

"FROM THE LOFTY ACHIEVEMENTS OF VIRTUOSOS TO THE AESTHETICS OF EVERYDAY LIFE IN COMMUNITIES WORLDWIDE, THE ARTS ARE THE MOST POWERFUL SYMBOL OF OUR SHARED HUMAN HERITAGE, THE TRUEST MIRROR OF OUR CULTURAL DIVERSITY, AND A PRIMARY BELLWETHER OF OUR FUTURE. WE BELIEVE THAT PRACTICAL AND CRITICAL KNOWLEDGE OF THE ARTS IS AN INDISPENSABLE FOUNDATION FOR ENLIGHTENED CITIZENSHIP IN AN INCREASINGLY COMPLEX AND CHALLENGING WORLD."

Christopher Waterman
Dean, UCLA School of the Arts and Architecture



DEPARTMENT OF DESIGN MEDIA ARTS

The UCLA Department of Design Media Arts (DMA) offers a comprehensive, multidisciplinary approach to media creation that fosters individual exploration and innovative thinking. Our internationally renowned faculty provides each student with a creative and intellectual foundation for constructing a unique contribution to culture. DMA is committed to educating conscientious creators by emphasizing production within the context of history and theory. The core curriculum is augmented by a series of vital lectures, workshops, and other events, and we actively encourage our students to pursue other interests within the university.

Within the context of the department, *design* is a process and a way of thinking, and Media Arts foregrounds experimental media production. Together they form a synthesis of practice, history, and theory that spans many fields of knowledge. The results are experienced in and on books, galleries, game consoles, installations, films, magazines, performances, public spaces, televisions, and web sites. We strive to create socially and culturally relevant objects, experiences, and spaces.

SCHOOL OF ART AND ARCHITECTURE

The School of the Arts and Architecture at UCLA (UCLA Arts) is dedicated to training exceptional artists, performers, architects and scholars who are enriched by a global view of the arts and prepared to serve as cultural leaders of the 21st century. Graduate degree programs are offered in the Departments of Architecture and Urban Design, Art, Design Media Arts, Ethnomusicology, Music, and World Arts and Cultures. The School's unique curriculum interweaves work in performance, studio and research studies, providing students with a solid creative, artistic and intellectual foundation. World-class faculty provides a depth of expertise and achievement that supports the most ambitious vision a student can bring to the campus. To enrich their coursework students have access to outstanding art collections, exhibitions and performing arts presentations through the School's internationally acclaimed public arts institutions. The Hammer Museum presents art ranging from Impressionism to Contemporary and the Fowler Museum at UCLA features material culture and art from Africa, Asia, Oceania, and the Americas.

UCLA Live, one of the nation's premiere arts presenters, brings more than 100 leading performers to the campus each year featuring programs of dance, jazz, world music, blues, international theater, spoken word, classical and popular music. We invite you to join the growing community of UCLA Arts.

Please visit our website at www.arts.ucla.edu

THE UNIVERSITY

One of America's leading public research universities, UCLA is also the most multicultural campus in the nation. Situated five miles from the Pacific Ocean and ten miles from downtown Los Angeles, the campus is within a short drive of mountains, beaches, lakes and deserts. The 419-acre campus is a self-contained community replete with restaurants, medical facilities, gyms, botanical and sculpture gardens, movie theaters and concert halls. Students also have access to a wide range of campus services including a career planning center, a nationally recognized library system and a host of professional, social and cultural organizations.

Please visit the website at www.ucla.edu

MASTER OF FINE ARTS

The two-year MFA program focuses on each student's personal development within the context of media arts and design. The goal is an individual thesis project that incorporates research and theoretical exploration of a topic to culminate in a refined body of work and MFA exhibition. DMA graduate students come from many fields including the visual arts, sciences, and engineering. Students spend the first year of the program taking courses that expose them to new ways of thinking and making, which they use to build on their existing expertise. The second year is devoted to thesis definition, exploration, and production through a series of studio and seminar courses. Students have the opportunity to work as teaching assistants and to collaborate with faculty members on research projects.

MFA COURSE OVERVIEW

A minimum of 80 quarter units of upper division graduate and DMA courses is required for the MFA degree. No fewer than 24 quarter units in the DMA 200 series are to be completed:

DMA 200, 201 or C206, 252A, 254, and 256 must be taken during the first two quarters in residence; DMA 258 or M259, during the first year in residence; and the graduate seminar, DMA 269, is to be taken twice (eight units). (Students who think they can demonstrate adequate technical background in interactive media, may petition to waive the 252A course and replace it with another DMA elective.) A further 32 units are to be taken from the DMA 400 series, with eight units beginning in the third quarter in residence; and 16 units of electives, of which a maximum of eight units of DMA 596 may be applied toward the requirements for the degree.

MFA SCHEDULE

A recommended class schedule follows. In the first year, the major studios are Dynamic Media (254), Interactive Media (256), and DMA Studio 1 (401). The DMA Studio 2 (402) series of courses guides the students through the MFA thesis process. Students are encouraged to take electives from other departments across UCLA.

For a complete list and description, consult the UCLA General Catalog at www.registrar.ucla.edu/catalog

Fall 2010

- 200 DMA Faculty Seminar
- 201 Media Arts Introduction
- 254 Dynamic Media
- 252A Interactive Media 1
- 495 Teaching Assistant Training Practicum

Winter 2011

- 256 Interactive Environments
- 269 Graduate Seminar

Spring 2011

- 401 DMA Studio 1
- M259 Data and Media Arts Elective

Fall 2011

- 402 DMA Studio 2
- Elective

Winter 2012

- 402 DMA Studio 2
- 269 Graduate Seminar

Spring 2012

- 402 DMA Studio 2
- Elective

FACULTY ADVISING

Upon an applicant's acceptance, the faculty will form an initial advisory committee for each student. This committee is composed of two DMA faculty members. It is the committee's responsibility to monitor the student's progress and provide advice until the student is considered ready to select a Graduate Thesis Committee, which must be established no later than the fourth quarter of full-time residency.

