakins and George Maitland Stanley, the man who sculpted the “Oscar®.”

The key criterion for acceptance to Otis, of course, has been artistic potential, and as this exhibition of Otis Fine Arts alumni illustrates, the College’s admission officers have been paying attention. Oklahoma-born Milford Zornes, now 98, was a key figure in California’s early watercolor movement, while Robert Irwin, at Otis for two years in the ‘50s, is crucial to California’s Light and Space movement. Philip Guston, Edith Head, John Altoon, and John Baldessari all studied at Otis, while degree holders have included post-minimalist Barry Le Va, assemblage artist Alison Saar, Los Four co-founder Carlos Almaraz, and printmaker Anthony Zepeda.

Otis alumni have drawn New Yorker cartoons and Christmas cards for movie stars. They have created murals for post offices, freeways, and financial institutions. Their work is in numerous exhibitions and in such permanent collections as the Los Angeles County Museum of Art and Museum of Contemporary Art, the Metropolitan Museum and Museum of Modern Art, the Library of Congress, and the Smithsonian Institution. Alumni have also won Oscars®, Guggenheims, Getty grants, and MacArthur Foundation “genius” grants.

Excerpted from the exhibition catalogue  
“Otis: Nine Decades of Los Angeles Art”



Keiko Fukazawa (‘86) *Nothing Lasts Forever*, paint on bisque, 2000



**Exhibition Catalogue**

The fully-illustrated, 144-page catalogue features an historical essay about Otis by noted writer Barbara Isenberg, as well as 79 full-page color plates of work by artists who represent the nine decades.

**Order by Mail**

Include a check payable to Otis College of Art and Design for \$25 (includes tax and shipping).

**Sarah Russin, Alumni Director**  
Otis College of Art and Design  
9045 Lincoln Blvd. Los Angeles, CA 90045  
310.665.6937

or purchase at  
**Ben Maltz Gallery**  
9045 Lincoln Blvd., Los Angeles 90045  
(Tuesday – Saturday 10am – 5pm, Thursdays open until 7pm)

Los Angeles Municipal Gallery  
Barnsdall Park, 4800 Hollywood Blvd.,  
Los Angeles 90027  
(Thursday – Sunday, 12 – 5 pm)



Kerry James Marshall (‘78)  
(detail) *Everything Will be Alright...  
I Just Know it Will*, multi-media,  
woodblock print, 2004



**Opening Reception** (left to right and top to bottom)  
 Kent Twitchell ('77) • Curators: Meg Linton, Scott Canty, Mark Steven Greenfield • Sandow Birk ('89) • Judie Bamber, Otis faculty member • John Mason ('57) • President Samuel Hoi; David Jenó ('89), Eleana Del Rio ('89) • Municipal Gallery • Tetsuji Aono ('96), Eloy Torrez ('77) • Sammy Hoi; Margie Reese, General Manager, City of L.A. Dept. of Cultural Affairs; Hope Warschaw, Chair, Otis Board of Trustees • Keiko Fukazawa ('86), Dennis Callwood • Hon. Tom LaBonge, L.A. City Councilman, Jeffrey Vallance ('81)



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**Otis Design Group (ODG)**, an outreach program that involves a select group of Communication Arts students, celebrated its 20th anniversary last year. Founded to provide high quality design work for community organizations, it began as Brookl7n, spearheaded by Sheila de Bretteville, Department Chair and Brooklyn native, and seven others. Now led by co-founder and Department Chair Ave Pildas, the group involves twelve students each semester.

More than 200 students have participated in its 20-year history. Community organizations with which ODG has worked include the City of Los Angeles Department of Cultural Affairs, Lula Washington Dance Theater, Plaza de la Raza, and the Chinese Cultural and Community Center.

The excerpts that follow are from email interviews conducted by Barbara Maloutas, Assistant Chair. The conversation began with Sheila de Bretteville (SB), Chair of Otis' Communication Arts Department from 1981-1990, and Professor and Director of Graduate Studies at the Yale University School of Art since 1990. Department Chair Ave Pildas (AP) and ODG alumni and current faculty members Jennifer Egger ('88) (JE) and Hugo Espinosa ('86) (HE) joined in. Complete interviews are posted at [www.otis.edu/omag/odg](http://www.otis.edu/omag/odg)



From 1996-2003, ODG designed the catalogues for the annual COLA exhibition, which includes work by winners of individual artist fellowships awarded by the City of Los Angeles. Among recent COLA winners are faculty members Carol Caroompas and Joyce Lightbody, and Fine Arts alumni Sandow Birk ('89), Joe Grant ('80), Cindy Kolodziejcki ('86), Sarah Perry ('83), Alison Saar ('81), Patssi Valdez ('85), Bruce Yonemoto ('79 MFA), and Liz Young ('84).

## How did ODG begin?

The community at large was our intended client group. A hospital came to us and wanted murals on several floors to lift the spirits of patients. A friend of mine who had a construction fence downtown asked if we could decorate it.—SB

“Real Work for Real Clients” has been our motto from the beginning ... I have come to think of my design involvement as a kind of tithing, helping society by solving problems through the use of design.—AP

## How does ODG work?

We tried to make everything that we showed Sheila, Ave and the client look its very best. And whenever one student used a technique that seemed effective, the rest of us would use it and try to improve upon it. The competition was a healthy one.—JE

I would say that more than interdisciplinary or diverse, ODG is a great taste of reality. It's the only class where you are not dreaming and designing without any real constraints. You are forced to produce an effective piece of communication that has to satisfy the client's needs and expectations as well as your own aesthetic and creative agenda.—HE

In both Brookl7n and in the classes Sheila taught, she pushed formal issues. It wasn't enough to make something that simply answered the question and looked good. We had to attack projects from every angle, even if at times that became personally uncomfortable. Those who did "got" what Sheila was trying to offer.—JE

“Grand Central Market Barricade” was the project that in a very real sense introduced the idea that the work we do involves and affects other people. There was a senior home across the street from the market (and they were going to have to look at this barricade for a very long time), so we interviewed some of the residents and asked them to tell us about some of their memories about food. We then incorporated short quotes onto the barricade. They were so excited! For me, the project was a true eye-opener about the power we have in the community and, more importantly, the power the community has (or should have) about the design process and outcome.—JE

Brookl7n was definitely on display—it was like being in a fishbowl. At that time there were no open classrooms. The office where the class was held was behind a glass wall and next to the college's food service. I remember people peering in at what we were doing while their sandwich orders were being filled.—AP

The collaborative process gave me an early insight into multiple client-designer relationships and gave me an opportunity to practice the art of persuasion.  
—Juanita Kuan '88

## How has ODG responded to digital technology?

Technology brings a new set of rules and establishes a different pace for the process of design. It has brought interactivity and has expanded the role of the designer to deal in a multi-platform, interactive world. Digital technology has unfortunately brought speed into the equation, and we have to learn how to be true to our design process, research, and exploration within this environment in order to produce effective communication. We have to learn to deal with digital technology in a new way to create new things. We can't just create things faster—we need to create new things, to take the next step in communications using technology to do things that were not previously possible with traditional tools.—HE

Although it (the computer) has opened doors to new and interesting ways of solving problems, the process of learning this tool has taken away time from the process of “questions before solutions.” Students spend less time designing and thinking about design. Mostly their problems get worked out on the computer, requiring hours of labor, but not of thought process.—JE

## Do you agree with the statement

“It is our project to encourage students to believe in design and also to be skeptical about it?”

Yes I believe that. It comes from a quote from Colin Rowe that basically says the same things, but about architecture.—SB

More than being skeptical, we must understand that design does not exist by itself. It is part of a whole, and we must understand its context, the politics and surroundings in order to be effective in design. We can't teach design in a vacuum, as if it were a religion.—HE



Lula Washington Contemporary Dance Foundation (now Lula Washington Dance Theater) brochure, 1997

# “A Rabbit in a Hat” in Appalachia

by Dr. Carol Branch

Five years ago, artists Suzanne Lacy, Susan Steinman, and Yutaka Kobayashi conceived and implemented “Beneath Land and Water,” a community project that spawned the Elkhorn City, Kentucky Riverwalk: The Blue Line Trail. This trail “focuses on townspeople’s personal experience of their land—as a site of heritage and as a generator of regional wealth—and their river—as an indicator of ecological health and as a moving force that connects them, upstream and down, with the rest of the country.”<sup>1</sup>

This “rabbit in a hat” project, characteristic of the culture in Appalachia, involved making something out of very little. Local residents contributed time, ingenuity, and costly resources—granite rocks that form part of the visual theme, and hard cash. The goal of building the concept of the urban trail in people’s minds—as a feature of the town identity—is a long process.

