illumination

The Online Journal of the Department of Art
California State University, Los Angeles
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Animation Option Mission:

The Animation Option provides a thorough education in the creative, practical and historical uses of animation. The option encourages an experimental approach to animation combining traditional and contemporary technique, inquiry, and critique.

Students are expected to approach the creation of animation as a vehicle for artistic expression and critical feedback. Mastering various animation methods are equally emphasized with creative choice making and original development. By the time of their final Capstone Animation Project, students may choose to tell traditional stories or they may pursue goals in non-narrative or non-conventional visual exploration. A professional yet independently oriented production strategy is used for the formulation of all animated content in the program. Resourceful investigation with animation methods and practice is expected.
Tony Longson is one of the major innovators and forces in the field of computer graphics. His work is recognized throughout the world, appearing in the Reading University Collection (England); Gemeente Museum (The Hague, Holland); Congressgebouw (Scheveningen, Holland); Arts Council of Great Britain; WED Enterprises (California); Carl Machover Collection; and various private collections.

"Disciplines such as drawing or photography are often referred to in art education as "visual languages." I believe that programming is more than a visual language — it is a "creative language," the program can encapsulate an idea. It provides a vehicle for expressing the idea and a method for discovering a creative solution. Then with the right output mechanism the technology can make the idea visible."

Jim Ovelmen is an internationally recognized Los Angeles artist who recently participated in The 2010 Aichi Triennial in Japan. He received his MFA from California Institute of the Arts. His work employs a wide mixture of media; painting, drawing, animation and video installation. He has had many American and International solo and group exhibitions including Kristi Engle Gallery, Post Gallery, Hayworth Gallery, Torrance Museum of Art, Film Forum/NewTown Los Angeles, Artist Space in New York, Chapman University’s Guggenheim, Ritsumeikan University in Kyoto, and Christine Koenig Gallery in Vienna. He has been invited to give lectures about his work in Kyoto, Beijing, New York and at Universities in the U.S. and abroad. He is also an Assistant Professor of Art at California State University Los Angeles.

"Lux Acterna Assesnon" 2010
The Art Education Option at California State University, Los Angeles (Cal State L.A.) offers the B.A. and M.A. in Art, and the Single Subject Teaching Credential in Art. These programs are comprehensive, consisting of coursework and fieldwork in art (and directly related areas), including studio, design, art history, art criticism, aesthetics, learning theories in art as well as new and emerging media. The programs serve prospective art teachers and candidates pursuing other art-related careers who reflect and work within the ethnically- and culturally-diverse communities in the surrounding area. The Cal State L.A. Art Education program strives to maximize the opportunities existing within and presented by this urban landscape. The program takes full advantage of its close proximity to the world-class museums, contemporary galleries, community art centers, cultural festivals and ethnic neighborhoods that make up the vibrant art scene of Los Angeles. Such an environment endows the coursework and fieldwork of this program with a kind of richness that is instrumental in preparing prospective art educators for the 21st century.

The undergraduate and graduate courses in art education are designed to prepare students for careers in various professional fields such as teaching art in public or private schools, colleges, or museums. The program also offers a foundation for students pursuing further studies in doctoral programs in visual arts. The Art Education Option offers a comprehensive program that develops students’ abilities in the visual arts, including their abilities to think critically, creatively, and make informed judgments about issues in art and also express ideas and clearly communicate in visual, written, and oral forms.
Mika Cho Ph.D. is a professor of art education, researcher, educational consultant, and a visual artist. She has been teaching in the Art Department of California State University, Los Angeles since 1991. Professor Cho has been a visiting professor at Kunst University in Austria for last ten years. Her research interests are in art-related and educational issues, which she shares through publications and extensive conference presentations and also as an artist. Professor Cho is a renowned painter and exhibits internationally and nationally.

