in this issue:

02 - Creativity, Collaboration & Community
08 - It All Started at the Hard Rock Cafe
18 - Twelve for 2012

Fall 2012
ISSUE 13
Creativity in Action

When students enter Otis, most hope that their paths will lead to fulfilling careers as creative professionals. By the time they graduate, they also believe that their fulfillment will come from their ability to make the world a better place. Our curriculum provides skills and instills confidence as students integrate their professional practices with their personal lives and social convictions. For example, through Creative Action: Integrated Learning courses, students work with community site partners, and learn that the strongest problem identification and solution strategies result from understanding multiple perspectives, dealing with ambiguity, and collaboratively developing flexible, adaptable approaches. As a result, our graduates are citizens who are committed to community wellbeing on both local and global scales. They incorporate human values, social responsibility, and ethics in their thinking and action.

In this issue of OMAG, evidence of these principles in action is seen in the work of Graduate Public Practice alumni Roberto del Hoyo and David Russell, who started the MobileMuralLab (pg. 7); LACMA Education Program Coordinator Albert Valdez (pg. 4); L.A. Metro Public Art Officer Alan Nakagawa (pg. 6); After School Art Stars program leaders Maricela Aviña and Adriana Collazo (pg. 5); the Nightingale Middle School project by Kim Karlsrud and Daniel Phillips (top right); and Slanguage’s mural (bottom right) for the “Made in L.A.” biennial by co-founder Mario Ybarra (‘99). Among the 2012 graduates is Christina Sanchez, whose project “Break/Pausa” highlights the lives of immigrant restaurant workers in L.A. (pg. 24). Faculty role models include Suzanne Lacy, founding Chair of Graduate Public Practice program, whose work is based in community activism. Her Crystal Quilt project of 1987 has been acquired and is on display at the Tanks, a new exhibition space of Tate Modern in London (pg. 13).

An Otis education prepares students to embrace an expanded role for artists and designers to fully engage in social, economic, and cultural change.

Samuel Hoi, President
Founded in 1918, Otis is L.A.’s first independent professional school of visual arts. Otis’ 1,200 students pursue BFA degrees in Advertising Design, Architecture/Landscape/Interiors, Digital Media, Fashion Design, Graphic Design, Illustration, Interactive Product Design, Painting, Photography, Sculpture/New Genres, and Toy Design. MFA degrees are offered in Fine Arts, Graphic Design, Public Practice, and Writing. Otis has trained generations of artists who have been in the vanguard of the cultural and entrepreneurial life of the city. Nurtured by Los Angeles’ forward-thinking spirit, these artists and designers explore the landscape of popular culture and the significant impact of identity, politics, and social policy at the intersection of art and society.

Otis prepares diverse students of art and design to enrich our world through their creativity, their skill, and their vision.
Creativity, Community, & Collaboration
Conceived in 1918 as an “everyman’s school,” where gifted artists could study regardless of their socioeconomic status, Otis has maintained its commitment to civic engagement and social responsibility. Partnering with organizations locally and abroad, the College provides students with opportunities to develop collaborative problem-solving skills and use their creative ingenuity to tackle complex real-world issues, ranging from sustainability to education.

In Otis’ primary community engagement initiative, Creative Action: An Integrated Learning Program, students from all backgrounds collaborate in interdisciplinary teams to develop fresh approaches to social and environmental issues. Creative Action partners with more than 40 community organizations each year, ranging from the Friends of the Ballona Wetlands and the Surfrider Foundation, to Homeboy Industries, LAX Airport, and the Museum of Tolerance.

In NEIGHBOR GAPBRIDGE, a Creative Action partnership, students work with their community partners to propose “bridges” that connect a broad array of people, nations, and cultures as far away as India. Otis students connect with a neighboring Westchester elementary school and a senior center to work on various initiatives. In one project, third graders, senior citizens, and Otis students made knapsacks from discarded T-shirts to hold art supplies and books for Haitian children who survived the earthquake.

In another Creative Action partnership, with support from L.A.’s Department of Cultural Affairs, students designed and built two projects at the Junior Blind of America’s L.A. facility: a wall-mounted xylophone, which acts as an interactive way finder to guide students to the music room, and a 15-foot tall multisensory bamboo wind chime at the center of the garden.

Founded in 2004, Otis’ Artists, Community, and Teaching (ACT) program partners with local schools, teachers, museum education departments, community arts organizations, and socially engaged artists and designers to provide learning experiences for students who wish to contribute to diverse communities through their art and design skills. Students have interned at sites including Inner City Arts, reDiscover Center, Side Street Projects, Venice Arts, the education departments at LACMA and the Getty, as well as many K-12 schools.

In 2008 Otis launched a pioneering graduate program in Public Practice to explore new artistic strategies and practices based on social engagement and activism. Led by internationally known artist and activist Suzanne Lacy, students produce work—video, performance, drawing, photography, sculpture, and web-based projects—with guest artist mentors such as Andrea Bowers, Rick Lowe, and Kim Abeles. Recently, students participated in collaborative projects in Laton, a farming town in the San Joaquin Valley, and in hurricane-ravaged New Orleans.

While Otis students are nurtured by engaging with these vibrant communities, they learn to give back and use their creative skills to effect positive change. Applying their understanding of art and design in context, creative professionals who graduate from Otis imagine and contribute to a better future for all citizens of the world.
ACTin Out

by Albert Valdez (’10)
Education Coordinator, LACMA

Albert Valdez is the Education Coordinator for the Los Angeles County Museum of Art (LACMA) Education Department. He maintains a painting studio in Culver City and participates in the monthly art walks. Valdez is also actively engaged in raising community awareness of art through project-based workshops and mural programs.

The Artists, Community, and Teaching (ACT) program was a valuable experience not only in terms of learning and developing the pedagogy associated with museum education but also in defining who I am as an artist. The program encourages the connection between an artist’s studio practice and the surrounding community, and putting into practice theories and principles of community arts education. As an ACT student, I participated in lesson planning, pedagogy theories, classroom observation, and hands-on teaching alongside my peers. The internship program placed us in a real world environment to work with professionals in a wide spectrum of educational programs. I was fortunate to intern with the LACMA Education Department, assisting museum educators in a gallery and studio environment.

No job was too small for a LACMA office/teacher assistant—prepping, stapling, folding, filing, and listening led to a teaching position with the NexGen Program, which provides membership to children under the age of 18. NexGen members visit the museum for free, experience several art-making opportunities, and can invite an adult as their free guest. My NexGen experience led to teaching in the LACMA’s OnSite Library workshops, which provide intergenerational learning for all family members. These art education programs paved the way for me to lead my very own program—LACMA’s OnSite School Program.

The OnSite School Program introduces LAUSD students to the Museum’s encyclopedic collection. Each year, we partner with six elementary schools and two middle schools, visiting Special Ed and Pre-K–8 classrooms, where museum educators develop and lead one-hour art-making workshops. The Museum educators provide six art-making workshops per LAUSD classroom. LACMA’s mission is to support current arts programming in LAUSD schools by making personal and meaningful connections between LACMA’s encyclopedic collection and student learning, while building a strong presence in the community. With each visit, students focus on descriptive language to support their ideas and relate their art-making process to their own experience, knowledge and background. By reflecting and reinforcing their conversations about art with art making, students make a personal connection to the arts.

Along with participating in LACMA’s commitment to art education in the underserved areas of Los Angeles, I have worked with fellow alumni on the MobileMuralLab project, and with nonprofits such as the San Gabriel Conservation Corps. These groups educate the community on the importance of the arts as an integral part of everyone’s personal education. As an artist and community member, I intend to answer the call and do my best to make sure the arts stay in the minds of future generations.

“I love that together we [LACMA & Otis] are fostering a new generation of artists who will include public engagement in their practice.”

Karen Satzman, Director of Youth and Family Programs
LACMA Education Department
The Artists, Community, and Teaching (ACT) program began in 2005 with what is now the Teacher Credential Preparation minor. Combined with the fine arts major, this minor allows students to waive the California Subject Exam for Teachers, the first step in earning a teaching credential, which can be completed either at another university or through a school district internship. Otis is currently the only art school in California to offer this program, approved by the Commission on Teacher Credentialing.