This project spawned a unique Integrated Learning Module at Otis that focused on Appalachian history and culture. The course was team-taught by renowned community-based artist Suzanne Lacy, Fine Arts Chair, and anthropologist Dr. Carol D. Branch, an African-American folklore specialist and Adjunct Assistant Professor in Liberal Arts and Sciences. The student group included three seniors, repeat visitors to Elkhorn City, who shared their knowledge of the people, the town, the weak cell phone signal and the absence of a Starbucks.

Throughout the course, students discussed public art—the various manners in which they approach art, the processes of creating art, and the means by which art can serve clients. Students experienced both a variety of methods of creating and the power of collaboration.

The Otis team stayed at The Breaks National Park cabins, where lingering snow and drizzle surprised them. Despite the capricious weather, everyone was eager to talk to local residents, take up paintbrushes, weed flowerbeds, and climb scaffolding. One group assisted the local high school art teacher, Willa May, in preparing a tile wall mural. One student helped document oral narratives. Two students focused on the local flora and fauna to create two tile murals. One team created the “Welcome Wall” for the Blue Line Trail, which many residents felt gave a sense of unity to the entire project.

After returning from Elkhorn City, students continued to work on the project. They discussed ideas for prospective murals, created a web site, and developed a proposal to encourage tourism and community-building.

The Blue Line Trail is an important project, not only because the students created public art in an unfamiliar environment, but also because the students stepped outside of their comfortable spaces and expectations. At the beginning of the course, many of the students had not heard of Appalachia or were unsure of its location. They experienced not only another part of the country, but also another way of life. There were no fast food restaurants, but there were stars, nature, and conversation. Students saw art in action and understood that there are many steps between conceiving and realizing an idea. In the end, the artists, the students, and the people of Elkhorn City, Kentucky, created a “there” there.

## NOTE:

An interdisciplinary group of students researched Elkhorn, Kentucky, a small ex-mining town of with a population of less than 1,000, and developed field practices and theories from two different disciplines: anthropology and public art. This community-based ecologically responsive project is a pilot project for Otis’ new Integrated Learning curriculum. Recently, Congress designated Elkhorn Creek an impaired site, which will aid the community in restoring the area’s ecological health.

This project was included in *Groundworks: Environmental Collaboration in Contemporary Art*, an exhibition at the Regina Gouger Miller Gallery, curated by Grant Kester and sponsored by the Studio for Creative Inquiry at Carnegie Mellon University, Pittsburgh.

<sup>1</sup> [www.elkhorncity.org/artsandculture/aboutbl.html](http://www.elkhorncity.org/artsandculture/aboutbl.html)



# Video Games 101

by Debra Ballard

**Pacman vs Proust; insipid, evil, vacuous trash, vs years of accumulated canonical literary/philosophical wisdom? After seeing Paris Hilton's latest reality show or playing "Grand Theft Auto," many would clamor for a contemporary version of Hogarth's "Gin Alley." However, Steven Johnson makes a compelling argument for the upside of pop culture in his latest book *Everything Bad is Good for You: How Today's Popular Culture Is Actually Making Us Smarter*.**

In October, Johnson participated in the "Otis Speaks: Brainstorms" lecture and discussion series curated by Paul Holdengräber. I attended because of my interest in the themes of this book. As a child, my mother was always yelling at me to stop reading and go out and play; as a young mother, my son survived my brief obsession with video games; and as a faculty member, I teach a course on pop culture and semiotics connecting Buffy with Barthes. As Liberal Arts Chair, I try to balance an understanding of my podcasting, instant messaging, tech-savvy millennial students (whose knowledge of culture is often Googled) with my love affair with literature.

An engaging figure and persuasive writer, Johnson wants to convince his audience of one thing: that popular culture has, on average, grown more complex and intellectually challenging over the past thirty years. He thinks of this as "positive brainwashing," which cultivates different mental skills and actually has a valuable cognitive effect. He examines how economic, technological, and neurological forces have produced an interactive culture. To prove his point that society is benefiting, he refers to rising IQs that cannot be explained by education, and manages to seamlessly mesh "Zelda" and "The Bachelor" with economics, narrative theory, social network analysis and neuroscience to explain how games and some television accomplish this.

He is confident that video games are beneficial because players must simultaneously juggle multiple hierarchical objectives to meet their complex demands. In addition, certain television shows like "24," "Seinfeld," and even reality shows like "Survivor" have multiple ongoing narrative threads that viewers must follow. Lastly, he believes the Internet, arguably the most influential culture-shaping technological development, is also challenging our minds by its participatory nature, by the ever-evolving versions of software we have to learn, and by its creation of new channels of social interaction for a generation of "screenagers."

Johnson has a valid if limited point. Video games have become a vibrant part of academic curriculums at established universities for a reason—they are rapidly becoming a leading media form. Part of his message may be misunderstood or misinterpreted (video games should supplant books) in what constitutes "smart."

The structured complexity and interactivity of video games does nurture certain skill sets, namely a way of critical thinking in problem solving, but does not encompass nearly all of what it means to be intelligent. Nevertheless, his book invites dialogue about pop culture to determine "what is really cognitive junk food and what is genuinely nourishing." He envisions a culture where reading continues to be a vital and different intellectual activity alongside all the other new medias, acknowledging that video games don't evoke the emotion, psychological depth, pathos, or moral quandaries that books can. Yet.

In addition to Steven Johnson, Ben Maltz Gallery and Public Programs Director Meg Linton invited speakers from a variety of disciplines to the campus in fall of 2005 for the "Otis Speaks" series. They included: Dr. Simon Sadler (on the British architecture group Archigram); Gordon Forbes III (on first-hand stories from Iraq); Freedom to Make (a discussion of women's rights and artistic practice) with Fine Arts Chair Suzanne Lacy, Judy Hawkins, Judy Baca, Leliani Chan, Unique Holland, and others; SYNAPSE PART II: Bridging the Gap, Art, Artists, & Technology and the Art Establishment, a panel discussion with Digital Media faculty members Michael Wright and Art Durinski, along with Tom Leoser; performance artist Orlan; music/film performance with Steve Roden ('86) and others; and photographer Richard Ross. Other lectures were given by Pamela Golbin, Louvre fashion curator; and Chicago-based interior designer Eva Maddox.

Among spring 2006 lecturers were several artists from the exhibition "Island of the Misfit Toys"; author Christina Garcia (*Dreaming in Cuban*), Jennifer Howard Coleman Resident Masami Teraoka ('64, Fine Arts; '68 MFA Fine Arts); Gary Garrels, new Senior Curator at UCLA Hammer Museum; the advocacy group The Guerilla Girls; Berlin architect Mathias Sauerbruch, and landscape designer Mia Lehrer.

[www.otis.edu/calendar](http://www.otis.edu/calendar)

# Nick Bradley: Politics and Mass Media

by Kerri Steinberg

**How many Otis students can claim their path toward Otis College of Art and Design began with a teacher named Miss Otis? A twist of fate? Perhaps. But Nick Bradley's exceptionalism eschews the coincidental. His probing mind, work ethic, and willingness to take initiative have distinguished this Communication Arts sophomore as a student of remarkable talent and tenacity. Nick has wasted no time in doing what artists and designers like to do best: make their marks.**

Nick comes to Otis from Marin County in Northern California. His high school education was unusual by conventional standards. He attended three schools, including two years at Tamalpais High School, and split the balance of his time between an independent school where he pursued art and English courses, and a community college where he completed math and science requirements. Nick excelled in many areas, and his courseload throughout high school included various honors and advanced placement classes. In a mock portfolio project, students invested \$100,000, and Nick earned a 362% gain on his investment after three months, earning him first place.

