

## CURRICULUM VITAE

### REBECA MÉNDEZ

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## CURRICULUM VITAE \_ FULL

### A: EDUCATION AND EMPLOYMENT

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#### A1: EDUCATION

1996 MFA            Art Center College of Design, Media Design Program  
1984 BFA            Art Center College of Design, Communication Design

#### A3: EMPLOYMENT

7.2003 – Present    **UCLA, Design | Media Arts**, Professor, member of the Senate Faculty  
Los Angeles, California. [www.dma.ucla.edu](http://www.dma.ucla.edu)

1996 – Present      **Rebeca Méndez Design**, Principal and Creative Director  
Los Angeles, California. [www.rebecamendezdesign.com](http://www.rebecamendezdesign.com)

11.2005 – 02.2006   **Imaginary Forces**, Consultant  
Los Angeles, California

01.2001 – 05.2003   **Brand Integration Group (BIG), Ogilvy and Mather**, Head of BIG and Creative Director  
Los Angeles, California

1998 –2000          **Ogilvy and Mather**, Creative Director  
New York, New York

1997 –1998          **Wieden & Kennedy**, Art Director  
Portland, Oregon

1989 –1996          **Art Center College of Design, Design Office**, Design Director  
Pasadena, California

1985 – 1999          **Art Center College of Design**, Faculty member  
Pasadena, California

1986 – 1988          **Robert Miles Runyan**, Designer  
Marina Del Rey, California

1984 – 1986          **Carl Seltzer Design**. Designer  
New Port Beach, California

### B. SCHOLARSHIP AND CREATIVE ACTIVITY

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#### B1. COMMISSIONS AND PROFESSIONAL ACTIVITY

2008                    **City of Lehi, Utah, Masterplan for Gehry Partners and G Code Ventures.** (In progress).  
Gehry Partners is currently designing for developer G Code Ventures a residential and entertainment project on 85 acres in Lehi, Utah, 30 miles from Salt Lake City. The project includes a sports arena, two lakes, an amphitheater, hotel, shopping center, restaurants, 2500 residences, and open space to nurture an action sports oriented, healthy

lifestyle. Rebeca Méndez has been commissioned by Gehry Partners' to collaborate in the following projects: 1) Unveiling of the Lehi Project's design masterplan and process through an exhibition and a communications program. 2) A 360° integrated brand identity program. 3) A way finding system. 4) A public art master plan for the Lehi Project. These projects will be phased and developed in the 7 years.

- 2008 **Façade and interior design, Roppongi, Tokyo.** (In progress).  
In collaboration with architecture firm GRAFT, Rebeca Méndez has been commissioned to create an art installation for the façade (6,000 square feet) and interiors for the 4 lobbies of a high-end condominium in Roppongi, Tokyo.
- 2008 **I n T e n t i o n s | I n T e n c i o n e s** (In progress).  
TEN Arquitectos is producing an exhibition which will travel to three cities in the upcoming 12 – 15 months, The first venue for the exhibition is MARCO in Monterrey, Mexico, scheduled for July 2008; the second venue is Aedes Gallery in Berlin, scheduled for November 2008, and the third venue is Museo Tamayo, Mexico D.F., planned for early 2009. The exhibition presents the creative process and archeology of projects by Ten Arquitectos through drawings, photographs, diagrams, models and renderings. Rebeca Méndez has been commissioned to design the exhibitions in collaboration with TEN.
- 2008 **Xochimilco Brand Identity and Way Finding Master Plan Design** (In progress).  
Ten Arquitectos is developing architectural plans for the UNESCO World Heritage Site of Xochimilco in Mexico City. In conjunction with this design, Ten Arquitectos has identified the need for a holistic development and has commissioned Rebeca Méndez to develop a comprehensive visual identity and way finding system.
- 2008 **'Bananas!' Documentary film design and communications.** (pro-bono, in progress)  
'Bananas!' is a film about the '...disturbing global politics of the banana, the incredible gap between our world and what we call the third world, scientific choices, and corporate behavior.' In collaboration with Swedish film director and producer Fredrick Gertten of WG Film, Sweden, Rebeca Méndez is designing the film's graphic language, information graphics, motion design and animations, and website, as well as building a global network community to advocate for better global corporate practices.
- 2007–Present **Monograph for Architecture firm TEN Arquitectos.** (In progress).  
Book design for Architect Enrique Norton and his firm TEN Arquitectos, with offices in Mexico City and New York City. Publisher Turner Libros. Available: Winter 2009. Hard cover. 15 x 11 inches. 400 pages. Available 01.2009.
- 2007–Present **Bureau Standard.** (In progress).  
Integrated brand identity program for Bureau Standard, an architecture firm in Los Angeles. The program includes logotype, stationery system, public relations modular system, and website design. Project in progress. Scheduled to be finalized by June 2008.
- 2007–Present **Monograph for artist Ruben Ortiz-Torres.** (In progress).  
Book design for Los Angeles based artist Ruben Ortiz-Torres. Publisher: Turner Libros. Hard cover. 15 x 13 inches. 380 pages. Available 03.2009.
- 2007 **Gehry Partners / I-CRETE**  
In collaboration with Gehry Partners, Rebeca Méndez was commissioned to design the visual identity and packaging system for I-CRETE Ready Mix, an innovative construction product by Gehry Partners.
- 2007 **Closer: Performance | Technologies | Phenomenology**  
Book design for Closer, by Susan Kozel, MIT Press. Hard cover. 9 x 7 inches. 472 pages. Available 04.2008.
- 2007 **The End of War**  
Rebeca Méndez was commissioned by Joshua Berger, art director of Plazm Magazine, to contribute an art piece interpreting the theme "The End of War" for Plazm Magazine. Issue no. 29, published in the fall of 2007. Editors: Jon Raymond, Tiffany Lee Brown. Art Director: Joshua Berger. Page: 112. Los Angeles.
- 2006 **About To Happen**  
*About to Happen* consists of a series of triptychs created by isolating single still frames of Méndez's 16mm film footage shot throughout Iceland. The current series includes, *Detlifoss 001–003*, where Méndez captures an instant of Europe's largest waterfall—500 cubic metres per second, *Brekka 001–003*, a moment of giant rye grass being forcefully blown by the wind, and *Karahnjukar 001–003*. Each still frame is 15 x 20 inches. Lightjet prints and plexy glass.
- 2006 **Homeland #2**  
*Homeland #2*, series consist of panoramic landscape compositions embedded into meticulously constructed sculptural objects made out of thin sheets of anodized aluminum. The series consists of six objects: *Homeland #2*,

