LETTER FROM THE PRESIDENT

DEAR FRIENDS,

As I complete my fifth year as president of CCA, colleges and universities across the country continue to feel the impact of disruptive changes in higher education. Each day brings more media coverage about the escalating cost of tuition or the high level of student debt. New phrases like “MOOCs” and “flipping the classroom” have inserted themselves into our vocabulary, and for-profit and online models continue to flood the marketplace. Perhaps most surprisingly, while individuals with four-year college degrees continue to enjoy enormous lifetime earning advantages over those without college degrees, the value of higher education is being questioned with an almost existential intensity.

At CCA we have been tracking and responding to the changes that are already impacting us, and we are anticipating and planning for the future. Thanks to a robust scholarship program funded in partnership with our donors, we are able to make CCA accessible for a broad range of talented and motivated students. Mindful of the high costs associated with a specialty education, we strive to contain our spending and operate in a sustainable, efficient manner. Our students continue to thrive after graduation, CCA ranks first among art and design colleges in the U.S. for graduates with the highest-paying jobs. And, more importantly, our alumni are making a difference in the world. You can read some of their remarkable stories in these pages and at cca.edu.

I believe CCA is well positioned to thrive in the evolving conditions that may quickly become higher education’s “new normal.” Our future success will be built upon CCA’s growing national and international reputation for excellence, guided by our commitment to attracting and retaining top faculty and our core pedagogical model, which is rooted in studio practice and learning by making. We must continue to strengthen our existing programs and develop innovative new ones that capitalize on our distinct location. The Bay Area is a hub of technological and social innovation, occupying a key position on the Pacific Rim. CCA can promote strategic collaborations and partnerships with exciting businesses, civic entities, and cultural enterprises in the Bay Area. We can and must take the lead in shaping the creative education of the future.

Sincerely,

STEPHEN BEAL
President

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CCA’s Men of Letters

by Rachel Walther
And CCA is proud to claim many men and women in both categories. Over the years the college has accumulated a real wealth of faculty, students, and alumni who embrace the label “type designer” and have had their letterforms used in some impressively high-profile venues. The college’s emphasis on this subfield of graphic design sets it apart from other schools; the Graphic Design Program has maintained a series of courses exclusively devoted to it for more than 20 years now. And the Bay Area, largely thanks to CCA and its ripple effects, is today a real hotbed of people who are active in the field.

The study of fonts, you might say, is the study of subtle psychological warfare. Practitioners get to delve deep into the personalities and connotations of letters and typefaces, knowing that the subtlest adjustment to the way text looks can alter its received meaning.

“Certain fonts give certain impressions,” says alumnus DANIEL AMARA (Graphic Design 2010). “Anything I say in Comic Sans makes me seem unsophisticated. A message in Arial is taken less seriously than something said in a crisper, better-made font. Everyone understands this, but what a lot of people miss is that these things are all around us, every day. We absorb them on many levels. We navigate through the world typographically.”

Mastering the Lingo
Type design is constantly expanding to keep pace with new technology, but the lingo remains fairly stable: Lettering is the custom design of a word, phrase, or longer passage of text, and usually implies “hand-drawn.” Font design is custom lettering regimented into a repeatable, programmable series that can be copied, licensed, and deployed in new works by someone other than the original designer. Branding and identity systems are families of logos and other unique marks that a company uses to identify its products, and these almost always involve custom letterforms of some kind.

BOB AUFULDISH and ROD CAVAZOS, longtime faculty members and acclaimed designers, both operate type foundries, a term coined back when letters were carved out of metal and set by hand. Today, foundries are digital libraries of fonts created by designers either as independent entrepreneurial ventures or as commissioned projects for clients.

If you are working, for instance, on a modest website design project, you might spend $25 for a license to use a font, which will include a limited selection of special characters beyond the standard 26 letters and 10 numerals. If you are a bigger client with real money to spend, for instance a presidential campaign or a university, you might pay several hundred dollars to use a distinctive font in your marketing materials. And if you are a major corporation that does a lot of advertising, you might hire a high-end firm to create a proprietary font for a brand and pay as much as $250,000 for their work.

Founding Foundries
Aufuldish was encouraged to start his own foundry, FontBoy, in the mid-1990s when he realized he had more ideas than his existing foundry, the highly respected Émigré, was willing to publish. (He also maintains an independent graphic design studio, Aufuldish and Warinner.)

Rod Cavazos also launched his foundry, PSY/OPS, at almost exactly the same time. “We could feel that there was a major shift coming,” he remembers. “1995 was an explosive year, the year that the Internet became viable for civilians, as it were. In the old days, type companies had all the clout, and designers very little. We were beholden to them, like musicians in the record industry. It felt good to break out of that oppressive system and self-represent.”

Cavazos began teaching at CCA in 2006 and often collaborates with Aufuldish (who started teaching here in 1991) in both curriculum-related endeavors and outside professional work.

JAMES EDMONDSON (Graphic Design 2013), a student currently in his fourth year, has already garnered much attention in the type community for his custom lettering designs that are lively, nostalgic, and solidly readable, integrating mid-century formalism and drawn elements. His work is licensed through Lost Type, a pay-what-you-like co-op foundry. Since anyone can purchase his fonts though Lost Type, he’s not always aware of it every time his work is used. “My fonts pop up in the most random places. Friends get excited when they see them, and they send me photos and links. I love to see my work used as part of a nice piece, where you can tell the designers had an enthusiasm for it.”
Edmondson is part of a generation of designers who look out for one another using the same digital platforms with which they promote their work. Case in point: a Twitter kerfuffle in September 2012, when the Republican presidential campaign started selling T-shirts that made use of Edmondson’s Wisdom Script font . . . without having bought a license. (The Obama campaign also used that font, and did buy a license.) “The type community absolutely noticed, and went about a public shaming, and the T-shirts were taken down off the web. There’s no trademark on my work, but type design is such a small world that we all know one another, and protect one another when someone’s being cheated.”

Edmondson focuses his freelance bandwidth strictly on commissions for hand lettering projects and font designs. “I learn best when working on a variety of projects at once. Fonts are like architecture—they require so much planning—whereas hand lettering is more expressive and creative. The most important thing is finding the right style for each project—one that’s different from any other while not being so radical that it calls too much attention to itself.”

**The Psychology of Type**

Daniel Amara came to CCA in 2007 after receiving an undergraduate degree in social psychology from UC Davis and spending several years working as a freelance designer and coder. “I quit my previous career to come to CCA, and it was the best thing I could have done. At CCA I learned that some things are all about type. If you make a cool graphic with crummy type, the design’s still a failure. At almost any other school, you’ll get one or two semesters of typography, if you’re lucky. But at CCA we could take up to four years of typography courses. That’s actually why I chose this college.” Today Amara is a full-time freelance designer, focusing on interface design and digital media. Lately he’s been working on identity systems, a subfield of branding. For a single client this might involve deployments across the web, apps, print, packaging, and beyond, all involving type combined with graphics and photographs.

And he draws on his social psychology background constantly. “That degree taught me about what people can and can’t perceive, and how they organize their knowledge. My job as a designer is all about how the work makes you feel.”

**Cloak and Dagger**

Rod Cavazos was self-taught in the art of type design. “I am just one of those people who has the type bug. We even attribute personalities to different letters and fonts. They’re our ‘little guys and gals’! I love to see a tiny scrap of a letter—a seed of a sketch—turn into a beautiful, finished letterform. PSY/OPS is a type company’s type company.”

Cavazos’s name for his foundry calls to mind a stealth intelligence agency. And it often operates in exactly that fashion. “We may work for other designers, or giganto high-tech
companies, in situations where secrecy is a huge factor.” PSY/OPS may create designs under heavy-duty NDAs (non-disclosure agreements), in which case the employees of the foundry are not permitted even to discuss who they are currently working for, let alone what they are working on, or put the finished product in the PSY/OPS firm portfolio. “Not all projects require that level of confidentiality, but I do wish we could show more of what we’ve done over the years.”

Aaufuldish has a less cloak-and-dagger but equally vivid metaphor for working with clients: “There are times when taking clients through the design process is like leading them through therapy. They’re working out the issues of their company through whatever the project is. The visual representation of who a company is can’t be executed unless they know themselves. So I help them figure that out.”

**Analog Versus Digital**

The history of type design can be easily separated into two eras: the analog and the digital. The ability to design and reproduce type with software programs, and to market one’s work on the Internet, has left no aspect of the industry unchanged. Before the digital era, the typical person on the street didn’t think much about typography or logo design, but today it’s quite common to see mainstream news articles—or a big public uproar, as we saw last December with the unveiling of the new (and scrapped soon thereafter) University of California logo—about the new look of a familiar brand.

Aaufuldish recalls, “When I started working in design in the 1980s, there were literally no computers out there that visually oriented people would want to use.” With the proliferation of personal computers in the late 1980s and early 1990s, all the pent-up hunger for new ideas in the type world was released as metal fonts were adapted for digital use, and new fonts were invented that never existed as metal.

Today it’s a virtual renaissance for designers working in type. They’re free from the confines of paste-ups and agents. Custom-everything is in vogue. Clients understand what branding means and are hungry for a dose of it. And as people increasingly recognize the active emotional impact of type, the type designer’s work gains in prestige and is better appreciated.
Benjamin B Bicklebaum

OOBLECK

Ruffle-Necked Sala-ma-goox

01. ROD CAVAZOS, Dr. Seuss font created for the movie The Lorax.

02–06. ROD CAVAZOS, Alembic, Hydrous, Jack Daniels, Kryptoid, and Antigua Stack typefaces.
CCA’s typography courses cover everything from basic formal studies to software programs such as FontLab to more sophisticated investigations of information design. In addition to teaching studio courses, Aufuldish is the faculty advisor for Sputnik, a team of undergraduate graphic designers responsible for producing many CCA publications (including the one you are holding, *Glance*). Every issue of *Glance* is designed from scratch, without a template, and extensive type studies are always part of the process.

One of Cavazos’s advanced-level seminars is Digital Type Studio, in which students push type as a truly radical, experimental communications medium. They create their own font from scratch, focusing on display (big headline) type rather than the more formal aspects of type design or readability. The fourth level of the Graphic Design Program (which has five levels, the last one being thesis) involves a host of such electives, which means students build a diverse skill set, develop a broad portfolio, and really figure out what their particular specialties will be.

“The CCA students continually inspire me,” says Cavazos. “It’s a cliché, but it’s true! The caliber of their work is outstanding.” He credits social media platforms and new foundries such as Lost Type with having spearheaded the next wave of innovation and creativity in type design.