The Graduate Thesis Committee, led by the student's primary advisor, is responsible for reviewing the student's progress toward a thesis project and documentation. This committee is comprised of three faculty members and one outside member.

The comprehensive MFA examination consists of an oral examination and a concentrated body of work that will be presented as a master of fine arts exhibition. Also required is an accompanying record of the exhibition, including documentation appropriate to the media, for example, images of physical work, research material, other visual material, and a written statement, as determined by the student's Graduate Thesis Committee.

For a complete outline of degree requirements, see "Program Requirements for UCLA Graduate Degrees," accessible on the Graduate Division web site at www.gdnet.ucla.edu/gasaa/deptinfo/deptinfointro.asp

DEPARTMENT FACILITIES

A newly renovated space welcomes students to Design Media Arts at UCLA. The Broad Art Center, designed by Richard Meier & Partners Architects, also houses the Department of Art, the New Wight Gallery and the Dean's Office for the School of the Arts and Architecture. Located on north campus, the building's plaza exhibits a torqued iron ellipse sculpture, "T.E.U.C.L.A.," by world-renowned artist Richard Serra. In addition to structural upgrades, the Broad provides interactive multimedia technology, updated classrooms, studio space, and galleries for student exhibitions and public presentations.

DMA currently operates five main instructional computer labs in support of its curriculum, with a lab dedicated to digital video and audio



history, art, art history, design, film, television, photography, theater, and allied disciplines. Approximately one-third of these holdings are stored in the Southern Regional Library Facility. Reference assistance is available during reference hours and via email. Detailed research guides are available online for Architecture and Design, Art and Art History, and Film, Television and Theater.

Art | Sci Center

The Art | Sci Center aims to pursue, facilitate and promote research and programs that demonstrate the potential of media arts and science collaborations. Media artists and scientists from the home campus, UCLA, from the UC system, the national and international communities will approach the center's intention to address ethical, social and environmental issues of contemporary scientific innovations and artistic projects that respond to cutting-edge inventions and research.

DMA Grad Student Gallery

Supported by a generous gift from the David Bermant Foundation, the DMA Grad Student Gallery is a space curated by DMA MFA students. The Gallery provides an alternate space for presentation of new student work outside of normal coursework or MFA shows. The Grad Student Gallery is located on the ground floor of the Broad Art Center, adjacent to the EDA in room 1250 of the Broad Art Center.

EDA

The EDA (Experimental Digital Arts) is an experimental space designed for multimedia lecture presentations, performances, and exhibitions. The EDA was established in 1999 as a space to encourage dialogue between disciplines and experimentation with new technologies. The DMA website features a schedule of past and present events, as well as an extensive archive of streaming video documentation from all previous events.

Fabrication & Electronics Labs

The fabrication and electronics labs provide students and faculty with physical computing and fabrication resources. Located in room 2250 on the second floor of the Broad Art Center, the fabrication lab facilitates physical

editing, a print center with color laser printers and four large-format plotters, a blue-screen room for video production, two digital audio facilities, a dedicated electronics lab for interactive and electronic installations, a multimedia and experimental space for installations and performances (the EDA), a fabrication lab for construction, eight faculty research labs, a large lab space shared by graduate students, and a dedicated graduate student gallery. The department also has a central server room with approximately 25 servers for file sharing, web hosting, print accounting, databases, mail, licensing, video streaming and other server-based systems. All users and classes in the department are given web space as well as databases, e-mail lists, and other services.

Each of the instructional computer labs features a mix of Apple Macs and Windows PC workstations including the newest Intel Core 2 Duo and Xeon chips. All computers have a minimum of 1-2 GB of RAM and professional-level graphics cards. All computers have flat-panel LCD displays. The video lab is also mixed lab with high-end PC and Macintosh computers, equipped with a minimum of 2-4 GB RAM, large storage, specialized video cards, video decks and monitors capable of HDV-video editing. DMA also provides access to a large library of graphics software in the areas of digital photography, illustration, interactive media, and 3D modeling and animation. Examples include Adobe Suite, the Macromedia Suite, Apple Audio and Video Pro Suite, and Maya.

Arts Library

The Arts Library has more than 270,000 books in the fields of architecture, architectural

construction across several different media, including wood, metal, and plastics. In addition to traditional manual and powered fabrication equipment, such as table saws, drills, routers, and sanders, the fabrication lab features a growing collection of computer-aided milling and rapid-prototyping facilities. The adjacent electronics lab supports research and development for projects utilizing physical computing with the goal to move away from standard computer interfaces such as monitors and keyboards. The lab provides electronics fabrication resources, including soldering equipment, power supplies, multimeters, oscilloscopes, basic components, and microcontrollers. Additionally, the electronics lab functions as a communal site for sharing and documenting physical computing experiments and draws on the extensive professional experience of the lab's visiting electronics consultant.

MARS

The Media Arts Research Space (MARS) provides faculty and graduate students access to hard to find audiovisual material and literature from the fields of media arts and design. MARS contains several hundred videotapes, laserdiscs, CD-ROMs, DVDs and books. It also has basic viewing facilities for video, DVDs and laserdiscs, as well as for Internet-based works. The collection is curated by Professor Erkki Huhtamo.