The ACT Community Arts Engagement minor was launched in 2010 for all students interested either in socially engaged art and design practices or in teaching in museums, nonprofit arts organizations, private schools, or correctional facilities.

ACT alumni are doing amazing things. Alfredo Guzman ('07) is teaching art at his alma mater, Holtville High School. Mayuka Thais Nagasaw ('07) teaches art and music classes in L.A. and Tokyo. Kendra Elstad ('08) is an associate third grade teacher at Wildwood School in L.A. Albert Valdez, featured on opposite page, who started in a work-study position at LACMA, is now Coordinator of the museum’s Education Department. The following alumni are pursuing graduate degrees: Kaitlynn Redell ('09) Fine Arts at Parsons, Raul Baltazar ('08) Public Practice at Otis, Jessi Bhatia Kim–Saad ('09) Teaching and Single Subject Art Credential at Chapman, and Lyndsay Sullivan ('10) Creative Arts Therapy at Hofstra.

In my four years directing the ACT Program, I’ve seen that those who thrive have a genuine desire to share knowledge and give back to their communities while maintaining an active art/design practice. According to Maricela Avina ('11), a painter and Program Leader for After School All Stars at Southeast Middle School in South Gate, "I knew I wanted to have a career in education, preferably in the L.A. area in the community in which I was raised. Through ACT, my dream has become a very real possibility. I got my foot in the door through a teaching internship and volunteering my art lessons. This year I named my art class ‘Cre8tive Studio: Infinite Ways to Create,’ to let students know that all of them can be creative in different ways. When I was their age, I did not have this opportunity. I want my students to know that I’m a dedicated artist as well as an educator. When you tell them you are an artist, they ask questions about art and design. It makes a huge difference when they learn about your background and what you do.”

The ACT student population is even more diverse than the rest of Otis’ community. Adriana Collazo ('11), who directs the ECOfab Program at After School All Stars, suspects that because they were taught by white teachers, many ACT students of color want to become role models for younger generations. She explains: “As an artist from an immigrant family, I am sensitive to social matters and statistics, which ignite my commitment to change social stereotypes and reduce drop-out rates. . . . In ACT, I saw that the passion of artists as teachers can be transmitted to students. After School All Stars programs take place in the low-income communities where I was raised, where hope is rare and support for higher education by experienced art college graduates is unheard of. What inspires me is the passion in students’ eyes when I tell them I believe in them.”

This is also why I teach, and I imagine that many of my Otis colleagues would agree.
“At Otis, I was taught that being engaged in your community was key to making art,” says Alan Nakagawa. "I learned tools and directions that have guided me throughout my art-making career and my job with Metro.”

With a dedication to collaboration and community, a healthy sense of humor, and a healthy appetite, Alan Nakagawa juggles no fewer than five roles: multidisciplinary artist and recent recipient of the California Community Foundation Mid-Career Fellowship for Visual Artists; administrator for L.A. County Metropolitan Transportation Authority’s public art program; curator of Ear Meal, a weekly webcast dedicated to experimental music and sounds; creator of food blog Café LA LA; and Collage Ensemble leader, a role he’s ending after 28 years. Nakagawa is passionate about art, his hometown, and the communities in which he plays various roles.

For the past twenty years at L.A. Metro, Nakagawa has worked with artists, community members, and designers, coordinating public art projects that contribute to L.A.’s expanding public transportation system. For each rail station, Nakagawa works with community members to develop a neighborhood profile. Artists submit their responses to these profiles through an open call, and the final selection is made by a panel of community members and arts professionals.

Nakagawa has worked with a variety of Otis-affiliated artists including faculty member Soo Kim, and alumni Roberto Gil de Montes (’74 MFA) and Ricardo Mendoza (’87). Other Metro projects include a trading card series promoting public transportation etiquette; a photo light box series that features work of fine art photographers; a poster series of artist-made portraits of L.A. destinations accessible through the Metro system; and a docent-led tour of the public art projects.

So how does Nakagawa’s food blog Café LA LA enter into this picture? With each Metro project, Nakagawa visits new neighborhoods, and discovers the best places to eat. Recommendations from local residents lead him to eateries where he can learn more about the community.

Nakagawa enrolled at Otis in the early 1980s, studying with faculty who taught the fundamentals and nuances of art making and introduced the worlds of contemporary and avant-garde art. At the newly formed Mural Training Program at the Social and Public Art Resource Center (SPARC) run by muralist Judith F. Baca, he learned about mural art, brainstorming, and consensus and team building. Through this experience, Nakagawa understood that art can be a vehicle for social change with successful community collaborations.

Nakagawa also studied painting with muralist Kent Twitchell (’77 MFA), who introduced him to international mail and postal art movements. With his classmates, he curated a show of more than 200 artists from around the world. This group became the collective Collage Ensemble, which Nakagawa explains, led until spring 2012.

“The ability to multitask and administratively create something—to be able to juggle logistics—is something that the performance artists that I was into were able to do. In Hollywood, the ability to make art, promote it, collaborate with people and organizations, and present it is all part of the mix. As a student at Otis in the early ’80s with the rise of MTV, and icons such as Talking Heads, Laurie Anderson, and Spalding Gray bridging the art and entertainment gap it seemed logical to be able to do all different things and not just solely make art.”

—Alan Nakagawa

By Laura Daroca (’03 MFA)
Editors Note:
At Dockweiler State Beach (above), which is open at night for public fires, the MobileMuralLab transformed the concession and restroom buildings with “Where We Are From,” a 2,000 sq ft collaborative mural. During the summer, in a series of civic engagements named “Nite-Write,” beachgoers provided their names, hometowns, and personal beach stories, inspiring the subject matter for the text-based mural. In addition, 30 teens from community organizations painted words and phrases in aerosol-style lettering to provide a background of blues and greens. The west wall of the main concession building hosts translucent images of ammonite fossils that illuminate under UV light.

MobileMuralLab has collaborated with several communities and organizations in Boyle Heights, MacArthur Park, Huntington Park, Downtown, Whittier, Riverside, Pasadena, Culver City, Santa Monica, Venice, Playa Del Rey, Inglewood, Wilmington, Hollywood, and others.

The MobileMuralLab was conceived of as a public art project to respond to an L.A. sign ordinance that does not discriminate between commercial signs and fine art murals. The drafted language of the ordinance positioned original hand painted murals on private property as illegal. As a temporary, unconventional solution, alumni Roberto Del Hoyo and David Russell imagined that a retrofitted city search-and-rescue vehicle could serve as a mobile wall surface to paint over and over again, and the interior space could educate and inform. It could be the perfect legal loophole for visual/social expression on the streets of L.A.

After two years, the “Lab” evolved into a mobile art studio serving as a space for mural education and production. Del Hoyo and Russell teach the history of L.A. mural art, the politics of public space, and mural painting techniques. Collaborations with artists, schools, organizations and communities facilitate interactive mural painting programs, workshops and events. A custom curriculum incorporates art education standards through the lens of mural painting. Collaboration, teamwork, and dialogue are key components.

Del Hoyo and Russell met in the Graduate Public Practice program. Each has a background in traditional mural painting and art education, and as graduate students, they conceptualized artistic strategies that use the mural both as a social space and as a departure point for dialogue revolving around critical issues. The MobileMuralLab allows people to creatively express themselves in public, where advertising dominates the visual landscape.
FASHION BENEFIT

IT ALL STARTED AT THE HARD ROCK CAFE
The 30th anniversary of the Scholarship Benefit and Fashion runway show took place on May 5 at the Beverly Hilton Hotel. Honored this year were the show’s founders, Fashion Design Chair Rosemary Brantley and Trustee Emerita Elaine Goldsmith. The event has come a long way from red-and-white checked tablecloths at the Hard Rock Cafe in 1983! This year Otis presented its Creative Vision Award to Trustee Christopher Wicks of English Laundry. The 800-plus guests thrilled to the finale, in which acrobats performed, clad in Cirque de Soleil costumes. Junior and senior fashion designers presented eleven different collections completed under the direction of distinguished professional mentors. More than $1 million was raised for student scholarships.
Each year at the end of the spring term, graduating students present their work in an exhibition that fills every wall and space on campus. In addition, Graduate Writing students read from their work, Graduate Public Practice students present an exhibition of site, and Fashion Design student work is displayed in the windows of Neiman Marcus, Beverly Hills.

