

UCLA DMA MFA ENTRY GUIDE 2012

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DEAN'S STATEMENT

"At UCLA, students of the arts are challenged to find solutions, to take personal responsibility for their work and to bring the evanescent products of the creative imagination into the world with artistic discipline and technical mastery. The things we teach at UCLA Arts, and the way we teach them – a synergy between the intense focus of the arts conservatory and the open intellectual horizons of the liberal arts university – produce individuals who are good at seeing what's around the bend and at seeking practical solutions to complex problems. Perhaps even more importantly, our young artists are able to view things that other people are inclined to take for granted as inherently questionable. That's what artists do, after all; they pick up the box, shake it and rearrange the pieces. They are always asking 'why that way?'

1 An approach to the arts in higher education that links knowledge and practice, that concerns itself with the deep questions that run through and connect established bodies of knowledge, and that impels us to look at the world with new eyes, to listen with new ears and to question our own assumptions can have profound value both within and far beyond the boundaries of the university."

Christopher Waterman
Dean, UCLA School of 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 series of departmental lectures, workshops, and other events. We actively encourage our students to pursue additional interests within the university.

Within the context of the department, design is a process and way of thinking, and media arts foreground experimental media creation. We synthesize practice, history, and theory and hybridize technologies, discourses, and audiences. The results emerge in and on books, galleries, game consoles, installations, films, magazines, performances, public spaces, televisions, and websites. We strive to create socially and culturally relevant objects, experiences, and spaces.

SCHOOL OF ARTS 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 Web site 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. Students take courses that expose them to new ways of thinking and making, and work closely with faculty on thesis definition, exploration, and production. The thesis project incorporates research and theoretical exploration of a topic that results in a refined body of work and culminates in the MFA exhibition. Every quarter, all students work with faculty in tutorials, and also gather in the department-wide colloquium (Graduate Group Critique). Qualified students have the opportunity to work as teaching assistants and to collaborate with faculty members on research projects throughout their tenure as MFA candidates.

DMA graduate students come from many fields including the visual arts, sciences, and engineering.

DMA FACULTY RESEARCH AREAS

PUBLIC ART / INSTALLATIONS

Christian Moeller, Jennifer Steinkamp

GAMING

Eddo Stern, Rebecca Allen,
Steve Mamber [TFT]

ART + SCIENCE

Victoria Vesna, Mark Hansen [GSEIS]

DIGITAL HUMANITIES

Erkki Huhtamo, Peter Lunenfeld,
Johanna Drucker [GSEIS]

BRANDING

Rebeca Méndez, Peter Lunenfeld

MOBILITY

Rebecca Allen, Ramesh Srinivasan [GSEIS]

ART + SOFTWARE

Casey Reas

SOCIAL DESIGN

Robert Israel, Willem Henri Lucas

MFA COURSE OVERVIEW

A minimum of 80 quarter units of upper division graduate and DMA courses are required for the MFA degree:

66 of the 80 units are taken for letter grades (LG); 14 units are taken for Satisfactory/Unsatisfactory (SU) grades.

REQUIRED COURSES

DESMA 200 (2 units, SU grading), 252A (3 units), and 252B (3 units) must be taken during the first two quarters in residence.

DESMA 269 is to be taken twice (eight units total), once each year while in residence.

12 units of DESMA 403 (SU grading) and 36 units of DESMA 404 must be taken during the two-year residence.

16 units of electives, of which eight units may be fulfilled by DESMA 596.

MFA SCHEDULE

In the first year, required courses include Programming Media 1 (DESMA 252A), Programming Media 2 (DESMA 252B), Graduate Seminar (DESMA 269), Graduate Group Critique (DESMA 403), and Graduate Tutorial (DESMA 404).

In the second year, students continue with Graduate Group Critique (DESMA 403), Graduate Tutorial (DESMA 404), and Graduate Seminar (DESMA 269), which guide them through the MFA thesis process. Students are required to take 16 units of electives and are encouraged to select elective courses from other departments across UCLA. For a complete list and description of courses offered at UCLA, consult the UCLA General Catalog at www.registrar.ucla.edu/catalog.