*Peace White; Homeland #2, Low Green; Homeland #2, Guarded Blue; Homeland #2, Elevated Yellow; Homeland #2, High Orange; Homeland #2, Severe Red.*

2006

**Harmony Atrium**

Rebeca Méndez joined Morphosis Architects as Design | Media Arts consultant for the Lincoln Center Harmony Atrium in New York City. Méndez developed a master plan for the development, and created a series of concepts for media art installations. Although we were one of the two finalists for the project, the job was awarded to architects Billie Tsien and Tod Williams. The following text, written by Anne Marie Burke or Morphosis, is an excerpt from our presentation to the Harmony Atrium board. "We envision Harmony Atrium as an innovative, dynamic and interdisciplinary arts-oriented public space that reflects and exposes the delirious richness of Lincoln Center and New York City. Lincoln Center, with its eleven resident organizations, is a signature New York destination and a powerful cultural asset that significantly impacts the life and identity of the city and its citizens. New York City, characterized by its poetic density, its uniqueness, and its desirability, is one of the world's great cities and attractions."

2006

**Institute for the Future of the Book.**

Integrated brand identity program for the Institute for the Future of the Book, an initiative powered by genius Bob Stein. The program included all visual identity and website design.  
I am member of the board of advisors for the institute.

2005–present

**Here Over There**

*Here Over There* is a continuous photographic series, which documents the hotel beds Méndez sleeps on during her travels. Also a place she, most likely, will never return to. The photograph is taken on the first morning, upon rising, handheld and from the same point of view.

2005–2006

**California Institute of Technology**

With Professor Richard Weinstain  
Collaboration with UCLA Professor Richard Weinstain and architectural firm, Cooper, Robertson & Partners on the new campus master plan for Caltech in Pasadena, California. My responsibilities were to research, design, and develop guidelines for a Way Finding Masterplan.

2005–2006

**Imaginary Forces**

With Peter Frankfurt and Chip Houghton  
I am currently collaborating with Imaginary Forces in creating three experience centers (Plano, Texas, Shanghai and London) for a Fortune 500 information technology company called EDS. These centers need to become 'Brand Immersion Spaces', which requires me to lead the creation of a brand voice and message, its communication strategy and its visual communication language (look and feel). This 'brand language,' then, is modulated to perform in various media — as space in architecture and immersive multi-media experiences, as story in creating film and video content, as network by creating a web brand presence. The focus of my research is on envisioning information—creating a compelling and accessible visual language of 'networks and logistics'. I am collaborating with architects, filmmakers, animators, strategists, product designers, and interactive, web and motion designers.