In May 2012, more than 300 creative artists and designers launching their professional careers in the global creative economy demonstrated their extraordinary growth and vitality. Parents, friends, and representatives from the design industry and cultural institutions were inspired by the living proof that creativity cannot be outsourced—innovation stays onshore.
Otis Buzz

From London’s new Tate Tanks to the streets of L.A., from Otis’ own Ben Maltz Gallery to Dwell on Design at the L.A. Convention Center, our alumni, faculty members, and students exhibit their work, organize symposia, and create public murals.

Dowell and Cranston Above the Streets of L.A.

Graduate Fine Arts Chair Roy Dowell (above) and Fine Arts Chair Meg Cranston (below) designed billboards that were displayed during the summer on La Cienega Boulevard at LAXArt as part of the “Made in L.A. 2012” biennial. Both artists were selected to participate in the Hammer Museum’s first large-scale survey exhibition of the work of 60 Los Angeles-based artists, and both were commissioned to create billboards on a busy L.A. street during the show. Each artist was inspired by design, advertising, and popular and world cultures. As Cranston explains, “For my first billboard, I did a version of my work at the Hammer. The image (of multiple cigarette lighters) in two places makes it feel like an ad campaign.”

Alison Saar in the minefield of racial and social issues

“STILL . . .” an exhibition of work by Alison Saar (‘81 MFA), is on view at the Ben Maltz Gallery through November 17. In his review of the exhibition for KCRW, art critic Edward Goldman said, “An artist of mixed racial upbringing, Saar never shies away from venturing into the minefield of racial and social issues that are ever present in our life. But to her credit, she doesn’t preach or point a finger. Instead, she engages viewers through dramatic presentation of stories and characters, where everyday objects acquire painful symbolic meaning.” See video at www.youtube.com/watch?v=AH2vUOEktqo.

On June 16, Graduate Graphic Design, led by chair Kali Nikitas, hosted seven international designers who presented their work and shared their ideas about alternative practices and innovative collaboration. Designers came from Belgium, the Netherlands, Switzerland, and Germany, and included the following: Ludovic Balland, Basel; Hugo Puttaert, Brussels; James Goggin, Chicago; Hanjse van Halem, Amsterdam; Boy Vereecken, Brussels; Peter Bil’ak, The Hague; Jan and Randolph, Ghent; and Florian Pfeffer, Berlin and Amsterdam. The symposium was made possible in part by a generous grant from the Netherlands Consulate General in L.A.
Sustainability at Dwell on Design

Recycled and reconfigured designs by Otis Architecture/Landscape/Interiors students were featured in this year’s annual exhibition Dwell on Design at the three-day celebration held in June. Bringing together the best and brightest products, services, and thought leaders in modern design, Otis’ display included student projects from Product Design, Fashion Design, and Architecture/Landscape/Interiors, featuring examples of work by students Dan Nakamura and Alison Tsztoo with Gainey Ceramics.

Lacy’s “Granny Flash Mobs” at Tate Tanks

Graduate Public Practice Chair Suzanne Lacy’s The Crystal Quilt (1987), was re-created for London’s Tate Modern, July 18–October 28, for the inaugural exhibition of The Tanks, a series of recycled underground concrete oil tanks opened to the public as part of the London 2012 Festival in conjunction with the Cultural Olympiad. For the original Crystal Quilt in Minneapolis, Lacy gathered 430 women over the age of 60 to share their views on growing older. Lacy plans to update this groundbreaking piece with “granny flash mobs,” a performance piece that celebrates the achievements of older women in Britain.

Culver City Studios

Graduate Fine Arts and Graduate Public Practice moved to new studios in the blossoming art community of Culver City. Located at 10455 West Jefferson Boulevard, the 13,200 square foot concrete block, bow truss building houses 39 individual studios for graduate students, galleries, crit spaces, lounges, and a computer room.
The Collision of 2-D and 3-D

Jacci Den Hartog, Program Director of Fine Arts Sculpture/New Genres and Foundation Program faculty member, kicked off her sabbatical in high style, with an exhibition at Santa Monica’s Bergamot Station.

Den Hartog’s show this fall, *Come and Show Me the Way*, is her second exhibition at the Rosamund Felsen Gallery, Santa Monica. Her artwork draws inspiration from desert landscapes, with plaster shapes rising from flat armatures, converging at the various earthly promontories. She drapes the entire environs in vibrant American Southwest palettes rippled with undulating lines—or perhaps an intricate Navajo weaving—revealing the influence of living in Utah for most of her formative years.

The gallery notes that Den Hartog’s exhibition is an “investigation in the meanings of ‘landscape.’” The viewer must imagine the scale of her mountains because there are no points of reference. These landscapes can also be perceived as reflecting states of mind, as many were created during a period when the artist was coping with her mother’s declining memory due to Alzheimer’s. The resulting work displays jumbled perspectives, jagged and irregular elements, and fantastical outcroppings in vast mindscapes.

According to Den Hartog, “This show is about presenting the far and near simultaneously, both distancing and receding at the same time, and pushing and pulling in space. It’s a merging of 2-D and 3-D—wanting the two to coexist. And I’m using tropes of landscape to investigate that. In these works I think about painting, but I wanted sculpture to be the generative element of the pieces. Paint and form merge . . . .

And with the older works that I’ve paired with these newer pieces, I wanted to show these [going back as far as the ’90s] to reveal the formal and conceptual reasons that underline those work. I’m showing that body of work simultaneously because I kept ruminating on those pieces as I worked on these newer pieces. The older works are the source of this show. I was pulling from work that was imagistic and influenced by fairy tales and memories as a way to bring in abstraction for myself.”

Den Hartog will enjoy her yearlong sabbatical working under the auspices of a John Simon Guggenheim Memorial Foundation Fellowship and an Otis Faculty Development Grant. She plans to be working predominantly in her studio in Eagle Rock—right up against the edge of the towering mountains of the Angeles National Forest, which rise boldly out of the flatness.

She is positioned perfectly on that line between 2-D and 3-D.
Editor’s Note: In 2012 faculty member Jacci Den Hartog was awarded a fellowship by the John Simon Guggenheim Memorial Foundation, as one of 181 scholars, artists, and scientists in its eighty-eighth annual competition for the United States and Canada. Appointed on the basis of prior achievement and exceptional promise, the successful candidates were chosen from a group of almost 3,000 applicants. Past fellows include faculty members Meg Cranston (Chair, Fine Arts) and Carole Canompan; former faculty members Peter Voulkos and Emerson Woelffer; and alumni John Baldessari ('58), Sandow Birk ('88), Robert Irwin ('50), Dorothy Jenkins ('36), John Lees ('67 MFA), Barry LeVa ('67), Ruben Ochoa ('97), Alison Saar ('81 MFA), and Jeffrey Vallance ('81 MFA).

Every year, Otis honors three outstanding faculty members with teaching awards. They are awarded for 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 follow.

**Distinguished Educator**

**Gary Geraths**

“Gary pushes his students to become not only better artists but also stronger characters.”

“Gary cares the most about his students. I graduated from Otis in 1999, and to this day I meet up with him for drawing workshops around L.A.”

**Teaching Excellence, Full-Time**

**Meg Cranston**

“Meg is passionate about what she teaches us, and makes sure we understand how the things we’re learning are important to us as current and future artists. When she sees us outside of class, she always asks how we’re doing. She made us cookies at Christmas!”

“Meg teaches history in such a simple and audacious way, getting our attention so that we understand everything; what we hear is not simply a past chapter of history that is incomprehensible. She is an incredible teacher.”

**Teaching Excellence, Part-Time**

**Mark Wyse**

“Mark has an amazing way of helping students contextualize work. As a photography teacher, he encourages students to explore different mediums and really hone in on the meaning of the work.”

“Mark doesn’t go in circles; he goes straight to the point. He is good at reading students’ intentions to understand what they want/need.”