MFA SCHEDULE

FALL 2012

- 200 DMA Faculty Seminar
- 252A Programming Media 1
- 403 Graduate Group Critique
- 404 Graduate Tutorial (2 courses)
- 495 Teaching Assistant Training Practicum

WINTER 2013

- 252B Programming Media 2
- 269 Graduate Seminar
- 403 Graduate Group Critique
- 404 Graduate Tutorial (2 courses)

SPRING 2013

- 403 Graduate Group Critique
- 404 Graduate Tutorial (2 courses)
- Elective(s) of Choice or 596

FALL 2013

- 403 Graduate Group Critique
- 404 Graduate Tutorial (2 courses)
- Elective(s) of Choice or 596

WINTER 2014

- 269 Graduate Seminar
- 403 Graduate Group Critique
- 404 Graduate Tutorial (2 courses)
- Elective(s) of Choice or 596

SPRING 2014

- 403 Graduate Group Critique
- 404 Graduate Tutorial (2 courses)
- Elective(s) of Choice or 596

2012 - 2013
ESTIMATED STUDENT BUDGET

RESIDENT NON-RESIDENT

University Fees

\$14,809.19 \$14,809.19

Tuition

----- \$15,102.00

Books, Supplies

\$ 1,953.00 \$ 1,953.00

Living Expenses*

\$20,226.00 \$20,226.00

Health Insurance

\$ 2,242.94 \$ 2,242.94

Total

\$39,231.13 \$54,333.13

*subject to change

For updates, visit:
<http://www.gdnet.ucla.edu/gss/library/feesintro.htm>

FINANCIAL SUPPORT

UCLA offers a variety of financial support for graduate studies. Merit-based support is available from the Graduate Division and the department, for example, in the form of tuition and fees, teaching and research assistantships, and stipends. Need-based support is provided in the form of work-study employment and loans through the Financial Aid Office.

The UCLA Graduate Division offers a number of competitive fellowships, such as the Graduate Opportunity Fellowship Program (GOFPP), for entering graduate students. Most fellowships have specific eligibility requirements. A list fellowships and grants for entering graduate students be found at <http://www.gdnet.ucla.edu/asis/entsup/fellgrnt.htm>.

DMA offers fellowships to select incoming students through teaching assistantships, fellowships, or a combination of both. Faculty members consider creative work, general potential, and, in some cases, financial need of students in awarding the fellowships. Some financial assistance is awarded to continuing students based on merit and/or need.

Financial assistance solely based on need is available to those who qualify. The Financial Aid Office calculates need based on the student's financial resources. International students are not eligible to receive need-based aid. For details, visit: www.fao.ucla.edu.



DEPARTMENT FACILITIES

DMA is housed in the Broad Art Center, recently renovated (2006) by Richard Meier & Partners Architects. The Broad 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 adjacent to the Franklin D. Murphy Sculpture Garden, the building's plaza exhibits T.E.U.C.L.A., a 14-foot-high, steel torqued ellipse, the first public work by world-renowned sculptor Richard Serra installed in Southern California. In addition to structural upgrades, the Broad provides interactive multimedia technology, updated classrooms, studio space, and galleries for student exhibitions and public presentations.

DMA operates several state-of-the-art instructional labs and service labs in support of its curriculum including:

a video lab dedicated to digital video and audio editing;

two digital audio facilities;

a fabrication lab for construction and a dedicated electronics lab for interactive and electronic installations;

a print lab equipped with laser printers, ink jet printers and large-format plotters;

a shoot room that facilitates photographic and video production;

eight faculty research labs, and;

a large lab space shared by graduate students.

DEPARTMENT FACILITIES

The department 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.

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, Apple Logic and Final Cut Pro, Unity game engine, and the Autodesk Entertainment Creation Suite.

Additional specialty centers that offer environments dedicated to exploration in a particular area of study or inquiry include the Game Lab and the ArtSci center.

DMA offers a range of gallery spaces in the Broad Art Center including:

- a multimedia and experimental space for installations and performances (the EDA);
- a dedicated graduate student gallery and;
- the New Wight Gallery, an exhibition space used by both the Department of Art and the Department of Design Media Arts.

DMA maintains its own library dedicated to media arts and design in the Broad Art Center, the Media Arts Research Space (MARS). UCLA's Arts Library, located a short distance from the Broad, is also an important resource to our students.