Indeed, for those who live to breathe new life into letters and numerals (and assorted dingbats), there’s no time like the present to be in the business.
CCA’s faculty and alumni work in myriad media, and the environments in which they create are equally diverse. For this feature, we visited several of their studios around the Bay Area and asked them to expound a bit on what makes their spaces special. Longer photo essays on each featured artist can be found at cca.edu/glance.

Photography by Andria Lo
My studio is located in a storefront in downtown Oakland, near project spaces such as Creative Growth and Rock Paper Scissors Collective that combine forms of making, presentation, and exchange. It is conceived as a general store that houses my ongoing project SMITHS, in which I invite various makers to conduct hands-on workshops. It is also my studio space, office, archive, library, and home. I’m interested in the idea of a general store as a contact zone or space of intimate public exchange that is both material and intellectual. The studio holds my materials, research, remnants of past projects, and works in progress.
SARAH THIBAULT »
MFA 2011

I have a studio in the Dogpatch neighborhood of San Francisco. It’s on the second floor of a large warehouse, along with Recchiuti chocolates and the graduate studios of the San Francisco Art Institute. Most days the hallway smells like a combination of chocolate and paint. The studio itself is a cubicle-type space in a larger room that houses a woodshop, a fire escape, and five other studio/cubicles. I share my studio with the fashion designer Robin Ward. We each get half, split down the middle. I have a desk and a tiered organizer in the corner and one long wall to hang work on. Except for a sketchbook that I keep at home, I store all my materials at the studio: printed photographs, art books, brushes, canvas, rolls of paper, paints, pastels, powders, pencils and pens, solvents, spray cans, an airbrush, clip lights, old work, raisins, peanut butter, bread, painting clothes, extra socks, cleaning supplies, tea, and instant coffee. I see my studio as a place of action where I can experiment and produce new work. It can get pretty messy at times, so I like to do the bulk of my planning and research elsewhere.

ZAROUHIE ABDALIAN »
MFA 2010

My West Oakland studio is in a bright, sunlit space that I share with five other artists. I’ve been in this studio since graduating from CCA. Most of my artworks happen at sites, so I use the studio space to do research and test materials. A large drafting table is the most important component. I’ve used it for the last decade, and before that, it belonged to my great-great-uncle Sebou Shields, who ran a machine and metal fabrication shop. I like to keep my workspace open and walls empty, but I allow my drafting table to be in a state of flux.
My studio is a large private space in the Mission District of San Francisco. It is broken up into two rooms. The smaller one is for sculpture and prop making. The walls are covered with pine shelving for props and other objects, and, disregarding the mess, it looks more like a store than a studio. The second and main room I use primarily as a painting studio. It has a large wall of south-facing windows that keep it evenly lit throughout the day. It’s an incredible gift to have such great natural working light. There are so many special things about the space: wood floors, tall ceilings, white walls, windows, roof access, a shop, and proximity to a handful of other artists who share the same floor of the building. There is no place I’d rather be.
My studio is in a large, charmingly aged industrial space in an old hangar on the Alameda Naval Air Base. The building is at the end of a runway that extends south into the heart of San Francisco Bay. The industrial capacity of the site, combined with the privacy and central view of the Bay Area, make for an incredible working environment. The material qualities and patina of the space mesh well with my work, which gets done via long days, late nights, loud music, and heavy-duty machinery.

« CURTIS ARIMA  
jewelry/Metal Arts 1998, now Jewelry/Metal Arts faculty

My studio is in the Sawtooth Building in West Berkeley. It is a historic structure, built to house the Kawneer Company factory in 1913, and then later home to the Sealy Mattress Company. I specialize in ancient jewelry and metalworking practices that are no longer in widespread use in industry because of their time-consuming nature. I want to honor their history and continue their legacy while having a contemporary conversation. Even though my studio is divided into a retail space and a making space, the “threshold” is transparent; the intent is for people who visit the retail space to be able to see and connect with my processes of making and understand more about what they are looking at and buying. The studio is definitely an extension of my artistic brain. The aesthetic and functional aspects are totally intertwined. This is also exciting when clients and the public come in, as it allows them access to parts of my artistic process that they’d otherwise never see.

« SHAWN HIBMACRONAN  
Sculpture and Furniture 2009

My studio is in a large, charmingly aged industrial space in an old hangar on the Alameda Naval Air Base. The building is at the end of a runway that extends south into the heart of San Francisco Bay. The industrial capacity of the site, combined with the privacy and central view of the Bay Area, make for an incredible working environment. The material qualities and patina of the space mesh well with my work, which gets done via long days, late nights, loud music, and heavy-duty machinery.
My studio is in West Oakland (a few doors down from Zarouhie Abdalian’s). I keep a designated area for my works on paper, collages, and color archive, and the rest of the space is for using oil paint. The view faces east toward larger loft spaces across the street, along with a few residential rooftops and the Oakland hills beyond. Late in the day, the windows across the street function like a giant mirror or clock that reflects the light, impending weather, and the sunset.
ZAK TIMAN 
Glass 2009

I make floating sculpture. Using buoyant materials such as cork, blown glass, hollow metal forms, and bird’s egg shells, I create compositions suspended in liquid space, floating in clear, oil-filled glass vessels. Their elements are tethered to the vessel bottom with a line or chain. My Richmond studio is my lab. Inside various testing tanks, including a six-foot-tall glass column, I perform buoyancy and materials experiments. I have tools for glass flameworking and sculpture fabrication, and a computer for 3-D modeling. It’s a little unusual to build glass parts to such precise dimensions, but I enjoy working in this way. The human parts of my studio are my two remarkable shop-mates: one an LED engineer, and the other a pyrotechnics expert. Both are artists as well. We share a collection of machine and hand tools: a mill, a lathe, a CNC-plasma cutter, and many more. I love being around such wizards of science, engineering, and light. Every day they are working on something fresh and awe-inspiring.
BRUNO FAZZOLARI  
Fine Arts Faculty

I have had my studio in this building, a Victorian in the Mission District of San Francisco, for nearly 20 years. My working area is spread across three rooms of the domestic space. The smallness of the rooms limits my work to a human scale, something that is important to me. I’ve always been intrigued by photographs of early Modernist painters working in apartments or sitting rooms cluttered with rugs, doilies, and decorative china. Abstract painting is a sort of mash-up of the decorative and the sublime, the ordinary and the numinous. Lately I’ve been formulating perfumes to include with paintings. Perfume is another kind of abstraction. The perfumes are inspired by Blinky Palermo’s wall drawings, which were mash-ups of decoration, abstraction, architecture, and being.
"I WAS A TINO SEHGAL INTERPRETER"

AS TOLD BY WORK-STUDY STUDENTS AT THE CCA WATTIS INSTITUTE

Story by Dane Jensen (MA Curatorial Practice 2012) and Lindsey Westbrook
Illustrations by CCA Graphic Design student Reymundo Perez III
Three hours of sitting in a chair and kissing my girlfriend seemed like an amusing thing to get paid for,” muses SUSANNAH MAGERS (MA Curatorial Practice 2011), reminiscing about the work-study position that she’ll probably always remember as one of the oddest jobs of her career.

Between 2007 and 2012, Magers and dozens of other CCA undergrad and grad students got paid by the college to serve as interpreters of artworks by the contemporary art phenom Tino Sehgal. The Sehgal artworks were presented one at a time, continuously over those six years, at the CCA Wattis Institute for Contemporary Arts, in conjunction with its regular exhibition programming. The participating students all had to audition, and then, if selected, went through a rigorous training and worked many hours a week for the 12-week duration of the piece.

Often the works called for interactions with gallery visitors that were deliberately disjunctive—somewhere between pranksterism and institutional critique—and surprising to many attendees, who showed up expecting a nice, sedate gallery experience rather than some kind of live intervention.

For some of the students it was a thrilling brush with fame in the form of an international art star. For others it was just another (albeit pretty out-there) work-study gig. A few finished their first day in tears. And many came away from the experience with their own artistic or curatorial practice forever changed.

Up Close and Personal
“I was really interested to apply for the job,” continues Magers, of her involvement in *Guards kissing* (2002, presented at the Wattis in 2010). “It was an opportunity to actively participate in an exhibition and with an artwork, in a different way from what I was doing every day as a student in the Curatorial Practice program.

“Our instructions were to sit in a chair, one in the other’s lap. When we heard a visitor approach, that was our cue to start kissing. Then when the visitor wandered into audible range, one of us was supposed to look up, vacantly state the title of the piece and Sehgal’s name as its author, and resume kissing. Calm and steady, not like a violent make-out session. And we weren’t supposed to act startled, like the visitor had caught us doing something illicit. The idea was that they were happening upon us.”

But then, two hours into the first day, the work suddenly became excruciating. “I thought I’d enjoy it, as a curator, someone equipped to understand the conceptual underpinnings of the piece, but I found myself reduced to tears. I’m not sure if it was part of Sehgal’s artistic intent! But I just felt really vulnerable. Of course I got over it, kind of. But it was an interesting 12 weeks.”

This Is Production

REBEKAH GOLDSTEIN (MFA 2012) interpreted *Instead of allowing some things to rise up to your face, dancing bruce and dan and other things* (2000, presented in 2011). “The work is a series of 16 different poses, and you are supposed to be always moving in the gallery, slowly, with total consciousness of your breathing. I’m a painter, and ordinarily I don’t like being the center of attention, but I do have a background in dance and yoga, so it seemed like an interesting opportunity.

“Interpreting the piece was so different from my normal art making. Our coaches were two professional dancers from Berlin. They would tell us things like, ‘You’re not being honest with your breath.’ It was funny, but it was also very serious.

“For the piece to be interpreted correctly, you have to commit to it. I went into it feeling lighthearted and was able to have fun. Once I got into that zone, it was very meditative. The shifts were three hours long—extremely mentally and physically challenging. That is a really long time to lie on the concrete gallery floor.”

Indeed, the job could be tough on an interpreter for a number of reasons: long periods of time when there were no visitors but you constantly had to be ready to launch into your act; times when you were distracted or low-energy and had to commit to a high-energy conversational piece; or times when you found yourself completely stressing out a hapless gallery visitor who had innocently wandered in to see some paintings. The best conditions were when there was steady foot traffic and visitors were arriving ready and excited to experience a Tino Sehgal artwork.

BEN VILMAIN (MFA 2012) is one of the few students who worked on multiple Sehgal pieces. “The first one I performed was *That absence* (2009, presented in 2009, 2010, and 2011). I immediately found common ground with it because of its playful nature—it felt like a variation of a hide-and-seek game I would have played as a kid. The downside was that I had to remain huddled behind the front desk for pretty much my
Entire four-hour shift. My instructions were to only speak if someone asked ‘What are you doing down there?’ or something to that effect, but people couldn’t see me.”