---

**Just Press Play**

Our YouTube channel hosts more than 400 videos viewed by 3,000 subscribers. Of special interest are the following: an interview that Jo Lauria ('60) did with Bob Glover ('06 MFA) on the Voulkos ceramics era; Fine Arts visiting lectures by alumni such as Kerry James Marshall ('78), Mario Ybarra, Jr. ('99), Eduardo Sarabia ('99), Ruben Ochoa ('97), and Sandeep Mukherjee ('96); and Otis Legacy Project interviews with Milfred Zornes ('27), Tyrus Wong ('32), Diane Gamboa ('84), Bruce Yonemoto ('79 MFA), Kent Twitchell ('77 MFA), Jo Lauria ('90 MFA), Tom Van Sant ('57 MFA), and Raymond Zibach ('90).
Bamboo Oceans and Conch Shells Inspire Designs

by John Axtell

This summer Otis students and faculty took their creative capital abroad to focus on two distinct projects: sustainable toy design in China and a freedom memorial for war veterans in the Western Pacific nation of Palau. From Shanghai to Rock Island, they hiked in bamboo forests, ate bat soup, dove in Jellyfish Lake, worked with industry leaders, met queens and presidents, and were even interviewed on local television.

Furthering its commitment to sustainability, Otis teamed up with eco-forward German toy company Hape International to create an international think tank and an integrated learning experience.

Otis faculty members and students joined Hape employees and members of the China Academy of the Arts to study the complexities of sustainable business and manufacturing while developing new product designs that will be considered for formal production at Hape in the coming year. The group traveled to China for a 29-day journey through the bamboo forests of Zhejiang Province, to the city of Hangzhou and the Ningbo-Zhoushan Harbor, one of the largest ports in the world. There they observed and exchanged ideas with local craftspeople, manufacturers, educators, and students from distinguished design schools such as Bauhaus University in Weimar, Germany.

Students learned firsthand the complexity of bringing sustainable products to market. The international team participated with Hape step-by-step in research, development, idea generation, production, and testing new products. As one of the world’s largest producers of toys made from sustainable materials, Hape strategically considers everything from surface treatment, energy consumption, and packaging to minimize environmental impact and maximize efficiency.

After the factory tour in Ningbo, students headed to Hape’s bamboo workshop and research facility in the rural mountains of Beliun. Local craftsmen trained the students to use hand-tools and larger machinery, introduced various techniques for working with bamboo, and showed how Hape integrates efficiency into all stages of the process.

Afterward, students hiked through the bamboo forest that Hape leases and manages. Known by locals as the bamboo ocean, when it is viewed from afar the whole forest rolls in the breeze like waves in the sea.

Students then experimented with sustainable materials and renewable resources to design projects ranging from role-play toddler games and construction sets to nested drums for a new Hape instrument line. Before the trip was over, Hape selected several of the students’ final designs to consider for formal development.

Palau Freedom Memorial

“7.34257 latitude / 134.479 longitude . . . bat soup . . . yum”

In June 2012, a group of eleven students and faculty advisors went to Palau to continue a design project started in 2011. Working with residents and artists, they completed the design for a Freedom Memorial commemorating those who lost their lives serving in the United States military from WWII to the present. If you haven’t heard of Palau, you’re probably not alone. One of the world’s youngest and smallest sovereign states, the archipelago officially known as the Republic of Palau is located 500 miles east of the Philippines and 2,000 miles south of Tokyo in the western Pacific Ocean. Since 1994, Palau has received defense, funding, and access to social services as a US protectorate. More Palauans per capita serve in the American military than any other state or protectorate. Palau has war memorials for both the Americans and the Japanese, yet there are no memorials for Palauans. Otis students designed their memorial to honor these veterans who bravely fought for freedom in American wars.

The first to see their design were Palau’s Queen and the Matriarchs. As the women spoke, Palau’s oral history came to life and the students were thrilled to hear analysis and critiques from the “History Makers” themselves. The next week, they presented to the Governor of Koror, the President of Palau and his cabinet, the Council of Chiefs, and finally, the general public. Local television station OTV filmed the presentation and a short question and answer session. By the end of the trip, the Chiefs announced official support for the project. The proposed design on the shores of Koror incorporates eight monoliths that represent the 16 states of Palau, arranged in a pattern that resembles a conch shell. In Palauan culture, blowing the conch shell symbolizes calling people home or gathering them together.
Commencement 2012

At the annual commencement ceremony on May 10, President Samuel Hoi spoke to Otis graduates about their achievements and their futures. He described them as “creative thinkers and doers who can and do make a difference in the world.” As Otis faculty members launched them on their way to rewarding lifelong careers and contributions, Hoi selected words that best characterize the Class of 2012: personal transformation, discovery, joy, curiosity, spirit, professionalism, playfulness, creative energy, and passion. He spoke of a world of great challenges that needs their creative optimism to renew old ideas and practices.

Valedictorian Alexandra Vay (Digital Media) likened herself to a massive multiplayer game hero that heeded the call to action and was transformed, or in her words, “totally leveled up, one-upped.” In this well-designed game called Otis, surrounded by others like herself, Alexandra and her fellow players unlocked better-synthesized versions of themselves. After working as an intern for the last three years with the Disney Interactive Media Group, Alexandra joined the team to design online games.

Perhaps no one in L.A. is better equipped to speak about creativity and business than Honorary Degree recipient Eli Broad; real estate developer, philanthropist, community leader, and art collector. Framing his remarks around the principle of “artful unreasonableness,” he underscored his conviction that clinging to safety is more irrational than taking risks, and he urged students to be proud of betting on themselves. “Civilizations are not remembered by their business leaders, but by their artists,” according to Broad. “You have a different way of looking at the world. You enrich our world through your creativity and vision.”

According to Broad, “The most powerful question is ‘why not?’ … That’s what you need to ask when someone tells you it can’t be done. By definition, artists and designers are ‘why not’ thinkers. You do what no one else would think to do. You tackle with brutal honesty the social issues of your time.”

In closing, Mr. Broad stressed how important it is to give back. “You don’t have to have money. You have time, expertise, skills, ideas and additional resources that can serve others. … We need your creative vision, your unconventional thinking and your unreasonable approach to solve the world’s social, economic, and political challenges. And I promise you, the more involved you are, the richer the rewards and the more satisfying your life will be.”

Cat/Bear/Rabbit

Coaster Company of America, one of the largest importers and distributors of fine furniture in the United States and Mexico, recently sponsored a project with Product Design students. “We wanted to engage Otis students because of their creativity, and to capture that youthful mindset,” said Toby Konetzny, Coaster’s Vice President of Marketing.

Coaster presented two challenges: choose an existing product and redesign it to attract a younger market; and develop “knockdown” designs (easy to dismantle and ship) for their line. “The project bridged the gap between the realities of design education and manufacturing,” said instructor Salvador Hidalgo. “Toby was involved throughout the process, and he explained practical issues of price point and efficient use of materials and processes. Students also had to focus on what is absolutely fundamental in design.”

From the student designs, Coaster selected Emily (Yi-Ting) Ku’s to develop prototypes. The Coaster team chose her bedroom set for the youth market because it is transformable — it can change from a cat to a bear or rabbit. The next step is to show the prototypes at the 2012 High Point Market in North Carolina to get feedback from the more than 1,000 retailers who attend.

Visit coastercompany.com for more information. Contact Maite Zabala-Alday at malday@otis.edu to learn more about Corporate Partnerships.

Leave your mark on the world
Meet twelve members of the class of 2012. They answer questions about their backgrounds, projects, favorite places in L.A., and what’s next for each.
What is your hometown?
I am originally from New Jersey, but I consider Burbank to be my hometown.

How did you decide on your major?
It was easy deciding on my major after I visited the fourth floor. I was amazed and inspired by all the fantastic concept art, animal and landscape drawings, and storytelling illustrations. There was no question that Digital Media was right for me.

Other intriguing projects?
Ever since Hong Ly’s “Character Design” class I’ve really enjoy redesigning characters from films and TV shows. I’m currently redesigning “Freakazoid!” which is super fun because it was one of my favorite shows when I was young.

Cool things you did outside of school?
In summer I interned at Disney Interactive, and worked on “Pixie Hollow”, their online MMOG (Massively Multiplayer Online Game). In my free time when I wasn’t drawing or painting, I played a lot of video games.

Most fun/influential class?
Hong Ly’s “Character Design” class assignments were always way fun and creative. I learned a ton and I constantly refer back to my class notes when I design. The hard work was worth it.