For more information on our facilities, please visit: dma.ucla.edu/information/overview/

FACULTY

REBECCA ALLEN - Professor
BFA, Rhode Island School of Design
MS, Massachusetts Institute of Technology
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ERKKI HUHTAMO, PhD. - Professor
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BA ABK, Akademie voor Beeldende Kunsten Arnhem,
the Netherlands, graphic design; post academic
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designer
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PETER LUNENFELD, PhD. - Professor
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MA, Media Studies, SUNY Buffalo
BA, Columbia University
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FACULTY

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BFA, MFA, PhD, Fine Art, Art Center College of Design.
artist
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EDDO STERN - Associate Professor,
Director of UCLA Game Lab
MFA, Art / Integrated Media, California Institute of the
Arts; BA, Electronic Media and Fine Art, University of
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artist and game designer
www.eddostern.com

VICTORIA VESNA, PhD. - Professor
Director of UCLA Art | Sci Center and Lab
PhD, Centre for Advanced Studies in Interactive Arts
(CaiiA), University of Wales, UK.
media artist
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JOINT FACULTY

JOHANNA DRUCKER, PhD. - Joint Professor with
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BFA, Printing, California College of Arts and Crafts
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PhD, Statistics, University of California, Berkeley
www.stat.ucla.edu/~cocteau

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PhD, Harvard University
MS, MIT's Media Laboratory
BS, Stanford University
www.rameshshrinivasan.org



APPLICATION PROCESS

The Department of Design Media Arts accepts applications for the fall quarter only. The UCLA Application for Graduate Admission online form (found at www.gdnet.ucla.edu) is due on December 15, 2012. The DMA supplemental application (found at www.dma.ucla.edu/grad/apply) -- including the student portfolio -- must be sent directly to the Department of Design Media Arts. Both the supplemental application form and portfolio are due no later than January 15, 2013.

Applicants to the Design Media Arts MFA program must have completed a bachelor's degree from an accredited institution. While an undergraduate degree in design or media art is not required, 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.