Barbara A. Boyer, Ph.D., is a Professor of Art Education and one of the former Chairs of the Art Department at California State University, Los Angeles. Dr. Boyer received her Ph.D. from the University of Oregon at Eugene with an emphasis in Art Education and Cultural Anthropology. Her mentors included Dr. Harry Wolcott, an internationally renowned ethnographer in education, and Dr. Malcolm McFee, an expert in ethnographic studies of Native Americans. She has published extensively in peer-reviewed journals, anthologies, and received the National Award for Excellence in Dissertation Research for a critical examination of Experimental Research in Aesthetic Perception (University of Illinois, Urbana-Champaign). Dr. Boyer’s research has focused on art education, social-cultural learning theories, and instructional technology. Dr. Boyer has been teaching ethnographic and cultural research methods at the university level for over thirty years and has advised graduate student ethnographic studies at such sites as schools, museums, and hospitals. In 1993 she was the recipient of the prestigious Outstanding Professor Award at CSULA. She has co-taught online courses and co-authored an instructional technology textbook. She also served as Curriculum Director for NSA Government Projects in Education with an emphasis in cultural studies and instructional technology at California State University, Los Angeles. Dr. Boyer is currently teaching on The University Faculty Early Retirement Program (FERP) and has been awarded Professor Emeritus for her contributions to teaching.

Dr. Carol S. Jeffers is an award-winning professor of art education in the Art Department at Cal State L.A. where she is involved in experiential education, teaching courses in the general education, service-learning, art teacher preparation, and graduate programs. Her current research focuses on empathy and its implications for the field of art education, which has resulted in the publication of a series of articles and a chapter in a forthcoming book (see attached). Added to her already extensive record, these publications give Dr. Jeffers a total of 49 articles, 10 book chapters, and one book (Spheres of Possibility: Linking Service-Learning and the Visual Arts, 2005, NAEA Publisher). Dr. Jeffers is currently working on a second book, this one exploring empathy and its paradoxical relationship with the image.
Dr. Abbas Daneshvari was educated at California State University, East Bay; Brandeis University; University of Massachusetts, Amherst; and University of California, Los Angeles. He received his PhD in Art History from UCLA and has since taught at the University of California, Berkeley; and at the California State University, Los Angeles.

Dr. Daneshvari was a Fulbright scholar in Egypt (1981-82) and has published many books and articles on the art and culture of the Middle East. He has trained many graduate students, a number of whom have gone to receive PhDs from prestigious universities.

Dr. Daneshvari is the author and editor of eight books and fourteen monographs and exhibition catalogues. He is in addition the author of more than forty articles on the iconography of Islamic and modern western arts.

Dr. Daneshvari is presently the Chair of the Department of Art and a Professor of modern and contemporary arts.
**Dr. Anderson** received his Ph.D. in Art History at the University of California, Santa Barbara. His specialty is in Renaissance and Baroque Studies and he holds a minor in Medieval Art and Architecture. He has taught courses in Ancient, Medieval, Renaissance, Baroque and Eighteenth Century art. Dr. Anderson’s research interests concern the organization and collaboration of artists, architects and artisans on monumental commissions carried out during the Renaissance and Baroque periods. Dr. Anderson is a Fulbright Scholar and Samuel H. Kress Foundation fellow. Currently, he is working on a book project sponsored by the Max-Planck-Institut für Kunstgeschichte in Rome, Italy, that investigates a series of renovations carried out at the Cathedral of Rome, St. John the Lateran, during the 16th and 17th centuries. Dr. Anderson is an enthusiastic supporter of international education, having studied abroad at the Universities of Siena, Rome, and Freiburg (Germany), in addition to teaching in Rome for a number of American universities.

**Manuel Aguilar-Moreno** was born in Guadalajara, México. He received his B.S in Electronic Engineering and then a certification in Education at the ITESO Jesuit University in Guadalajara.

Following this, Dr. Aguilar-Moreno received an additional degree in Mexican History with special emphasis on the state of Jalisco, from “El Colegio de Jalisco”. In 1997 he completed his studies for a Master’s degree in Latin American Studies at the University of Texas at Austin, and then in 1999, received an Interdisciplinary Ph.D. in Art History and Anthropology, also from the University of Texas at Austin where he studied with the late Dr. Linda Schele and Dr. Karl Butzer.

Dr. Aguilar-Moreno has made numerous cultural and investigative research trips within his native Mexico as well as to diverse countries of America, Europe, Asia and Africa. He has been a professor of Art History, World History, History of México and Biblical Literature at such institutions as the IITESO Jesuit University and the Instituto de Ciencias, in Guadalajara, Mexico; the University of San Diego, California; the University of Texas at Austin; and Saint Peter’s Prep School in New Jersey. Dr. Aguilar-Moreno was also the Principal of Instituto de Ciencias, the Jesuit High School in Guadalajara, Mexico.


