I AM READY FOR MY LIFE TO CHANGE.

BORN ON THE STREETS OF L.A.

I LIVE TO CREATE.
“One of the best design schools in the country,” Otis has been a mainstay of the Los Angeles education scene since 1918. This “artist’s boot camp” is considered “one of the top art schools in the U.S.”

— The Princeton Review
I AM SERIOUS.

MFA | OTIS

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I BELONG IN THE CREATIVE CAPITAL OF THE WORLD.
I LEARN FROM THE BEST.
THIS IS MY TIME.
MFA PROGRAMS IN
FINE ARTS
GRAPHIC DESIGN
PUBLIC PRACTICE
WRITING
Otis’ graduate programs provide rigorous, practice-based studies with distinguished faculty.

The graduate programs emphasize an interdisciplinary approach to developing artistic vision and encourage students to find themselves as emerging professionals within the regional, national, and international scenes of art, design, and creative writing.

Interested students are given additional preparation to make their way in professions that increasingly involve teaching or affiliation with cultural institutions.

The close proximity of art museums, galleries, and studios allows students to experience some of the most significant work currently being made.

Students’ developing practices are enriched by visiting artists and writers who give guest lectures, studio visits, and readings.
The two-year MFA Program in Fine Arts inspires students to build a lifelong individual artistic practice in the context of Los Angeles, a world center of production in contemporary art—rich in art museums, galleries, studios, and other cultural institutions.

Students refine their personal vision through the filter of such topics as history, gender, sexuality, culture, and politics. Whether a student’s practice is in painting, sculpture, video, photography, or other media, the program builds community and encourages an interdisciplinary approach that responds to contemporary issues, practices, and discourses. Notable alumni include Kim Fisher, Patrick Hill, Alison Saar, Masami Teraoka, Jeffrey Vallance, and Bruce Yonemoto.

CULVER CITY GRADUATE STUDIOS
Students have individual skylighted studios in a high-ceilinged warehouse in the nearby burgeoning arts district of Culver City, one of L.A.’s most vibrant art production areas recently dubbed “America’s Artist Super City” by the Center for Cultural Innovation. This spacious facility also includes a gallery space, project and seminar rooms, a shop, and a computer lab.

BUILDING A PRACTICE
Through one-on-one interaction with faculty and distinguished visiting artists and critics, students acquire the necessary technical and theoretical resources to develop an understanding of the demands of a professional practice. They examine the artist’s role in society while immersing themselves in current issues in contemporary arts, intellectual life, philosophy, literature, and the professional field of art production.

The studio environment reflects the real workings of the multilayered and diverse art world. International exchanges (the Netherlands, France, Mexico), artist residencies (Anderson Ranch in Colorado, Skowhegan in Maine), and teacher training programs (Armory Center in Pasadena) expose students to a broader context of art practice. This combination of extensive critique both on campus and in travel study opportunities gives Otis alumni a foothold within the art world from which they can launch careers with longevity.

EXHIBITIONS AND OPEN STUDIOS
Students produce work that reflects their ideas and ambitions as well as contemporary issues and concerns. In the second year, each student presents a solo exhibition in the Helen and Abraham Bolsky Gallery on Otis’ main campus. A highly flexible space, the gallery enables the display of a wide variety of work. Students experiment artistically and develop their installation and curatorial skills in this professional environment. In spring, a celebratory Graduate Open Studios event draws large crowds from L.A.’s arts community, including gallery dealers, curators, collectors, critics, and artists.
ROY DOWELL, FOUNDING CHAIR
MFA, BFA California Institute of the Arts. Dowell’s abstract paintings and sculptures deal with hybridity, referencing world cultures, design, and art history. Recent solo exhibitions in Mexico City, Los Angeles, Seattle, and New York. Works collected by the Los Angeles County Museum of Art, Museum of Contemporary Art (Los Angeles), and Hammer Museum (UCLA). Represented by Various Small Fires (Los Angeles) and Lennon/Weinberg, Inc. (New York). Awards include the J. Paul Getty Fellowship in the Visual Arts and Art Matters. Artist in Residence at Anderson Ranch Arts Center (Colorado), and Whitecliffe College of Arts and Design (Auckland, New Zealand).

CAROLE CAROOMPAS, PROFESSOR
MFA University of Southern California, BA California State University, Fullerton. Caroompas’ paintings combine a diversity of techniques and high-low popular culture imagery influenced by literature and cinema. Retrospective exhibition at Otis Ben Maltz Gallery. Selected exhibitions at Mark Moore (Santa Monica), P.P.O.W. (New York), Hammer Museum (UCLA), and Corcoran Gallery of Art (Washington, DC). Group exhibitions include Pacific Standard Time: Art in L.A. 1945–1980 (Museum of Contemporary Art (Los Angeles), Pasadena Museum of Southern California Art, Los Angeles Contemporary Exhibitions). Represented by Western Project (Culver City). Awards include two National Endowment for the Arts fellowships, the John Simon Guggenheim Memorial Fellowship, and a California Community Foundation grant.

MATT CARTER, ASSISTANT/GRADUATE STUDIOS
MFA Otis College of Art and Design, BFA Southern Illinois University. Rooted in the history of pattern and decoration, minimalism and popular culture, Carter’s paintings and sculptures push the boundaries of taste and the use of materials. Recent solo exhibition at the Luis De Jesus Los Angeles. Selected group exhibitions include CBI Gallery (Los Angeles) and the 2013 MexiCali Biennial.

CLETUS DALGLISCH-SCHOMMER, SENIOR LECTURER
MFA UCLA, BA Princeton, Whitney Museum Independent Study Program. Drawing relationships among material culture, cultural history, and the practices of contemporary art, Dalglisch-Schommer works across disciplines to explore their connections. Principal of the art and design collaborative Praccis. Recent publications include an essay on the work of Eric Wesley in the catalog for Freestyle, an exhibition at the Studio Museum in Harlem. Former contributing editor to Cabinet, a journal of art and culture. Current member of the Foundation of Art Resources’ board of directors.