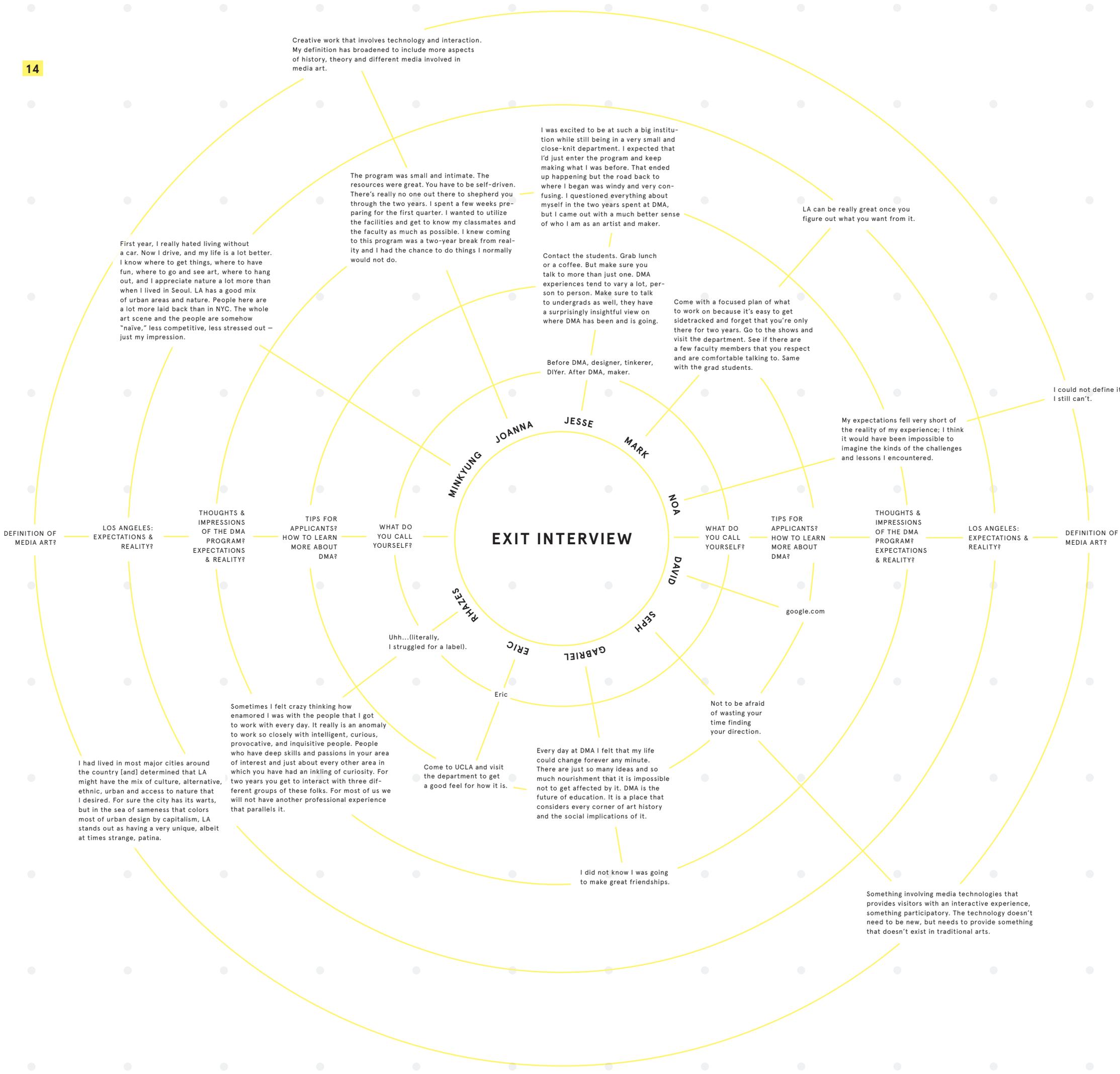
Students are recommended for acceptance into the Department of Design Media Arts program based on faculty evaluation of the portfolio, statement of purpose, transcripts of academic record (two copies of official transcripts from all colleges attended), and the DMA supplemental application. International 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 IBT exam. All applicants are expected to submit a statement of purpose. Applicants are asked to provide names and addresses of three references; however, letters of recommendation are not required. The Graduate Record Examination (GRE) is also 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 one CD-ROM. Applicants should not submit photographic slides. Applicants working with video can submit excerpts on a CD-ROM as .avi or .mov files with the total length of no more than two minutes.

APPLICATION PROCESS

Formal faculty review of graduate applicant portfolios takes place in February of each year. Applicant finalists should be available for an in-person or telephone interview as part of the application process.

The DMA graduate advisor is available to assist with the application process and can be reached by e-mail at dmainfo@arts.ucla.edu or by telephone at 310-267-4907.



EXIT INTERVIEW

MINKYUNG
 JOANNA
 JESSE
 MARK
 NOA
 DAVID
 SEPH
 GABRIEL
 ERIC
 RHAEZ

Creative work that involves technology and interaction. My definition has broadened to include more aspects of history, theory and different media involved in media art.

I was excited to be at such a big institution while still being in a very small and close-knit department. I expected that I'd just enter the program and keep making what I was before. That ended up happening but the road back to where I began was windy and very confusing. I questioned everything about myself in the two years spent at DMA, but I came out with a much better sense of who I am as an artist and maker.

LA can be really great once you figure out what you want from it.

The program was small and intimate. The resources were great. You have to be self-driven. There's really no one out there to shepherd you through the two years. I spent a few weeks preparing for the first quarter. I wanted to utilize the facilities and get to know my classmates and the faculty as much as possible. I knew coming to this program was a two-year break from reality and I had the chance to do things I normally would not do.

First year, I really hated living without a car. Now I drive, and my life is a lot better. I know where to get things, where to have fun, where to go and see art, where to hang out, and I appreciate nature a lot more than when I lived in Seoul. LA has a good mix of urban areas and nature. People here are a lot more laid back than in NYC. The whole art scene and the people are somehow "naïve," less competitive, less stressed out – just my impression.

Contact the students. Grab lunch or a coffee. But make sure you talk to more than just one. DMA experiences tend to vary a lot, person to person. Make sure to talk to undergrads as well, they have a surprisingly insightful view on where DMA has been and is going.