EM MEINE (MFA 2013) recalls, “With This is production (2004, presented in 2012), which was a conversation-based piece, the most generative conversations happened at the opening. The visitors immediately understood what was happening as a Sehgal artwork and got into it.”

“My most memorable day of interpreting Instead of allowing…” says Rebekah Goldstein, “was the day a couple stared at me for what seemed like an eternity, mesmerized. It was always more exciting and dynamic when there were people in the gallery. I found I brought a lot more to the piece, when I knew I was being intensely watched. No one was ever hostile, but a lot of times people were uncomfortable and would tiptoe around me, trying to leave the room as quickly as possible.”

Between Interpretation and Sabotage

Sehgal’s work at times created a difficult situation for the interpreters, who were generally expected to serve simultaneously as gallery monitors. Many of them still to this day feel conflicted about the works they were paid to enact, which often subverted, or even flagrantly contradicted, the facilitating role a monitor is usually expected to fulfill.

Ben Vlmain performed kWh (2002–9, presented in 2011), which involved turning off the lights for two minutes and singing the title of the piece. “It was difficult because at times the work seemed to border on cruel mischief. Visitors would hear the ‘chikclunk’ of all 26 light switches flipping down simultaneously and they would be, like, ‘What the f&%k is going on! Who turned off the lights?’ Then the chant-like singing would ensue. By the time I had sung ‘Teeeeeeenooooooo Saaaaaaaaygalllllllll . . .’ I could hear the elevator being called. It was like clockwork. Lights go off, people leave. I had mixed feelings about the work, because I felt like I was an obstruction to those people just trying to look at some paintings, not to mention the other artists in the show. This caused me a decent amount of anxiety at first, but as the weeks wore on I embraced my role and used the periods of dark quietude to meditate. I thought to myself, ‘This is not my work, and I cannot control how people react to it.’ By the end I’d come to enjoy performing. All the initial anxieties were shed, and it became just me and my voice in an empty, dark room.”

Em Meine also remembers kWh as somewhat agonizing, but for a different reason. “Visitors would feel uncomfortable, and sometimes they’d express their frustration at me. But ultimately, I felt less guilty about how the work was disturbing them than about how the work was disturbing the other works in the show and the artists who made them. Basically, for two minutes, we were taking a group exhibition and turning it into a Tino Sehgal solo show.”

Nicolás “Nico” Colón (Sculpture and Media Arts 2011) was an undergraduate interpreter, and like Vlmain he worked on many pieces over the course of several years. “Because Tino’s work is active in a passive gallery environment, it can sometimes walk all over everything. You cannot pay attention to a painting while someone is yelling, singing, or dancing, or the lights are off. That wasn’t problematic for me as an interpreter but, as an artist, I can see it being problematic for another artist exhibiting their work in the same show.”

“Sehgal’s work is very obvious, very overpowering, very aggressive,” agrees Susannah Magers. “At the Wattis, it seemed to me that the intentional tension was the dynamic of interference with other works in the concurrent show. As a curator I’ve thought about this a lot since, and I go back and forth on whether it’s a good thing. It can be really frustrating. But I think all of Sehgal’s work has a strong conceptual integrity.”

This is production was pitched to the interpreters as an artwork where they could come up with their own vision for an (unrealized, potential) Sehgal artwork. Ben Vlmain recalls it as one of the tougher pieces to hang in there for. “Our job was to initiate a conversation with a visitor and then tell/sell them on our idea, or at least keep them from just dismissing us. The times that I performed it, I felt like I was abusing my position of power. The visitor basically had to be impolite in order to get out of what was almost always an awkward situation. I felt like a sleazy used-car salesman. No, actually, I felt like one of those people you see outside of Whole Foods holding a clipboard. I was essentially asking, ‘Hey, do you have a minute for Tino Sehgal?’

“The fact is that interpreting Tino Sehgal’s works can at times be a very complicated venture,” Vlmain continues. “There are aspects of his work that I did come to understand after having done multiple pieces, but I cannot say it made me like them more. The reactions were across-the-board and heavily dependent on the particular piece. I understand also that the Wattis was a special case for Sehgal in that it acted as a kind of testing ground. Our experiences were really different from, say, those of the interpreters at the Guggenheim in New York.”
The Big Ask

CLAIREE FITZSIMMONS, deputy director of the Wattis Institute for the entire run of the Sehgal project, did most of the recruiting and training. “When we first started in 2007, Sehgal wasn’t so well known in the U.S. and there was a certain amount of needing to sell the CCA students on the idea of working as interpreters. It’s a big ‘ask,’ if you think about it, but the first batches of work-studies became committed to an equal degree, meaning that they really believed, and became evangelical about the work.”

This is production, Em Meine reflects, sometimes felt like a chore, since it involved an extended conversation with a gallery visitor, and it was a balancing act to keep the visitor engaged, stay in character, and adhere to Sehgal’s conceptual intent. “I appreciated that the piece was so open-ended, but it was difficult to resist the urge to make up my own ‘conditions’ under which I would perform it. I was definitely working against what I thought Sehgal would have wanted. The line between interpretation and sabotage got a little blurry.”

Nico Colón reports having felt “a real obligation to give the visitor a good show. They came to see some art, so, I figure, I need to execute the piece correctly or else I’m doing an injustice to the visitor, I’m doing an injustice to the work, and I’m doing an injustice to Tino Sehgal.

“Most of the training sessions were on Skype. Sehgal is amazing in that he remembers every interpreter—their name, stuff about them. He makes you think of him as your friend and want to please him. He was very, very aware of the need to make sure we were happy, felt included, felt special, not like cogs in a machine, because we were the ones producing his work. If we as interpreters were not happy in our relationship with him, then the work would not have been good, and it would have reflected poorly on him.

“And then there’s the fact that it’s a job. You start to like it more because you get better and better at it, but you also start to hate it because it’s always the same, or you get upset that you aren’t getting paid enough or aren’t getting more recognition for good work. All normal things in the workplace. Sehgal does a great job of getting the interpreters excited, but in the end they always break down. Because of my Wattis experience I was hired to work as an interpreter and trainer at the Guggenheim when Sehgal had his solo show there. And the breakdowns happened at the Guggenheim, too.”

They Pay You For This?

Sehgal’s works never, as a matter of principle, involve the production of objects. Indeed, he doesn’t even allow the venues presenting them to generate the usual “paper trail” of wall labels, brochures, press releases, and the like. Which creates a situation in which gallery visitors may not identify what they are seeing as art, and assume it’s just strange behavior on the part of gallery employees.

“One time,” Susannah Magers remembers, “a couple of kids came in with their mom while I was doing the kissing piece. Children are interesting barometers because they say what’s on their minds. ‘Mom, what is that?’ ‘Oh, that’s art, move along!’”

Nico Colón summarizes visitor types: “There are the ones who get overly excited and think, ‘Hey, this is really cool!’ and start talking to you, even though the rules of that particular work may not allow you to talk back. Or they wink, like, ‘Yeah, I get it! Good job!’ You get this especially from people who arrive already knowing about Sehgal’s work. There are the people who are shocked or bewildered, and question everything—this is the reaction Sehgal is really looking for—or say, ‘I can’t deal with this,’ which is powerful too. Then there are the people who completely ignore the work—which I think is a really rude reaction—or completely misunderstand it. When I was doing Guards kissing, some people would say ‘They pay you for this?’ or ‘Get a room!’ thinking we were just some college kids making out in the gallery.”

This Is Indeed Critique

ARDEN SHERMAN (Curatorial Practice 2010) was an interpreter for This is critique (2008), which took place during an exhibition that she and her classmates had organized as their thesis presentation in 2010. The thesis show is always a thorny matter for the curatorial students, since so much is at stake and so much compromise is necessary, and tensions tend to run high. They decided the theme of their show would be a meditation on resistance to institutional demands, and Sehgal decided that the perfect work to complement all this contrariness would be This is critique.

Sherman remembers: “We had to approach visitors and state three criticisms of Tino Sehgal’s work. One, of course, is that it disrupts contemplation. Another is that the artist refuses to allow photographic documentation of it. Then we were supposed to do the big reveal—‘What I’m doing now is a piece by Tino Sehgal called This is critique. And I think it’s really egotistical to create a work about your own criticisms’—and then seamlessly segue back into delivering the criticisms.

‘It was funny, because I totally agree with the criticisms—his work does disrupt contemplation, and I don’t think it’s a good idea for an artist to resist documentation of their work—and yet I really admire Sehgal for being unconventional. We need more artists like him.

‘And it was amazing to work with him. He didn’t always come to the Wattis to do the trainings for his pieces, but he did
for this one, and he worked very intensively with us for three days. It was wonderful, the best training. I would love to work with him again in some capacity.”

For *This is about* (2003, presented in 2008), halfway through a conversation in which the interpreter is giving a tour of the show, the interpreter is supposed to break character and begin speaking in a zombie-like voice for the reveal—*What do you think this is about, Tino Sehgal, 2003*—then dive back into the tour. Nico Colón remembers, “It’s ironic, and intentionally so, I think, that in executing a work called *What do you think this is about* you don’t let people formulate their own thoughts about what they are seeing. You destroy the poetics of the open work because you, the interpreter, become this authority explaining it to the layperson.”

**Takeaways**

Each group of students ranged from eight to twelve, and at any given time, says Claire Fitzsimmons, two or three of them really owned the piece at hand, really took possession of it in an interesting way. “Some were very starry-eyed about working with Sehgal, and others engaged on a deeply conceptual level. Some hadn’t done anything performance-related before but became very interested in it, and their practices changed profoundly.”

“My work was very much affected by Sehgal’s work,” says Nico Colón. “At first I was overwhelmed; I didn’t know how I could make work post-Tino. But this was mostly because I was a student. I hadn’t been exposed yet to other forms of institutional critique. As my education progressed, I started to have my own critiques of Sehgal’s work. This was really important for my growth as an artist.”

Rebekah Goldstein was simply excited to be part of the art piece. “It didn’t register as work. It wasn’t about the money. And I didn’t think about the power dynamics much. It was just an awesome, unusual job for a couple of months.”

Arden Sherman had an interview recently for a position in a museum public programs department. “It was a useful thing to be able to say I’d performed in a work by Tino Sehgal that dealt both very directly and very abstractly with visitor experience and interpretation. That work-study position didn’t have a massive impact on my practice personally, but it definitely made me less interested in the typical, static ‘gallery experience’ of art.”

At the end of the day, reflects Em Meine, it’s strange to be an artist getting paid to perform another artist’s work—essentially getting paid to be an artwork. “I still can’t say whether I like Sehgal’s work or not. But it’s definitely interesting. A lot of the things I’m making now are also somehow antagonistic toward the audience. Interpreting Sehgal’s work allowed me to explore how people respond to different kinds of antagonism.”