SOO KIM, PROFESSOR, DIRECTOR OF THE PHOTOGRAPHY PROGRAM IN FINE ARTS
MFA California Institute of the Arts, BA University of California, Riverside. An artist, writer, and curator, Kim questions the nature of the way photographic images are read, made, and exchanged, addressing issues of photographic transparency, ubiquity, and the rapid consumption of images. Exhibitions include the J. Paul Getty Museum (Los Angeles), DCKT Gallery (New York), National Center for the Arts (El Salvador), Gwangju Biennale (Korea), Whitney Museum (New York), and American Cinemateque (San Francisco). Works in numerous public and private collections, including the Los Angeles County Museum of Art and the Broad Foundation. Represented by Angles Gallery (Los Angeles) and Julie Saul Gallery (New York).

JOHN KNIGHT, SENIOR LECTURER
MFA University of California, Irvine. Knight’s works defy notions of stylistic coherence, even, at times, of instant recognizability. Knight has developed a practice of site specificity that tests both architectural and ideological boundaries of the museum, the gallery, and the public sphere. Recent exhibitions include Portikus (Frankfurt), Whitney Biennial (New York), Richard Telles Fine Art (Los Angeles), Museo d’Art Contemporani de Barcelona, Hamburger Bahnhof Museum (Berlin), and Galerie Rüdiger Schöttle (Munich).

KORI NEWKIRK, SENIOR LECTURER
MFA University of California, Irvine, BFA School of the Art Institute of Chicago, Skowhegan School of Painting and Sculpture. Newkirk’s multimedia works, including photography, sculpture, site-specific installations, and video, explore the formal properties of materials as an entry point for his ongoing investigation into the culture of identity, and its intersections with the pathways of history and personal memory. Selected solo exhibitions include Studio Museum (Harlem), Museum of Contemporary Art San Diego, Art Gallery of Ontario (Toronto), and the Museum of Contemporary Art (Cleveland). Major group exhibitions include Institute of Contemporary Arts (London), 7th Edition of the Biennale of Contemporary African Art (Dakar), the Whitney Biennial (New York), Museum of Contemporary Art Chicago, and the California Biennial (Orange County Museum of Art).

ANNETTA KAPON, PROFESSOR AND ASSISTANT CHAIR
MFA UCLA, MA University of London, BFA Otis, BA Aristotle University (Greece). Kapon’s work in sculpture, photography, and video has been variously described as “witty,” “menacing,” and “absurd.” Selected solo exhibitions at Las Cienegas Projects, French Institute (Greece), and Southern Exposure (San Francisco). Work collected by the State Museum of Contemporary Art (Thessaloniki, Greece), Pomona College Museum of Art, and others. Awards include grants from WESTAF, Art Matters, and California Community Foundation.

JUDIE BAMBER, ASSOCIATE PROFESSOR
MFA Lesley University, BFA California Institute of the Arts. Paintings and drawings by Bamber engage political issues related to feminism, gender, and sexuality. Selected solo exhibitions at Laurie Rubin Gallery, Roy Boyd Gallery, and Richard Telles Fine Art. Major group exhibitions include Hammer Museum (UCLA) and the Phoenix Triennial. Represented by Galvagallery (Los Angeles). Awards include grants from Art Matters, COLA, and the California Community Foundation.

KATHRIN BURMESTER, ASSISTANT PROFESSOR
MFA Otis, BFA School of Visual Arts. Working in video, sound, installation, and photography, Burmester probes site and space through the interplay of public culture and personal history. Selected exhibitions at Jancar Gallery and MAK Center (Los Angeles), Jim Kempner Fine Art (New York), Lora Schlesinger Gallery (Santa Monica), Hammer Museum (UCLA), UCLA New Wight Gallery, and Max Ophuls Film Festival (Saarbrücken, Germany). Represented by Jancar Gallery (Los Angeles).
RECENT VISITING ARTISTS

JUDITH BARRY
DARA BIRNBAUM
DEREK BOSHIER
AMIR FALLAH
SIMONE FORTI
BRENDAN FOWLER
CHARLES GAINES
LIZ GYNN
JEFF GUESS
EMILIE HALPERN
KARL HANDEL
ANNA SEW HOY
CHRIS KRAUS
LISA LAPINSKI
MARK LECKEY
SHARON LOCKHART
PAUL MCCARTHY
TONE NIELSEN ’98 MFA AND MORTEN GOLL
JON PESTONI
BLAKE RAYNE
RY ROCKLEN
STEVE RODEN ’86
FRANCES STARK
MITCHELL SYROP
KERRY TRIBE
WU TSANG
DANI TULL
AMALIA ULMAN
JENNIFER WEST
LISA WILLIAMSON
PAUL WINSTANLEY

RECENT ALUMNI

GALLERY REPRESENTATION

ACME FINE ARTS (L.A.)
ANGLES FINE ARTS (L.A.)
BANKSTON GALLERY (N.Y.)
JOSEPH BELLOWS GALLERY (LA JOLLA)
BORTOLAMI GALLERY (N.Y.)
CB1 GALLERY (L.A.)
CHERRY AND MARTIN (L.A.)
CHINA ART OBJECTS (L.A.)
SAMUEL FREEMAN GALLERY (L.A.)
GALLERY (HOUSTON)
JAMES HARRIS GALLERY (SEATTLE)
JAUS (L.A.)
JANCAR GALLERY (L.A.)
KLOWDEN MANN (CULVER CITY)
KOPLIN DEL RIO (CULVER CITY)
DAVID KORDANSKY GALLERY (L.A.)
JESSICA SILVERMAN GALLERY (SAN FRANCISCO)
GEORGE LAWSON GALLERY (SAN FRANCISCO)
LUIIS DE JESUS LOS ANGELES LTD LOS ANGELES
NIGHT GALLERY (L.A.)
TIF SIGFRIDS (L.A.)
2A GALLERY (L.A.) FOUNDED BY AN OTIS MFA ALUM
FREDRIC SNITZER GALLERY (MIAMI)
STEVE TURNER GALLERY (L.A.)
VENICE 6114 (L.A.) FOUNDED BY AN OTIS MFA ALUM
WESTERN PROJECT (L.A.)