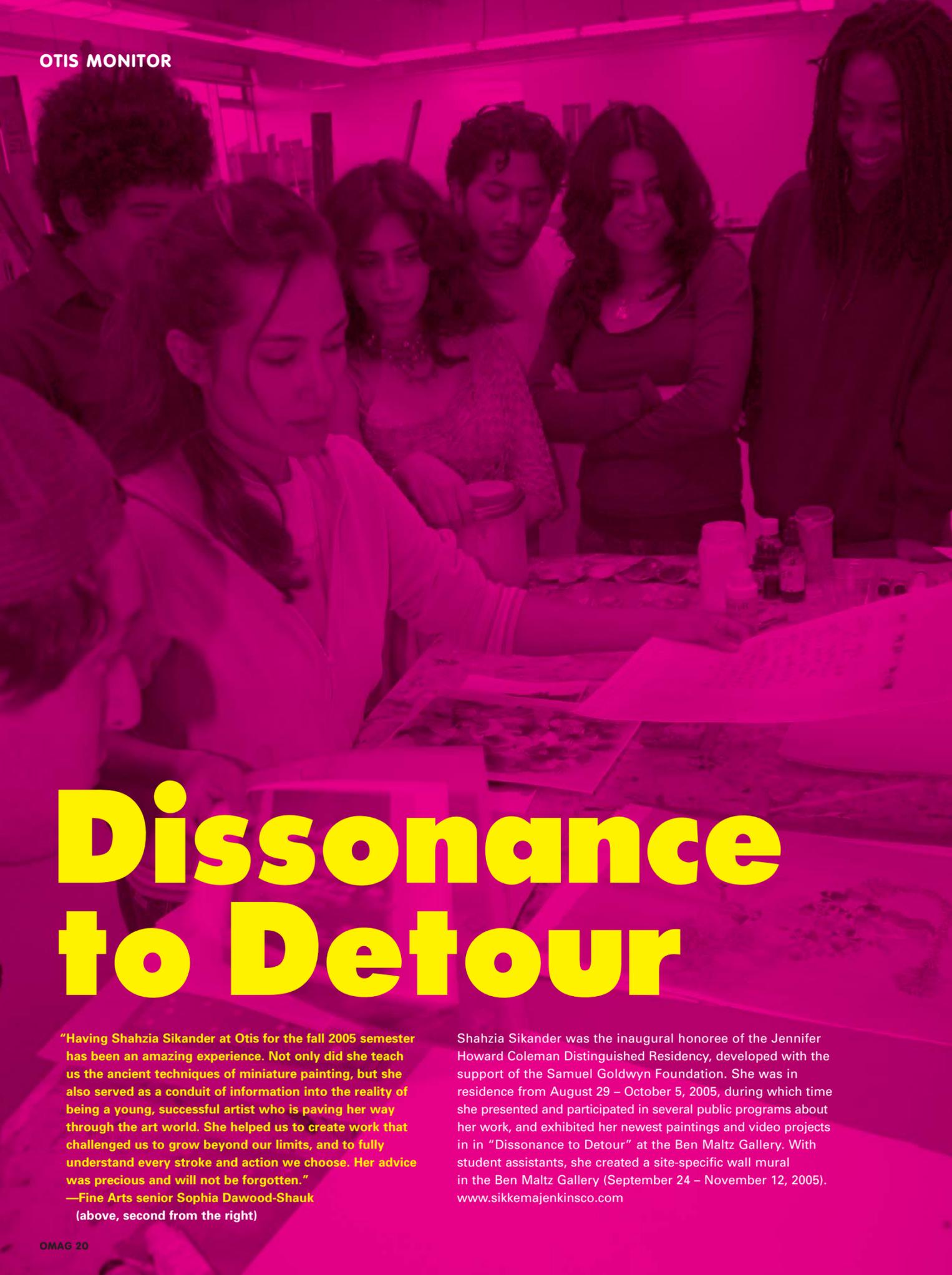
In addition to academics, Nick has been heavily involved in international ice hockey, where he served as the goaltender for a junior league team. His work has been featured in various art exhibitions, including a solo show in May 2004 at the Degas Salon. This past summer, Nick curated "Look," featuring his oil and acrylic paintings along with work by two other first-year college students from Stanford University and the San Francisco Art Institute.

Nick clearly has a vision—but, perhaps more importantly, he has the tenacity and the creative flexibility to realize his ideas. At Otis, he plans to pursue the "fine art of advertising," so that his work may come into people's everyday lives.

"Being an artist means observing the world," says Bradley, "and along with that comes a lot of responsibility, especially being able to judge between right and wrong." Nick has coupled his commitment to progressive politics and student advocacy

with the Roosevelt Institution, a progressive student think tank started at Stanford University last fall and now boasting 120 chapters nationwide. The Institute's mission is to galvanize and empower college students on public policy issues such as HIV contraction and prevention, military engagement, and emergency preparedness. Students are seen as a valuable resource, and as an influential body to be courted by politicians and the media. In this vein, Nick believes Otis students can play a key role by increasing awareness of the Roosevelt Institution's agenda through creating visual images, recognizing the influence of artists and designers as interpreters and producers of social, cultural, and political ideas. His tireless efforts have paid off. In spring 2006, Liberal Arts and Sciences offered the first student-run course called "Politics and Mass Media: Roosevelt Institution Think Tank."

Nick says that he "wants to push the boundaries of the institution, leave a mark, and be remembered as someone who didn't just line up, but pursued opportunities for the greater good."



# Dissonance to Detour

“Having Shahzia Sikander at Otis for the fall 2005 semester has been an amazing experience. Not only did she teach us the ancient techniques of miniature painting, but she also served as a conduit of information into the reality of being a young, successful artist who is paving her way through the art world. She helped us to create work that challenged us to grow beyond our limits, and to fully understand every stroke and action we choose. Her advice was precious and will not be forgotten.”  
 —Fine Arts senior Sophia Dawood-Shauk (above, second from the right)

Shahzia Sikander was the inaugural honoree of the Jennifer Howard Coleman Distinguished Residency, developed with the support of the Samuel Goldwyn Foundation. She was in residence from August 29 – October 5, 2005, during which time she presented and participated in several public programs about her work, and exhibited her newest paintings and video projects in in “Dissonance to Detour” at the Ben Maltz Gallery. With student assistants, she created a site-specific wall mural in the Ben Maltz Gallery (September 24 – November 12, 2005).  
[www.sikkemajenkins.com](http://www.sikkemajenkins.com)

# Visual Culture: A New Model

by Parme Giuntini

**Why is the body a nude in a life drawing class but a naked babe in a *Playboy* centerfold or a Hollywood film, Internet porn, the subject of gender discussions, and a non-issue in Islamic art? Learning different interpretive strategies enables students to talk about their own work from a more informed position, and helps them engage the visual world more critically.**

Four years ago Otis’ art history faculty abandoned the year-long, western survey in favor of a new course: Introduction to Visual Culture. Undeniably controversial, this approach shifts attention away from the fine art object to a broader field of study grounded around the issues of the image and representation. Nicolas Mirzoeff suggests that we think of visual culture as any form of representation that involves a technological interface, and that interface can be anything from carved stone to computer code, from oil paint to typography. It encompasses the Arnolfini couple on canvas in London’s National Gallery as well as the animated opening credits of “Desperate Housewives.” Rather than prioritize any single form of cultural production, it opens the door to popular culture and mass media which is the way that we, and our students, interact with the world.

In Introduction to Visual Culture, we introduce critical theories like semiotics and feminism or interpretive methodologies like formalism and social history, and emphasize contextualization of any visual representation. Rather than focus on a discrete body of objects, we developed the course around the cultural construction of visual producers, the various approaches to visual interpretation, and the role that institutions play in developing discourses that prioritize and maintain hierarchies of cultural production. As a result, professors can discuss formalism or feminism using Chanel and Target ads as easily as using Greek sculpture or academic nudes.

Introduction to Visual Culture addresses the ideas and issues that we identified as important for students to engage before an art history course that focuses on particular objects within a specific culture or period. Initially, students focus on the definitions of art and artist. How have these terms been defined and who has controlled those definitions? What happens when particular

definitions of art and art making become naturalized and dominate a culture? Students critique these ideas and investigate alternative constructions of artist; contemporary and historical, western and non-western, including the difficult but important discussions about fine artist and designer, naturalized notions of hierarchy, and problems of marginalization.