2005

**Sony Consumer Electronics**

With Michael Prieve, chief creative officer Young & Rubicam, OC.  
Creative direction and conceptual design for the 2005 advertising campaign for Sony's 'consumer electronics.'  
Products to focus on: M-1 Digital Camera and DVD-7 Handycam.

2004–2006

**Morphosis, Los Angeles**

With Pritzker Price Laureate Thom Mayne  
Thom Mayne and his firm Morphosis are building a 353,000 sq ft Student Recreation Center on the campus at the University of Cincinnati, completed early 2005. I was commissioned to design two permanent public art installations. One, a set of four murals that will clad cones reaching as high as three stories; two, six 9 x 20 feet panels on the ceiling of the convenience store. The project opened early 2006 and was in exhibition at the Pompidou Center in Paris France from March 7 through June, 2006.

*This project won several awards including the Graphis Platinum Award, 2007, AIA LA Honor Award, 2007, AIGA Award of Excellence, 2007, and One Club of NY Merit Award, 2006.*

2005

**Apocalypto, a film by Mel Gibson**

With Imaginary Forces  
As consultant to IF, I conducted research on Mayan Cosmology and its symbolic system, as well as presented creative directions for the film opening titles.

- 2005 **Now is Always Somewhere Else, a film by Rene Daalder**  
A Film about artist Bas Jan Ader  
As consultant to Mr. Daalder, I gave advise on the film and presented creative directions for opening titles.
- 2005 **UCLA Extension**  
With Inju Sturgeon  
The UCLA Extension catalog cover for Spring 2005.
- 2004 **54<sup>th</sup> International Design Conference in Aspen**  
With Professor Christian Moeller and Design Researcher and Theorist Benjamin Bratton, conference chairs.  
Brand Identity, generated a photographic library, designed publications, and developed guidelines for the event.
- 2004 **False Flat, Why Dutch Design is So Good.**  
Book launch exhibition at Swift Gallery, The Brewery in Los Angeles, California. Designed and produced the exhibition and promotional materials for the launch of 'False Flat, Why Dutch Design is So Good,' by Aaron Betsky and Adam Eeuwens, published by Phaidon, 2004
- 2004 **Lost and Found**  
'Lost and Found' is a cultural organization found in 1997 in Amsterdam, whose purpose is to create 'cultural interventions' manifesting as informal gatherings where artists show new work to each other. I was asked to design the Los Angeles event identity and announcement, for which I used one of my photographs.
- 2003–04 **AT&T Wireless**  
With Simon Johnston and Brand Integration Group, Ogilvy & Mather, New York.  
As creative director of Brand Integration Group, Ogilvy & Mather in New York, I led AT&T's Global Brand Identity for all 360 degrees communications: all media advertising campaign (TV, Print, Outdoor), retail stores (point of sale display systems, product packaging), collateral (business forms, letterhead, brochures, etc...), and web site.
- 2003 **International Design Competition: Library in Mexico**  
With architects Hernan Diaz-Alonzo (USA) and Bernardo Gomez Pimienta (MX)  
The government of Mexico, through the Secretary of Public Education (SEP) and the National Council for Culture and the Arts (Conaculta), conducted a competition to construct the new building for the Biblioteca de Mexico José Vasconcelos. I entered the competition with Hernan and Bernardo as their Communication Design Partner.
- 2003 **Microsoft Home**  
With architect and professor Greg Lynn of GLFORM  
Winner of the 'Microsoft Home' design competition, I was commissioned to design the user interface of MS Home, which is the premiere venue for communicating what Microsoft sees as possible uses of technology in the home. The site brings together software, services, and devices, marrying the simplicity of consumer appliances and the power of the PC. For this commission, I collaborated with architect Greg Lynn and the design strategy firm, the Culture Industry.
- 2003 **Mattel Barbie, "All Girl Archetypes**  
O&M's Brand Integration Group (BIG), Los Angeles, was hired in 2003 to develop four archetype segments for Barbie brand. My responsibility as lead and creative director of BIG\_LA was to direct the design of these 'all girl archetypes' visual vocabulary—a lexicon of graphic elements and strategies—to utilize in the creation of an articulate, resonant, and vibrant Barbie brand, one which celebrated each of the four girl archetypes as the girl at the center of her world. We also developed brand guidelines for global implementation.  
*This project won a 'merit award' from the One Club Merit Award, 2003.*
- 2003 **Motorola Cebit**  
With Kate Tregoning and Alexei Tylevich of LOGAN  
CeBIT is Europe's largest information technology trade show, held every year in Hannover, Germany. It is the premier event for manufacturers to introduce products, showcase innovations and unveil the marketing strategy employed to conquer the market. I was tasked to evolve Motorola's brand visual language for global implementation and to launch it through the design of Motorola's booths for three trade exhibitions: '3GSM' in Cannes, France, 'CeBIT' in Hannover, Germany, 'CTIA' in New Orleans, USA. To succeed I lead a team of fifty amazing hard-working people through a minefield of inhuman deadlines. We conceived the flow of activities throughout the experience and directed photoshoots, worked with architects and programmers, directed short films and digital animations, and created a robust visual lexicon for global implementation. Central to the evolution of the brand visual language, was for all design elements to emerge from the formal qualities of the Motorola 'emsignia' in order to be appropriate (to have properties of the original form). The grids of concentric dot patterns and geometric phone patterns follow this creative direction in form and behavior.  
*This project won several awards including the One Club Merit Award, 2003.*