RECENT ALUMNI

MAJOR EXHIBITIONS

ARMORY CENTER FOR THE ARTS (PASADENA)
CALIFORNIA AFRICAN AMERICAN MUSEUM (L.A.)
CALIFORNIA HERITAGE MUSEUM (SANTA MONICA)
CHINESE AMERICAN MUSEUM (L.A.)
HAMMER MUSEUM (L.A.)
IRVINE FINE ARTS CENTER
ISTANBUL MUSEUM OF CONTEMPORARY ART
LOS ANGELES CONTEMPORARY EXHIBITIONS
LOS ANGELES MUNICIPAL ART GALLERY
MAK CENTER (WEST HOLLYWOOD)
MEXICALI BIENNIAL (L.A.)
ORANGE COUNTY MUSEUM OF ART
SAN DIEGO MUSEUM OF ART
TORRANCE ART MUSEUM
VINCENT PRICE ART MUSEUM (MONTEREY PARK)
WHITNEY MUSEUM OF AMERICAN ART (N.Y.)

Michelle Wiener MFA ’08, She wouldn’t even hurt a fly, 2008, installation
Left:
Andrew Curry MFA '14, *Armed*, 2014, graphite pencil on paper, 108" x 48"

Opposite from top:
Bryan Ricci MFA '12, *Secret Spot in HD*, 2012, acrylic on canvas mounted on panel, 45" x 80"
Bryan Bankston MFA '14, *The Art of the Portrait*, 2014, photo installation
Eric Sarbach MFA '13, *Disrupted*, 2013, installation
The limited-residency MFA program in Graphic Design provides a rigorous and challenging academic and studio environment for students interested in enhancing their professional practice.

Students pursue one of three tracks: social responsibility of the designer, typography and type design, or advancing the discipline through theory and innovation. Each track is structured to educate conscientious individuals who recognize the value of design and its role in society.

Students’ backgrounds include graphic design, engineering, fashion design, product design, fine art, and related fields. They pursue projects that confirm the value of merging personal histories, design philosophy, and social relevance.

PROGRAM DESIGN
This program spans five semesters: three full-time summer sessions on-site and two part-time spring semesters either on- or off-site. Students enter the program in summer and typically take two years and two months to earn their degrees.

Coursework comprises research, readings, studio projects (assigned and self-directed), and a final project. Core faculty, visiting lecturers, and internationally recognized visiting artists and designers provide instruction.

INTENSIVE SUMMER SESSIONS

DESIGN WEEK AND SYMPOSIUM
Each summer begins with Design Week—multiple workshops running simultaneously and hosted by renowned visiting artists and designers whose practice exemplifies alternative practices. The week culminates in a public symposium.

WORKSHOPS
Visiting international, national, and local artists and designers host workshops ranging from one to several days in length. Students engage in research before the workshops begin. Visitors often use the city as a staging ground for individual and group projects.

LECTURE SERIES
A weekly lecture series features artists and designers from Los Angeles and beyond. Second-year students meet at length with visitors in a group setting or in one-on-one studio sessions.

GOLDSMITH CAMPUS STUDIOS
Adjacent individual studios during the summer on Otis’ main campus promote strong relationships among students, stimulating interaction and experimentation.

PART-TIME SPRING SEMESTERS
MENTORSHIPS
During the two part-time spring semesters, students work with mentors on- or off-site to produce critical/theoretical texts for publication, design an original typeface, or develop an independent project through travel study. Students recently traveled to Belgium, the Netherlands, and Germany, visiting graphic design studios, participating in workshops, and touring cultural locations.

Julia Warner MFA ’13, Autonomy in Urban Landscape, 2013
FACULTY

KALI NIKITAS, FOUNDING CHAIR
MFA California Institute of the Arts. Principal of Graphic Design for Love (+$). Co-programmed international symposia *Just the Type, What Matters*, and *Untitled: Variations in Design Practice*. Lectures nationally and internationally. Awards include ACD, AIGA, Graphis, and Type Directors Club.

JULIETTE BELLOCQ, SENIOR LECTURER

RIAH BUCHANAN, SENIOR LECTURER
MFA Cranbrook Academy of Art, Post-Baccalaureate, Minneapolis College of Art and Design, BA Carleton College. Designer at Metro (Los Angeles County Metropolitan Transportation Authority). Exhibitions include LACE (Los Angeles Contemporary Exhibitions), George Mason University (Virginia), A+D Architecture and Design Museum (Los Angeles), Chime and Co. (Los Angeles), and Eyebeam (New York). Published in *Eros* magazine and at wowhuh.com.

JULIE CHO, ADJUNCT FACULTY
MFA Yale University, BA Columbia University. Partner at Omnivore, Inc. Recent clients/projects include a monograph for artist Charles Atlas from Regency Arts Press; a book by Michael Maltzan entitled *No More Play, Friends of the High Line Spring Benefit materials; Dance/Draw* (exhibition catalog), Institute of Contemporary Art, Boston; *Paint Things* (exhibition catalog), DeCordova Sculpture Park and Museum; Princeton University School of Architecture; the *New York Times*, and others.

TUCKER NEEL, ASSISTANT PROFESSOR
MFA Otis, BA Occidental College. Exhibited at Commissary Arts, Samuel Freeman, Bonnelli Contemporary, Control Room, D-Block Projects, and Freeways, in addition to site-specific exhibitions in public spaces. Curated exhibitions for Otis’ Bolsky Gallery, Highways Gallery (Santa Monica), and GATE Projects (Glendale). His work has been reviewed in publications such as the *Los Angeles Times, LA CityBeat*, and *Artweek*.