New Wight Gallery

Located on the ground floor of the Broad Art Center, the New Wight Gallery, established in 1995, is a vital center on the UCLA campus for the display and discussion of student art, design and media arts work. In winter and spring quarters, MFA exhibitions representing work from the UCLA Department of Art and the UCLA Department of Design Media Arts are presented in the 5,500-square-foot gallery, offering each graduating MFA student a professional exhibition setting for their work and an appropriate venue for review by their graduate faculty committees.

FINANCIAL SUPPORT

To support graduate studies, UCLA offers several kinds of financial assistance, including fellowships, assistantships, loans and work-study employment. Merit-based financial support is available in the form of fellowships, teaching and research assistantships, and nonresident tuition waivers. Through DMA, fellowships (gift money designed to reward and promote academic and artistic achievement) are awarded primarily to incoming students, but some financial assistance is awarded annually to select continuing students. Nonresident tuition waivers are offered to the most outstanding eligible new and continuing students. Continuing students may apply annually if qualified for Graduate Division fellowships. For information on financial support available through the UCLA Graduate Division, visit: <http://www.gdnet.ucla.edu/asis/entsup/finaid.htm>

Entering students apply for DMA fellowships in conjunction with their admission application. Faculty members determine award nominations. Factors considered include creative work, general potential, and, in some cases, financial need. For teaching assistantships, special abilities are factored into the decision and efforts are made to distribute awards among all principal areas of study in the department. Student may be assigned teaching assistantships during their first and/or second year of study as part of the financial award. Please note that international students must pass required English exams (TOP and ESLPE) to qualify for a teaching assistantship. Additionally, students are eligible for departmental travel funds when presenting work nationally or internationally.

Need-based assistance is available to those who qualify. The Financial Aid Office calculates need based on the student's financial resources. For graduate students, need-based financial aid is awarded only in the form of loans and work-study. International students are not eligible to receive need-based aid. For details, contact www.fao.ucla.edu

2010-11 ESTIMATED STUDENT BUDGET*

	Resident	Non-resident
University Fees	\$10,656.50	\$10,998.50
Tuition	--	\$14,694.00
Books, Supplies	\$ 1,881.00	\$ 1,881.00
Living Expenses**	\$18,411.00	\$18,411.00
Health Insurance	\$ 1,338.00	\$ 1,338.00

Total:	\$32,286.50	\$47,322.50

*Subject to change
 ** Single in shared off campus housing

For updates, visit: <http://www.gdnet.ucla.edu/gasaa/admissions/expenses.htm>

2010-11 ESTIMATED DMA FINANCIAL SUPPORT*

2010-2011 First Year Resident	Amount
TA Support - 3 Quarters (Fee Remission & Salary)	\$18,671.52

2010-2011 First Year Non-Resident	
Fall Quarter Registration Fees:	\$3,665.50
Fall Quarter Non-Resident Tuition:	\$4,898.00
TA Support - 2 Quarters (Fee Remission & Salary)	\$12,639.68

Total:	\$21,203.18

2011-2012 Second Year Resident/Non-Resident

Winter Quarter Thesis stipend	\$1,200.00
TA Support - 3 Quarters (Fee Remission & Salary)	\$19,923.26

Total:	\$21,123.26

*Subject to change

THE APPLICATION PROCESS

The Department of Design Media Arts accepts applications for the fall quarter 2010 only. The Application for Graduate Admission form (found at www.gdnet.ucla.edu) is due on December 15, 2009. The department supplemental application (found at www.dma.ucla.edu/education) and the student portfolio must be sent directly

to the Department of Design Media Arts. They are due no later than January 15, 2010. Applicants to the Design Media Arts MFA program must have completed a bachelor's degree from an accredited institution. This degree does not have to be in design, or media art, but a related emphasis is preferred. A minimum grade point average of 3.0 in the last two years of upper-division undergraduate work is required.

Students are recommended for acceptance into the Department of Design Media Arts program based on a faculty evaluation of their portfolio, their statement of purpose, transcripts of their academic record (two copies of official transcripts from all colleges attended), and their DMA supplemental application. International students whose first language is not English are required to submit TOEFL scores of at least 620 on the paper exam and 260 on the computer exam. All applicants are expected to submit a statement of purpose. Applicants are asked to provide the names and addresses of three references, but letters of recommendation are not required. The Graduate Record Examination (GRE) also is not required.

A portfolio documenting no more than ten of the applicant's original works is required. The portfolio must be submitted in digital form on a CD-ROM disk. Applicants should not submit photographic slides. Applicants working with video can submit excerpts on a CD-ROM as .avi or .mov files totaling no more than two minutes in length.

Formal faculty review of graduate applicant portfolios takes place toward the end of the winter quarter of each year. Applicant finalists should be available for an interview via phone or in person as part of the application process.

The DMA student advisor is available to help students from the time of inquiry about application to the program until graduation. The graduate advisor may be reached by telephone at 310-267-4907 or by e-mail at dmainfo@arts.ucla.edu



FACULTY

REBECCA ALLEN.