The second segment focuses on interpretive strategies, including art history methodologies. How and why are various approaches to seeing and talking about visual culture dictated by beliefs and desires and by a set of coded languages and generic apparatuses? Why is the body a nude in a life drawing class but a naked babe in a *Playboy* centerfold or a Hollywood film, Internet porn, the subject of gender discussions, and a non-issue in Islamic art? Learning different interpretive strategies enables students to talk about their own work from a more informed position, and helps them engage the visual world more critically.

The final segment investigates the role that institutions play in developing discourses that prioritize and maintain hierarchies of cultural production. By this point in the semester, the students are better equipped to address institutional critiques. Exposure to various methodological and theoretical approaches helps them understand the ways that information is disseminated, what is being privileged or what is being ignored. They can better understand the rationale behind and the consequences of these decisions. They are prepared to critically engage the visual world.

**A** **U** **m** **m** **i**

New Orleans

Milan

**A** **r** **o** **U** **n** **o**

Bangalore

**W** **r** **l**

Rio de Janeiro

blog from Bangalore

# Motorbike Diary: Bharat Parikrama

In fall 2005, Bari Kumar ('88) and two other motorbikers took a 16,000 kilometer trip ("Bharat Parikrama"), circumnavigating India from Bangalore to Goa, covering 72 cities in 57 days. Excerpts from his blog follow.

The first day of our adventure started off with a great turnout of our friends and family members cheering us off from a motorcycle-themed cafe, "Road Trip" in Bangalore at about 9AM.

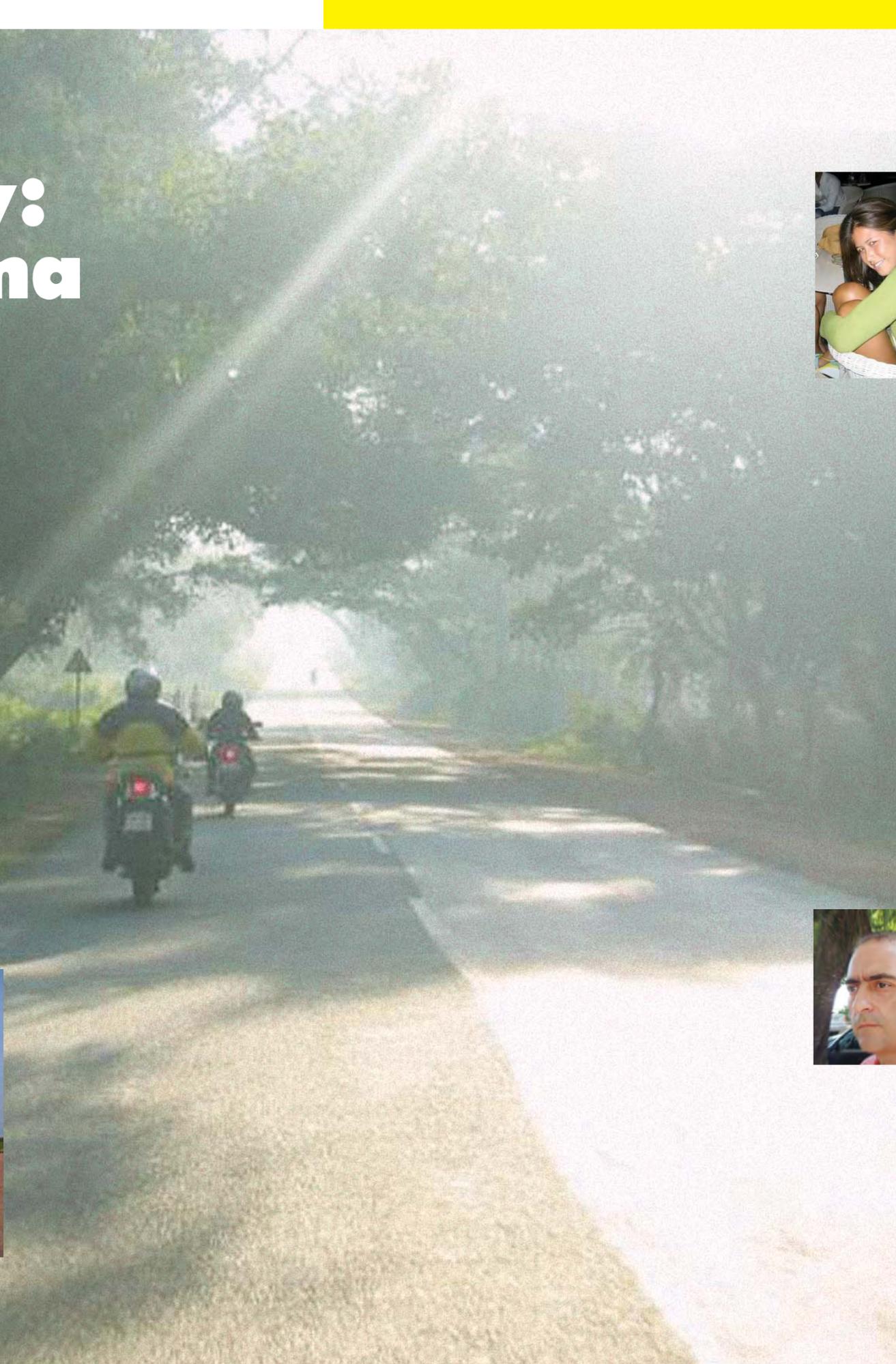
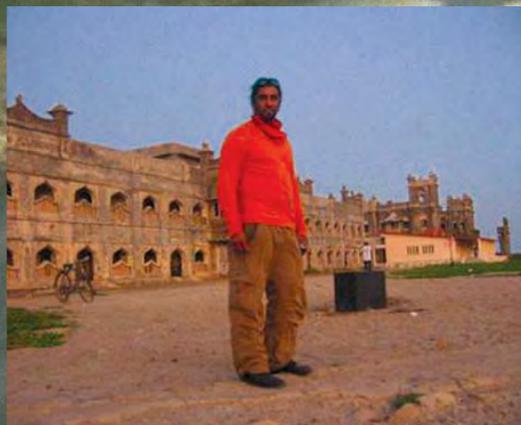
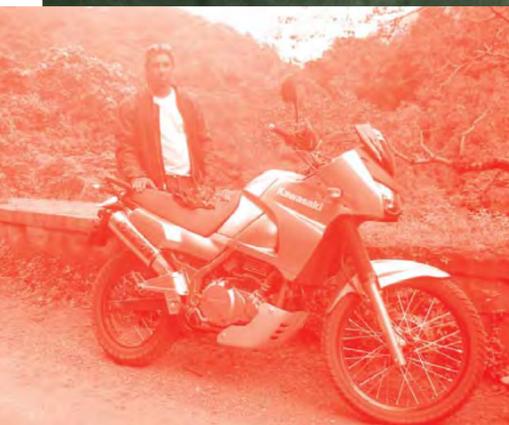
We left Bangalore streets for the open highways (by open, I mean they are open to anyone and anything and anyway, anyhow) with beautiful surroundings. The day was gorgeous. Temp. around 80F and no smog. The rice fields were lit up in all the shades of green and the mountain ranges were outstanding.

We started from the Deccan plateau and descended through the Western Ghats (mountain range). We did a total of 450 km and made the first night halt at a town called Kundapur, on the west coast above Mangalore. The roads were good for the first 150 km but in the mountains were really broken up. Great learning experience for riding on the Indian roads! The bike is performing beautifully and I am quite comfortable riding it and keeping up with Dinesh and Navroze. They are both really skilled

and experienced riders. Learned a lot through them. It was dark by the time we came down to sea level and got to the west coast town of Mangalore. From there the highway is two-lane and awfully crowded with trucks and all forms of traffic. It took us longer than planned to make the first night halt. We got to the hotel around 9:30 pm. We did take a couple of needed breaks, and that slowed us down as well. But the road conditions are what they are. Now we are getting ready to get to Panjim city in Goa. It's about 350 km from here. Hoping to get there before dark.