**It’s My Experience**

Sehgal’s mandate banning photo and video documentation of his work and his recent refusal even to give interviews has resulted in a situation where very little has been recorded about the actual mechanics of his pieces. The future may well reveal that the recordings of musings by CCA students who worked as his interpreters are a major gold mine of information for scholarship surrounding his work. If most of the sophisticated thinking about the work exists purely as oral histories, then these alumni are the living archive.

And their cumulative experience is far more than the sum of its parts. Sehgal has in the last couple of years reached the elite circles of his craft, landing shows at the Guggenheim, *dOCUMENTA (13)* in Kassel, Germany, and Tate Modern in London. But the interpreters at those other venues were not likely to be artists themselves, whereas at CCA they were almost all art and curatorial students, and thus coming at the work with greater than average critical insight.

For instance Nico Colón mused, during his interview for this story, about his authorial claim to his own memories. “As I am describing my experience of Tino Sehgal’s work to you right now, I find myself wondering if I’m even allowed to. I don’t know! There were no photos or video allowed, but am I still documenting it by talking about it?

“I guess as long as I’m not actively working for him, at this moment, I can be free to express myself. So I am morally off the hook. It’s *my* experience, after all. The artwork is Sehgal’s, but I own my own experience. If he owned *my* experience, that would actually bother me.

“I suppose it’s good that his work makes me even think about this.”
When I tell people I work in a fort underneath the Golden Gate Bridge, their reaction is usually surprise, followed by confusion (“Wait . . . where?”). Today’s date is October 25, 2012, and I have spent the past five months, five days a week, on site as the visitor engagement manager at the exhibition International Orange. It is the latest and most ambitious project yet produced by the FOR-SITE Foundation, a San Francisco–based nonprofit dedicated to the production of art about place.

The site-specific exhibition takes its title from the rusty, red-orange color of the Golden Gate Bridge. A total of 16 artists from the Bay area and beyond—including CCA faculty Doug Hall (Fine Arts), Allison Smith (Sculpture and Fine Arts), and Stephanie Stjude (Sculpture and Fine Arts) and alumna Kate Pocrass (MFA 2001)—were commissioned to respond, each through the lens of his or her specific practice, to the ecological, military, geological, social, and imagined histories of the bridge and Fort Point, the fort at the southern foot of the bridge where the exhibition is installed.

Fort Point is a Civil War–era fort that never saw active battle. It was scheduled to be demolished in the 1930s during the building of the Golden Gate Bridge, then saved by chief bridge engineer Joseph Strauss, who deemed it a significant architectural accomplishment. It became a protected National Park Service site in the 1970s and is staffed by NPS park rangers.
International Orange is thus an exhibition within a landmark tucked under another landmark. Cheryl Haines, the founder of FOR-SITE and the curator of the exhibition, describes being “spellbound” upon her first visit to the shadowy bastions of this brick fortress. Like many visitors, she was unprepared for how enthralling Fort Point would be. FOR-SITE’s previous endeavors—most notably the commissioned works Spire (2008) and Wood Line (2010), both by Andy Goldsworthy and both located in the Presidio—had been successes, certainly, but this time around Haines wanted to undertake a project that would be more public.

I heard about the visitor engagement manager position from LEIGH MARKOPOULOS, chair of CCA’s Graduate Program in Curatorial Practice. (I graduated from the program in 2011 and have kept in touch.) It appealed to me precisely because of its public aspect. I see the management of an exhibition, and the facilitation of people’s engagement with it, as an essential, and often overlooked, responsibility of a curator.

Fort Point has quite the microclimate, with average temperatures hovering around 45 degrees and winds upward of 60 miles per hour. Some might balk at the idea of spending long days and months in this relatively harsh, unpredictable environment. Besides “Where’s the bathroom?”, the most popular visitor query has been “How do you do this every day?” But I’ve found it exhilarating. No two days are quite the same, of course, but a typical one might begin shrouded in fog, then clear up by noon with sunshine briefly gracing the interior courtyard, then slip back into numbing cold. I grew up in New England, and the fort’s weather rivals the coldest winters there—minus the snow, of course.

Around 4 p.m., one hour before closing time, a phenomenon called “the Fort Point crazies” kicks into the mindset of even the steeliest employee. The term was coined by National Park Service ranger Andrew Felton, who is 26 years of age, a Civil War history expert, and an occasional Fort Point overnight guest—a rare breed of person indeed who chooses to spend the night, alone, in the silent darkness of these bricks. One starts to feel disoriented, delirious. I have some insight now into Alfred Hitchcock’s decision to use Fort Point as the location for the infamous Vertigo scene in which Kim Novak’s character jumps into the bay in a seeming suicide attempt.

Sometimes it’s so quiet in the guardroom where I sit, I can hear my own heartbeat. At other times, the wind carries the cello from Doug Hall’s hypnotic Chrysopylae (2012), the metallic clang of the vehicle traffic from Bill Fontana’s live video and audio transmissions in Acoustical Visions of the Golden Gate Bridge (2012), or the dramatic, whirling crescendos of Courtney Lain’s orchestral composition Sea Vision T.V. (2012).

I became a part of International Orange at the moment of its realization, after all of the curatorial decisions had been made. When the fever of installation and the delirium of the opening have come and gone, the life of any exhibition can seem uncertain. Will it sustain people’s interest? How will it be received? And who will be receiving it?

These questions are far more urgent with art in the public realm. An exhibition in a public space faces the additional challenge of needing to be accessible to an unintentional audience: one that isn’t purposefully seeking art out, and might not ever have encountered art before. Some visitors to International Orange quite literally stumble upon it, having lost their way trying to find the pedestrian walkway to the Golden Gate Bridge.

My task has thus been twofold: to interpret the exhibition both on its own terms and within the context of a historical landmark. Depending on the exhibition, a curator doesn’t always need to consider the relationship between the content and the space it inhabits, but here, that relationship is key. Recontextualization can be a risky endeavor, especially at a site with a preexisting context, such as a national park. For some people, an iconic site is a fixed entity. The idea of a
contemporary interpretation, or the insertion of new elements, is foreign, even unwelcome, and provokes a defensive reaction. One visitor was so enraged by *International Orange* that he tore his exhibition guide to pieces, throwing them at me angrily and muttering that we had “ruined history.”

Like Christo and Jeanne-Claude with their sometimes-controversial wrappings of landscapes (one of the most famous being their 2005 installation of *The Gates*, 7,503 fabric structures in New York’s Central Park, complete with staff who provided information to visitors) FOR-SITE made every effort not to actually alter the site, and to leave little to no trace afterward. For instance we worked with preexisting nails and hooks when an artwork required mounting. And when a family of rare marine birds decided to take up residence in a pipe in the bastion of Camille Utterback’s *Span* (2012), they stayed as long as they liked (only three weeks, thankfully, and upon their departure they took their pungent odor with them). Like *The Gates*, *International Orange* aspired to provide new ways of experiencing a familiar landscape.

I have witnessed a multitude of reactions to the show, but the overwhelming majority have been positive. Locals told us over and over again that the exhibition was the catalyst that finally inspired them to visit Fort Point after decades of Bay Area residence. Some had visited the fort numerous times in the past, but the show made them experience it anew. Visitors also (mostly) appreciated having an “engagement” staff—a human addendum to their paper guide—whose express role was to discuss what they were looking at, rather than just to act as guards and make sure they didn’t touch anything.

The show has reached almost 150,000 visitors—attendance numbers that any exhibition organizer would be delighted with. It has also been undeniably rewarding to see the positive impact of the show on Fort Point, which has enjoyed double (and, during the summer, triple) its usual visitorship. Whereas a typical museum admission costs $20 or more per person, *International Orange* is free. Without that financial barrier, repeat visits are more likely, allowing for deeper, richer, more sustained engagement—not to mention boosted visibility. Significantly, our 100,000th guest, a local woman, was on her second visit, this time bringing along her son and a friend visiting from Japan. They stayed for more than two hours.

On one of our final days, one woman remarked with distress that the exhibition couldn’t possibly be closing—that the works should remain in the fort permanently. That has been a frequently voiced sentiment. But one reason the show is so special is its very impermanence, its status as a temporary intervention. The next FOR-SITE project will hopefully do the same for another site.

The FOR-SITE Foundation is invested in the creation of and engagement with art about place, and it has facilitated a number of CCA graduate courses at its Nevada City location. The goal is to enrich the experiences of art, architecture, and design students by providing learning opportunities that extend beyond the parameters of traditional academic curricula.
A brief look at some of the many innovative medical and health-assistive device designs being dreamed up—or actually prototyped and produced!—by CCA students, alumni, and faculty:

**Drew Walcott**  
*Industrial Design student*

“Music and sound play significant roles in my design process,” says student **DREW WALCOTT**. “When I learned that the hearing impaired tend to enjoy music less, I wanted to create a device that could enhance their experience of rhythms and cadences.” MuSensory channels vibrations through the clavicle or chest muscle tissue. It contains two kinds of microphones: small, single-note microphones that pick up soft notes, and larger microphones that pick up rhythmic beats. Ambient noise is ignored.

**Kristin Koch**  
*MFA Design 2012*

**KRISTIN KOCH** has designed an interactive, wearable silicone patch, PreSense, that helps with generalized anxiety disorder in young women. “Recognizing that 20 percent of the U.S. population lives with diagnosable anxiety, and that the two most common coping methods—therapy and medication—are expensive, time-consuming, and difficult to navigate, I designed this alternative intervention,” she says. “The sensor is triggered by a spike in the wearer’s heart rate and uses gentle haptics to coach her through a deep breath.” Long-term plans include an app that identifies trends in the wearer’s attacks, so that she can recognize patterns and more mindfully manage her condition.

**Maria Pitallano and Erin Fong**  
*Industrial Design students*

Epi-pens are medication injection devices carried by those suffering from sudden, life-threatening food allergies. They are easy to forget at home and often uncomfortable to administer—factors that prompted students **MARIA PITALLANO** and **ERIN FONG** to create EpiInject. The personal model consists of a small, easy-to-carry carabiner that has a spring-loaded mechanism for jab-free administering of medication. The public model is wall-mounted—unobtrusive yet easy to spot—so that others can quickly come to the aid of someone having an attack.