Professor (On leave for 2008-2009)

BFA, Rhode Island School of Design; MS, Massachusetts Institute of Technology; Media artist/designer. Allen's art and research investigate a variety of technological forms of artistic expression including 3D computer animation, interactive art installations, large-scale performance works, video games, artificial life, human motion simulation, multi-sensory interfaces, mobile technologies and virtual and mixed reality. Currently on leave of absence to serve as Director of a new Los Angeles Nokia Research Laboratory. Allen was recently Design Manager and Creative Advisor for the One Laptop per Child (OLPC) XO Laptop, a global project for education in developing countries. From 2003-2005 Allen was founding director of a research group called Liminal Devices at MIT Media Lab Europe in Dublin, Ireland. Selected Exhibitions: Tokyo Metropolitan Museum of Photography, Japan; Tanzhaus nrw, Germany; Centro Andaluz de Arte Contemporaneo, Spain; Cento Trevi, Italy; Ars Electronica Center, Austria; UCU gallery in New York; Art Futura, Spain; part of the permanent collection of the Whitney Museum of Art in New York; Centre Georges Pompidou in Paris; Museum of Modern Art in New York. Selected Awards: Emmy, "Outstanding Individual Achievement in Design"; Index: 2007 Design Award.

ERKKI HUHTAMO.

Professor, Ph.D., Phil.Lis., M.A., B.A.

Professor Huhtamo is a media archaeologist, writer and exhibition curator. At DMA his main areas are media history and theory. Professor Huhtamo holds a Ph. D. in Cultural History, and has published extensively on media archaeology and the media arts. Media archaeology is an emerging approach he has pioneered. It excavates forgotten, neglected and suppressed media-cultural phenomena, helping us to penetrate beyond canonized accounts about media culture. Professor Huhtamo pays attention to the "life" of topoi, or clichéd elements that emerge over and over again in media history and provide "molds" for experience. What may seem new often proves to be just new packaging of ideas repeated during hundreds of years. Professor Huhtamo has applied this approach

to phenomena like peep media, stereoscopy, the notion of the screen, electronic games and mobile media. He has also written about the ways in which media artists like Paul deMarinis, Ken Feingold, Rafael Lozano-Hemmer and Bernie Lubell have integrated media-archaeological elements into their works. Professor Huhtamo most recent books are a monograph titled Illusions in Motion, and a collection of writings on media archaeology, edited with Dr. Jussi Parikka (both forthcoming from the University California Press, 2010).

Professor Huhtamo has curated several media art exhibitions, including the large group show Alien Intelligence (KIASMA Museum of Contemporary Art, Helsinki, 2000) and one-man shows for Perry Hoberman, Paul deMarinis and Bernie Lubell. He has served in many art exhibition and festival juries worldwide, including Siggraph, Ars Electronica and the Interactive Media Festival, lectured widely around the world, and written and directed television programs about media culture. The latter include the acclaimed series Archaeology of the Moving Image (YLE, The Finnish Broadcasting Corporation, 1995-96). In 2005-06 Professor Huhtamo created and performed with internationally known media artists Golan Levin and Zachary Lieberman (Tmema) a multi-media performance titled Musings on Hands in Tokyo (Waseda University's Ono Memorial Hall) and the Ars Electronica 2006 festival in Linz, Austria. Professor Huhtamo also gives magic lanterns shows with an authentic late 19th century biunial magic lantern and original hand-painted slides. He has an extensive collection of antique optical viewing devices, such as magic lanterns, peep show boxes, camera obscuras, praxinoscopes, kinoras, etc., which he often demonstrates to his students.

ROBERT ISRAEL.

Professor

BFA, graphic design, Pratt Institute; MFA, painting, University of Michigan. Major designs for opera: "Katja Kabonova," Janacek; "Fidelio," Beethoven; "Peter Grimes," Benjamin Britten, Zurich Opera; "Wozzeck," Berg, Metropolitan Opera, NYC; "Rienzi," Wagner; "Jenufa," Janacek, Vienna Staatsoper; "Satyagraha," Philip Glass, Netherlands Opera; "Sound of a Voice," Philip Glass, American Reperatory Theater, Harvard; "The Ring Cycle,"

Wagner; "Aida," Verdi; "Parsifal," Wagner, Seattle Opera; "The Magic Flute," Mozart, Glimmerglass Opera; "Tristan and Isolde," Wagner, Copenhagen Opera; "Don Giovanni," Mozart, Maggio Musicale, Florence, Italy; "The Fairy Queen," Purcell, English National Opera; will design productions for Lincoln Center, Zurich Opera and the Cologne Opera during the next two-and-a-half years. Drawings for "Satyagraha" collected at the Museum of Modern Art, NYC; Guggenheim Fellow; Member: American Academy of Arts and Sciences.

WILLEM HENRI LUCAS.
Professor, Chair

BA ABK, Akademie voor Beeldende Kunsten Arnhem, the Netherlands, graphic design; post academic studies, Sandberg Instituut, Rietveld academy, Amsterdam, the Netherlands. Print designer and artist. Primarily a book designer, exploring sensibility of printed matter; in material as well as content, Lucas is interested in addressing social issues and bringing design back 'to the street', and humanity back to design, encouraging future designers to be a valuable part of their communities. His body of work deals with issues of war and love, and the human condition. Publications: "1000 graphic elements," "Oud papier," posters in Utrecht, "F30: thirty essential typefaces," "False Flat: why Dutch design is so good," "Word of image - metaphorical thinking in Dutch graphic design," "De Bezette Stad - jonge kunstenaars en ontwerpers reageren op het laatste bezettingjaar 1944/45 in Amsterdam," "Do Normal: recent Dutch design. Exhibitions: Lucas' design work has been exhibited at the Stedelijk Museum, the Amsterdam Historical Museum and Galerie Metis in Amsterdam, Centraal Museum and the Academie Galerie in Utrecht; and the Museum of Modern Art San Francisco. His magazine designs for "FLUX-de nieuwe versie" are part of the permanent collection of SFMOMA. He was a participant in the exhibition "Roam is my Home," Centraal Museum Utrecht 2006. He recently designed books for MoCA, Museum of Contemporary Art, LA, two books for artist Euan Macdonald for Verlag für Moderne Kunst Nürnberg and JRP|Ringier Switzerland, LA Forum, Sage Publications, London, and Nothing Moments Press, LA. Awards: Graphis Poster Annual 2006 and 2007, The Art Directors Club NYC 2006, AIGA 2004, 2006 and 2007, the ONE Club, the Best Dutch Book Designs 2002 and 2003, the Art Directors Club the Netherlands, 2003.