Come with a focused plan of what to work on because it's easy to get sidetracked and forget that you're only there for two years. Go to the shows and visit the department. See if there are a few faculty members that you respect and are comfortable talking to. Same with the grad students.

Before DMA, designer, tinkerer, DIYer. After DMA, maker.

I could not define it. I still can't.

My expectations fell very short of the reality of my experience; I think it would have been impossible to imagine the kinds of the challenges and lessons I encountered.

DEFINITION OF MEDIA ART? LOS ANGELES: EXPECTATIONS & REALITY? THOUGHTS & IMPRESSIONS OF THE DMA PROGRAM? EXPECTATIONS & REALITY? TIPS FOR APPLICANTS? HOW TO LEARN MORE ABOUT DMA? WHAT DO YOU CALL YOURSELF? WHAT DO YOU CALL YOURSELF? TIPS FOR APPLICANTS? HOW TO LEARN MORE ABOUT DMA? THOUGHTS & IMPRESSIONS OF THE DMA PROGRAM? EXPECTATIONS & REALITY? LOS ANGELES: EXPECTATIONS & REALITY? DEFINITION OF MEDIA ART?

google.com

Uhh...(literally, I struggled for a label).

Eric

Not to be afraid of wasting your time finding your direction.

Sometimes I felt crazy thinking how enamored I was with the people that I got to work with every day. It really is an anomaly to work so closely with intelligent, curious, provocative, and inquisitive people. People who have deep skills and passions in your area of interest and just about every other area in which you have had an inkling of curiosity. For two years you get to interact with three different groups of these folks. For most of us we will not have another professional experience that parallels it.

Come to UCLA and visit the department to get a good feel for how it is.

Every day at DMA I felt that my life could change forever any minute. There are just so many ideas and so much nourishment that it is impossible not to get affected by it. DMA is the future of education. It is a place that considers every corner of art history and the social implications of it.

I had lived in most major cities around the country [and] determined that LA might have the mix of culture, alternative, ethnic, urban and access to nature that I desired. For sure the city has its warts, but in the sea of sameness that colors most of urban design by capitalism, LA stands out as having a very unique, albeit at times strange, patina.

I did not know I was going to make great friendships.

Something involving media technologies that provides visitors with an interactive experience, something participatory. The technology doesn't need to be new, but needs to provide something that doesn't exist in traditional arts.

MFA SHOW

MAY 17TH, 2012
AT NEW WIGHT GALLERY

1. MINKYUNG CHOI

burninbeauty@gmail.com

ARRANGEMENT

Arrangement revises the tradition of floral arrangement and satirizes the cliché of beauty while examining the binary notions of subject, construction/destruction, harmony/disharmony, life/death, and natural/artificial. Unlike a normal floral arrangement, the subject is located inside the object and the act of arrangement and construction start from the very opposite but inevitable act of destruction. A hemisphere of green foam resembles the globe, despite being fully artificial. Flowers emerging from the dome speak to the process of growth, but also allude to death and entropy.

Arrangement is realized as performance video and sculpture. While the video is surrealistic, ignoring gravity and orientation, the object, the evidence of performance, remains with dead flowers and destroyed structure.

SCENE 1

Scene 1 is a teleoscopic machine triggered by two viewers pushing buttons located at the end of their respective arm motifs. The narrow interiors of the arm motifs restrict participation to women. If the participants are able to reach the buttons, a mirror screen between them begins to turn, allowing the two people to see each other through perforations in the mirror, mixed with distorted reflections of themselves. A second pair of arm motifs have no buttons, but are open at the end, allowing the participants' fingers to touch.

This machine is a metaphorical object for two people's relationship based on gaze and desire. I am especially interested in how women conceive of other women in relation to themselves. In many cases I find women's narcissistic gaze looking herself both as subject and object of desire, while looking at another woman.

2. JOANNA CHEUNG

www.joannacheung.com

MILK IT, HATCH IT, SHEAR IT

Milk It, Hatch It, and Shear It are all part of a furniture series that fosters interaction through the performance of animal husbandry. The participant activates the furniture pieces, which are embedded with simple technology. In such a way that mimics the practices of tending animals. Re-imagining the normative functions of furniture, this series provides an unexpected and playful experience that rarely occurs in one's ordinary day-to-day life.