Posted by Bari on Sunday, September 25th, 2005 at 10:25 pm.

[www.barikumar.com/india/motorbike-diary](http://www.barikumar.com/india/motorbike-diary)



email from Italy

## It's all in the Details

I came to Italy with Jaelyn Wishnow to study fashion design at Marangoni in Milan. The experience has been amazing! In the center of a small fashion capital, you're bound to run into a lot of famous designers/fashion shows ... and I have definitely had my share of that.



In the beginning communication wasn't so easy but although I am not fluent, my Italian has improved ten-fold. After receiving my Master's degree last May from Marangoni, I traveled Italy for three months, interviewed, and found my current job with Next Trim. The company is based in Los Angeles but my boss, Jonathan Markiles, contacted European schools and flew over here to do interviews. After I got the job I actually had to go to Paris to meet him at a trade show where we scoped out the latest trends. It's a brand new company with a brand new idea for fashion forecasting. We focus on the small details and accessories, and try to find the trends in the details rather than the designs. Fashion seems to be starting to have a more detailed focus and I think Next Trim is really hitting on this. My job is to travel Europe—mainly Italy, Paris, Spain (Madrid, Barcelona), Berlin ... I go around these cities taking pictures for the site, and determining what trends I will pull from Europe.

I keep in close contact with my boss and other colleagues in Japan, discussing the possibilities of various trends. I've been working with Next Trim since the end of September 2004 and I also sell subscriptions. Anyone who is interested can contact me at [milanikai@hotmail.com](mailto:milanikai@hotmail.com). Italy is nothing at all like L.A.—wonderful Italian food (nothing else), friends from around the world, and a bike as a form of transportation. All of Europe is a hand's reach away, and the whole lifestyle is a lot more relaxed and slow. I hope I gave you some useful information and if I tempted you enough, you know you have a friend in Italy. ciao ciao!

Baci,  
Lyndsey Wong('03, Fashion Design)

email from Brazil

## Real Design in Rio



Three years after graduating and moving back to Rio de Janeiro, I founded Interface Designers. We design corporate identity, branding, annual reports, folders, books, human resources campaign/communication, environmental graphics, etc. Our six-person staff is three designers (including me), one copywriter, one financial and one mock-up artist. Our diverse clients range from IBM Brazil to a small business that needs a visual identity. We find mixing our clients' experience, big or small (in their size, not importance), results in a fresh way to communicate through design. As for my personal life, my wife is the "copywriter" mentioned above, and we have two beautiful daughters.

Otis has been present in my life throughout the last 20 years. Even today, when designing or presenting at a client meeting, I remember my student days. Every day I am presented with a design/communication problem to solve, and sometimes I catch myself referring to those days for ideas on how to approach it.

Andre Bombonatti de Castro ('85, Communication Design)



email from New Orleans

# My beautiful city has been destroyed



I am OK but it has been an absolute nightmare! We have not had the flooding that New Orleans faced but we had a lot of wind damage and no power for weeks. I was not directly affected, but the population of Baton Rouge has doubled overnight, and my poor New Orleans. My beautiful city has been destroyed.

I teach in the Mass Communications School at LSU, and do all of the media for the Louisiana Sheriff's Association, so I had the opportunity to film through the hurricanes and afterwards.

I flew into New Orleans in a Black Hawk Helicopter and delivered medical supplies and food to people in St. Bernard's Parish and in the city of New Orleans. It was an incredible experience and I am in post-production on a documentary describing positives and negatives of the response from local, state and federal organizations.

Thanks for checking up on me,  
Denny Hooten ('01)

**“I have always been drawn to painting because of its fluid nature. Working with paint, especially abstractly, is more like a collaboration as it often seems as though the juicy, dribbly, liquidity of the material has a will of its own. For me, paint is not just something I use to make images—it is more like my dance partner: we are doing the tango (and most of the time it leads!)”**

—Jane Callister

## Four Fish Tacos and a Step into Liquid

by Dave Hickey

I was standing in front of the brand new Belaggio Casino in Las Vegas, looking at the gigantic fountains. Steve Wynn, who conceived and built them, was leaning on the parapet beside me. The submerged fountains in the lagoon shot streams of water up to fifty feet in the air, in sequences and patterns, making them bend, curl and dance to the music. (“Hey, Big Spender” was Steve’s favorite as well as mine.) During a short interlude, I asked Steve about his obsession with water effects like this one, the Volcano at the Mirage, and the Pirate Lagoon at Treasure Island.

Steve grinned his shark’s grin and said, “Liquidity!”

\*\*

A few days later, I was driving down the Pacific Coast Highway to Huntington Beach to get some fish tacos. As I always do on this drive, I was thinking about the ocean, the surface and smell of it, the nifty, blissful, little two-foot waves that you can ride forever all day long. Then, for some reason, I found myself thinking about the authoritative fact of the ocean as a hedge against civilization—about the way it opens up the scramble and sprawl of human endeavor into the domain of monolithic, convulsive entropy, so if you live at the beach or just stand on it, the world is always neatly divided down the middle into culture on the sand and not-culture out on the water. Somehow, I felt, this gigantic liquid presence was an indispensable cultural fact, especially for painters who must come to terms with its language as a matter of course, and who, in one way or another, step into liquid every day in the studio. Thinking back on Steve Wynn’s deft capitalist metaphor, “Liquidity!,” I decided it might be nice to mount an exhibition that surveys the vocabulary of liquidity in painting at this cultural moment.

The list was easy to make. Jim Hayward’s calm, oceanic abstractions sprang immediately to mind, as did David Reed’s paintings in which smooth, transparent gestures surfed over geometric armatures. The ominously elegant flow and pour of Pia Fries’s paintings, with their overtones of tidal effluvia, flood and entropic disaster, seemed an obvious choice. Among younger artists, I thought of Jane Callister’s not-quite-ironic, but obsessively self-conscious paintings which take the liquid language of postwar paint-



Jane Callister, *Cosmic Collision*, 2005, acrylic on canvas

ing as a given, and proceed from there, and of Michael Reafsnider’s paintings, which happily subvert the stormy tragedy of New York School gestural painting into an insouciant, primal circus. I went on with my list, through four fish tacos, and came up with between ten and twenty artists whose work speaks in one vocabulary of liquidity or another, but I decided to stick with my first five. Hung together in a gallery, I suspected, paintings by these artists would sort one another out in a noisy crowd, speaking radically different dialects of the same pervasive language to one another. I look forward to their conversation.

**“The liquidity of paint allows for ‘Indiana Jones’-type adventures, a sort of immediate experience in which every turn or twist presents a new pleasure and a new concern. The trick is to make sure that the painting does not end up solely as a record of those decisions, but takes on a new life, one allowing other types of adventures. Perhaps painting’s liquidity allows many adventures simultaneously, ultimately resulting in pleasurable relaxation. Like surfing, painting is a frivolous activity, and the fluidity of the paint, or ocean, brings you back for more.”**

—Michael Reafsnider

**NOTE:**

“Step into Liquid,” the second of two exhibitions curated by Distinguished Guest Professor Dave Hickey, was exhibited at Otis’ Maltz Gallery from December 3, 2005-January 28, 2006. This text was published in the Gallery exhibition brochure.



## Through Prehensile Eyes

The opening of Robert Williams’ *Through Prehensile Eyes* in May ‘05 was phenomenal. Because of the tremendous pre-opening buzz and Robert Williams’ huge following, the event drew 2,200 influential people from the art world, music industry, publishing, museums, galleries, and even hotrod clubs. Many of the guests were new to Otis. *Juxtapoz*, the hip art and culture magazine, sponsored the refreshments at the reception. This exhibition, Robert Williams’ first solo show in L.A. in ten years, included 50 paintings from the 1980s to the present and his two hotrods. Williams is a controversial figure in the art world. His long-awaited solo show generated widespread interest and considerable national and international press, and brought over 9,000 visitors to the Ben Maltz Gallery.