PETER LUNENFELD.
PhD. - Professor

Peter Lunenfeld explores the intersections between technology and aesthetics. His books include USER: InfoTechnoDemo (MIT, 2005), Snap to Grid: A User's Guide to Digital Arts, Media & Cultures (MIT, 2000), The Digital Dialectic: New Essays on New Media (MIT, 1999). His forthcoming monograph is The Secret War Between Downloading and Uploading: How the Computer Became Our Culture Machine. His work has been translated into eight languages. Dr. Lunenfeld is creator and editorial director of the multi-award-winning Mediawork project, a pamphlet series for the MIT Press which redefined the relationship between serious academic discourse and graphic design, and between book publishing and the World Wide Web.

Dr. Lunenfeld's current research interests are taking him deeper into questions about new modes of knowledge formation that go beyond print, the design of the digital humanities, and the centrality of meaning making to digital culture. Recently, he has held fellowships at the Columbia University Institute for Scholars at Reid Hall in Paris, and in the Vectors program at the USC Annenberg Center. He has a B.A. in history from Columbia University, an MA in Media Studies from SUNY Buffalo, and a Ph.D. from UCLA in Film, Television and New Media from UCLA.

REBECA MÉNDEZ.
Professor

My name is Rebeca Méndez. I was born in Mexico City and lived many summers in a camping tent, deep in the jungles of Chiapas and the Yucatan peninsula following my father and my mother, both chemical engineers by profession, to uncharted territories in search of Mayan archeological sites that had been reclaimed by the jungle. From them, I acquired the curiosity, resilience, and spirit of the explorer—one who discovers and sees the world anew, as well as the empirical and determined mind of the scientist—the one who investigates, experiments, and proves.

Growing up immersed in the city and the jungle, both seemingly entropic environments where coexistence, multiplicity and change are the only constant, and filtered through the mind of

a chemist, set the course to my interest in systems—specifically the forces and cross-rhythmic tensions that make natural phenomena emerge.

I moved to Los Angeles in 1980 to study at Art Center College of Design in Pasadena. Upon graduation I stayed in the city and built a life and career as a renowned designer and creative director recognized by institutions such as the Cooper-Hewitt National Design Museum and San Francisco Museum of Modern Art with group and solo exhibitions. I returned to Art Center to receive an MFA in fine art (graduated in 1996) focusing on video art. In 2003 I became full professor at UCLA, in the Design Media Arts department, which was a determined choice to focus my attention to fully develop my art research and practice.

My art practice is various media—photography, video, and art installations, with which I explore the nature of perception and media representation. I move with ease in scale—from intimate photographic prints, to 60 feet boulders, 4 tons of lava rock, immersive sound and video installations, to murals of over 25,000 square feet. I consider the journey as medium, and I travel to unfamiliar and extreme places like Iceland, Patagonia, and the Sahara because of how profoundly they make me feel as the world.

An example of how I think about my work is my recent video installation artwork series At Any Given Moment, which was conceived and captured in 16mm film during my travels to Iceland in 2006 and 2008. This work explores issues of perception, specifically our relationship to technologically mediated nature. At Any Given Moment, Fall, is an installation comprised of an 18 x 13 feet video projection and an equal size lava field. The video projection is a tight crop, large-scale image of a waterfall, whose repetitive rhythm and speed variations, breaks down the descriptive and emphasizes its particular organizational logic in time and space. Allowing us to view ourselves from the outside, as part of the representation, we learn about ourselves and challenge preconceptions of our surroundings, specifically of the nature of matter. The cross-rhythmic tensions between simple elements in the waterfall—each drop of water falls at variable speed, variable light and variables of atmospheric conditions—create visual difference and reveal

the patterns that one simple form, a drop of water, produces through relationships and complex organization. At Any Given Moment, Fall was recently exhibited in 'Scalable Relations,' at the Beall Center for Art and Technology in Irvine, California, curated by Christiane Paul, curator of media art at the Whitney Museum.

Another recent work is Weatherscapes which is a photographic series created last summer during an art residency at Skriduklaustur in Iceland (2008). Weatherscapes explores the relationship of the weather and the landscape as it relates to human scale. Weather—fog, lightning, rain, clouds—inhabits the otherwise vast abstract space between the body and the distant horizon. Weatherscapes capture a more compact environment, one that the body can engage with physically, creating a continuous and intimate ensemble between the body, the weather and the landscape. The subtleties and the nuances in these images become more prominent and acclimatizes the viewer to a more delicate vocabulary in viewing the work.