At present Dr. Aguilar-Moreno is working to produce a manuscript for a book about Ulama, the survival of the Mesoamerican ballgame. This manuscript is the culmination of 8 years of research and field-work of the Cal State LA Ulama Project.

He is frequently asked to present slide shows and lectures on the History of Mexican Art as well as World Art in the United States, Mexico and Europe.

Currently, Dr. Aguilar-Moreno is a professor of Latin American and World Art History at California State University, Los Angeles. He is also professor of Mexican Art History for summer courses at the University of San Diego.
Connie Utterback is a professional artist in the field of Fiber Art. She received an MFA degree from UCLA and a BFA degree from Washington University (St. Louis). She also has studied at the School of the Art Institute of Chicago and CSU Long Beach.

Professor Utterback has taught at CSULA since 1991 and, prior to that, at UCLA for ten years.

Professor Utterback has an extensive exhibition record. Internationally, her work has been included in exhibitions in China, Colombia, Japan, Finland, Italy, Korea, Malaysia, the Philippines, Switzerland, Taiwan, and Thailand. Nationally, her work has been exhibited in numerous museums and galleries, and is also included in many private and public collections. She was awarded two Visual Artist Grants from the National Endowment for the Arts.

Professor Utterback’s artwork is made from a non-traditional material using a construction method that she developed. The material is a transparent mesh that was commercially manufactured for the auto tire industry. It is fused together using a heat process and the resulting melted edges appear as lines on the surface.

Because the fabric is transparent, the structure is completely exposed. The lines created during construction are clearly visible and inseparable from the image. Nothing is hidden. Layers of the material are superimposed in various color arrangements.

Professor Utterback’s artwork is the result of her research in three areas: color theory, physics, and chaos theory.

The focus in her work is color as content. The mutability and intangibility of the color transparencies becomes the visual experience. The interaction of the transparent layers of color creates a surface that is active, expressive, and spatially ambiguous.

At the same time, the overall surface of the work supersedes the individual parts, approximating the idea of field as conceived in physics. Many small parts are fused together, each one without individual identity, and subservient to the whole. There is no center of interest — all areas are of equal importance.

In addition, there is a reference to the concepts of chaos theory and fractal geometry. The work appears as a random selection from an unlimited, much larger whole that is beyond view. The small parts necessary to provide structure are systematically arranged, but combine to create an overall unpredictable visual effect. The approach is nonlinear and holistic, yet much attention is given to detail — each part is essential to the whole.
**Professor Moss** is a design educator, strategist and consultant. Jimmy is currently an Associate Professor of Graphic Design/Visual Communication in the Department of Art at California State University, Los Angeles. He also currently serves as the President of AIGA Los Angeles, the professional association for design.

Prior to choosing a career in design education, Jimmy had practiced professionally as a brand marketing consultant, publication designer, Creative Director of Corbis Images, Senior Art Director at Foote, Cone & Belding Advertising, and Creative Director for an interactive ad agency, amongst other positions. Larger clients have included Wells Fargo, Corbis, Taco Bell, Apple, Levi Strauss, Adobe, and Disney.

He holds a BFA from the Rhode Island School of Design and an MFA from Yale School of Art.

A curious observer and provocateur of design and its implications, Jimmy maintains an interest in questions of the role of design in fostering community engagement, and its relationship to movements of socially responsible change.

**Michael Henderson** is a professor of graphic design. Professor Henderson received his graduate degree from Otis Art Institute in 1972 and his professional career has embraced both the fields of fine art and graphic design. During the time he lived in the Midwest, he worked in the field of political graphics where he learned that the initial impact of a campaign publication was an essential consideration in its design and production. It was at this time that he came to realize that the two divergent aspects of his artistic career were actually quite complementary and equally important in his development as an artist and a communicator.

Professor Henderson began teaching at CSULA in September of 1994. He has since worked tirelessly to improve the design labs and fine tune the art of teaching design at CSULA.

After joining the faculty at CSULA, Professor Henderson maintained a professional relationship with an event planning organization in Kansas City, Missouri as their principle designer. He has also been able to work on the development and evolution of his fine arts. His personal fine art works deal with understanding and utilizing the visual vernacular of working class America. His art is considered to be visually poetic and targets a broad range of our society. As he has said: “I have little interest in producing art for any purpose other than my own personal expression and research. Each work is unique and is intended to fulfill a personal objective. All experience is valid and I consider every experience a potential source of personal growth. My art supports my spiritual and emotional growth and a natural extension of my own existence.”