TANYA RUBBAK, ADJUNCT ASSISTANT PROFESSOR
MFA California Institute of the Arts, BA University of Pennsylvania. Works in collaborative settings moving freely between graphic design, performance, editing, and authorship, with a focus on publications, exhibitions, and visual identities. Recent work with Pomona College Museum of Art, Hammer Museum (UCLA), Los Angeles Contemporary Exhibitions, Human Resources, ForYourArt, Fellows of Contemporary Art, *Native Strategies*, and *Itch* journal.

VISITING FACULTY

YASMIN KHAN
MFA California Institute of the Arts. Partner of Counterspace, a Los Angeles-based design studio focused on design for cultural institutions and branding/identity in Web, broadcast, and print media. Recent clients include Museum of Contemporary Art (Los Angeles), Orange County Museum of Art, Imaginary Forces, *Arthur* magazine, HarperCollins, and REDCAT.

DAVEY WHITCRAFT

JAN W. HESPEEL AND RANDOALD SABBE
Degrees from Sint-Lucas in Ghent, Belgium. Studio Jan en Randoald has won many honors and awards for their graphic design and furniture. Clients include Antwerpse Musea, STAM/Stadsmuseum Gent, Concertzaal De Bijloke, Witte Zaal, De Werf Brugge, and Theater Artemis & Véronique Branquinho.

RECENT VISITING ARTISTS AND DESIGNERS

LUDOVIC BALLAND
PETER BIL’AK
COX & GRUSMEYER
SARA DE BOND
KEETRA DEAN DIXON
EMORY DOUGLAS
FEIXEN
JAMES GOGGIN
HANSEJE VAN HALEM
JEFF KEEDEY
LAVA DESIGN
LINKED BY AIR
ADAM MICHAELS,
PROJECT PROJECTS
MORAG MYERSCOUGH AND LUKE MORGAN
NIESSEN DE VRIES
PINAR & VIOLA
JEAN FRANCOIS PORCHEZ
RAW COLOR
TEAM THURSDAY
TYPE RADIO

Clockwise from top left:
Daniel Chang MFA ’13, poster completed during workshop with Raw Color
Eunjin Park MFA ’13, alphabet poster Joanna Russo MFA ’13, Dear tumblr, please delete me, 2013, analog transparent wallpaper
Participants in LAVA design workshop during Design Week, 2014
Rachel Fishman MFA ’13, Work and Play, 2013, tote bag for symposium designed in workshop with Team Thursday
Design week Exhibition Wall, completed during workshop with Team Thursday
Visiting student April Lee in a type workshop with Jean Francois Porchez

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Clockwise from top left:
Patrick Garcia MFA '13, Twin, 2013
Frida Li MFA '13, poster
Jordan Darby MFA '13, Eh!, 2013, poster
Collaborative class project for graduation catalogs, 2013

Opposite:
Jody Work MFA '13, Love Letter to India, 2013
Under the leadership of renowned artist, educator, theorist, and writer Suzanne Lacy, the two-year MFA Program in Public Practice provides students with advanced skills and strategies for practicing as artists in the public sphere.

Public practice—also called participatory art, relational aesthetics, socially engaged art, and public art—addresses important cultural themes and broad community audiences. Students work in all media, including video, performance, drawing, photography, sculpture, and Web-based work, and pursue both collaborative and individual art production in engaging key social issues in new ways.

SANTA MONICA AND CULVER CITY STUDIOS
The program is situated in Santa Monica’s historic 18th Street Arts Center and in the heart of Culver City’s vibrant arts district, giving students rare access to two of L.A.’s prime cultural centers. Each second-year student has an individual studio in a state-of-the-art facility, which includes a gallery space, project rooms, seminar rooms, and a shop.

INDIVIDUALIZED STUDY
Students design a unique educational plan to fit their interests, with the latitude to experience both community and studio contexts. Each student’s learning plan includes a menu of classes in different art media, theories of public practice, and internships with practicing public artists.

In the first year, students develop a collaborative project led by major artists and theorists such as Andrea Bowers, Rick Lowe, and John Malpede, and then define an individual project that will be their major work. In the second year, students develop their projects in a private studio, refine and present their vision in individual and group critiques with faculty and guest artists, and ultimately install a public exhibition or presentation of their work.

FIELD INTERNSHIP
All students undertake a two-week field internship with an artist of their choice as they produce work for biennials, exhibitions, and performances around the world. In this unique course, students make valuable connections with artists such as Tania Bruguera, Mary Miss, and Bill Viola, and take part in installations in dOCUMENTA, Miami Basel, and other high-profile venues.

VISITING ARTISTS, CRITICS, AND CURATORS
The program has a strong commitment to expansive education. Professional artists, critics, and curators from around the world participate in projects, classes, and independent studies.

Andrea Bowers, Educate, Agitate, Organize, 2010, 3 channel letter signs, low voltage LED lights, plexiglass, aluminum, 27" × 66" × 5.5" each
Educate

Agitate

Organize
FACULTY

SUZANNE LACY, FOUNDING CHAIR
PhD Robert Gordon University,
MFA California Institute of the Arts,
BA University of California, Santa Barbara.
Nationally and internationally exhibited artist
with contributions to feminist, performance,
and public art. Author of Mapping the
Terrain: New Genre Public Art (Bay PR, 1994)
and Leaving Art: Writings on Performance,
Politics, and Publics (Duke University Press,
2010). Focused on taking art out of the
gallery and into the world to engage new
audiences and galvanize a public discussion
about race, poverty, and social justice.