For more specific information about exhibitions, publications, reviews, and lectures, please go to my website: www.rebecamendez.com

VASA MIHICH.
Professor

Academy of Applied Arts, University of Belgrade, Yugoslavia. Artist and designer. Selected Public Collections: Hirshhorn Museum and Sculpture Garden, Smithsonian Institute, Washington, D.C.; San Francisco Museum of Modern Art; Musees Royaux des Beaux-Arts de Belgique, Art Moderne, Brussels; San Diego Museum of Art; Philips Collection, Washington, D.C.; Wilhelm Lehmbrach Museum, Duisberg, Germany; UCLA Grunwald Center for the Graphic Arts, Los Angeles. Corporate Collections: World Trade Center, New York; United Technologies, Connecticut; Toyota Auto Industries, Japan; Olivetti, Italy; Google, California.

CHRISTIAN MOELLER.
Professor

Moeller is an artist working with contemporary media technologies to produce innovative and intense physical events, realized from hand-

held object to architectural scale installations. Over the past two decades, his body of work represents one of the original and most complex investigations of what is possible to be revealed by the intersections of cinema, computation, music and physical space. He was a professor at the State College of Design in Karlsruhe,

Germany until he moved to the United States in the year 2001. Currently he is a Professor in the Department of Design|Media Arts at UCLA (University of California Los Angeles) and operates his studio in Hollywood, California. Lars Müller Publishers, Switzerland recently published "A Time and Place", Media Architecture, a monograph on Christian Moeller's work from 1991 to 2003.

C.E.B. REAS.

Associate Professor

BS, University of Cincinnati; MS, Massachusetts Institute of Technology. Reas has exhibited his work internationally at institutions including Laboral (Gijon, Spain), The Cooper-Hewitt Museum (New York), and the National Museum for Art, Architecture, and Design (Oslo), at independent venues including Telic Arts Exchange (Los Angeles), <>TAG (The Hague), and Ego Park (Oakland), at galleries including Bitforms (New York), BANK (Los Angeles), and [DAM] Berlin, and at festivals including Sonar (Barcelona), Ars Electronica (Linz), and Microwave (Hong Kong). He has lectured at institutions including University of Applied Arts Vienna, The Royal Academy of Art (The Hague), and the NTT ICC (Tokyo), and at artist-run spaces including Machine Project (Los Angeles) and Atelier Nord (Oslo). With Ben Fry, Reas initiated Processing.org in 2001. Processing is an open source programming language and environment for creating images, animation, and interaction. In September 2007, they published Processing: A Programming Handbook for Visual Designers and Artists, a 736 page comprehensive introduction to programming within the context of visual media (MIT Press). His essays have appeared in the books Network Practices (Princeton Architectural Press), Aesthetic Computing (MIT Press), Code: The Language of Our Time (Hatje Cantz), and the Programming Cultures issue of Architectural Design (Wiley).

JENNIFER STEINKAMP.

Professor

BFA, MFA, Fine Art, Art Center College of Design. Steinkamp is an internationally exhibiting installation artist who works with new media and video to explore ideas about architectural space, motion, and perception. Exhibitions: Representing the USA for The 11th Cairo International Biennale, Cairo, Egypt, 2008; The Getty, Los Angeles, California; Survey exhibition, San Jose Museum of Art, California; traveled to Kemper, Kansas City, Missouri; and the Albright-Knox, Buffalo, New York; MassMoCA, North Adams; Hirshhorn Museum, Washington D.C.; Printemps de Septembre, Toulouse, France; Museum of Contemporary Art, Cleveland, Ohio; Art Gallery of Ontario, Canada; SITE Santa Fe, New Mexico; Venice Biennale. Clients: Fremont Street Experience, Las Vegas; Victory Park, Dallas, Texas; Las Cruces Federal Court House for the GSA, New Mexico; EMP, Seattle; U2, worldwide concert tours; Staples Center, Los Angeles. Public Collections: Hammer Museum, Los Angeles, California; Towada Center, Japan; Western Bridge, Seattle; Los Angeles County Museum of Art, California; Denver Art Museum, Colorado; CAC Museum of Malaga, Spain; Vero Beach Museum of Art, Florida; The West Collection, Pennsylvania; Weatherspoon Art Museum, North Carolina; 21 C. Museum Hotel, Louisville, Kentucky; Cisneros Fontanals Art Foundation, Miami, Florida; Autostadt, Wolfsburg, Germany; Martin Margulies Collection, Coconut Grove, Florida; Progressive Corporation, Cleveland, Ohio; Istanbul Modern, Turkey; MUSAC, Leon, Spain; Albright-Knox Gallery, Buffalo, New York; San Jose Museum of Art, California; EMP, Experience Music Project, Seattle, Washington; Henry Art Gallery, Seattle, Washington; Corcoran Gallery of Art, Washington D.C.; W5, Belfast, Northern Ireland; Museum of Contemporary Art, Los Angeles, California; Museum of Contemporary Art, North Miami, Florida. Awards: Warhol Foundation, The Fund for US Artists, NSF, NEA, LEF, C.O.L.A. (City of Los Angeles), City of Las Vegas Arts Commission, Seattle Art Commission, J. Paul Getty Trust Fund, California Arts Council, Art Matters, Ruth and Jake Bloom Young Artist Fund.

EDDO STERN.

Associate Professor

Artist and game designer. He works on the disputed borderlands between fantasy and reality, exploring the uneasy and otherwise unconscious connections between physical existence and electronic simulation. His work explores new modes for narrative and documentary, experimental and multidisciplinary computer game design, and cross-cultural representation in new media. He works with various media including software, hardware and game design, live performance, video, and kinetic sculpture. His short machinima films include "Sheik Attack", "Vietnam Romance", "Landlord Vigilante" and "Deathstar". He is the founder of the now retired art and technology cooperative C-level where he designed and co-produced the experimental computer gaming projects Waco Resurrection, Tekken Torture Tournament, Cockfight Arena and LA MOOD. His work has been widely exhibited at international venues including The Tate Gallery Liverpool, Reina Sofia, E3, GDC, Kunsthalle Düsseldorf, The ICA, The New Museum in NYC, The Rotterdam Film Festival, ICC Tokyo, The Sundance Film Festival, and The Art Gallery of Ontario.