Professor Henderson has a deep concern for the recording of personal history in photographs, sketches and digital storytelling. In June of 2009 he produced the video story, Night Car to Jordan, at the Center for Digital Storytelling in Berkeley, CA. Another autobiographic work is “How to Make Fried Chicken an Old Family Recipe” that recalls some of his most precious memories of childhood. He tries to make art everyday in some way; something he learned from a now retired colleague, Joe Soldate. His work has been shown at the Metropolitan Museum of Art in New York and he has received recognition for his work over the years.
Kat Fon
TOM STOPPARD’S Rosencrantz and Guildenstren are Dead
Section 5, “Bloodbath”

Christine Cortina
Memory Lenses: 3 Social Sites
“I Remember Eating That”

India Howlett
An Examination of Creative Process
Through Typographic Design

Nathan Mochizuki
HOMONYMS HAPPEN
Designing for Semiosis

James Cotner
Graphic Cues and Personal Folktales

Graphic Design
Graduate Work
I’ve just spent two hours undoing work that took me three hours to do in the first place. And I’m actually pretty happy to have thus spent five hours and seemingly accomplished nothing.

Why? Because lately I’ve been thinking a lot about the concept of Slow Fashion. Everyone has heard about Fast Food — and many people are familiar with the movement of Slow Food, which emphasizes locally grown, in-season ingredients prepared with an emphasis on freshness and quality rather than the consistency and quantity of Fast Food. The fashion industry likewise has the dichotomy of Fast Fashion and Slow Fashion. Fast Fashion, a growing phenomenon in the global textile and apparel industry, is characterized in its extreme by monolithic design / manufacturing / retailing concerns that churn out extremely inexpensive, hyper-trendy garments, with new garments arriving in stores daily. These mass-produced Fast Fashion garments are so affordable that many consumers consider the products to be “disposable” fashion. One of the costs of Fast Fashion is, however, a deferred cost, not paid by the current consumer, but a debt to be paid by future generations: the costs of wasteful overproduction and overconsumption that ends up in landfills and infiltrating the economies of lesser economies. That’s a big topic, better suited for a longer discussion on another day.

In contrast, Slow Fashion focuses on owning a few garments rather than many; on long garment life rather than quick replacement cycles; on uniqueness rather than on ubiquity; on quality of materials and appreciation of workmanship rather than low price; on integrity of design rather than on trendiness. It’s not perfectly analogous to Slow Food: we can’t rely on locally produced fibers to the extent that we can utilize locally grown food; but many of the ideas are transferable. And just as proponents of Slow Food declare that they can derive more utility, more enjoyment, more value from a lesser quantity of food that will have a lower total long-term cost, so too does Slow Fashion carry the promise of more value than the Fast Fashion alternative.

So about my five hours of work that I told you about a few paragraphs ago — it was five hours handling the luxuriously soft, resilient, vibrant merino wool yarn that is a pleasure to look at and a pleasure to touch; five hours watching the evenness of stitches and slowly changing hue form into interesting patterns and rhythms; five hours of thinking about the processes that brought the wool to me, from sheep to dyer to spinner. And while I’m a bit miffed that I haven’t figured out quite how I made the mistake that caused me to take out my work — I don’t really mind the un-doing and re-doing, and I know that the result will be that when I’m done, I’ll have an even greater appreciation of my very slow fashion.
Professor Tuntland’s research in fashion and textiles began during her childhood when she was surrounded by the material culture of immigrants and the many anecdotal stories of immigration. As a result, one facet of her work has been extensive research on the Armenian Dress and Textile Project (since 1980), the Chinese blue cotton garment design (begun in 2001), and a written family history project, started in 2008. The commonality for all of her projects is always textile and apparel art and history.

As curator of four exhibitions of the Armenian Dress and Textile Project she has extensively researched Armenian culture in Turkey, Armenia, and the United States. Her exhibits have taken place at the Brand Library in Glendale, the Pasadena Public Library, and at the Fine Arts Gallery of Cal State L.A. All of the exhibits have incorporated textile and apparel, oral history and story telling. The current inventory of material culture in this project includes two branches of the Telfeyan family.