**Sandrine Lebas**  
*Industrial Design chair*

**SANDRINE LEBAS** always emphasizes simplicity and ease of use, both in her teaching and in her own work. Her design for Ventus, a device for the treatment of sleep apnea, was created with the goal of making it small and unobtrusive—keeping in mind not only the patient, but also the patient’s sleep partner. A disposable device that easily comes along on travel, it requires no machine or electrical hookup. It won an IDEA 2010 Gold Award, the Chicago Athenaeum Good Design Award, the *Wall Street Journal* Innovation Award, and the Medical Device Excellence Award.
An excerpt from Molly Prentiss’s (MFA Writing 2010) lecture at the Carville Annex, “The Necessary Narrative,” March 16, 2013:

“I guess the whole point of this lecture—like most writing I do or anyone does—was to make sense of how to tell a story. In the end, I don’t necessarily have a clear thesis, and I will probably forever worry about following the wrong plot line, both in my life and in my work. Who knows how it will middle? Who knows how it will end? Will I sell puns to millionaire companies forever? Will I finish my book? Will people still read books by the time I am done? How many more wasted weekends? There are red flags and pits of fear and roadblocks everywhere, but in the end, it’s character that counts, and intention. All we can do is keep chipping away at our own, revising them extensively, until they are the ones we know we want to be telling.”

Carville Annex, located in the outer Sunset District of San Francisco at 4037 Judah Street, is an alternative art space devoted to conversation and the sharing of information. It began in 2009 as an art gallery for new, site-specific works and has since evolved into a venue for a monthly lecture series, a small-press publishing house, a quarterly magazine, and a storefront.

It is run by Sarah Fontaine (MFA Writing 2010), her sister Katherine Fontaine, and Alexis Petty (MFA Design 2009). The lecture series frequently features CCA alumni and faculty. Recent speakers have included Jacqueline Clay (MA Visual and Critical Studies and Curatorial Practice 2011), Miranda Mellis (former faculty), Welty Fletcher (MFA 2010), and Jordan Karne (MFA Writing 2012).

They also put out a magazine, sell books and stationery, run a book recommendation project, and do a variety of other things. They are open most Saturdays, 10 a.m.–5 p.m.

Carville Annex Press recently published its first book, So Many Mountains But This One Specifically, which also happens to be the first book by CCA alumnus Junior Clemons (MFA Writing 2010). For his 2012 readings at Carville Annex and Bird & Beckett in San Francisco, Clemons received a Poets and Writers reading grant from the James Irvine Foundation.

Alexis Petty designed the book, and took the photographs in it. Sarah Fontaine, Molly Prentiss (MFA Writing 2010), and Emily Fern-Miller (MFA Writing 2010) edited it. “This collaboration was very meaningful for us,” says Sarah. “Alexis and I started to collaborate at the end of our time in grad school at CCA. We realized that our processes were remarkably similar, even though we were working in such different mediums. Now we have my sister, Katherine, also working with us. She is an architect.”

Read more, sign up for the mailing list, and buy Junior Clemons’s book at CarvilleAnnex.com.
Visit cca.edu/news and search for the full versions of these stories about CCA alumni and their latest projects:

**PETER ST. LAWRENCE (Ceramics 2001)**

Peter St. Lawrence is a founder and director of the FM art gallery in Oakland’s Uptown District. He also owns and operates a floral design company specializing in restaurant interiors whose clients include Quince and Zuni Café in San Francisco.

**NICOLE CHEN AND VINITHA WATSON**

(both MBA in Design Strategy 2010)

Nicole Chen and Vinitha Watson have been researching the conditions that affect the health and wellness of medical student residents at Johns Hopkins University. Their findings could eventually be applied at hospitals across the country.

**CARL DE TORRES (Illustration 2003)**

Carl De Torres Graphic Design specializes in graphic design, editorial design, illustration, and infographics. De Torres has racked up a number of prestigious awards, including recognition from the American Society of Magazine Editors, the Art Directors Club, *Print* magazine, and the Society of Publication Designers.

**AMANDA MARSALIS (Photography 2001)**

Amanda Marsalis’s photographs appear regularly on glossy pages across international newsstands. She shoots both editorial and advertising photography, and her clients have included Apple, FedEx, *GQ, The New York Times Magazine*, and *Vogue*.

**ADAM DOLE (MBA in Design Strategy 2010)**

Adam Dole has his dream job as a business planning manager for the Mayo Clinic. He is based in Silicon Valley and serves as a member of a “new ventures” team, focusing on identifying and incubating future Mayo Clinic commercial products, services, and businesses.
The Association for Computer Aided Design in Architecture (ACADIA) is an international network of digital design researchers and professionals. At its annual conference, members from around the world come together to discuss work being done at the very cutting edge of the field.

ACADIA 2012 took place at CCA October 18–21, 2012, and welcomed more than 300 registered attendees from 25 different countries. It was chaired by CCA Architecture faculty member JASON KELLY JOHNSON, who decided this year’s conference would highlight cross-disciplinary work that doesn’t fit neatly into traditional categories such as architecture, art, industrial design, and so on.

“The idea was to curate a series of lectures, panels, conversations, and exhibitions that would explore these exciting topics and more,” said Johnson. “We were interested in forming new synthetic categories, curating unexpected juxtapositions. This ecology of ideas and research was meant to provoke and inspire new ways of thinking, making, building, and collaborating.”

ACADIA 2012, titled “Synthetic Digital Ecologies,” highlighted experimental research and projects that explore the reciprocity and synergy between the digital and the physical. Some of the most extraordinary designers, makers, and thinkers in the field presented their work. Keynote speakers included the world-famous theorist Manuel De Landa and the architects Greg Lynn from Los Angeles, Philip Beesley from Toronto, Achim Menges from Stuttgart, and Saul Griffith from San Francisco’s Otherlab. “Manuel De Landa’s Sunday keynote lecture was extraordinary. It was open to the public, and seeing the Nave absolutely packed was a huge thrill,” Johnson reflected.

In addition to the lectures and workshops there was Wild Cards, an exhibition of 32 peer-reviewed projects and models—casts, geometries, aggregates, machines, and 3D prints—curated by CCA faculty members NATALY GATTEGNO and BRIAN PRICE. The exhibition opening took place on Friday evening and welcomed more than 500 people—a combination of conference attendees, local professionals, and students. “It was terrific to see the ACADIA members intermingling with the CCA community,” said Johnson.

Johnson reports that CCA was the ideal place to host the conference. “Our architecture programs are at the forefront of this kind of research and thinking. We are emerging as one of the leading architecture schools, combining the use of technologies with high-performance craft.” He thanks his team of faculty and student volunteers, as well as CCA’s staff, for their invaluable support. “We had an amazing group. I was so impressed with how everyone came together and represented CCA. We should all be very proud.”
Current student Neil Rivas (MFA 2013) has been getting a lot of attention for his *Illegal Superheroes*, a series of posters that invoke comic book icons such as Wolverine and Superman to address immigration policy in the U.S. Each poster has a phone number for people to call if the superhero is spotted, so he or she can be arrested and detained.

Rivas exhibited the posters in summer 2012 at the Ramp Gallery in San Francisco and immediately sparked press coverage worldwide, including feature stories in the Huffington Post and outlets in Mexico, Spain, Italy, and Brazil, not to mention the blog of U.S. Immigration Attorney Jessica Dominguez.

Rivas told the Huffington Post: “Growing up, it wasn’t a big deal where these superheroes were from and where they would end up, what borders they crossed. . . . It just made sense to me that I would tackle that issue and challenge the dichotomy of good and evil and, more specifically, immigration policy, through these comic book characters.”

Architecture faculty member Brendon Levitt, as part of the firm Loisos + Ubbelohde, won first prize in the Architecture at Zero 2012 competition for the design of a new campus center for the University of California at Merced. The building acts as both a threshold to campus and an energy field in the large plane of the agricultural valley. A screen of vertical silver photovoltaic fins supplements electricity generated by rooftop photovoltaic arrays to produce 120 percent of the energy used by the building annually. The screen provides shade and daylight to the flexible and narrow office floors. Read more at ArchDaily.com (search for “Silver Streak”).

Earlier this year, Adam McCauley (Illustration faculty) received a Silver Medal in the advertising category from the Society of Illustrators Annual show for *Simplicity City*, an open commission from WeTransfer. “I based the composition on the golden ratio,” McCauley says, “which works very well with the dimensions of a computer screen.” He also had a number of other pieces included in the exhibition and book, which was on view at the Society building in New York from January through March 2013.
Two films by Academy Award-winning Film chair ROB EPSTEIN were received with great acclaim at the 2013 Sundance Film Festival in Park City, Utah.

_Lovelace_ is a feature film that chronicles the life of the late legendary adult film star Linda Lovelace, whose starring role in 1972’s _Deep Throat_ sparked controversy in and outside the porn industry over obscenity laws. Peter Sarsgaard plays her husband, Chuck Traynor. Within hours of the film’s debut, RADiUS—TWC purchased the U.S. distribution rights for $3 million and will release it August 9.

_The Battle of amfAR_ is a documentary about how Hollywood legend Elizabeth Taylor and research scientist Dr. Mathilde Krim joined forces to create America’s first AIDS research foundation. It will air on HBO for World AIDS Day in December 2013.

Epstein said, “To have both a documentary and a narrative feature in the same festival is a fantasy come true, and the fact that it was Sundance made it that much sweeter. We were thrilled, honored, humbled, and terrified.”

Pixar’s film _Brave_ won the best animated feature award at both the 85th Annual Academy Awards in February 2013 and the 2013 Golden Globe Awards. Present on both occasions to accept the award was codirector and CCA Animation faculty member MARK ANDREWS, wearing one of his trademark kilts. _Brave_ is the first film Andrews has directed. Another of _Brave_’s codirectors was CCA alum STEVE PURCELL (Interdisciplinary Fine Arts 1982.)

Professor emeritus ELIZABETH SHER recently received a Roy W. Dean film grant for her documentary in progress _Penny_, about the celebrated criminal defense attorney, art collector, feminist, and philanthropist Penny Cooper. The film features archival stills and footage as well as many interviews (including one with Larry Rinder, CCA’s former dean of graduate studies). Find the trailer on YouTube (search for “Penny: Not Exactly a Trailer”).

La Bamba 2 takes place 100 years after Valens’s untimely death in 1959. Fatal, who plays the protagonist, carries out a quest to save his own soul from a jealous gang of rock stars, including Selena, Buddy Holly, and Kurt Cobain.

The cast is an ensemble of Fatal’s CCA peers, including MARIA GUADALUPE (MFA 2012), ALEX HERNANDEZ (MFA 2012), ROBERT GOMEZ (MA Visual and Critical Studies 2012, MFA 2013), and MEV LUNA (Textiles 2012). The assistant director was current student JESSICA LEIMONE. More than 20 additional CCA faculty and students had roles in front of and behind the camera. Watch the trailer at YouTube (search for “La Bamba 2”).
CHRISTOPHER SIMMONS
“When I sat down to design my first article for our student magazine at California College of the Arts, I had never touched a layout program before. The girl sitting next to me generously (and patiently) walked me through the basics of QuarkXPress. 17 years later we teamed up again on this book for Chronicle Books. Thanks (twice) Jennifer Tolo Pierce! Let’s not wait another 17.”