VICTORIA VESNA.

PhD. — Professor;
Director of UCLA Art|Science Center

Diploma, Ph.D., Centre for Advanced Studies in Interactive Arts (CaiiA), University of Wales, UK. Media artist. Exhibitions: Museum of Contemporary Art, Rome; Venice Biennale, Italy; Espai d'Art Contemporani de Castelló Spain; Arthouse, Dublin, Ireland; P.S.1, Location One gallery, Lincoln Center Gallery, New Museum of Contemporary Art, New York; ZKM, Karlsruhe, Germany; Ernst Museum, Budapest, Hungary; Museum of 20th Century, Vienna, Austria; Los Angeles County Museum of Art; San Francisco Art Institute; San Jose Museum of Art; Austin Museum of Art, Texas; Biennial of Electronic Arts, Perth; Apeejay Media Gallery, New Delhi, India; Seoul Shinchon Art Festival, Korea; Red Gate gallery, Beijing.* Publications*: "notime: Identity and Collaboration Shifts;" "Towards a Third Culture or Working in Between;" "Database Aesthetics;" "Buckminster Fuller: Illusive Mutant Artist;" "The Nanomeme Syndrome: Blurring of Fact and Fiction;" "From Bodies to Networks to Nanosystems and

Back;" "Time and Space of Fluid Bodies." North American Editor, AI & Society. Author & editor: Database Aesthetics: Art in the Age of Information Overflow, Minnesota press, 2007.

JOINT FACULTY

MARK HANSEN.

PhD. Joint Associate Professor with the Department of Statistics and the Department of Electrical Engineering

Education: BS, Applied Mathematics, UCD, 1987; MA, Statistics, UCB, 1991; PhD, Statistics, UCB, 1994. Significant recent work: "Moveable Type," with Ben Rubin, permanent lobby installation commissioned by The New York Times. Exhibitions: Reina Sofia, Madrid; London Science Museum; The Yerba Buena Center, San Francisco; San Jose Museum of Art; Ars Electronica, Linz; La Villette, Paris; List Visual Arts Center, MIT; Whitney Museum of American Art. Awards: Media Art Fellow with Ben Rubin, 2005; Prix Ars Electronica Golden Nica for Interactive Art, "Listening Post" with Ben Rubin, 2004.

RAMESH SRINIVASAN.

PhD.

Joint Assistant Professor with the Department of Information Studies Professor of Information Studies at the University of California at Los Angeles (UCLA) has focused his research globally on the development of information systems within transnational and cross-cultural contexts. He has studied how the cultural and social practices of a community or organization can impact the design of a new media system, particularly with respect to how a system represents, categorizes, and disseminates the information it stores. His research has spanned such bounds as e-governance, public health, development informatics, digital preservation, across Asian, African, Australasian, and North American field environments. His research has received international acclaim and has appeared in top academic and international journals. He holds a doctoral degree from Harvard University, M.S from MIT's Media Laboratory, and a B.S from Stanford University. For more detail, please consult his web page: <http://polaris.gseis.ucla.edu/srinivasan/index.html>

SELECTED DMA GUESTS 2008-2009

Applied Minds (Danny Hillis, Bran Ferren)
Tyler Adams
Beautiful/Decay (Fei Liu)
Carla Barr
Philip Beesley
Caitlin Berrigan
Daniel Blumstein
Dolores Bozovic
Lisa Cartwright
Paulo Chagas
Jay Chapman
Sande Cohen
Robbie Conal
Beatriz da Costa
Brian Crabtree
Jim Crutchfield
Sharon Daniel
Diana Deutsch
Barbara Drucker
Electroland (Cameron McNall, Damon Seeley)
Veit Erlmann
Eyebean (Jeff Crouse, Michael Mandiberg,
Steve Lambert, David Jimison, Christina Kral)
Facebook (Ben Blumenfeld)
Amy Franceschini
Grand Jeté (Howard Nourmand)
Hand Held Heart (Brian Roettinger)
Kenya Hara
Steve Heller
John Houck
Takahiko Iimura
Imaginary Forces (Tali Krakowsky)
Petr Janata
Adriene Jenik
Natalie Jeremijenko
Bjorn Joffe
Douglas Kahn
Susan Kozel
Machiko Kusahara
Christopher O'Leary

Left Fields Labs (Sarah Richardson)
Rene Lysloff
Rafael Macho
James Marston
MFG Production (Matt Goldman)
MotionTheory (Jesus de Francisco)
Peter Narins
National Forest (Steve Harrington,
Justin Kreitemeyer)
Nokia (Rebecca Allen)
Particle Group (Amy Sara Carroll, Ricardo
Dominguez, Diane Ludin, Nina Waisman)
Laura Peticolas
Andrea Polli
Miller Puckette
Silvia Rigon
Curtis Roads
Jill Scott
Shadowplay (Gareth Smith)
Clay Shirky
DJ Spooky (Paul D Miller)
Jesse Stagg
Mary Sutton
David Szanto
Charley Tan
Nathan Thompson
Sandra Tsing Loh
Carolina Trigo
UVA (UnitedVisualArtists)
Virocode (Peter D'Auria and Andrea Mancuso)
Use All Five (Levi Brooks, Jason Farrell,
J.J. Kaye)
Gareth Walsh
Phillip Warnell
Linda Weintraub
Carol Wells
AJ Willcocks
Paul Yarin
Yes Men (Jacques Servin, Igor Vamos)
Jonathan Young