(clockwise) Robert Williams; *Thumpert the Fascist Cotton Tail*, 1990, oil on canvas; Ed and Danna Ruscha with hotrod at exhibition opening

## Digital Media Dominates

Digital Media students have recently won a series of prestigious national and international awards and gained recognition from industry leaders as well as film festivals and publications. The Digital Media Program, which began in 1997, is recognized as a leader in training designers in motion graphics, broadcast, animation, visual effects, and games. Its graduates are pioneering new creative frontiers in the innovative companies that are changing contemporary visual culture.

Otis is one of six schools from across the country selected by Sony Pictures Imageworks for their new IPAX (Imageworks Professional Academic Excellence) Program. The program was created to increase industry talent by partnering with academic institutions and exposing students to the latest technological advancements, most of which have been developed internally.

Digital media students dominated the annual Promax and BDA (Broadcast Designers Association) World Gold Awards. They swept the International category for Student Animation and Design On-Air, and brought home the gold, silver and bronze awards for their motion graphics projects. In the North American category, students won an unprecedented two silver and two bronze awards.

In October, the animation “Let’s Be Friends” was selected for ResFest, an international festival of cutting-edge shorts, music videos, animation and motion graphics that travels to 35 cities around the world. The festival praised its “friendly monsters overrunning Los Angeles to spread joy and beauty throughout an otherwise drab and monochromatic society.”



“Let’s Be Friends,” animation by Diffan Norman, Greg Gunn, and Reza Rasoli

## What is a Wiki\*?

Last year, The Fletcher Jones Foundation granted Otis \$350,000 for the enhancement of instructional technologies. The grant will support a rich scope of activities, including a new Teaching/Learning Center (TLC); a faculty incentive fund to expand knowledge and use of technology in instruction; and speakers and consultants on technology.

The focus of this grant is on student learning, and in current educational parlance, the faculty can be seen as digital immigrants and the students as natives. Bringing them together requires innovations in teaching methods, including email interaction, electronic portfolios, media-rich presentations, and wikis.

Today, given that 87% of students between 12 and 17 use the Internet and 85% of college students own their own computer, the “net generation” is a group of learners that expect their teachers to experiment with technology. They are digital, social, and connected, and they thrive in an academic environment that supports immediacy and experiential learning.

\* wiki: a piece of server software that allows “open editing,” a process by which users freely create and edit Web page content using any Web browser. Wiki supports hyperlinks and has a simple text syntax for creating new pages and crosslinks between internal pages on the fly.

pre  
'46

**Social:** WWII, Korea, New Deal, Great Depression, rural life, extended families, respect for authority, duty before pleasure  
**Entertainment:** “Ozzie & Harriet,” “Father Knows Best,” Bing Crosby, Marvel comics  
**Technology:** Golden age of radio (“GE Hour”), 78 rpm vinyl, telephone operators, party lines

(born '46 – '64) **BOOMERS**

**Social:** JFK assassination, civil rights movement, economic expansion, cold war, suburbia, nuclear family, fallout shelters, credit cards, personal fulfillment, questioning authority  
**Entertainment:** Grateful Dead, The Beatles, rock 'n' roll, *Mad* magazine  
**Technology:** TV, FM stereo, mainframes, LP vinyl, sliderules

**X GEN**  
(born '65 – '80)

**Social:** Watergate, social chaos, Vietnam, Internet, AIDS, downsizing, divorce, latchkey children, work to live  
**Entertainment:** “Sesame Street,” “Friends,” Heavy Metal  
**Technology:** Video games, lunar landing, email, CDs

**NET GEN**  
(born '81 – '94)

**Social:** Oklahoma bombing, 9/11, terrorism, diversity, online communities, earn to spend  
**Entertainment:** “Beavis & Butthead,” computer games, Napster, ipod, Netflix  
**Technology:** Internet, space shuttle, mp3, DVDs, PDAs, IM, blogs

Commencement '05

## Bob Mackie Awarded Doctorate of Fine Arts Degree



Dr. Bob and Trustee Elaine Goldsmith, Board of Trustees Chair Emerita

“You are an inspirational leader whose achievements in fashion, costume, and entertainment have been recognized around the world. The breadth of your vision and the range of your work have touched the widest spectrum of contemporary culture.

With soaring spirit and vibrant design you have created a visual language that has delighted generations and brightened countless lives. In so doing, you have transported audiences of all ages into worlds of wonder, joy, and imagination.

Your prodigious accomplishments in film and television have been recognized with the highest professional honors. The respect and appreciation of your peers is a mirror of your passion for creative excellence. It serves as an inspiration for students and creative individuals everywhere.”

## Tucker Tips: Cherish Errors, Slippages, Contradictions, and Inconsistencies

01. Enjoy yourself.
02. Don't believe what everyone tells you.
03. Be wary of success: The world won't always be as advanced in its thinking as you are.
04. Be honest.
05. Develop a healthy disrespect for authority: Learn to swim upstream—it builds strength and endurance.
06. Focus on the process rather than the product.
07. Remember that there is more than one right way to do things. Keep off-balance, stay spontaneous.
08. Take a deep breath.
09. Be afraid.
10. Fail early, fail often: Cherish errors, slippages, contradictions and inconsistencies.
11. Be a responsible citizen. Make the society you live in become what you want it to be.

**NOTE:**

Marcia Tucker, Visiting Scholar MFA Fine Arts 2005-06, received an honorary degree at May's Commencement, cited for her “distinguished career and leadership in the world of art and ideas.” Also awarded an honorary degree was Bob Mackie, who has served as an Otis fashion mentor for 24 years. Mackie's extravagantly glamorous fashion designs for entertainment stars such as Cher, Tina Turner, and Carol Burnett have earned him seven Emmys. He won the Achievement in Costume Design Award from the Costume Designers Guild in 1999. Tucker, a visionary in contemporary art, founded New York's New Museum and was Director from 1977-1999. She spoke to the 227 graduates about life after college, beginning her address with “Otis has a great reputation—for being innovative, gutsy, engaged, humane, real—just like its students.” Her eleven tips for success are listed above.



Wanda Weller ('88), mentor for Patagonia, with 2005 award-winner Kirk Heifner

## Cirque to Star in '06 Runway Show

Cirque du Soleil Costume Designer Dominique Lemieux is one of the influential designers acting as fashion mentors in spring 2006. The prestigious roster of bi-coastal talent includes Nicole Miller, John Varvatos, Isabel & Ruben Toledo, Lloyd Klein, Trina Turk, Rod Beattie ('86) for LaBlanca, and designers for Morgane Le Fay, Volcom, PacSun, James Perse, Abercrombie & Fitch, Nike, and Speedo. These mentors work closely with the students to produce designs that are featured on the runway in the annual Scholarship Benefit and Fashion Show, May 6th at the Beverly Hilton Hotel.

In 2005, alumni mentors included Rod Beattie ('86) for LaBlanca, Eduardo Lucero ('89), Rebecca Virtue ('90) for Lunada Bay, Robert Tuggle ('87) for North Face, and Wanda Weller ('88) for Patagonia.



Omar Lee ('03)

This is a small sampling of alumni accomplishments over the last year. To keep up with Otis' ever-active alumni and to see the fully illustrated monthly news archive, go to [www.otis.edu/alumni](http://www.otis.edu/alumni) and click on *Class Notes*. To submit news and images contact Sarah Russin, Director of Alumni Relations at [otisalum@otis.edu](mailto:otisalum@otis.edu). To receive a monthly message with a link to the most up-to-date news and Class Notes, be sure to register at [www.otis.edu/alumni](http://www.otis.edu/alumni) and click on *Register*. It's easy and we don't spam you! Also, feel free to call Sarah in the Alumni Office at 310.665.6937. Regular readers of the online alumni news reconnect with old friends and take advantage of opportunities for professional development. If you haven't already, we hope you will join the Otis alumni online community!

## Entrepreneurs, Award-Winners, Cool Designers, Soloists, Entertainers, Alumni in Print

### Entrepreneurs

#### Ty Hunter

('85, Fashion Design)  
Owner/Designer: *Tyoga*, yoga clothing company, Northern CA. [www.tyogawear.com](http://www.tyogawear.com)

#### Cynthia Vincent

('88, Fashion Design)  
Owner/Designer: *Tweelfb Street* by Cynthia Vincent and other fashion lines.