MATTHEW SILADY
“Had the unique pleasure of chatting today with Tom Spurgeon’s The Comics Reporter about our new MFA in Comics program at California College of the Arts! Check it out.”

DOROTHY SANTOS
“Check out the California College of the Arts community and their involvement in the 2012 ZERO1 Biennial!”

AIMEE PHAN
“Cheryl Strayed read to our students and the CCA community last night as part of the Graduate Studies Lecture Series!”

CHRISTOPHER WILLITS
“My graduate students at California College of the Arts will be having a group show tonight at CCA in SF. The class, Sound + Image Resonance, has been an amazing experience. Very solid work was produced and new creative relationships grown.”
Today on our Tumblr: Ashley Eva Brock, winner of the Surface-sponsored 2012 Emerging Talent Award at @CaCollegeofArts.

@CaCollegeofArts teachers offer words of encouragement and faith completely unprovoked. I’ll rep this school forever.

“The @CaCollegeofArts epic Wattis gallery space has moved, and its first shows are goodies. Check it out.”

“Always impressed when I visit @CaCollegeofArts Interaction Design undergrad program. I like what (and how) they’re teaching over there.”

“Two SF designers apply architectural ingenuity to jewelry design. Modernluxury.com/san-francisco/… @FathomandForm @CircleandSquare @CaCollegeofArts”

“TONIGHT! See, hear, and learn about what five of our artists and @CaCollegeofArts students are working on together.”

“Blog update: Home to Method design teachers, @CaCollegeofArts ranked top U.S. Art & Design school for career success.”

Design Daily: @CaCollegeofArts student chairs inspired by #CALIFORNIA #CA #DESIGNDAILY”

“@CaCollegeofArts Interaction Design undergrad program. I like what (and how) they’re teaching over there.”

“Two SF designers apply architectural ingenuity to jewelry design. Modernluxury.com/san-francisco/… @FathomandForm @CircleandSquare @CaCollegeofArts”

“TONIGHT! See, hear, and learn about what five of our artists and @CaCollegeofArts students are working on together.”
CCA PROJECTS ON KICKSTARTER

The above figures represent the year 2012 in review for Kickstarter, the funding platform for creative projects. The hugely popular website is redefining entrepreneurship, and the talented and driven creatives of the CCA community are taking notice and taking advantage. We’ve already seen more than two dozen projects on the CCA Kickstarter page (kickstarter.com/cca). The following are just a few of the successful campaigns run by CCA students, alumni, and faculty in the past year. The numbers represent the percentages by which they exceeded their funding goals.
LOVE, INERTIA & THE PURSUIT OF THE PERFECT STANCE

SHAWN HIBMACRONAN (Sculpture and Furniture 2009)

ORU KAYAK: THE ORIGAMI FOLDING BOAT

ARDY SOBHANI (MBA Design Strategy 2012)

WESTERN EDGE: AN EPIC ROAD TRIP TO DOCUMENT WEST COAST ART

KLEA MCEANNA (MFA 2009)

THE GENIUS OF MARIAN POST-PRODUCTION

BANKER WHITE (MFA 2000)

SPARSE BICYCLE LIGHTS

MICHELLE KATZ (MBA Design Strategy faculty) RAFFI MINASIAN (Industrial Design faculty) HALEY TOELLE (Industrial Design 2012)

YIELD PICNIC BAG/BLANKET

ANDREW DEMING (MBA Design Strategy 2012) RACHEL GANT (Industrial Design 2012)
BOOKSHELF

A select few of the many books written, designed, illustrated, and published by CCA faculty and alumni in the past year. Get the full scoop on these and more at cca.edu/news/bookshelf. If you are a CCA affiliate and have published (or designed, illustrated, etc.) a book in the past 12 months, we’d love to hear about it! Send details to lwestbrook@cca.edu.

**REAL TO REAL: PHOTOGRAPHS FROM THE TRAINA COLLECTION**
Fine Arts Museums of San Francisco, 2012
Hardcover, 136 pages, $45

**BOB AUFULDI** (Graphic Design faculty) designed this exhibition catalogue for the de Young’s Real to Real exhibition. The featured work, organized thematically, ranges from rare black-and-white pictures by Walker Evans, Robert Frank, Lee Friedlander, Diane Arbus, and Garry Winogrand to luscious, eye-popping work in color by William Eggleston, Andreas Gursky, and Stephen Shore.

**MAYA AND THE TURTLE: A KOREAN FAIRY TALE**
Tuttle, 2012 | Hardcover, 32 pages, $14.95

This is the second illustrated book coauthored by the painter, sculptor, mosaic artist, and illustrator SOMA HAN (Fine Art 1978) and her husband, John C. Stickler. The story is one she learned from her mother in Korea, about the rewards of kindness, patience, and courage.

**THE ART OF NONFICTION MOVIE MAKING**
Praeger, 2012 | Hardcover, 248 pages, $48

It’s a new era in the history of documentary films—Super Size Me, Fahrenheit 9/11, An Inconvenient Truth—and more and more new directors are making their first film a nonfiction one. Here, Film Program chair ROB EPSSTEIN and coauthors Jeffrey Friedman and Sharon Wood explain the business, offering plenty of examples and anecdotes from their own careers.

**HOMAGE TO ETEL ADNAN**
Post-Apollo Press, 2012
Paperback, 104 pages, $15

**STEVE DICKISON** (Writing and Literature faculty) coedited, designed, and contributed to this collection of original essays and poetry paying tribute to the Lebanese American writer and visual artist Etel Adnan. It was published on the occasion of Adnan receiving the Lifetime Achievement Award from Small Press Traffic Literary Arts Center in San Francisco.

**IMAGINATION ILLUSTRATED: THE JIM HENSON JOURNAL**
Chronicle Books, 2012 | Hardcover, 192 pages, $29.95

**MICHAEL MORRIS** (Graphic Design 2004) designed this adaptation of the diary Jim Henson faithfully kept throughout his career. The diary is supplemented with a trove of little-seen visual material, including rare sketches, personal and production photographs, storyboards, and doodles.

**SUCCESS BY DESIGN: THE ESSENTIAL BUSINESS REFERENCE FOR DESIGNERS**

**DAVID SHERWIN,** Interaction Design faculty member and principal designer at the global innovation firm frog, offers advice to fellow design professionals on how to become a stronger businessperson and more effectively plan your career path. “This book contains the business secrets I needed most when I started as a designer 16 years ago.”
SPECIAL DELIVERY
2012 | Digital/hardcover, free

MELISSA TIOLECO-CHENG’s (Graphic Design 2002) firm, rise-and-shine studio, designed and illustrated this book intended to help families who have lost a baby. It is downloadable for free in a digital version, and hard copies are being distributed free of charge to families. The book doubles as a self-standing keepsake picture frame.

WEST COAST MODERN: ARCHITECTURE, INTERIORS & DESIGN
Gibbs Smith, 2012 | Hardcover, 248 pages, $50

ZAHID SARDAR (Visual Studies faculty) looks at more than 25 inspiring residences in the deserts, mountains, plains, and coastlines of the West Coast that combine time-tested ideas with contemporary, sustainable technologies, materials, and design concepts.

MAKE IT SO: INTERACTION DESIGN LESSONS FROM SCIENCE FICTION
Rosenfeld Media, 2012 | Paperback/PDF, $39

Freed from the constraints of designing for real users, sci-fi production designers develop blue-sky interfaces that are inspiring, humorous, and even instructive. MBA in Design Strategy chair NATHAN SHEDROFF and coauthor Christopher Noessel study them to discover strategies for making real-world designs more cutting-edge.

ZYGOTE QUARTERLY
Issuu, 2012 | Digital, free

THOMAS MCEAG (Industrial Design faculty) cofounded Zygote Quarterly in 2012. Its mission is to showcase the nexus of science, technology, and creativity in the field of biologically inspired design, using case studies, news, and articles that are rigorous in their methodology and relevant to today’s reader.

CCA PUBLICATIONS

CELEBRATING 25 YEARS OF THE BARCLAY SIMPSON AWARD
CCA, 2012 | Paperback/digital, 146 pages

In 2012 CCA celebrated 25 years of the Barclay Simpson Award—an award given annually to a few students in the Graduate Program in Fine Arts, sponsored by generous donor BARCLAY SIMPSON—with a special retrospective exhibition and this accompanying catalogue featuring works by selected recipients. The physical book is sold out, but you can enjoy it in its entirety at Issuu.com.

HUMBLE PIE VOLUMES 7 & 8
CCA, 2012/2013 | Paperback/digital, free

Humble Pie is the undergraduate literary magazine of CCA. It features fiction, nonfiction, poetry, and visual art. It is made for and by students, many of whom are Writing and Literature majors, but it also features the work of other Bay Area undergraduates. It alternates between an online edition (fall) and a print version (spring). Volume 7 (online) came out in December 2012, and volume 8 (print) will be ready in May 2013. Read more and procure copies at HumblePieMag.com.

WHEN ATTITUDES BECAME FORM BECOME ATTITUDES
CCA Wattis Institute, 2013 | Office binder, 278 pages, $40/$75 (regular/special edition)

The CCA Wattis Institute’s fall 2012 exhibition was conceived as a sequel to the legendary 1969 exhibition When Attitudes Become Form. This book follows the “office binder” format of the original catalogue. The special edition includes a set of three posters by the Brazilian artist Alexandre da Cunha, and each regular edition contains one of the three posters. It is designed by JON SUEDA (Graphic Design faculty) and includes an essay by JULIAN MYERS-SZUPINSKA (Curatorial Practice and Fine Arts faculty). Alumni ZAROHIE ABDALIAN (MFA 2010), HANK WILLIS THOMAS (MFA and MA Visual Criticism 2004), and NATASHA WHEAT (MFA 2011) are among the featured artists.
Curator’s Forum preview of the fall 2012 exhibition *When Attitudes Became Form Become Attitudes* at the CCA Wattis Institute for Contemporary Arts
September 13, 2012

1. VINCENT MEESSEN, BEN KINMONT, JOSEPH DEL PESCO (MA Curatorial Practice 2005), and FABRICE SAMYN

2. VINCENT WORMS, JESSICA SILVERMAN (MA Curatorial Practice 2007), and CHRISTOPHER BADGER

3. Trustee and Curator’s Forum co-chair EMMA GOLTZ, LAUREN FORD, KELLY HUANG, and MARIA SULLIVAN

14th Annual Wornick Award Reception
October 16, 2012

Furniture Program chair RUSSELL BALDON (Furniture 1992), award recipient MATEO HAO (Furniture 2013), President STEPHEN BEAL, award recipient SARAH WARD (Furniture 2013), and trustee RONALD WORNICK
Curator’s Forum: An Evening with Franklin Sirmans, at the home of Pamela Joyner and Fred Giuffrida
October 29, 2012

“CCA is good for our society, largely because art opens up a student’s mind. It cultivates creative problem solving and thereby gives young people the tools to excel in many arenas. For 13 years my wife and I had a very active local art gallery. We discovered that artists are simply exceptional people. It has been my pleasure to support emerging artists through the Barclay Simpson Award at CCA.”