S.A. BACHMAN, SENIOR LECTURER
MFA Tyler School of Art, BFA Arizona State
University. Socially engaged artist, educator,
and founder of two collaboratives: THINK
AGAIN and LOUDER THAN WORDS. Her public
projections, billboards, and lens-based works
recruit art in the service of public address
and expose the insidiousness of sexism,
white privilege, homophobia, and conformity.
Coauthor of Think Again: A Brief History of
Outrage (Politicizing Pictures Press, 2004).

ANDREA BOWERS, SENIOR LECTURER
MFA California Institute of the Arts,
BFA Bowling Green State University.
Explores the intersection between political
activism and art, focuses on the role of
nonviolent protest and civil disobedience
in the lives of women. Uses photorealistic
drawings, videos, and/or performance to
textualize historical events (such as the
struggle for reproductive rights) in relation
to the overall contemporary situation.

COG·NATE COLLECTIVE
Binational arts collective conducting
research and developing site-specific
community-based projects around the U.S./
Mexico border. Analyzes and documents the
construction of socio-economic relationships,
focusing on migration patterns of people
and goods, as well as the cross-border
production, distribution and consumption of
cultural products. Coordinated by Amy
Sanchez and Misael Diaz, Southern California-
based artists, writers, and arts educators.

SARA DALEIDEN, SENIOR LECTURER
MPAS University of Southern California,
BA University of Notre Dame. Artist, educator,
and organizer. Focuses on participant
experience through identity systems and
interpretive services. Core member of Los
Angeles Urban Rangers. Projects exhibited
at International Architecture Biennale
Rotterdam, Museum of Contemporary Art
(Los Angeles), Museum de Paviljoens (the
Netherlands), and the self-initiated Public
Access 101 series in Malibu and Los Angeles.

DANA DUFF, PROFESSOR
MFA California Institute of the Arts,
BFA Cranbrook Academy of Art. Works in
static media are included in major American
museums, including the Museum of Modern
Art (New York), as well as private collections.
Films have been screened at the International
Film Festival Rotterdam, the Biennale de
l’Image en Mouvement (Geneva), and South
London Gallery, among others.

BILL KELLEY JR.,
ADJUNCT ASSOCIATE PROFESSOR
PhD Candidate University of California,
San Diego, MA University of New Mexico.
 Educator, independent writer, curator, and
theorist specializing in the globalized and
shifting considerations in the fields of Latin
American and Latino art. Former director
and current editorial advisor to the journal
LatinArt.com; creator of “Proyecto Cívico: Diálogos y Interrogantes” with the Tijuana
Cultural Center; and curator of Encuentro Internacional de Medellín (2011).

RENEE PETROPOULOS, PROFESSOR
MFA, BA University of California, Los Angeles.
Exhibited nationally and internationally.
Selected projects include “Among Nations
(Mostly),” initiated with a performance of
her Analogue; book designs and text for Les
Figues Press (2011); Black Star, a performance
in continuum (Berlin); Prototype for the
History of Painting: Eingrouping (MARTE San
Salvador); and the film Two or Three Things I
Know About Gas Station Mini Marts. Awards
include the California Community Foundation
Fellowship and grants from, COLA, Ford, and
Art Matters, Inc.
KIM ABELES
EDGAR ARCENEAUX
KAREN ATKINSON
POLEN AUDIOVISUAL
NAO BUSTAMONTE
DAN CAMERON
MEL CHIN
KARLA DIAZ
FALLEN FRUIT
MALIK GAINES
RITA GONZALEZ
GRONK
FRITZ HAEG
MICOL HEBRON
JEANNE VAN HEESWIJK
PABLO HELGUERA
PHILIPP KAISER

GRANT KESTER
LUCY LIPPAARD
RICK LOWE
EDUARDO MOLINARI
TONE OLAF NIELSON
TED PURVES
PRERANA REDDY
PILAR TOMPKINS RIVAS
MARTHA ROSLER
LUCIA SANROMAN
JOHN SPIAK
CAROL STAKENAS
SALLY TALLANT
MIELE LADERMAN UKELES
STEPHEN WRIGHT
DANA YAHALOMI

Clockwise from top left:
May Day March protest about gentrification, L.A.
Post-Katrina site visit to New Orleans

EXHIBITIONS
MAK Center, Los Angeles

INSTALLATIONS AND PERFORMANCES
Pacific Standard Time Trespass Parade

COMMISSIONS
Arts Council of Kern, California
Endowment of the Arts, L.A. County Arts Commission

RESIDENCY PROGRAMS
Atlantic Center for the Arts in Florida,
Santa Fe Art Institute, DLUX Media Arts in Australia

FELLOWSHIPS
Window Between Worlds, Queens Museum of Art, Otis Ben Maltz Curatorial Fellowship,
SPART (Social Practice Art) Award

TEACHING
PS Arts, Santa Monica College,
University of California, Santa Barbara, Public Practice Teaching Fellowship
Laton Live!

Reunion/Reunion, 2008

Suzanne Lacy worked with Dana Duff, Andrea Bowers, Raul Vega, and Kate Johnson in the small Central Valley farming town of Laton, California. The project focused on environmental problems, poverty, the economics of food production, school dropout rates, and rapidly disappearing farmland. After months of fieldwork, students created projects on Main Street, including storefront painting, a free store, a new welcome sign, an evening of musical performance and video installations, a mural with elementary students, and free portraits for over 50 families. Students represented the project at Farmlab in Los Angeles, at a conference in Portland, Oregon, and in an installation at the Los Angeles Municipal Art Gallery.