What makes Chinese blue cotton so special? To quote Lu Ruixing, curator of the Wuxi Blue Calico Museum, “Chinese blue calico is one of the numerous folk crafts which are gradually dying away. This existing cultural heritage is a spiritual fortune accumulated by the ancestors through thousands of years. It is a carrier of national feelings, individuality, cohesion and appetency of China. And it will supply the nation with abundant spiritual resources. Blue cotton has a history that dates back thousands of years to the Qin and Han dynasties and is artistically inspired and has national, historical and regional meanings. To preserve this ancient art and bring it to western culture is a large part of Professor Tuntland’s passion.”

Since 2008 she has also worked on a family history, informed by art and history. The material culture for this project includes apparel, textiles, uniforms, and household textiles. This family history traces immigration, assimilation, and acceptance as evidenced by material culture.
Excerpt from "MADE IN HAITI" vol. 1, Fall 2010.
A fictitious newspaper chronicles the evolution of Made in Haiti, from its inception in 2009 to its one-year anniversary in 2010.

"Haiti at a Crossroads"
Are Sweatshops the only development model for apparel production?
The U.S. and U.N. have based their plan for Haiti’s redevelopment on the expansion of the assembly industry. Toward this end, the U.S. Congress passed legislation last month, which would expand benefits and income for U.S. investors yet again. Haitian workers will continue to earn $3.09 a day. Worker rights groups are adamant that a sweatshop-based development model cannot advance either the country or its workers.

Here Frau Fiber, textile activist and former East German garment worker, considers why it is neither a sustainable nor humane development model.

Haiti is at the crossroads. What happened January 12, 2010 put the traditional way of doing things under the debris of the earthquake. The earthquake was one of the worst things that could have happened, but Haitians have to turn it into something positive. Haitians need to be their own agents of change and right now this is a good opportunity. There are so many things that can be done to shake up the traditional way things have always worked.

HOPE II [Haitian Hemispheric Opportunity through Partnership Encouragement Act of 2008, which removes tariffs on importing certain types and quantities of Haiti-assembled garments into the U.S.] is supposed to help Haiti in the garment assembly industry. Actually, U.S. companies are benefiting by getting stuff assembled at a very low price for the U.S. market without paying taxes or customs. The US is saying, “More people will get jobs because of preferential trade access,” but the workers who are making those factories’ profits are not getting anything. No one even remembers them. People in the factories are sweating hard and they don’t get anything. They need union rights, social support and social insurance. They need meals in the factories and funds for when there are problems. The legal minimum wage for assembly plants that manufacture for export is 125 gourdes ($3.09) per day. If you are earning by piece rate [paid per unit, such as a sleeve, instead of for the amount of time worked], they often set a minimum that you have to meet for a days work, but the piece rate is higher than what a worker can produce in an eight-hour shift. The result is the workers work longer [instead of paying overtime] but are not compensated for working a 16 hour day.

Made in Haiti instigated by Frau Fiber in December of 2009, as performance of labor/social sculpture piece for the Ghetto Bien-nale, subverting multinational garment production. Today Made in Haiti attempts to create sustainable, honorably paid, garment and textile production in Haiti. Made in Haiti, employees, are: Jonas La Baze, Tailor and three, artists Junior and Claudel Calseus and Londel Ynnocent. They use Pepe (second hand clothing imported into Haiti from the United States) as a natural textile resource, repurposing it, and transforming the garments into fantastically, shabby couture apparel, and accessories. The garments are sold through pop up shops. An Etsy site: http://madeinHaiti09.wordpress.com
Fashion Design
Graduate Work

Cicley Qian Feng

Konomi Takezahi

Robert Gamlowski
Studio Arts Option Statement

The graduate level program in the Studio Arts Option stresses an inter-media approach to art making reflecting the wide-ranging artistic practice of the faculty. Intellectual diversity is encouraged through an ongoing dialog with instructors and peers plus an active engagement with the rich cultural resources of the greater Los Angeles community.

Elizabeth Bryant is a professor of photography and art theory in the CSULA Fine Art Department where she teaches photography and several seminar classes. She has presented numerous solo projects at respected venues in Los Angeles and had work included in dozens of noteworthy group shows locally and across the country. She has also exhibited in London, Paris, and Dubrovnik, Croatia. She is the recipient of NEA/WESTAF Individual Artist Fellowship in New Genres and a Durfee Artists’ Resource for Completion Grant.