How did L.A. affect your education?
Being in L.A. was fine; it wasn’t too much different from being in Burbank. The best thing about it was living away from home and learning to be independent, so not only did I learn about art but I also developed useful skills as an adult.

How did Otis affect your work/life?
Like many others who have attended Otis, my work became my life for four years and I wouldn’t have wanted it any other way. I forged many great friendships with classmates, and was rewarded with improvements in my artwork each year, allowing me to be even more creative with my ideas.

Something unusual/idiosyncratic about you?
After about ten years of wanting to learn the guitar, I’m finally learning. Look out!

What will you remember?
Late nights spent in the computer labs with my friends, working hard and developing a deep comradery—especially when we’d have Nerf gun fights or do chair racing.

Since I love video games, I came up with a concept for a girls’ action video game called “NightLight,” a coming-of-age story where a young girl overcomes her worldly fears in the land of her dreams.
Virginia City, Nevada, but I grew up in the suburbs of Southern California.

In Foundation, I became interested in large-scale sculpture by artists such as Richard Serra, Tony Smith, and Maya Lin. They explore issues of scale, proportion, and interaction with the human body as I did in A/L/I.

I designed Piers Park, a site-specific urban park and aquatic center in San Francisco. My concept acknowledged the existing edge condition of piers, and the historical relationship among man/industry/ocean. The piers were designed to respond to varying levels of human interaction, and to educate park visitors about oceanic systems.

In an interior design for a downtown loft, I exposed and re-used the existing structure of a 1950s furniture building, transferring function to form to function.

I work part-time at PRISM, an amazing contemporary gallery in West Hollywood.

Menlo Park, California.

Since high school, I knew that I wanted to study fashion design, and was impressed with Otis’ mentor program.

I plan to move back to the Bay Area to find a job in activewear.

The friendships I’ve made will last me a lifetime, and what I’ve learned will be the cornerstones of the rest of my career as a designer.

Enjoy every moment because it will end too quickly. It’s worth the blood, sweat, and tears; the more you put in, the more you get out.

I love the diversity of L.A. There is never a dull moment. It provided me with immense inspiration. I actually incorporated some graffiti I found into one of my portfolio groups.

The rigorous A/L/I program taught me the importance of time management and passion. Passion comes from the drive and the high from doing what you care about. I’ll definitely remember back-to-back all-nighters.

I took eight classes my last semester to get in as much as possible. Otis became my work and life.

I just finished a renovation of an interior space downtown, my first postgraduate project. Before I plunge into a graduate program, I look forward to working.

The friendships I’ve made will last me a lifetime, and what I’ve learned will be the cornerstones of the rest of my career as a designer.

Enjoy every moment because it will end too quickly. It’s worth the blood, sweat, and tears; the more you put in, the more you get out.
What is your hometown?
I was born in Tehran and moved to L.A. at the age of 26.

What originally attracted you to Otis?
Otis’ diehard reputation combined with the two CE classes I took attracted me. The new MFA Graphic Design program seemed flexible and innovative. I asked a few trusted professionals who confirmed that.

What was your final senior project?
It was on P-English (Persian English) or Iranian communication via e-mail and on chat rooms based on phonetics. My project focused on the typography issues stemming from hybrid writing systems between languages, and it involved extensive research in linguistics and typography.

How did Otis affect your work/life?
It opened a window to the design world and helped me realize my own power and self-confidence.

What's next?
I have been doing information and UI design for over fourteen years, and I will continue this.

Something unusual/idiosyncratic?
Wherever I go, I can’t resist noticing type and layout, especially in restaurant menus and street signs.

What will you remember?
Who can ever forget the punch card building?

What would you tell new students?
Students MUST seek knowledge and work their way up by learning as much as possible. The school and faculty are some big players in this game, but in the end, students must do all the hard work themselves.

Cool Things you did outside of school?
I did an internship for Erik Spiekermann in Berlin in 2011. I presented my P-English research at TypeCon 2010 in L.A., and also at ATypI 2010 in Dublin. Also I had a full-time job while I was at school!
What is your hometown?
I came from Saitama, a suburb of Tokyo.

What originally attracted you to Otis?
The small size and interdisciplinary approach. The intimate communication between faculty and the open-minded learning environment supported me to actively create my work.

How did you decide on your major?
Because of my educational background in sociology, I am deeply interested in the influence of society on the human condition. To express my interpretation of invisible ideas such as human relationships, social structures, and individual identity into forms, I chose Fine Arts to develop my visual language.

What was your final thesis?
In “A Measure of Continuity,” I tried to express my thoughts about invisible, immeasurable or intangible concepts beyond perception.

Cool things you did outside of school?
Traveling and treasure-hunting at antique shops. Also, I made a special friend who is forty years older than I am. Her philosophy, flexibility, and honesty deeply impacted my life and artwork.

Most fun/influential class?
Visiting Artist Lecture Series and Fine Arts Senior Studio.

How did L.A. affect your education?
Many great artists work here, and I had opportunities to work and talk with many of them.

How did Otis affect your work/life?
I was 18 when I came to L.A. and Otis helped me to focus and challenge my work.

What’s next?
Europe.

What would you tell new students?
Scott Grieger said, “Everything you do comes back on you.”

What is your hometown?
Seoul

What originally attracted you to Otis?
Otis gave me the opportunity to study fine art through their international scholarships.

How did you decide on your major?
At that time, I thought what I wanted to make only fit in Fine Arts.

Other intriguing projects?
One of my painting series is called “A Study on the Understanding of the Structure of Space from Memory.”

Cool things you did outside of school?
Traveling across America.

Most fun/influential class?
Visiting Artist Lecture Series and Fine Arts Senior Studio.

How did L.A. affect your education?
Many great artists work here, and I had opportunities to work and talk with many of them.

How did Otis affect your work/life?
I was 18 when I came to L.A. and Otis helped me to focus and challenge my work.

What’s next?
Europe.

What would you tell new students?
Scott Grieger said, “Everything you do comes back on you.”

What was your final senior project?
I reconstructed the linear narrative of my life by capturing nonlinear traces that remain as memory.

I was encouraged to take risks and move forward to pursue my personal vision.

What’s next?
First, I need to digest what I have learned at Otis with both my brain and mind. Since I will move to New Zealand this fall, I plan to explore a new city and enter the art world there.

Something unusual/ idiosyncratic?
Living in different cultures, I often experience difficulties and loneliness in an unfamiliar place, but I feel that the change makes my life fresh and also makes me stronger.

What would you tell new students?
If you know what you like or dislike, learning in the graduate program is a chance for you to deepen your practice and yourself.

How will you stay connected?
I believe that continuing to make my work will connect me with Otis regardless of where I will be.
What is your hometown?
London, Ontario, Canada.

What originally attracted you to Otis?
On my first visit to the campus, despite the unfortunate architecture, it was apparent that even the most extreme expressions of creativity were not only tolerated but also celebrated.

What was your final thesis?
An historical novel concerning the legacy of Louis Pasteur.

Other intriguing projects?
I went on a wild goose chase to interview Jenna Jameson. Ms Jameson was elusive and considerable hijinks ensued. Despite a very terse e-mail exchange with the interviewee, I stuck with the assignment, and produced an article—though it is likely more awkward than it is intriguing.

Cool things you did outside of school?
I cowrote and coproduced an album.

Most fun/influential class?
Writing workshops with Peter Gadol were instrumental, as was the publishing praxis project, “Seismicity Editions” with Guy Bennett and Paul Vangelisti. Also of formative importance was Dennis Phillips’ class on Moby Dick, and Jen Hofer’s class on documentary poetics.

How did L.A. affect your education?
L.A. is a great city to study in, especially if you are studying books that happen to be on tape, as there is a lot of time spent driving (there).

What’s next?
Traveling and writing both prose and pop music. If that fails, I’m seriously thinking about joining Sea Shepherd.

What will you remember?
Oh, you know. The countless hours spent writing a novel, contemplating my mortality.

What would you tell new students?
I developed a strong work ethic and drive to succeed. Admittedly, I feel that I traded some important aspects of my life for four years away from people I cared about. My life changed in ways I never expected.

Something unusual/idosyncratic?
I have a whole list of normal things that I’ve never done, like go camping or ride on a boat or attend a concert.