COMMUNITY PROJECTS

First-year students have the unique opportunity to work with a noted professional to develop a semester-long project. Past projects have focused on such issues as race relations in New Orleans, the politics of higher education cuts in California, and living conditions for the recovery community in Los Angeles’ Skid Row.
**Portable Parks IV: Past, Present, Future**


Artist Bonnie Sherk worked with curator Karen Moss and guest artists Fallen Fruit to reimagine one of Sherk’s innovative projects from the 1970s. Sherk’s *Flower Unfolding*, a large-scale garden in a floral shape with unfurling petals, included multicolored fruit trees and perennial herbs and vegetables staged in the center of an upscale and ecologically minded mall. In collaboration with Sherk, students designed a series of installations, performances, and public programs that addressed environmental issues and unveiled different aspects of consumer culture to mall visitors.

**Love in a Cemetery, 2009**

Artist Andrea Bowers and curator Robert Sain paired students with community organizations of their choice to explore issues as diverse as gang intervention, teen homelessness, ocean pollution, health care, and prisoner education. The project culminated with an exhibition at the 18th Street Arts Center, where students created two months of extensive programming, from speak-outs to film screenings. Guest speakers and artists included Sally Talant from the Serpentine Gallery in London, artists Rick Lowe and Martha Rosler, guest artist Olga Koumoundouros, spokespersons from collaborating organizations, and representatives of Los Angeles’ major cultural organizations. The exhibition was featured in the *Los Angeles Times.*
The MFA Writing Program offers a multidisciplinary curriculum with concentrations in prose, poetry, and literary translation. Students apply to one of two enrollment tracks: the two-year full-time or three-year part-time track.

Workshops and literary seminars build to a creative thesis, while paid practicums in teaching or publishing prepare students for fields that complement a lasting writing practice. The program is enriched by the eclectic literary resources of Los Angeles—book festivals, reading series, galleries and museums, small presses, legendary writers’ haunts, and independent bookstores.

Small classes ensure an exemplary student/faculty ratio and allow generous funding for all full-time students.

VISITING WRITERS
In biweekly literary events, writers, translators, and editors from around the world meet with students to share their work and expertise. Other Otis programs of study, including Fine Arts, Graphic Design, Public Practice, Digital Media, Illustration, and Book Arts, offer possibilities for interdisciplinary projects and artistic collaboration.

PUBLICATIONS
A hallmark of the program is Otis Books/Seismicity Editions. Established in 2003 as an alternative to both corporate and small press publishing, Otis Books publishes four innovative works annually, including at least one work in translation. These include contemporary fiction, poetry, essays, and creative nonfiction in high-quality, elegantly designed editions.

The program also publishes OR, a free-of-charge literary tabloid featuring an international array of renowned poets, prose writers, and visual artists, which is distributed internationally to individuals, institutions, and bookstores.

FELLOWSHIPS
Full-time students receive a guarantee of two years’ fellowship support, awarded on the basis of exceptional accomplishment and promise. Students also qualify for paid practicums in teaching or publishing, requiring six training hours per week over the course of two 15-week semesters. These positions offer a stipend available for both years of study.

Part-time students qualify for Federal financial aid to cover the reduced tuition of the part-time track, but are not eligible for Otis fellowships. Part-time students complete their degree in three years instead of two, with the benefit of two additional workshops and an additional year to develop their thesis manuscripts.

Both full-time and part-time students in their last semester of study are invited to apply for the First Book Fellowship, a $10,000 grant that enables the recipient, following completion of the degree, to focus on revising his or her thesis manuscript for publication.
PAUL VANGELISTI, FOUNDING CHAIR
MA and ABD USC, BA University of San Francisco. Poet, translator, editor. Author of more than twenty books of poetry, including Days Shadows Pass (2007), Agency (2003), and Embarrassment of Survival: Selected Poems 1970-2000 (2001), and editor of numerous poetry anthologies, including a multivolume anthology of contemporary American poetry in Italian translation. Awarded two National Endowment for the Arts fellowships—in translation and in poetry.

SARAH SHUN-LIEN BYNUM, ASSISTANT CHAIR AND PROFESSOR
MFA University of Iowa Writers’ Workshop, BA Brown University. Novelist. Madeleine Is Sleeping (Harcourt, 2004) was a finalist for the National Book Award and winner of the Janet Heidinger Kafka Prize. Ms. Hempel Chronicles (Harcourt 2008) was a finalist for the PEN/Faulkner Award. Named a New Yorker magazine top “20 Under 40” fiction writer in 2010.

GUY BENNETT, PROFESSOR
PhD and BA University of California, Los Angeles. Poet, translator. Author of several works of poetry, nonfiction, and translation, including 32 Snapshots of Marseilles (Sacrifice Press, 2010), Without Weight of Light (Neo-Pepper Press 2006), and, with Béatrice Mousli, Poésies des deux mondes: un dialogue franco-américain à travers les revues, 1850–2004 (Paris: Ent’revues, 2004). Publisher of Mindmade Books (formerly Seeing Eye Books) and coeditor of Otis Books/Seismicity Editions.

BEN EHRENREICH, SENIOR LECTURER
Journalist, novelist. Articles and essays published in the Village Voice, the Los Angeles Times, the New York Times, and others. Fiction has appeared in BOMB, McSweeney’s, Black Clock, and elsewhere. His work has been reprinted in several anthologies, and his novel, The Suitors, was published in 2006 (Counterpoint Press). Awarded a National Magazine Award in Feature Writing in 2011.

PETER GADOL, PROFESSOR
BA Harvard College. Author of six novels, including The Long Rain (Picador 1997), Light At Dusk (Picador 2000), and, most recently, Silver Lake (Tyrus Books 2009), a Lambda Award Finalist for Best Gay Fiction. His work has appeared in Story and Tin House, and has been translated into several languages.

JEN HOFER, SENIOR LECTURER

LEWIS MACADAMS, SENIOR LECTURER

DOUGLAS MESSERLI, SENIOR LECTURER
PhD and MA University of Maryland, BA University of Wisconsin. Author of numerous books of fiction, poetry, and drama, editor of Sun & Moon Press, and publisher of Green Integer Books. Recent publications include Dark (poetry, 2012), Reading Films: My International Cinema (nonfiction, 2012), Confirmation (play, 2004), and Letters from Hanusse (fiction, 2000). Editor of the multivolume PIP Anthology of World Poetry.