Professor Luis Bermudez teaches in the Studio Arts Option of the Department of Art at California State University, Los Angeles. He has exhibited his ceramic sculptures regionally, nationally, and internationally for over thirty years. He is a recipient of a National Endowment for the Arts Visual Artists Fellowship Grant. Bermudez uses the medium of ceramics for its innate earthly qualities, which resonate with his own optimism in communicating the power of the natural work in relation to the human experience. It has been observed that his sculptures often communicate a generic pre-Columbian presence, which he attributes to genetic memory. He incorporates a range of clear and vague conscious memories in his art.

Elizabeth Bryant
"Dolphins with Cabbage & Plums"
**Tim Ebner** a professor of the Studio Arts in the Department of Art at California State University, Los Angeles. He has exhibited his paintings in Los Angeles and New York since 1982. His paintings shift between abstraction and representation while exploring a vast array of materials and processes. His work is in the collections of MOCA, Los Angeles County Museum, San Francisco Museum of Modern Art, Santa Barbara Museum, and Laguna Art Museum. He is represented by the Rosamund Felsen Gallery in Santa Monica.

**Professor Robert Martin** is a composer, motion graphics designer and visual artist. He is presently teaching classes in drawing, printmaking, 3-D design and digital media for the Department of Art at California State University in Los Angeles. His research includes developing programs in video game design and interactive performance.

Robert received his M.F.A from the University of Wisconsin at Madison and a B.S. Degree from Florida A and M University. Since that time he has had the opportunity to perform and exhibit in Haiti, Germany, Russia, Brazil, France, and mainland China. He enjoys teaching the benefits of using science and technology to improve themselves as artists and as human beings.

Born in Christchurch New Zealand, **Richard Wearn** has lived in the United States since 1993. He was trained at the Elam School of Art, University of Auckland graduating BFA in 1993. In 1996 Richard received an MFA in Sculpture from the Roski School of Art, University of Southern California. Subsequent to his training he has produced projects that have been exhibited at Teststrip Gallery, Auckland, NZ, The Chinati Foundation Marfa, Texas, The Cincinnati Contemporary Art Center, Headlands Center for the Arts, San Francisco and more recently at Hillary Crisp Gallery London, The Los Angeles Contemporary Art Fair and The Zuidas Amsterdam. Prior to joining the faculty at CSULA in 2005, Richard has held various full time teaching positions in the United States.
Studio Arts
Graduate Work

Alex Lemke
Francoise Studer
Stephanie Touch
Milca Sage

Konomi Takezaki
Lisa Diane Wedgeworth
Randall Bruce is a lecturer in ceramics arts. My art interest is primarily in sculpture and ceramics. However, considering my experimental nature and my deep involvement in the process of making art rather than the outcome, I have been known to do all sorts of strange things. I have exhibited my work both locally and nationally in one person exhibitions and group shows over the last forty years.

My educational interests are to try to foster a love of the art of making art, and to share any and all conceptual and technical information I possibly can to my students. I have, on occasion, taught sculpture, Graduate ceramics, and a writing class in the art department, but mostly I teach the lower division ceramics classes and the credential classes for the art education option.

I have a wide range of interest in the larger arts community on many levels, including performing arts. I have been a working member of the Docents of the Music Center for the last 17 years and have also served on their board of directors in many positions over the years.
The Fine Arts Gallery is located on the first floor of the Fine Arts Building on the CSULA campus. As the public face of the Art Department, the Fine Arts Gallery mounts ten exhibitions per academic year featuring the works of both the Undergraduate and Graduate students at CSULA. These student exhibitions include: Graduate Thesis Exhibitions, Graduate Walkthroughs, The Annual Undergraduate Exhibition and Senior Projects. Presented with rigor and professionalism, these installations reflect the inventiveness, excellence and the diversity of the students in the Art Department at CSULA.

The Fine Arts Gallery presents several professionally curated exhibitions each year, which are accessible to both the University and local community. These exhibitions greatly enhance the curriculum and allow students access to a wide range of artworks and designed objects, a variety of design and display techniques, as well as experimental installations.