What's next?
Traveling and writing both prose and pop music. If that fails, I’m seriously thinking about joining Sea Shepherd.

What will you remember?
Oh, you know. The countless hours spent writing a novel, contemplating my mortality.

What would you tell new students?
Be prepared to work hard. You’ll probably have friends who attend large universities, join clubs and intramural sports teams, go for bike rides and road trips, throw parties, and go out on dates. You will not do any of these things, or, at least not very often. Your priorities will swiftly shift to a choice between eating, sleeping, or working. You’ll usually choose the latter. If you take it seriously, it will feel more like going to work than going to school, and by the end you’ll be glad it did.
WHAT'S NEXT?

Continuing with my work on the “Break/Pausa” project, I am beginning a new phase involving building micro/temporary restaurant worker cooperatives. These experiments will allow workers to come together to cook, design menus, gossip, complain, swap war stories, and eat!

What is your hometown?
I was born in Woodland, a small industrial-agriculture town in Northern California. My parents are immigrants from Jalisco, Mexico, and this heritage is an integral part of my development as a human being.

What originally attracted you to Otis?
I knew Public Practice was right because it supports art practices that fuse social justice and the arts. I also admired faculty members such as Suzanne Lacy, Bill Kelley Jr., and Sandra de la Loza, who have distinct ways of thinking about social practice. I knew that my practice would grow immensely through studying their methodologies and theories of engaging the public.

What was your thesis project?
In 2011 I initiated the “Break/Pausa” project as a dialogical art investigation into the lives of immigrant restaurant workers in L.A. The project aimed at engaging the most hidden and marginalized people of this workforce: back-of-house workers. Through informal interviews, performative interventions, and dialogue with advocacy organizations, the project uncovers and archives worker histories, and raises public awareness about pertinent workers’ rights and quality of life issues.

Most fun/influential class?
I especially enjoyed Adam Overton’s “Moving Parts” class, which focused on experiments in sound, electronics, and movement. It was technically challenging, and I left with many new skills.

Something unusual/idiosyncratic?
My knees are slightly knocked. When I was a child this made me very self-conscious about my body, but as an adult I’ve embraced this as a unique marker, and I’ve of course made artwork about it.

What will you remember?
The Otis café cooks, Mauricio and Javier, of course! Always kind, always smiling, and always ready to crack a joke or two to make you laugh after a long day!

What would you tell new students?
Higher education positions you as a privileged individual, so take advantage of and be grateful for every single opportunity that comes your way. You can also acquire knowledge outside the walls of institutions, from people who never attended college. They may offer you as much, if not more, than any professor or art professional you’ll ever meet.

What is your hometown?
I grew up in Santa Clarita, California.

What originally attracted you to Otis?
I have always been fascinated by and collected die-cast vehicles. In eighth grade, I found out about Otis Toy Design.

What was your final senior project?
I took existing smartphone technology and harnessed all of the potential computing, software, and hardware capabilities into a grow-with-me toy targeted for preschool parents.

Other intriguing projects?
In my Rhino project, I created a robot that performed a useless/absurd task.

How did L.A. affect your education?
Being close to home allowed me to visit family (do my laundry and pick up food for the week). I also interned at local toy companies Mattel and Spin Master.

What’s next?
I am a designer in the wheels/vehicle group at Spin Master.

What will you remember?
The comradery among my classmates, as well as the passion and enthusiasm of my teachers.

How will you stay connected?
I would like to do project critiques once I gain more experience.
What is your hometown?
Dalian, China.

What originally attracted you to Otis?
Originally, Fashion Design. I switched to Product Design because a friend advised me that it was a more lucrative career.

How did you decide on your major?
Though I thought I would study Fashion Design, I became interested in Illustration. I switched to Product Design because a friend advised me that it was a more lucrative career.

What was your final senior project?
The mission was to create easy, simple “ready-to-assemble” playful chair sets. I thought of them as a way to escape the fast-paced and stressful work lives we lead. I also wanted to explore the limitless power of nature to express my own emotions. I want my works to be valued not only for their function but also as works of art.

What is your hometown?
I was born in Seoul, and lived there for 16 years before my family and I moved to California.

What originally attracted you to Otis?
I liked the people from admissions; they were willing to help out.

How did you decide on your major?
I studied graphic design in community college but I wasn’t having fun creating still images. I always wanted to challenge myself to learn more, and decided to study Digital Media.

What was your final senior project?
I created a commercial for Apple’s iPhone 4 using 3-D software. Another project was an animated public service announcement to increase awareness of bee extermination.

Other intriguing projects?
I like commercials and try my best to make them look unusual. I designed a Smart car commercial using the concept of the car as a roller-coaster ride.

Cool things you did outside of school?
Luckily, my very first job after school was to lead the 3-D pipeline for a fifteen-second commercial.

Most fun/influential class?
My first Product Design class with Kristen Foster helped me understand that basic elements such as lines and planes can be organized in particular ways, and that balance and color can improve the overall aesthetic.

Most fun/influential class?
3-D classes with Chris Eckhardt.

What will you remember?
Every time I walked into the studio and saw my desk, I had a sense of belonging. I miss my desk!

What would you tell new students?
Be smart, don’t play, don’t sleep, study hard, and just get crazy for four years. If you do so, then I guarantee you will be successful.

What’s next?
I work as a 3-D artist. I keep busy with my own projects to become a better artist.
I dive into new waters any chance I get. When I saw Roxy Quiksilver’s “Let the Sea Set You Free” social media video competition offering the opportunity to surf, speak, and travel for Roxy as a brand ambassador, I grabbed my surfboard and camera, and took the plunge. My videos displayed my healthy lifestyle and surf travels, but more uniquely my creativity, philanthropy, and environmental efforts. I showed my sea-inspired designs and motion graphics from Otis, articles from surf magazines, public murals benefitting nonprofits, DIY fashion, jewelry, singing, and my art gallery, Latitude, in the Funk Zone of Santa Barbara. I had no idea I’d be competing with 9,000 girls from around the world and am still in shock: two videos and 22,000 views later, I’m the new “Roxy Girl” representing the Americas.

Next thing I know, I’m in Europe for my first time with the entire Roxy team for the 2012 Roxy Pro Biarritz surf contest on the women’s world tour. Cameras are always following us three Roxy girls. Every moment of our adventure in France and Spain is recorded and immediately released in webisodes on Roxy’s blog. It’s a whirlwind week in July that I excitedly share with the two other wide-eyed, warm-hearted, ambitious, and artistic ambassadors that won the Roxy Girl Competition. Together we explore the surf in Southern France; taste tapas in Spain; awe over meeting our idols at the surf contest; indulge in the cheeses, pastries, and wines; and celebrate this special moment. The environment is inspiring, and Roxy encourages our creativity. Madison from Bali styles and shoots the Roxy models and me in San Sebastian. Emily from the UK plays her music at the Roxy Europe Headquarters recording studio.

I get an array of Posca paint pens and a new Christian Bradley surfboard, and I illustrate it with a blue-eyed, ocean-haired goddess adorned with a necklace of sea life and the script “Let the Sea Set You Free.” When Roxy leaves, I spend a slower week savoring the warm water waves and Basque lifestyle. I then wander Paris for three days on my own; gathering beauty—camera in one hand, shopping bags in the other.

Travel always opens eyes, hearts, and doors. My videos caught the attention of celebrity-surfer foundation Project Save Our Surf, for whom I’m now an ambassador. In August, I traveled with them to Mexico where we taught young local girls environmental stewardship and how to surf, and I illustrated a mural of a blue-haired sea saint with an Aztec-inspired halo of ocean life. Inspired by the textures and street signs in Sayulita, I’m creating a mural installation constructed of reclaimed boat parts and wine barrels for an October exhibition at Latitude, my Santa Barbara gallery. It will benefit Project Save Our Surf and feature the Funk Zone’s knack for artistic upcycling, concentration of wineries, and community creatives and surfers.