DENNIS PHILLIPS, SENIOR LECTURER

MARTHA RONK, SENIOR LECTURER
PhD Yale University, BA Wellesley College. Poet, fiction writer, editor. Author of numerous books of poetry, most recently Transfer of Qualities (2013). Her Vertigo won the 2006 National Poetry Series Open Competition, and In a Landscape of Having to Forget received PEN USA’s 2005 Literary Award for poetry. Fiction includes Glass Grapes: And Other Stories (2008). Awarded the PIP Gertrude Stein Award for Innovative Poetry and a National Endowment for the Arts fellowship.

Opposite at bottom:
Video projection celebrating the 100th Anniversary of the “Founding Manifesto of Futurism,” at Otis, 2009.
Amy Allara MFA ’07, Variation (chapbook), Highway 101 Press, 2010–11
Aaron Clark MFA ’09, The Science of Paul (first novel), New Pulp Press, 2010
Natalija Grgorinic MFA ’05/Ognjen Raden, Mr. & Mrs. Hide (novel), Spineless Books, 2008
Marsha Hopkins MFA ’97, Stalker (chapbook, with art by Isabell Heimerdinger), Nothing Moments Publishing, 2006
Michael Lynch MFA ’06, Omelet Shark & Other Stories, Brass Tacks Press, 2005
Barbara Maloutas MFA ’02, In a Combination of Practices (poetry collection), Western Michigan University Press, 2004
Mark Salerno MFA ’03, Method (poetry collection), The Figures, 2002
Sarah Suzor MFA ’09, It was the season then (chapbook), EtherDome Press, 2010, and Isle of Dogs (chapbook), Toad Lily Press, 2010–11
This year-long program is an opportunity to study full time with Otis’ renowned faculty. The curriculum is flexible and allows students to design a path that suits individual backgrounds and needs. Most coursework is taken at the undergraduate senior level.

All undergraduate programs, with the exception of Fashion Design, offer this special opportunity. Candidates must have earned a bachelor’s degree, hold U.S. citizenship or permanent residency, have considerable professional art or design experience, and meet the same admissions requirement as BFA applicants. Students enrolled in Studio Year are not eligible to receive Federal Financial Aid.

For further questions, please contact admissions@otis.edu.
# ADMISSIONS

<table>
<thead>
<tr>
<th>TERM</th>
<th>PROGRAM</th>
<th>APPLICATION DEADLINE</th>
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</thead>
<tbody>
<tr>
<td>FALL TERM ENTRY</td>
<td>FINE ARTS</td>
<td>JANUARY 15*</td>
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<td>PUBLIC PRACTICE WRITING</td>
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<td></td>
</tr>
<tr>
<td>SUMMER TERM ENTRY</td>
<td>GRAPHIC DESIGN</td>
<td>JANUARY 15*</td>
</tr>
<tr>
<td>SPRING TERM ENTRY</td>
<td>FINE ARTS</td>
<td>NOVEMBER 1*</td>
</tr>
<tr>
<td></td>
<td>WRITING</td>
<td></td>
</tr>
</tbody>
</table>

The online application for the fall term is available on October 1 of the previous year. Applications completed after January 15 will be considered on a space-available basis. Fall classes begin in late August.

The online application for the summer term is available on October 1 of the previous year. Summer classes begin in mid-June.

The online application for the spring term is available on the previous September 1. Spring applicants are admitted on a space-available basis. Spring classes begin in early January.

*POSTMARK DEADLINE FOR SUBMITTING THE APPLICATION AND ALL SUPPLEMENTAL MATERIALS
1 ONLINE APPLICATION

2 $60 USD APPLICATION FEE
   This nonrefundable fee is paid at the
time you apply. If this cost is holding
you back from applying, please
contact the Admissions Office.

3 RÉSUMÉ

4 STATEMENT
   Autobiographical statement
describing your current work and
how it relates to your personal and
aesthetic philosophy.

5 TRANSCRIPTS
   Official transcripts from the college
or university where you earned
your bachelor’s degree and official
transcripts from any school or
college where you studied after
earning your bachelor’s degree.
This includes community colleges,
language institutes, study abroad,
etc. International students must
submit official foreign language
transcripts as well as certified
translations.

6 PORTFOLIO
   Graduate Fine Arts, Graphic
Design, Public Practice:
   15–20 images
   After you submit your application,
you will receive a link to submit your
portfolio and index, including the
name of each piece, approximate
dimensions, medium, date, and file
type (e.g., jpeg, tiff, gif, mov, mpg).

7 TEST SCORES
   International students applying for
Public Practice, Fine Arts, or Graphic
Design must submit an English
language score. Otis accepts TOEFL,
IELTS, and Pearson’s Test of English.
See score requirements in the
International Student section.

8 OPTIONAL LETTERS OF
RECOMMENDATION (Maximum 3)

INTERNATIONAL STUDENTS

International students who live in a
country where English is not the official
language should take the TOEFL (Test
of English as a Foreign Language),
IELTS, or the Pearson Test of English.

<table>
<thead>
<tr>
<th>MINIMUM SCORE</th>
<th>TOEFL*</th>
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</thead>
<tbody>
<tr>
<td>COMPUTER-BASED EXAM</td>
<td>250</td>
</tr>
<tr>
<td>INTERNET-BASED EXAM (IBT)</td>
<td>100</td>
</tr>
<tr>
<td>PAPER-BASED EXAM</td>
<td>600</td>
</tr>
</tbody>
</table>

* Institutional TOEFL scores are not accepted.

| MINIMUM SCORE | IELTS
|---------------|-----------------
| OVERALL BAND SCORE | 7.5

| MINIMUM SCORE | PEARSON TEST OF ENGLISH
<table>
<thead>
<tr>
<th></th>
<th></th>
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</thead>
<tbody>
<tr>
<td></td>
<td>72</td>
</tr>
</tbody>
</table>

Graduate Writing: Writing Sample
   Please submit a 15–20 page sample
of poetry, nonfiction, or fiction.