#### Claire Pettibone

('89, Fashion Design)  
Owner/Designer: Claire Pettibone Salon, Beverly Hills. N.Y. runway show of bridal gowns. collection. [www.clairepettibone.com](http://www.clairepettibone.com)

#### David Horn

('90, Fine Arts)  
Founder, *Horn Jeans*  
<http://hornjeans.com>

#### Red Carter

('92, Fashion Design)  
Miami Swimwear Designer:  
*Red Carter Glam*, *Red Carter South Beach*, *Sandy Bottoms* (teens). [www.redcarter.com](http://www.redcarter.com)

#### Carla Denker

('93, Fine Arts)  
Owner of *Plastica*, 8405 W. 3rd St., L.A. [www.plasticashop.com](http://www.plasticashop.com)

#### Chevon Hicks

('95, Fine Arts)  
Creative Director, new media design company, *Heavenspot*. Online advertising campaign for "Domino," New Line Cinema, starring Keira Knightley. [www.heavenspot.com](http://www.heavenspot.com)

#### Anna Mkhitarian

('96, Fashion Design)  
Owner: *Annatarian*. Fashion Show: Eco-couture dresses featured in *The Future is Green*, part of "COLLAPSE?" exhibit, Natural History Museum, L.A.

#### Randi Wishnow

('02, Fashion Design)  
Owner/Designer, *Rantees*. [www.rantees.com](http://www.rantees.com)

### Award-Winners

#### John Lees

('67, MFA Fine Arts)  
Award: 2005 Francis J. Greenberger Award. One of five honored as outstanding, under-recognized artists selected by Betty Cuningham, Betty Cuningham Gallery, N.Y.

#### Kenzi Shiokava

('74, MFA Fine Arts)  
Sculptor. Recent recipient of a Pollack-Krasner Foundation individual grant for artists.

#### Alison Saar

('81, MFA, Fine Arts)  
2005 Artist in Residence: Pasadena City College. 2005 COLA (City of L.A. Individual Artist) Fellowship.

#### Cindy Kolodziejki

('86, Fine Arts)  
Solo Exhibition: Frank Lloyd Gallery, Bergamot Station, Santa Monica. 2005 COLA (City of L.A. Individual Artist) Fellowship.

#### Ellen Hee-Jung Jin Over

('96, Communication Arts)  
Emmy Award, Individual Achievement Category for animated show "Jakers!"



Hunter Reynolds ('84), Pasadena Armory exhibition



Red Carter ('92)



Cynthia Vincent ('88) (jacket design)



Ellen Hee-Jung Jin Over ('96)

#### Desmond McVay

('01, Fine Arts)  
2005 California Community Foundation Grant for Emerging Artists.

### Cool Designers

#### Craig Oskow

('84, Communication Arts)  
Manager, 3M Design Studio, 3M, St. Paul, MN. Oversees packaging of over 5,000 products.

#### Ricardo Mendoza

('87, Fine Arts)  
L.A. Metro public art project, Firestone Station.

#### Sue Hudson

('91, Communication Arts)  
Senior Graphic Designer, Ben & Jerry's Homemade, Inc., Vermont.

#### Khoi Vinh

('93, Communication Arts)  
Design Director responsible for creative direction of the *N.Y. Times'* web site. [www.nytimes.com](http://www.nytimes.com)

#### Sofia Svensson Huang

('97, Communication Arts)  
Senior Creative Manager, Target Corporation, Minneapolis, MN.

#### Insung Kim

('97, Communication Arts)  
Graphic designer, Hunt Design, Pasadena. Design team for identity and wayfinding program, downtown L.A.

#### Jeremy Madl

('00, Toy Design)  
Senior Toy Designer, *By George!* [www.bygeorgeinc.com](http://www.bygeorgeinc.com) New toys featured at the 2005 Toy Fair, N.Y. [www.madttoydesign.com](http://www.madttoydesign.com)

#### Omar Lee

('03, Communication Arts)  
Lead Graphic Designer for web team, TiVo and freelance illustrator. Clients include *ReadyMade*, *Bust*, *the Village Voice*, and *Business Week*. [www.omarlee.org](http://www.omarlee.org)

#### Patricia Delaunay

('04, Fashion Design)  
Senior Assistant Designer, St. John Knits. Dresses featured in *W* magazine and ad campaign. [www.stjohnknits.com](http://www.stjohnknits.com)

#### Meghan Moran

('04, Communication Arts)  
Graphic Designer, Museum of Contemporary Art, L.A. (MOCA).

### Soloists

#### Milford Zornes

('27, Fine Arts)  
Celebrated his 97th birthday by presenting an exhibit at Pitzer College featuring 30 watercolors—all of them completed after his 90th birthday.

#### John Mason

('57, Fine Arts)  
*New Ceramic Sculpture*, Frank Lloyd Gallery, Bergamot Station, Santa Monica.

#### Ken Price

('57, Fine Arts)  
*Ken Price, Works on Paper*, LA Louver Gallery, Venice.

#### Richard Pettibone

('62 MFA, Fine Arts)  
*Richard Pettibone: A Retrospective*, ICA (Institute of Contemporary Art), Philadelphia, PA; Tang Museum and Art Gallery, Skidmore College, N.Y.; Laguna Art Museum, Laguna Beach, CA.

#### Bas Jan Ader

(Bastiaan Johan Ader) ('65, Fine Arts), deceased 1975  
Perry Rubenstein Gallery, N.Y.

#### Barry Le Va

('67, MFA Fine Arts)  
*Accumulated Vision*, Philadelphia Institute of Contemporary Art, Philadelphia, PA; Solo show, Mary Boone Gallery, N.Y.

#### Larry Fodor

('73, MFA Fine Arts)  
*Moment of Inertia*, Linda Durham Contemporary Art, Santa Fe, NM.

#### Roberto Gil de Montes

('74, MFA Fine Arts)  
Jan Baum Gallery, L.A.

#### Hilary Baker

('76, MFA Fine Arts)  
*Hilary Baker: What Meets the Eye*, Santa Barbara Contemporary Arts Forum; Laband Gallery, Loyola Marymount University.

#### Eloy Torrez

('77, MFA Fine Arts)  
*Light from a Dark Perspective*, Patricia Correia Gallery, Bergamot Station, Santa Monica.

#### Hunter Reynolds

('84, Fine Arts)  
Armory Center for the Arts, Pasadena.

#### Patssi Valdez

('85, Fine Arts)  
*Los Cuadros de Patssi Valdez*, Patricia Correia Gallery, Bergamot Station, Santa Monica.

#### Elisabeth Condon

('86, Fine Arts)  
*The Musings of a Wanderer*, Beaker Gallery, FL and Grace Studios-Stock 20 Gallery, Taiwan

#### Lawrence Gipe

('86, MFA, Fine Arts)  
*No Apologies for Breathing*, Jack the Pelican Presents, Brooklyn, N.Y.; North by Northwest, Hunsaker/Schlesinger Fine Arts, Bergamot Station, Santa Monica.

#### Steve Roden

('86, Fine Arts)  
*Seamarks*, Walter and McBean Galleries, San Francisco Art Institute (SFAD).

#### Bari Kumar

('88, Communication Arts)  
*Brown is the New Black*, Billy Shire Fine Arts, Culver City.

#### Darren Waterston

('88, Fine Arts)  
Michael Kohn Gallery, L.A.; *Turning Back In*, Haines Gallery, San Francisco

#### Sandow Birk

('89, Fine Arts)  
*Dante's Divine Comedy: Paradiso*, Hearst Art Gallery, Saint Mary's College of California, Moraga; *Leading Causes of Death in America*, San Diego Museum of Art; *Sandow Birk's Divine Comedy*, San Jose Museum of Art, Cal State Fullerton Gallery.

#### Kevin Hanley

('91, Fine Arts)  
Video Screenings and Installation, Cerritos College Art Gallery.

#### Liz Craft

('94, Fine Arts)  
*New Sculptures*, Peres Projects, Chinatown, L.A.

#### Sandeep Mukherjee

('96, Fine Arts)  
Sister Gallery, Chinatown, L.A.