The next Roxy trip this winter is still a secret, but we know we’ll be doing some creative community work. Until then, I’ll be freelancing, writing, videoing, designing, illustrating, surfing, and experimenting more with fashion and graphic art T’s. I’m always collaborating and exploring different mediums. I love having a huge palette of tools to choose from, so I can design the most unique solution to any problem. One day I’d like to be an art director, but for now I’m riding this wave and I’m stoked. Join me at gypsyeye.com.
Kintsugi is the art of fixing broken pottery with a lacquer resin infused with powdered gold. The “recycling” of once-valued objects, now broken and destroyed, represents an art practice of rebirth and renewal. At this moment of world economic depression, I find the practice of kintsugi to be one of optimism.

In October 2010, I proposed to study kintsugi during an extended residency at the Tokyo Wonder Site (TWS). On March 9, 2011, I was happy to receive a letter of acceptance from TWS, and began making plans for my six-week stay in Tokyo.

On the following Friday, March 11, one of the five most powerful earthquakes in the world since modern recordkeeping began in 1900 devastated the northern coast of Japan. The resulting tsunami caused a number of nuclear accidents, primarily the ongoing meltdowns at three reactors in the Fukushima Daiichi Nuclear Power Plant complex. I watched with the world in disbelief as this horrific disaster unfolded. It was impossible to comprehend the impact of the nuclear meltdown on Japan and its people.

I waited a month before I inquired about whether the TWS program would continue. In late April, I received word that the residency program would continue and that I would be able to pursue my study of kintsugi in Tokyo. Following these events, my research took on new significance.

Literally a third of Japan had been radically reshaped and broken. Was it possible to “repair” or remake all that had been shattered? I decided to use Marcel Duchamp’s readymades as a model: “[To elevate] ordinary objects to the dignity of a work of art by the mere choice of an artist.” I proposed to extend Duchamp’s allegorical procedure of redeeming common mass-produced objects to include the Japanese practice of kintsugi. Realizing that kintsugi was limited to the repair (or redemption) of valued unique collectible works of art, I wanted to revalue and elevate worthless broken objects once again into objects of desire. Viewing the thousands of broken objects strewn across the Japanese countryside, I understood that everyday objects once associated with loved ones now had added significance to those people who remained. Studying with famed urushi-e (lacquer) artist Shouzi Tsukamoto, I learned to repair broken ceramics. This handmade process of remaking mass-produced commodities gave me pause; time to reflect on the physical and psychological repair continuing in Japan.

On June 16, 2012, I opened my show you can’t step in the same river twice: A survey of recent works by Bruce Yonemoto at the Art Gallery, Kanazawa College of Art. The exhibition includes three recent media installations: Sounds Like the Sound of Music, Papa, and Simulations. For me, however, it is the kintsugi works that resonate as objects of renewal and hope for the future. The golden repairs of the kintsugi process emphasize the redemption of the past, and revalue shattered objects so that they are once again part of our present and future.
Something really great happened today! I got a message from someone who visited my new website and asked if I sold a drawing of three figures at a 1971 student art sale. He said it was signed “Hernandez ’71,” and sent me the image. Not only is it my drawing but also it is a drawing of legendary artist and faculty member Charles White. I thought it was lost long ago.

*(flashback to 1971)* Charlie assigned a multigure composition to his second-year drawing students. At the next class meeting, we put up our drawings and Charlie examined each one. When he was done, he reamed us out for wasting his time with such garbage! I was especially hurt because I had worked so hard on the drawing. We hung our heads in shame as he went on for a good five minutes. Then he drew a deep breath, turned in my direction, and said, “The only person this does NOT apply to is Hernandez!” OH MY GOD! I was blown away! It was the best day I ever had as a student!

Facebook post from Judithe Hernandez ('74 MFA Fine Arts)
Hunter Reynolds
’84 Fine Arts
Bustur
P.O. Box 2000, N.Y.

Elisabeth Condon
’86 Fine Arts
Walk With Me
Dorsch Gallery, Miami
Future and Reality
5th Beijing Biennial

Steve Roden
’86 Fine Arts
Shells, Bells, Steps And Silences
L.A.C.E., Hollywood

Sherman Sam
’90 Fine Arts
Over the Rainbow: some paintings and some drawings for Some Walls
Some Walls, Oakland

Joe Santarromana
’90 Fine Arts
The Rememberers: Art & Memory
Offramp Gallery, Pasadena

Gajin Fujita
’97 Fine Arts
Ukiyo-e in Contemporary Painting
Pacific Asia Museum, Pasadena

Zdenek Barcarek
’98 Fine Arts
Out of Disorder
Metro Gallery, City Hall, Reno

Tami Demaree
’02 MFA Fine Arts
Project Rainbow
Steven Wolf Fine Arts, San Francisco
Savages
Rosamund Felsen Gallery, Santa Monica

Jules Rochelle
’09 MFA Public Practice
Artist-in-Residence
Grand Central Art Center,
Cal St Fullerton

Edith Beaucage
’10 MFA Fine Arts
BIDIBIDIBA
CBI Gallery, L.A.

Jennifer Wolf
’10 MFA Fine Arts
The Rincon Paintings
William Turner Gallery, Santa Monica

COOL DESIGNERS

Rick Klotz
’90 Communication Arts
Founder of Freshjive, sold Warriors
of Radness to American Apparel

Lan-Chi Lam
’96 Fine Arts
Designed smart phone apps for L.A.

Wonhee Lee
’02 Digital Media
Creative Director at BIGSMACK,
specializing in entertainment marketing

Maya Reynolds
’07 Fashion Design
Opened men’s clothing boutique, Clade,
in downtown L.A.

Lilith Pilikian
’09 Product Design
Designed iPhone case for iSound

IN THE NEWS

Mark Bryan
’74 MFA Fine Arts
Linn, Sarah. “Acerbic Art: Mark Bryan’s
Fantastical (and Political) Worlds,”
kcte.org, August 13

Kent Twitchell
’77 MFA Fine Arts
Selected to paint three murals in the Bob
Hope Patriotic Hall, L.A., to celebrate
the lost murals painted by Helen
Lundeberg during the Works Progress
Administration (WPA) in 1942

Kerry James Marshall
’78 Fine Arts
Elson Lecture at the National Gallery of
Art, Washington, D.C., “The Importance
of Being Figurative”

Kirstie Kelly
’93 Fashion Design
“Kirstie Kelly Brings High Couture
Wedding Dresses to the Mass
Market—and to the Beach,”
Easy Reader, February 15

Jessica Silverman
’05 Fine Arts
San Francisco gallery owner featured in
ARTINFO’s “30 Under 30,” which
features 30 influential art professionals
who are 30 years old or younger

Ashkahn Shahparnia
’06 Fine Arts
Featured on Urban Outfitters’ blog “Meet
Ashkahn,” and in Interview magazine
on July 17, “Ashkahn Brings LA to NY”
Michelle Andrade '07 MFA Fine Arts
*Sorry About Last Night,* 2011
ink on notebook paper, 11” x 8.5

Mark Bryan ’74 MFA Fine Arts
*Ship of State,* 2012
oil on canvas 44” x 67”

Kim Karlsrud ’07 Product Design and Daniel Phillips ’08 A/L/I created “SeedBombs,” selected from 450 entries for the American Pavilion at the Venice Architecture Biennale. The 124 urban interventions on display illustrate this year’s theme, “Design for Good.”

Lorenzo Hurtado Segovia ’07 MFA Fine Arts
“Papel tejido 22” acquired by the Hammer Museum, L.A.

Ana Rodriguez ’09 MFA Fine Arts
Cake sculptures collected by artist Wayne Thiebaud

Christina Hendershaw, Bridget Kane, Lisa Oxley, Shalini Sanjay Patel, Tammy Vo, Brandy Wolfe, Bethany Wray, (Alexander) Rodd Zinberg ’12 MFA Fine Arts and Elise Preiss ’08 Product Design
created “SeedBombs,” selected from 450 entries for the American Pavilion at the Venice Architecture Biennale. The 124 urban interventions on display illustrate this year’s theme, “Design for Good.”

IN MEMORIAM

Kristen Foster
’09 MFA Fine Arts
Kristen Foster, artist and faculty member, died in a traffic accident on August 8. Her sculptures and installations combined natural and man-made elements to create a simultaneously bold and haunting effect. Her work was featured in several exhibitions in L.A., and supported by numerous awards including a Chenven Foundation Artist Grant in 2010. As an Otis MFA student, she served as a teaching assistant. Soon after her graduation she joined the faculty in the Foundation, Product Design, and Integrated Learning programs. Contributions can be made to Santé D’Or at www.santedor.org or P.O. Box 29076, L.A. 90029. To contribute to a tile in Kristen’s honor for the Otis Wall of Inspiration, please contact akhachtourians@otis.edu.