Ephemerality is, by nature, a quality inherent in my work. I am interested in technology as an implementation into the potentials of artificial and collective intelligence, agency and individual perception. My work manifests through the specific use of tangible material as metaphor, and in many cases I find women's narcissistic gaze looking herself both as subject and object of desire, while looking at another woman.

3. JESSE CHORNG

www.jessechong.com

4. MARK ESSEN

www.markessen.com

TICKLEPLANE

Tickleplane is a game for six people that uses the keyboard as a gestural input. Tickle the different parts to pilot your plane, outmaneuver your friends to win. At times, words can be taped out to perform mid-air repairs.

Jesse Chong is a new media artist whose work explores the intersection of technology, media, and sculpture. He received his BS in Economics from Carthage College University and his Masters of Fine Art in Design Media Arts at UCLA. Jesse is interested in producing interactive art through the language of cultural aesthetics. He is particularly interested in The Cool and how it is expressed, exchanged, and evolved.

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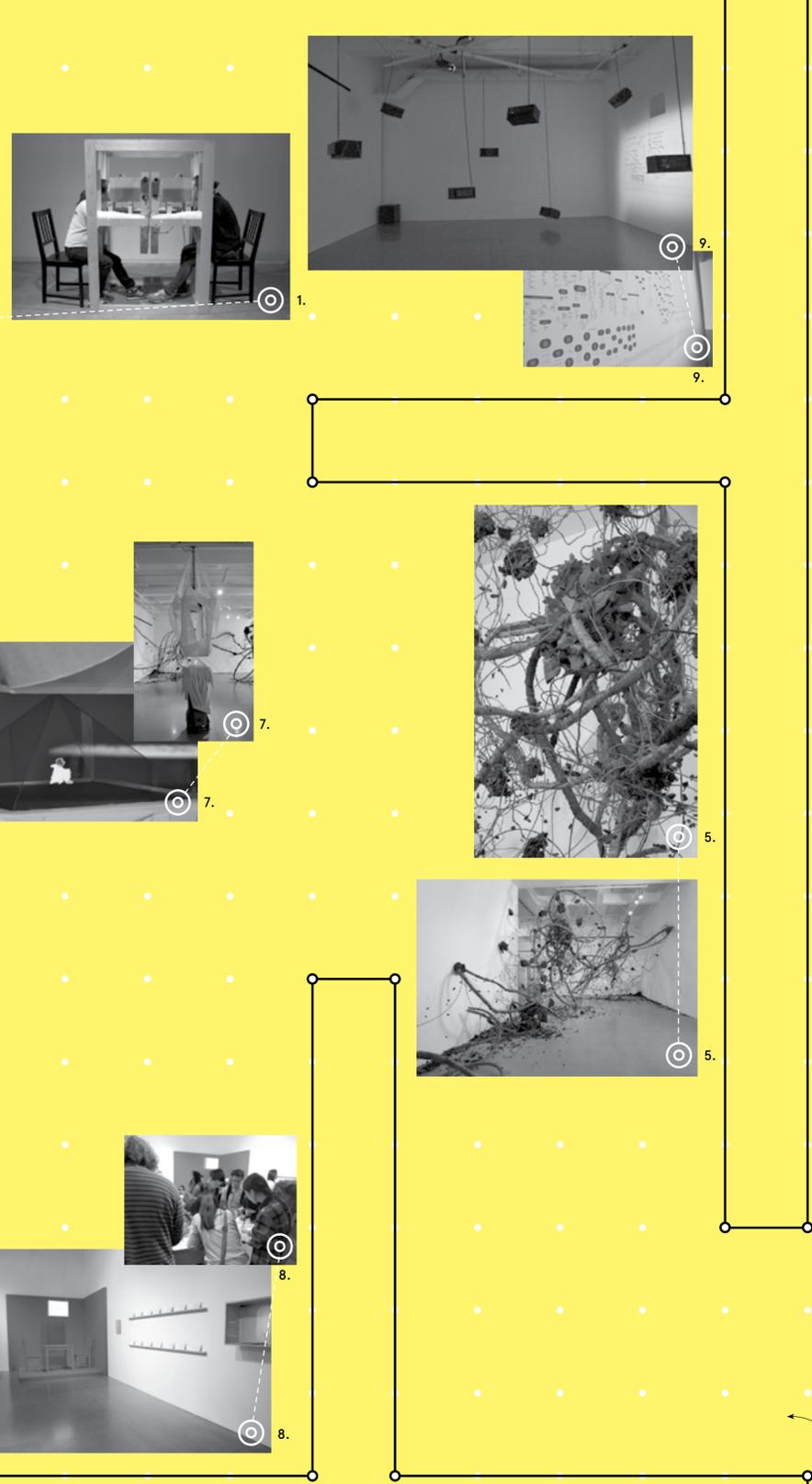
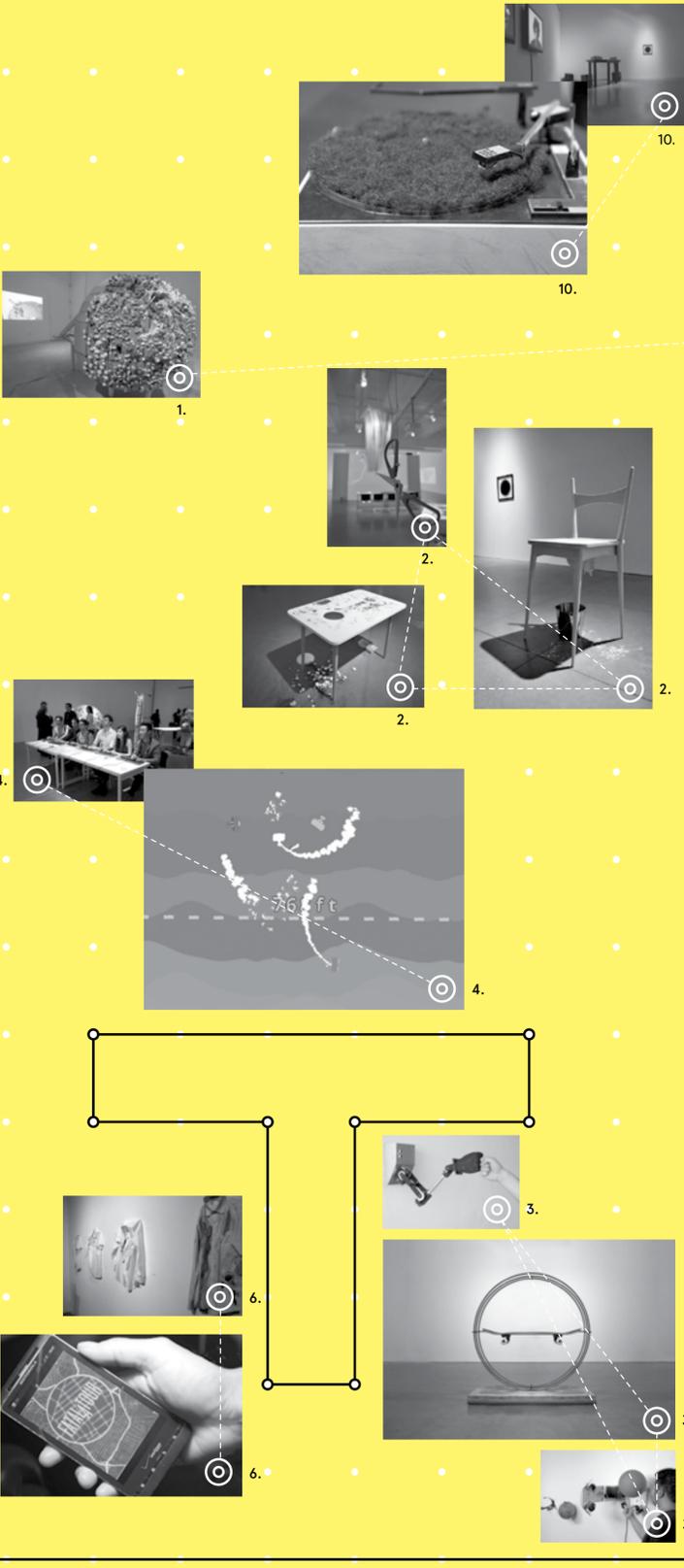
REAR EXIT