All of these exhibitions represent the collective and creative output of the Department of Art at CSULA and invite the greater CSULA community to opening receptions and to view these exhibitions in the Fine Arts Gallery.
The Luckman Project is a student/artist exhibition project in conjunction with the Luckman Gallery that provide students in both graduate and undergraduate programs with the exciting opportunity to interact with a professional artist in every Spring quarter since 2009. The visiting artist is invited for his/her interdisciplinary approach to art making that appeal to a wide range of students. This experience leads students to new ideas and approach to art, assists clarify career goals and generates interest in the CSULA Art program. Past visiting artist have included Cindy Bernard, Karin Lanzoni, John Souza, Karin Mayr, Martin Sturm and Bia Gayotto all of whom are artists, curators and/or educators.

The Luckman Gallery is a well-regarded professional art space on the campus that exhibits contemporary artists in a state-of-the-arts facility.
The works of alumni and faculty of the Cal State L.A. Department of Art have helped define the L.A. aesthetic for over four decades. This collection represents some of the talented people who found their unique styles while attending Cal State L.A. The tradition continues as galleries, museums and venues around the world seek out the work of our students, alumni and faculty for important exhibitions, installations and publications.
La Monte Westmoreland

Dan Douke

Carlos Almaraz

Kaz Oshiro

Tetsuji Aono
Local Galleries:

Luckman Gallery
Self-Help Graphics and Art
Los Angeles Municipal Art Gallery
Bergamont Station art galleries
REDCAT Gallery
The Latino Museum
FIDM Galleries
118 Winston
White Gloss
The Annex
The Local Tourist Spot
The Hive Gallery
Red Pipe Gallery
Terrell Moore Gallery

The Garden Gallery
Takeuchi Galleries
Robert Reynolds Spring Arts Tower
Hold Up Art Gallery
Phil Stern Gallery
LA ARTCORE
Cib Gallery
Art Your World Gallery
The Happy Lion
Peres Projects
Sabina Lee Gallery
Charlie James Gallery
Jancar Gallery
POVevolving

Local Museums:

Vincent Price Art Museum
at East L.A. College
Geffin Contemporary at MOCA
MOCA
Norton Simon Museum
Pacific Asia Museum
Armory Center For The Arts
Pasadena Museum of California Art
Japanese American National Museum
MOLAA Museum of Latin American Art
Long Beach Museum of Art

The Getty
LACMA
Autry National Center
Skirball Cultural Center
Santa Monica Museum of Art
Long Beach Museum of Art

Local Artists:

Ed Ford
Dan Douke
Joe Soldate
Mac McLain

Charles Burman
Jack Butler
John Funakora

Emeriti:

No Beer, Just Art at This Brewery Near CSLA - Mat Gleason

Did you know that the world’s largest art colony is just a few miles from Cal State L.A.? At the Western border of Lincoln Heights sits the Brewery Art Colony, a 26-acre parcel of industrial buildings that were converted into live/work lofts in the early 1980s. There are over 300 lofts and workspaces at the Brewery today. Many big name successful artists live in their studios there. Others use their large Brewery spaces as day studios and workspace offices. The rents are about $1 per square foot, but with the average unit comprising 1,200 square feet, the cost of the raw space there is not inviting to a student on financial aid.

The Brewery is at Main Street and the 5 Freeway — Valley Boulevard on Cal State L.A.’s North entrance turns into Main Street three miles east of campus. The Brewery is less than a half-mile further east after this transition.

The residents range from artists whose work is in museum permanent collections and shown at the top commercial galleries to wealthy West Siders looking for a lifestyle validation. In between is a range of creative people who thrive in the community interactions that make up life at the Brewery. Many gather regularly at the restaurant/bar in the center of the property, Barbara’s at the Brewery. Even if you are not an artist, spending a few hours here over drinks and great food will put you in the mix with some Los Angeles legends as well as some legendary characters. The Brewery also hosts a twice-annual open studio free to the public. Over a hundred residents open their studios for one weekend in October and April. Check out BreweryArtwalk.com for the details on how you can explore a whole world of art just a short drive away.
The Art of Ancient Iran: from 5000 B.C. to the End of the Sasanian Empire
Exhibition at Fine Arts Gallery, April 14, 2012 – May 9, 2012

Conferences:

2012 Conference on Carlos Fuentes
2011 Conference on Sor Juana Ines de la Cruz: Her Work, Colonial Mexico, and Spain’s Golden Age
2009 Conference on MesoAmerica