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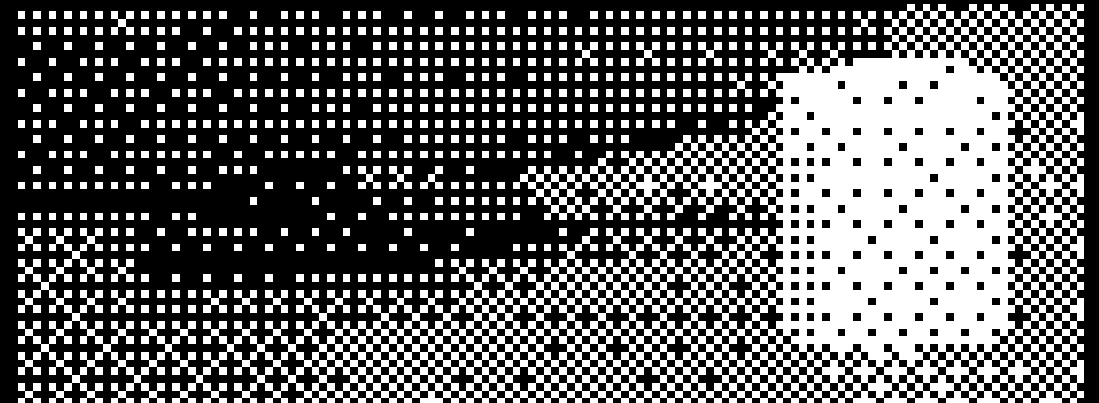
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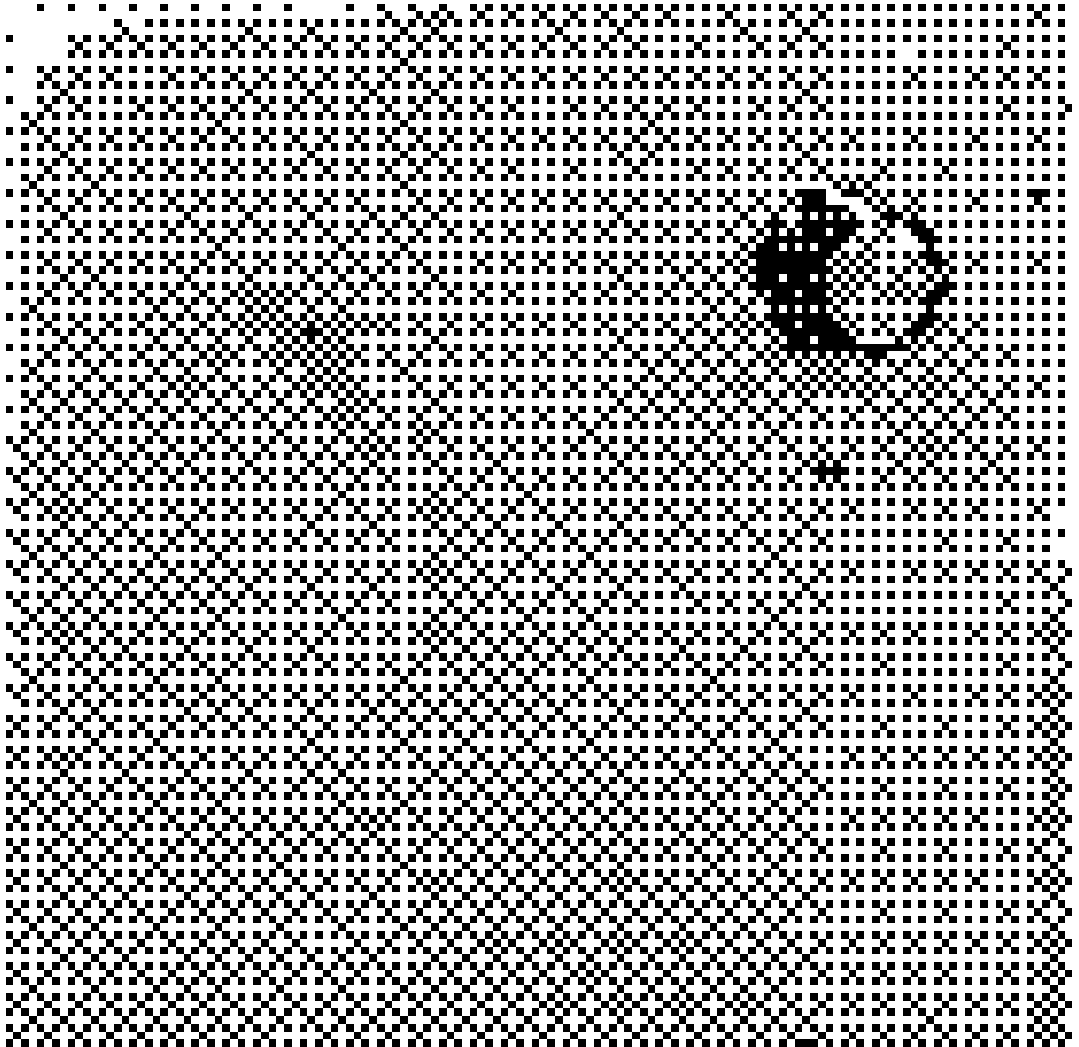
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UCLA DMA MFA



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