—Barclay Simpson

25th Anniversary of the Barclay Simpson Award Exhibition
September 27, 2012

“CCA is good for our society, largely because art opens up a student’s mind. It cultivates creative problem solving and thereby gives young people the tools to excel in many arenas. For 13 years my wife and I had a very active local art gallery. We discovered that artists are simply exceptional people. It has been my pleasure to support emerging artists through the Barclay Simpson Award at CCA.”

—Barclay Simpson

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THE GIFT OF EDUCATION

When a CCA alumnus or friend of the college creates a scholarship, they give the gift of education. Scholarships provide critical assistance for talented students who otherwise could not afford to attend CCA. These special gifts are an investment in the future of art and design, allowing students to fulfill their boundless potential as artists, designers, architects, and writers. Become a scholarship donor and help promising students prepare for an enriching life’s work that will shape the world around us. Gifts of any size are greatly appreciated and may be made to CCA’s pooled, spend-down funds for scholarships in art, architecture, design, or writing. Visit cca.edu/give to make your gift today.

If you are interested in creating a named scholarship fund, there are two options. Annual named scholarships can be created with a minimum gift of $5,000 and are awarded each year in their entirety. Endowed scholarship funds (which exist in perpetuity) can be created with a gift of $25,000 and are invested in their entirety with scholarships awarded from the interest earned. For more information, contact SARAH RHYNIS in the Advancement Office at 510.597.3716 or srhyins@cca.edu.
4 SUDI WACHSPRESS (center), recipient of the Alan Herrick Memorial Scholarship, with MAI E AND TRACY HERRICK

5 DR. THOMAS WHITE; CHLOE VEYLT; Leslie Scalapino Scholarship recipient; and MARCUS LEE, Michael and Amy Evans McClure Scholarship recipient

6 JEANNE ANGLIM (center), recipient of the Jan and Tom Boyce Endowed Scholarship, with TOM AND JAN BOYCE

7 Trustee ANNIE MORHAUSER (Glass 1979) with AMARYLLIS MOLESKI, recipient of the Annieglass Scholarship

8 CARMEN LANG MARINO, recipient of the George B. Saxe Scholarship, and DOROTHY SAXE

HERE ARE THE HIGHLIGHTS OF THE WONDERFUL DONATIONS RECEIVED DURING THIS PERIOD:

SCHOLARSHIPS FOR TALENTED AND DESERVING STUDENTS

NANCY HOWES (Jewelry / Metal Arts 2005) AND TIMOTHY HOWES made a gift of $120,000 to award with interest from the Susan Wood Memorial Endowed Scholarship as a full-tuition scholarship to an undergraduate 3D fine arts major. The S. LIVINGSTON MATHER CHARITABLE TRUST awarded $75,000 to the Victor Carrasco Memorial Scholarship endowment, which supports graduate students in architecture.

ROBERT FORBES gave $25,000 to establish the Studio Forbes Scholarship for international students. DOROTHY Saxe donated $20,000 to award with interest from the George B. Saxe Scholarship endowment for graduate students working in glass or ceramics. The RICHARD AND JEAN COYNE FAMILY FOUNDATION continued its annual support for the Coyne Family Foundation Illustration Scholarship with a gift of $20,000. DR. THOMAS J. WHITE gave a total of $15,000 to the Leslie Scalapino Scholarship for students in the MFA Program in Writing and to the Michael and Amy Evans McClure Scholarship for undergraduates in the visual arts. Through a grant of $11,000 from the TOBY FUND, an MFA student received the Toby Devan Lewis Fellowship. FONG & CHAN ARCHITECTS added $10,000 to its Fong & Chan Scholarship endowment.

PUBLIC PROGRAMMING

GRANTS FOR THE ARTS awarded $54,550 for a range of public programs at CCA’s San Francisco campus. C. ROSS SAPPENFIELD AND LAURA BRUGGER and CAPITAL GROUP COMPANIES CHARITABLE FOUNDATION gave a total of $20,000 to support Wattis Institute programs in 2012–13. CCA thanks all the Curator’s Forum members who helped support the Wattis Institute with membership donations and participation in the fall 2012 Curator’s Forum trip to Shanghai.

The Larry Sultan Visiting Artist program was supported by generous gifts of $10,000 each from the PILARA FOUNDATION and RANDI AND BOB FISHER. The CONSULATE GENERAL OF THE NETHERLANDS made a grant of $10,200 to support CCA’s participation in Dutch Design Week 2013.

SPONSORED STUDIOS AND ACADEMIC PROGRAMS

CITRIX granted $50,000 to sponsor the fall 2012 MBA in Design Strategy Innovation Studio. For spring 2013, INTEL made a gift of $50,000 to engage Interaction Design and Industrial Design students in an investigation of new visual, form-based, and spatial interfaces focused on storytelling, goal tracking, and decision making.
LEF FOUNDATION awarded $30,000 to launch CCA’s Hybrid Lab, an exciting new space for digital exploration and experimentation. The EMILY HALL TREMAINE FOUNDATION renewed its support for the Real World professional development course with a grant of $30,000. COTTON INC. granted $26,500 to support the Fashion Design Program’s U.S. Cotton Icons. The Next Generation project. The Center for Art and Public Life received $25,000 from the PANTA RHEA FOUNDATION to support community-based learning opportunities for CCA students.

VOLKSWAGEN GROUP OF AMERICA, INC. made a grant of $15,000 for a VW/Audi-sponsored project in the Interaction Design Program. This same program received $15,000 from ROBERT BOSCH LLC to sponsor a project on robots in the home. UNIVERSITY OF THE ARTS LONDON granted $14,000 to underwrite Local Wisdom, a project on sustainability in fashion.

LEVI STRAUSS & CO. doubled its support for the annual student Fashion Show with a gift of $10,000 in 2012. TARBELL FAMILY FOUNDATION also doubled its past support with a gift of $10,000 for the purchase of equipment and technology. The WALLACE ALEXANDER GERRADE FOUNDATION renewed its support for faculty development grants in fine arts with an award of $10,000.

THE FUND FOR CCA

Unrestricted donations given through the Fund for CCA provide crucial support for core academic and co-curricular programs at the college. Many generous gifts were given for this purpose, including $28,200 from JUDY AND BILL TIMKEN, $25,000 from ROBIN WRIGHT AND IAN REEVES, $20,000 from TIM BROWN, $20,000 from RUTH AND ALAN STEIN, $15,000 from GENSLER FAMILY FOUNDATION, $15,000 from MIRANDA LEONARD, $12,000 from ANITA AND RONALD WORNICK, and $10,000 each from the following donors: JOHANNA AND TOM BARUCH, KIMBERLY AND SIMON BLATTNER, TECOAH BRUCE (Painting/Drawing 1974, MAEd 1979) AND THOMAS BRUCE, LORNA MEYER CALAS AND DENNIS CALAS, C. DIANE CHRISTENSEN AND JEAN M. PIERRET, PATRICIA FITZPATRICK, NANCY AND PAT FORSTER, EMMA AND FRED GOLTZ, ANN HATCH AND PAUL DISCOE, HELLMAN FAMILY FOUNDATION, NANCY HOWES (Jewelry/Metal Arts 2005) AND TIM HOWES, BRENTA JEWETT AND GEORGE F. JEWETT III (Architecture 1996), BYRON KUTH AND LIZ RANIERI, JOYCE B. LINER, Helyn Maclean and Asher Waldfogel, MF FOUNDATION / TIM MOTT, NANCY AND STEVEN OLIVER, F. NOEL PERRY, ROTASA FOUNDATION, GENE SAVIN AND SUSAN ENZLE, SHARON AND BARCLAY SIMPSON, JACK AND SUSY WADSWORTH, MARY AND HAROLD ZLOT, and ANONYMOUS.

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<th>GIFTS IN KIND</th>
<th>GIFTS IN HONOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>ACME BREAD COMPANY</td>
<td>HONOREE</td>
</tr>
<tr>
<td>ANNIEGLASS INC.</td>
<td>SALLY BURNS (Visual Studies 2016)</td>
</tr>
<tr>
<td>BACCARAT</td>
<td>TARA CREEHAN (Graphic Design 2021)</td>
</tr>
<tr>
<td>BANG &amp; OLUFSEN AMERICA</td>
<td>KATHERINE DEY</td>
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<tr>
<td>BLUE RITÉ MARÉT</td>
<td>VANESSA GORMAN</td>
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<td>BORIS BLAŽEVIĆ</td>
<td>KAY KIMPTON WALKER</td>
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<tr>
<td>LORRAINE BONNER</td>
<td>ARLENE “COOKIE” LEIBER</td>
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<tr>
<td>STEPHANUS DIJKSTRA</td>
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</tbody>
</table>
GIFTS IN MEMORY

HONOREE
RICHARD A. BAKER
GLORIA BROWN BROBECK (Painting 1958)
JAMIE DEHLIN
VIOLA FREY (Ceramics 1998)
NANCY "NANNIE" MONTGOMERY
JAMES C. PAUL
JOANNA ROSE BOGOFF
HUGO STECCATI (Art Education 1938)
HUGO STECCATI (Art Education 1938)
& ALVA STECCATI (Applied Arts 1938)
SHELLEY STECCATI
DUGALD STERMER

STEVEN LEIBER
RUTH J. ALLEN
ARTHUR & ERIKA ANDREAS
STEPHEN BEAL & ELIZABETH HOOVER
MARSHALL O. BENAS
MITCHELL & JOAN BERGER
FRANCES & JOHN BOWES
MARJORIE BRACHMAN
MICHAEL BRENNAN & VALERIE WADE
NANCY BRODY
POLA BURK
ALLAN & MARIAN BYER
Mickey CARTIN
LEN & ROBBIE COHN & FAMILY
ROY & CLAUDIA COLMER
CREATIVE GROWTH ART CENTER
THE CUTLER FAMILY
BERNARD DEHOVITZ
ROBERT & SHIRLEY DOUMITT
THOMAS & KATHLEEN EDQUIST
GEORGE L. FERNBACHER
LEON & ZENA FISH
JOHN & BARBARA FRIEDMAN
JOYCE FRIEDMAN
HELEN FRIESEN
MICHELLE GINSBERG
GILBERT & SALLY GRADINGER
ELINORE GREEN
BART & BARBARA GROSS
JOHN HELD
EVE HEYMAN
LEONARD J. HURWITT
MR. WILLIAM ISAACKSON & MS. FRANCES ROUDA-ISAACKSON
DONALD & ROSLYN KAHN
SCOTT & VICKI KAHN
DONALD & BARBARA KAMLER
REBECCA D. KATZ (MFA 2004)
VICKI KLAPPER
HANLEY & JOLENE LEE
DAVID LEIBER & JANINA QUINT
MITCHELL J. LEIBER
PAUL & ARLENE LEIBER
CHARLES & PARELEE LEVIN
CHARLOTTE LEVY & MERY SHENSON
LEAH LEVY
NORMAN & HELEN ANN LICHT
SYLVIA J. LOUIE
GERHARD & ELAINE LOWENTHAL
ALAN & LEILIA MARCUS
MATTHEW E. MARKOFF
GILBERT E. MATTHEWS