IN PRINT

Ian Falconer ’83 Fine Arts
Atheneum Books for Young Readers (division of Simon and Schuster) released the latest in the Olivia series, “Olivia and the Fairy Princesses,” which immediately climbed to number two on the *New York Times* best seller list (children’s)

Eliseo Art Arambulo Silva ’97 Fine Arts
“Filipinos of Greater Philadelphia” highlights the nation’s oldest Filipino American organization, included in the “Images of America” series by Arcadia Publishing

Nizan Shaked ’00 MFA Fine Arts
“Something Out of Nothing: Marcia Tucker, Jeffrey Deitch, and the Deregulation of the Contemporary-Museum Model,” published in *Art & Education*

Annie Buckley ’03 MFA Fine Arts
Wrote and illustrated *The Breathing Bridge* for Brighter Books, which teaches children about connectivity of all things

AWARD WINNERS

Diane Gamboa ’84 Fine Arts and Maryrose Mendoza ’85 Fine Arts were among the 12 artists who received 2012 City of Los Angeles (C.O.L.A.) Individual Artist Fellowships

Dawn Baillie ’86 Communication Arts, founding partner of BLT Communications, LLC, won the inaugural Saul Bass Award from *The Hollywood Reporter*’s annual Key Art Awards. The award recognized her iconic and influential style, which includes recent key art creative direction for the *Book of Mormon,* part of the musical’s advertising print design campaign created by BLT (see back cover).

Alan Nakagawa ’86 Fine Arts and Mario Ybarra Jr. ’99 Fine Arts were awarded 2012 midcareer fellowships from the California Community Foundation (CCF) Fellowship for midcareer Visual Artists

Ryan Thomas Riddle ’08 MFA Fine Arts
Received third place from the San Francisco Peninsula Press Club’s 35th annual Greater Bay Area Journalism Awards for “Transit Chief’s Pay Raised in Less Than an Obvious Way”

Joong Han Lee ’09 Product Design received recognition in the Core 77 awards for Interaction Design, and Kim Karlsrud ’07 Product Design and Daniel Phillips ’08 A/L/I received recognition in the Educational Initiatives category

IN MEMORIAM

Kristen Foster
’09 MFA Fine Arts
Kristen Foster, artist and faculty member, died in a traffic accident on August 8. Her sculptures and installations combined natural and man-made elements to create a simultaneously bold and haunting effect. Her work was featured in several exhibitions in L.A., and supported by numerous awards including a Chenven Foundation Artist Grant in 2010. As an Otis MFA student, she served as a teaching assistant. Soon after her graduation she joined the faculty in the Foundation, Product Design, and Integrated Learning programs. Contributions can be made to Santé D’Or at www.santedor.org or P.O. Box 29076, L.A. 90029. To contribute to a tile in Kristen’s honor for the Otis Wall of Inspiration, please contact akhachtourians@otis.edu.
TurboSpeed
Bringing Home the Gold

Scott Williams (’90 Fashion Design), Creative Director of Sport Innovation and Olympics at NIKE, designed the TurboSpeed kit worn by Sanya Richards-Ross, as she won the 2012 Olympic Gold Medal in the 400-meter. The apparel research took 12 years and more than 1,000 hours of wind tunnel testing.

Sky Between the Branches
Is that my dress on Mark Zuckerberg’s bride?

On my daughter’s fifth birthday, we took her on her first visit to Disneyland. At the end of the day, my husband checked the news. “HONEY! Mark Zuckerberg got married today, and the bride is wearing your gown!” AP broke the story, and no one had the designer info so they described it as “a traditional white gown.” That’s the first time I’ve been called traditional! After trying stores across the country, Bingo! Little White Dress in Denver remembered her; it was all a bit suspicious; an assistant handled everything and didn’t use her real name.

Priscilla Chan married one of the world’s most famous billionaires, and kept her wedding private, genuine, and beautiful. As his college sweetheart, she has been with him from the beginning, and I think their understated wedding reflects who they are as a couple. My show notes from that season began, “Take a moment to see the sky between the branches,” which was good advice during the media frenzy that erupted upon the wedding announcement. I am beyond thrilled she chose one of my designs, and hope the happy couple can grab a moment to see the sky.

from a blog post by Claire Pettibone (’89 Fashion Design)

Swimwear honors wounded vets
Furnishing Hope

Becky Virtue (’90 Fashion Design) of BECCA designed three swimsuit lines, including “American Beauty,” at left, to raise funds for Furnishing Hope, a nonprofit that provides homes for severely wounded military service members and their families. The collections are red, white, and blue, and made in the U.S.A.

Who planted that seed dress?
Earth Day Collaboration

Brooklyn Industries designer Aaron Maninang (’07 Fashion Design) collaborated with classmates Kim Karlsrud (’07 Product Design) and Daniel Phillips (’08 A/L/I) to celebrate Earth Day with the launch of the SeedBomb Bracelet and Seed Dress. The “seeds” of this bicoastal collaboration date back to a Foundation year friendship. Composed of a mixture of clay compost and seeds, the SeedBomb Bracelet can be thrown anywhere to “transform barren spaces into beautiful miniature gardens with a little sun and water.” The Seed Dress incorporates a variety of seeds, and is completely biodegradable when planted in the ground. Both designs were featured in Brooklyn Industries shops in Manhattan and Brooklyn.

Video game designers score at E3
Into the Pixel

At the annual E3 Convention in L.A., the Academy of Interactive Arts & Sciences and the Entertainment Software Association announced the winners of the juried exhibition Into the Pixel. Art Director Matt Nava (’08 Digital Media) won for “The Call to Adventure” for “Journey” (above), created by thatgamecompany. This game, widely acclaimed for its art and auditory direction, was also included in the Smithsonian’s exhibition, The Art of Video Games. Other winners were “Wild East,” created by Cliff Childs (’10 Digital Media) and Eytan Zana (’10 Digital Media) for the video game “Gunsmith,” done for West Studios and Double Helix Games.

Creature Feature
Pixar magic on campus

Derek Thompson (’94 Communication Arts), Pixar Story Artist, presented “Creature Feature,” a two-day series of workshops for students. This is the third time Derek has shared his expertise.
DORI PETERMAN MOSTOV ('84)

“My experience at Otis stays with me to this day. I loved every minute, and although I haven’t been a working artist, what I learned applies to everything I do. Observing and knowing color, shape, and measurement, and appreciating art and how I SEE the world affects my life, whether I am photographing, gardening or repairing household items. The experience also gave me the knowledge to create in all media (even drilling a hole in my wall!). I love helping others to have the same opportunity, and that is one reason I give.”

MAKE A GIFT TO O-FUND

Annual gifts to the O-Fund directly assist students in the form of scholarships, campus improvements, and specific program support. Each gift, each year, makes a significant difference for our students. You may double or even triple your gift if your employer has a matching gift program. Contact your Human Resources Department for more information about your company’s matching gift programs.

PARTICIPATE IN PLANNED GIVING

Legacy Society Membership

Charitable Gift Annuities (CGAs) and Bequest Intents are great ways to support Otis. Donors establishing one of these or any other planned gift will be recognized as part of our Legacy Society. One of the great benefits of membership is the opportunity to meet with students and see first-hand how your gift impacts the lives and careers of young artists and designers.

JOIN THE PATRONS CIRCLE

Patrons Circle members play a leadership role in supporting priority needs at Otis. Your annual gift of $1,000 or more provides critical funding to sustain academic excellence, and creates greater access for all students. Members also enjoy several exclusive art experiences each year, such as private art tours and hands-on art experiences on campus.

The greatest satisfaction will come from knowing that your gift will continue the work of Otis College of Art and Design. For information about these exciting giving opportunities, please contact Kristi Kraemer, Director of Development, at (310) 665-6859 or kkraemer@otis.edu or make your gift today using the envelope in this magazine, or online at www.otis.edu/givenow.
THE BOOK OF MORMON

WINNER 9 TONY AWARDS® INCLUDING BEST MUSICAL