9 VISA REQUIREMENTS
   International students who require an F-1 student visa must submit the following:
   • Verification forms will be mailed in the acceptance packet. Students must
     complete the forms, including a permanent foreign address and a sponsor
     signature from the parent, sponsor, or agency guaranteeing the student’s
     financial resources. Students currently studying within the U.S. will need
documentation of their status from their current school and have their SEVIS
record released to Otis.
   • A copy of the current passport photo page. If the student is currently
     holding an F-1 visa, then a copy of the I-20 and visa are also required.
   • A bank statement or other documentation from the parent’s or sponsor’s
     bank or sponsoring organization certifying that sufficient funds for support
     of the student’s education and living expenses are available (approximately
     $57,000 USD).

Communication must be in English or accompanied by certified English translation,
and funds should be in U.S. dollars. Address these letters to Otis’ Admissions
Office. When all required documents are received, an I-20 will be issued for the
student. The student may take this document to a U.S. Embassy or Consulate to
obtain an F-1 Student Visa.
Admissions requirements for the Graduate Programs are designed to give admitted students a high probability of success in academic and studio work. Technical competence in the area of concentration is a primary factor in the admissions process.

Completion of an accredited BFA, BA, or BS degree is required. For Fine Arts, it is preferred that students have a degree in art or a related field, but all applicants with a prior bachelor’s degree will be considered for admission. The Graduate Review Faculty Committee uses selective criteria in its review of applicants.

All graduate admissions decisions are made by the Graduate Review Faculty Committee.

**APPLICATION DEADLINE** | **NOTIFICATION**
--- | ---
JANUARY 15 | END OF FEBRUARY
NOVEMBER 1 | BY DECEMBER 1

Applications received after the deadlines will be considered on a space-available basis.
FINANCIAL AID

WHAT TYPES OF AID MIGHT I RECEIVE?
1. Federal Pell Grant, Supplemental Educational Opportunity Grant
2. Otis Institutional Grant
3. Federal Direct Loans and PLUS (Parent) Loans
4. Federal or Institutional Work-Study

HOW DO I APPLY FOR FINANCIAL AID?
1. You must obtain a Personal Identification Number (PIN) at www.pin.ed.gov
2. Complete the FAFSA (Free Application for Federal Student Aid) at www.fafsa.ed.gov
2a. Enter school code: 001251
2b. Prevent delays in processing by making sure that you answer all the questions in the FAFSA completely and accurately. Make sure that you (and your parent, if applicable) sign the FAFSA.

WHEN DO I APPLY?
The FAFSA is available after January 1, 2015, for the fall 2015 semester. 
We recommend that you complete and submit the FAFSA by March 2, 2015.

WHAT HAPPENS NEXT?
After you complete the FAFSA, Otis’ Financial Aid Office will notify you via e-mail if any additional information is needed. Please answer immediately to avoid delays. When your financial aid file is complete, your eligibility for financial aid awards will be determined, and you will be awarded a specific amount of aid. Awards and information about any missing documents can be accessed online at www.otis.edu/selfservice.

Federal School Code
001251

CONTACT FINANCIAL AID

Email: otisaid@otis.edu
Telephone: (310) 665-6880
Fax: (310) 665-6884
Hours: M–F 8:30 am–5:00 pm
Web: www.otis.edu/finaid
2014–15
DIRECT COSTS

Tuition and fees are paid yearly. The 2014–15 fees listed here are based on the classes in which you enroll and do not include materials fees associated with a particular class.

Full-Time Total Cost of Attendance: $41,490

* The per-unit cost for under 9 and over 18 units is $1,785

** The health insurance fee is mandatory but can be waived with proof of coverage.

*** The per-unit cost for 1–6 units is $1,785. Tuition for more than 8 units is assessed at the Graduate Full-Time Track rate.

GRADUATE FULL-TIME TRACK (FINE ARTS, PUBLIC PRACTICE, WRITING)

<table>
<thead>
<tr>
<th></th>
<th>FALL</th>
<th>SPRING</th>
<th>TOTAL</th>
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<tbody>
<tr>
<td>Tuition (based on 9–18 units)*</td>
<td>$19,645</td>
<td>$19,645</td>
<td>$39,290</td>
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<tr>
<td>Registration Fee</td>
<td>$200</td>
<td>$200</td>
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<tr>
<td>Tech. &amp; Materials Fees</td>
<td>$125</td>
<td>$125</td>
<td>$250</td>
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<tr>
<td>Student Activity Fee</td>
<td>$125</td>
<td>$125</td>
<td>$250</td>
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<tr>
<td>General Materials Fee</td>
<td>$25</td>
<td>$25</td>
<td>$50</td>
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<tr>
<td>Health Insurance Fee**</td>
<td>$550</td>
<td>$700</td>
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<td><strong>Total</strong></td>
<td>$20,670</td>
<td>$20,820</td>
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GRADUATE PART-TIME TRACK (WRITING)

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<td>Tech. &amp; Materials Fees</td>
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<tr>
<td>Student Activity Fee</td>
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<td>$250</td>
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<tr>
<td>General Materials Fee</td>
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<td>$25</td>
<td>$50</td>
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<tr>
<td>Health Insurance Fee**</td>
<td>$550</td>
<td>$700</td>
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<tr>
<td><strong>Total</strong></td>
<td>$11,265</td>
<td>$11,415</td>
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GRADUATE GRAPHIC DESIGN

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<tbody>
<tr>
<td>Tuition (based on 9-18 units)*</td>
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<td>Student Activity Fee</td>
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<tr>
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<tr>
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