W

E

S

ENTRANCE



5. NOA KAPLAN

www.noakaplan.com

DUST BUNNY

"Dust bunny" is a vernacular term for "a mass of fine, dry particles of matter, especially hair and skin particles, formed by static electricity." This mass serves as a perceptible, though overlooked model of aggregation and self-organization. For the most part, we are conditioned to think of dust bunnies as disposable accumulations to be swept away, or worse, airy masses of irritants that threaten our senses; however, when mindfully considered, these disconcerting systems transform into diagrams of association, demonstrating how the formation of material relationships generates higher level identities. All matter disintegrates, but the attraction and reorganization of disintegrated fragments into new form is just as fundamental. A dust bunny embodies this type of synthesis: a small amount of matter achieves greater structure and presence as a network. The fibers and particulates do not collapse into a pile or scatter far apart; the strands tangle, creating intersections that attract smaller bits of matter

into orbital nodes. Between the nodes are pockets of negative space that inflate the overall volume of a dust bunny. The expansive network of connected nodes generates an illusion of unified behavior, a cloud-like zephyromenon. Though mundane, a dust bunny bears unexpected symmetry to the most complex and baffling systems, such as the accretion of cosmic matter or the organization of memories in the brain.

Photographed by Robert McDemeyer

The American Heritage Dictionary of the English Language, Fourth Edition. Houghton Mifflin Company: 2009

6. DAVID LEONARD

www.davidleonard.tv

FATALAOUR

Everyone knows that Los Angeles is a city that is built on stories, both real and imagined. Hollywood lives here. The City of Angels has been used as a backdrop for studios to manufacture fantastic plot lines and impossible scenarios that are exported to the rest of the world, for more than a hundred years. The city continues to play the role of crime-riddled, sun-soaked paradise, sometimes a techno-sci-fi dystopia, among other characters. In many of these movies, arguably most, someone is killed - a perfect narrative device to move the plot along. The real Los Angeles is home to millions of people who love the Dodgers, get stuck in traffic, vote in elections and try to pay their bills. Like in the movies, people also die in L.A.

I created FatalAour to explore the intersection between these real and imagined narratives, the culmination of two years of research and development. What began as a simple device has evolved into a tour, a brand and a media arts framework. FatalAour is an extreme example

7. SEPH LI

www.solidjettyfish.com

8772

The sculpture uses the "Pepper's Ghost" effect to build a hologram-like display inside a transparent pyramid. The pyramid resembles the world inside people's hearts, where there is no happiness nor sadness, a world without heart. On the contrary, outside the pyramid, where different people exist, is the real world. The top part of the sculpture symbolizes the warm, easy-to-communicate, harmonious side of the real world, while the bottom part of the sculpture stands for the harsh, difficult-to-understand, bizarre side of the world.

Once you step out of the pyramid, you will experience both the top part and the bottom part. It's impossible to run away from either one.

8. GABRIEL NOGUEZ

www.gabrielnoguez.com

YOU KEEP ME COMPANY

YKMC is a multipatform exploration of intimacy and personal storytelling. The pyramid resembles the world inside people's hearts, where there is no happiness nor sadness, a world without heart. On the contrary, outside the pyramid, where different people exist, is the real world. The top part of the sculpture symbolizes the warm, easy-to-communicate, harmonious side of the real world, while the bottom part of the sculpture stands for the harsh, difficult-to-understand, bizarre side of the world.

Once you step out of the pyramid, you will experience both the top part and the bottom part. It's impossible to run away from either one.

9. ERIC PARRIN

www.ericparren.net

SECRET

"I am practicing a discipline that leads to the next stage of media: the discipline of disappearance. The secret of success is secrecy."

-McLuhan

10. RHAZES SPELL

www.rhoz.es

I am interested in artistic interventions at the intersection of culture (cultural studies) and technoscience (genomics, semantic computing, artificial intelligence). My works are culturally inspired re-interpretations of science, technology and computational artifacts expressed digitally, physically and in performance.