**CLASS NOTES**



**Chevon Hicks ('95)** on line advertising campaign for "Domino"



**Insung Kim ('97)**, design team for Hunter Design i.d. and wayfinding program, L.A. Chinatown



**Andrae Gonzalo ('99)** (3rd from right) with "Project Runway" finalists and Sasha Cohen



**Barry Le Va ('67)** installing ICA Philadelphia exhibition



**Tony Bailey('01)** web site for Autry National Center "Westerns of Sergio Leone" exhibition

- Gajin Fujita** ('97, Fine Arts)  
*Contemporary Projects 9: Gajin Fujita and Pablo Vargas Lugo*, L.A. County Museum of Art.
- Joe Sola** ('99, MFA Fine Arts)  
*Taking a Bullet*, Los Angeles Contemporary Exhibitions (LACE).
- Timothy Tompkins** ('03, Fine Arts)  
*Manifest Destiny*, DCKT Contemporary, N.Y.; Art Cologne; Susanne Vielmetter LA Projects.

**Entertainers**

- Jim Rygiel** ('80, Fine Arts)  
Visual Effects Supervisor: "Night at the Museum" (upcoming feature starring Ben Stiller)  
<http://uk.us.biz.yahoo.com/iw/040922/073041.html>
- Jeanne Dupont** ('90, Fashion Design)  
Costume Designer for *Night Train* and *The Station Agent*, among others.

- Jason Mahakian** ('93, Fine Arts)  
Model Effects: *Flight Plan*. Credits include *Van Helsing*, *The Hulk*, *Spiderman*, *Red Dragon*, *Austin Powers: The Spy Who Sbagged Me*, *Lemony Snicket's A Series of Unfortunate Events*.
- Daniel Franco** ('94, Fashion Design)  
Featured as one of twelve designers in a nationwide search on the Bravo TV series, *Project Runway*.  
[http://www.bravotv.com/Project\\_Runway/The\\_Designers/](http://www.bravotv.com/Project_Runway/The_Designers/)
- Derek Thompson** ('94, Communication Arts)  
Story Artist, Pixar Animation Studios, Emeryville.  
[www.derekmmonster.com/resume.html](http://www.derekmmonster.com/resume.html)

- Andrae Gonzalo** ('99, Fashion Design)  
Featured as one of twelve designers in a nationwide search on the Bravo TV series, *Project Runway*.

- Tony Bailey** ('01, Communication Arts)  
Web Designer, Autry National Center and BaileyCreative.

- Adam Kass** ('01, Digital Media)  
Visual Effects Previsualization Animator, Columbia Pictures. FX and video previsualization for *Bewitched*.

- David Tai Bornoff** ('02, Fine Arts)  
Post-Production Supervisor, *The Waterborne Project*. Directing film for the Sundance Channel in cooperation with Canal + France.

- Diana Pearson** ('02, Fine Arts)  
Assistant Manager, Fox Studio Art, 20th Century Fox.

- Natasha Presler** ('02, Digital Media)  
Storyboard/Illustrator Artist, The Ballpark Ad Agency.

- Roy Donguk Shin** ('02, Communication Arts)  
Digital Artist and Web Designer, Warner Bros. films and TV shows, *Harry Potter*, *Looney Tunes*, *Scooby Doo* and *Dr. Vegas*

- Sunni Han** ('03, Digital Media)  
Environmental Artist, Spark. Worked on *Call of Duty*, a top rated PC game.

- Maithy Tran** ('04, Digital Media)  
Director, Hornet, Inc., L.A. Selected with partner JJ in "Directors to Watch," *Boards Magazine* (Oct.).  
[www.hornetinc.com/index.php?site=2&sub=1&project=148#](http://www.hornetinc.com/index.php?site=2&sub=1&project=148#)

- Saro Baghoomian** ('05, Digital Media)  
Designer/Animator, Schematic, Venice.



**Jeremy Madl ('00)** for Wheaty Wheat Studios

- Gilbert Martinez** ('05, Digital Media)  
Lucas Arts 3D environment artist, Indiana Jones game project. Formerly with Activision, Santa Monica, working on the Tony Hawk Nintendo DS game.

- Brock Ramirez** ('05, Digital Media)  
Character Animator/Rigger, Knowledge Adventure, children's educational software company. Titles include *Jump Start*, *Math Blaster*, *Barbie Swan Lake*, and *Jurassic Park*.

**In Print**

- Martha Winterhalter** ('85, Communication Arts)  
Publisher of *American Cinematographer* magazine, Hollywood.
- Sandow Birk** ('89, Fine Arts)  
Illustrated *Dante's Inferno, Purgatorio, and Paradiso*, with co-author Marcus Sanders. (Chronicle Books LLC).

- Jo Lauria** ('90, MFA Fine Arts)  
Independent Curator/Author: *Ruth Duckworth, Modernist Sculptor* (Ashgate Publishing Co.) and *California Design: The Legacy of West Coast Craft and Style* (Chronicle Books).

- Camille Rose Garcia** ('92, Fine Arts)  
*The Saddest Place on Earth: The Art of Camille Rose Garcia* (Scb Distributors).

- Hideko Takahashi** ('94, Communication Arts)  
Children's Book Illustrator. Published ninth and tenth books in 2005, including *Matthew's Truck* [www.walkerbooks.co.uk/Hideko-Takahashi](http://www.walkerbooks.co.uk/Hideko-Takahashi)

- Eric Sueyoshi** ('96, Fine Arts)  
Photographer/Editor of Photography, *KoreAm Journal*, a magazine focusing on the Korean-American experience. [www.koreamjournal.com](http://www.koreamjournal.com)

- Barbara Maloutas** ('02, MFA Writing)  
*In a Combination of Practices* poetry collection.

- Tofer (Christofer Chin)** ('02, Fine Arts)  
Chinatown mural featured in director Paul Haggis' film *Crash*. Published *Finger Bang*, a collection of photographs.

- Annie Buckley** ('03, MFA Fine Arts)  
Freelance Art Writer for *Artweek* magazine.



**Tofer ('02)**, Chinatown mural seen in the movie *Crash*

**CLASS NOTES**

**Rogue Wave 2005**

Of the nineteen emerging L.A. artists selected for this exhibition, five were Otis alumni. LA Louver Gallery, Venice, June – September 2005

- Lucas Reiner** ('85)
- B & T** (Brooke Sauer & Tyler Ingle, '02)
- Jessica Minckley** ('05)
- Joe Sola** ('99, MFA)
- Tetsuji Aono** ('96)



(clockwise) Lucas Reiner, Tetsuji Aono, B&T: courtesy LA Louver Gallery

**Otis Artists in Paris**

**Los Angeles – Paris, 1955 – 1985: The Birth of an Artistic Capital (March 8 – July 17, 2006)**

The Centre Pompidou hosts a major exhibition on L.A. art, featuring 350 works by 85 artists. Fine Arts Chair Suzanne Lacy; faculty members John Knight and Larry Johnson, and former faculty member Betye Saar, along with alumni Bas Jan Ader ('65, deceased); John Altoon ('49, deceased); Billy Al Bengston ('57); Robert Irwin ('50); Leslie Labowitz-Starus ('72); Kenneth Price ('57); Patssi Valdez ('85); Jeffrey Vallance ('81); and Bruce Yonemoto ('79) are included.



Dennis Hopper, *Double Standard*, 1962  
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**Jeunes Talents**

Provence, Brittany, and Alsace were the destinations of three Otis painters: Maryanne Matson (MFA '05), Aida Klein ('05, Fine Arts), and Jennifer Lanski (2nd year MFA candidate) in the "Jeunes Talents" travel/study program. The French Government Tourist Office (Maison de la France) and the Cultural Service of the Consulate General of France in Los Angeles invited three artists from each of Los Angeles' finest art schools (Otis, CalArts and Art Center) to spend two weeks last fall in France, home of some of the twentieth century's most important painters.

Aida Klein's Provence sketchbook



**Kristopher Paulson** ('03)  
Toy Designer,  
Big Monster Toys, Chicago

Paulson is a member of Big Monster Toys' four-member team that designed iZ, one of the '05 holiday season's best-selling toys. iZ is an animatronic MP3 player that allows users to create their own rhythms and tracks by twisting and turning the alien's ears or pressing its belly to change the beat. *Time Magazine* recognized it as one of 2005's top inventions.