DONOR
UNA C. BAKER
ASHLEY LOMERY & KEVIN LISIEWSKI
RUTH WORTHINGTON
RACHEL B. STERN (April 1990)
SALLY & PHILIP CHAPMAN
SALLY & PHILIP CHAPMAN
MARIANNE BOGOFF
ASHLEY LOMERY & KEVIN LISIEWSKI
EVE STECCATI-TANO VITZ (Graphic Design 1969)
RON TANO VITZ (Graphic Design 1969)
EVE STECCATI-TANO VITZ (Graphic Design 1969)
RON TANO VITZ (Graphic Design 1969)
SUSAN BARD & MIKE OLSON
HUGH BLUE
MEGAN BOURNE & LUZ MARIA RODRIGUEZ
ANNE B. DAUM
KEITH HOWELL
GREGORY RUSSE & EMILY O’ROURKE
HELEN & BRIAN SCOTT
MEGAN & GRACE STERMER
BLANCHE STREETER

KATE MCCORMICK
MICKI MENG & DANE JENSEN
EILEEN & PETER MICHAEL
NADINE & BERNARD MONETTA
HARRY & MARYNE NEBHEN ZAHL
GERALD ORNSTEIN & JOAN STERN
JOHN & KAY PERRANDO
STEVEN & MARIE POLLAK
RUTH M. POOLE
MR. & MRS. ARIEL RECANATI
EDWARD & BOBBIE REMEDIOS
LILA S. RICH
ROB ROMANO & SHARON NEARN
JACQUES & BETTYE ROOS
BARBARA G. ROSENBLUM
BECCA ROY
DAVID M. SCHOFENFELD
JEFFREY A. SCHOFENFELD
ED & LYNN SEGAL
HAL SILEN & HARRIET LEIBER
ROBERT & AUDREY SOKLOV
PAUL & LEE STEINER
MARI LYN SUGARMAN
LES LIE TONKONOW
MITCH & ARLENE WAKASA
KAREN WEBER & CHRIS CARTER
BOBBI & HERB WITSEK
AMY WOLF
SHELDON & RHODA WOLFE
ROBIN WRIGHT & JAN REEVES
ARTHUR J. ZANELLO
ANONYMOUS

* DECEASED
SHEP POLLACK and PAULETTE LONG at a Capp Street Project reception in the newly acquired but not yet renovated Nave, 1997

SHEP POLLACK and PAULETTE LONG at a Capp Street Project reception in the newly acquired but not yet renovated Nave, 1997

SHEPARD "SHEP" POLLACK. CCA trustee emeritus, died on December 24, 2012, at age 83. He was a distinguished member of CCA’s Board of Trustees for 16 years, demonstrating thoughtful leadership and true passion for advancing education and the arts. Mr. Pollack was an inspiration to all who knew him, and we are indebted to him for his generosity.

Throughout Mr. Pollack’s career he had a deep devotion to community and charitable enterprises. He also served on the boards of the American Conservatory Theater, Goodwill, and the Marin Symphony. He began his career in President Truman’s White House, where he served as an advisor from 1949 until 1953. He went on to work at Ford Motor Company, then Philip Morris. He was a founder of the New York Fire Safety Foundation and carried an honorary fire chief badge throughout his life. He moved to San Francisco in 1985. He loved theater, the visual arts, and all genres of music.

He and his wife, PAULETTE LONG, provided extensive support to CCA, playing a leadership role in promoting planned gifts through CCA’s Founders Legacy Society, supporting the Paulette Long Visiting Artist position, and consistently supporting the Annual Fund. The Paulette Long and Shepard Pollack Graduate Gallery on the San Francisco campus was named in recognition of the couple’s generous support in the mid-1990s in the purchase and renovation of the San Francisco campus.
IN MEMORIAM

BETTY HINE

CCA trustee BETTY HINE died on January 19, 2013. She was 92. Ms. Hine joined the Board of Trustees in 1968 and, with 45 continuous years of service, was the longest-standing board member in the college’s history. A stalwart and loyal supporter, she rarely missed a CCA board meeting, committee meeting, or event, even as her health declined in recent years. With her strong memory and exceptional continuity of service, she was able to offer wise counsel to many CCA presidents, board chairs, and fellow board members.

We are indebted to Ms. Hine for her enthusiastic support, including, for the past 23 years, generous gifts to the Fund for CCA, which provides critical resources for the core mission of the college. Her dedicated involvement and generosity created a stronger and more vibrant environment for our students and faculty. Her absence will be felt keenly by the many members of the CCA community whose lives she touched.

MICHAEL CRONAN

MICHAEL CRONAN, CCA alumnus and former faculty member, died on January 1, 2013, at age 61 after a battle with colon cancer. He taught at CCA from 1982 to 1999 and was the father of two CCA alumni: NICK CRONAN (Industrial Design 2002) and SHAWN HIBMACRONAN (Sculpture and Furniture 2009). Nick Cronan is married to CCA alumna ANALISA GOODIN (MA Visual and Critical Studies 2008).

In 1980 Mr. Cronan and his partner, Karin Hibma, established the design firm -CRONAN-. Over the years they created names and brands for many premier companies, nonprofits, and arts organizations, including Apple, Estee Lauder, Levi Strauss & Co., Barnes & Noble, SFMOMA, the U.S. Postal Service, and Williams-Sonoma. Mr. Cronan’s many claims to fame include devising the names and brand identities for Amazon Kindle and TiVo.

Over the course of his career Mr. Cronan received numerous awards from leading national and international design organizations. He was a founder and past president of the San Francisco branch of the American Institute of Graphic Arts (AIGA SF), the oldest and largest professional organization for design, and in 2009 he was named an AIGA SF Fellow, a lifetime achievement award. In 2009, he and his wife both appeared on Fast Company’s list of the 100 Most Creative People in Business. His work is in the permanent collections of the Library of Congress, the Smithsonian Institute, SFMOMA, and the Victoria and Albert Museum.

CCA mourns his passing, but we celebrate his spirit and his many contributions to art and design.

ALUMNI

ROSS E. FANUCCHI
September 28, 2001
Illustration 1976
Lincoln, California

ARDA I. ISHKHANIAN
February 7, 2013
Film/Video 1985
De Pere, Wisconsin

JENNY A. JOHNSTON
October 26, 2012
Film/Video 1998
Esparto, California

RICHARD T. MURRAY
February 5, 2012
Commercial Art 1949
Kensington, California
One of CCA’s best-known Jewelry / Metal Arts alumni is master metalsmith C. CARL JENNINGS (1912–2003). Jennings graduated from CCA in 1939 and went on to become a founding member of the California Blacksmith Association. In was in the college’s blacksmith shop that he forged his first iron railing . . . which is still installed at Macky Hall on CCA’s Oakland campus. Before opening his own shop Jennings worked for numerous metalsmiths in the area, including John Foster, whom he helped on the commission to create the 22-foot-high phoenix atop the Tower of the Sun at the 1939 Golden Gate International Exposition on Treasure Island.

Jennings was born in 1912. As a young man he took a job at a PG&E substation in Visitacion Valley, where his father was a blacksmith. Father and son worked together at the forge for the first time in 1928. Jennings was an artist from the start, and particularly enjoyed drawing. “Every Saturday afternoon—we worked five and a half days a week—I went down into San Francisco and stopped at the art supply store on Market Street to buy a few pastels or something.”

In 1934 he enrolled at CCA. He and his wife, Elizabeth, met here as students. “I studied metalsmithing—coppersmithing primarily, and silversmithing—under HARRY DIXON. I used to have a regular little argument with Mrs. Meyer. [LAETITIA MEYER was the wife of FREDERICK H. MEYER, CCA’s founder, and was responsible for registration and other administrative duties.] She wanted to get me into bookbinding, or weaving, but no, I just wanted to take more metals courses.” He also studied with the renowned sculptor JACQUES SCHNIER, and later worked in the shop of the famous Arts & Crafts coppersmith Dirk van Erp, where Harry Dixon had worked and been trained.

In 1947 Jennings opened his own shop, El Diablo’s Forge, on Diablo Boulevard in Lafayette. The business primarily produced fireplace equipment, gates, and lighting fixtures, but was also known to make horseshoes and many other items. Then in 1970 Jennings and his wife moved to Sonoma and began hand-building a home for themselves. It was loosely inspired by Frank Lloyd Wright’s Taliesin West in Scottsdale, Arizona, but totally idiosyncratic down to the smallest detail. Jennings created all of the metal decorative and functional elements on site, including the central copper potbellied stove. Efforts are under way to have the building recognized as a historical landmark. In 1990, in recognition of his lifetime achievement, Jennings received the Master Metalsmith Award from the National Ornamental Metal Museum in Memphis, the primary museum in the United States dedicated exclusively to the metal arts.

The quotes in this piece are drawn from a Smithsonian Institution Archives of American Art interview conducted by Paul Karlstrom on December 20, 1994.

ABOVE: Forge tools at C. CARL JENNINGS’s house in Sonoma. FACING PAGE, CLOCKWISE FROM LEFT: The Tower of the Sun (note phoenix at the top!); Macky Hall on CCA’s Oakland campus, showing the railing made by Jennings; the central potbellied stove and a handmade metal light fixture at the Jennings home.
This issue of Glance magazine was designed by Angelina Cheney and Reymundo Perez III, both third-year students in CCA’s Graphic Design Program.

Angelina is at CCA for her second degree. Her interests include publication design, textiles, and horseback riding. Reymundo is a designer and self-taught illustrator. His interests include hand lettering, illustration, and motion graphics.

The two of them conceptualized and hand made the artwork pictured on the cover of this issue to represent the interconnections among CCA’s diverse community of artists, designers, and thinkers. Reymundo illustrated the “CCA’s Men of Letters” and “I Was a Tino Sehgal Interpreter” stories.