- 2002–2003      **If / Then Moto**  
With Benjamin Bratton and Adam Eeuwens  
if/thenmoto was a 3-day working summit I created and produced through Ogilvy for Motorola, whose objective was to envision, design, develop and thoroughly research what it would take to build 'the next-generation Motorola brand immersion space'. In collaboration with Benjamin Bratton and Adam Eeuwens of The Culture Industry, we invited designers, media artists, science fiction writers, thinkers, technologists, and futurists, as contributors to this thinktank summit. The list of the invitees included architect Greg Lynn, founding chairman of MIT's Media Lab Nicholas Negroponte, media philosopher Sadie Plant, and Media Artist Christian Moeller. We began an ongoing process to conceive, strategize, plan and build the home of Motorola's Intelligence Everywhere, a brand immersion space. This flagship presence was conceived to be located in Chicago, the birthplace of the skyscraper, and we proposed for it to challenge the conventional thinking about branding, retail and architecture, and to become a better solution for emerging wireless cultures and markets.
- 2002              **MotoCoder**  
MotoCoder is Motorola's developers annual global conference. As creative director of Brand Integration Group, I led the design of the conference brand immersion experience, from brand message to visual lexicon and into experience design.
- 2002              **One Club of New York**  
The One Club is a prestigious non-profit organization for the recognition and promotion of excellence in advertising and design located in New York City. I designed the organization's brand identity system, implementation guidelines, stationery system and several publications.
- 2001–2002      **IBM Brand Book**  
Throughout 2000 and 2001 I worked regularly as creative director with Chris Wall, now Chief Creative Officer of Ogilvy USA, who then lead the IBM account. When I returned to Los Angeles to build and head Ogilvy's Brand Integration Group, he continued to engage me in special projects for the New York office. The IBM internal brand book is one of such projects. The IBM brand book was conceived to give IBM-ers internally a better understanding of the role and the value of the IBM brand, and how the employees are stewards of the brand's continued growth and vitality. We positioned this book as a personal message — a passport for each of IBM's 200,000 plus employees worldwide — one that is carefully designed to express, in a combination of words, pictures and design, what the IBM brand can be if managed properly. Ultimately, the book should motivate and inspire the individual IBM employee to take responsibility for strengthening the IBM brand.
- 2001–2002      **Trend Micro**  
With Whitney Lowe and Adam Eeuwens  
In 2001, while I was creative director leading the Brand Integration Group at Ogilvy & Mather in Los Angeles, the Taiwanese security software firm Trend Micro came looking for a global brand campaign. I led the creation of the Brand concept, visual language, global advertising campaign, website, and collateral materials. My creative team consisted of about 35 designers, writers and strategists, and the project lasted about 9 months.
- 2001              **Eyebeam Atelier**  
In collaboration with architect Greg Lynn of GLFORM  
Thirteen architectural firms were invited to compete in the second phase of Eyebeam's Architectural Design Competition. They were asked to create a conceptual design for Eyebeam Atelier's new museum of art and technology in Chelsea, Manhattan. Greg Lynn asked us to develop a communication strategy for his concept for the Eyebeam Atelier—a broadcast beacon in New York City.  
  
Our proposal envisions this tower as a medium in itself—a monumental communication membrane. We imagined the building covered with LED technology, creating the largest screen of its kind, and thus the largest new media canvas and electronic performance space in the world. Our communication strategy charted what would be broadcast on the screen, alternating between, abstract images, curated art, sponsored projects and commercial advertising. Wrapped in its hi-tech skin, towering over Chelsea, its amorphous shape boldly joining the skyline of Manhattan, the building would function as a permanent installation, its constantly changing array of messages and images establishing a dialogue with the public and the environment of Manhattan.
- 2000–2001      **Los Angeles Museum of Architecture and Design: A+D**  
Designed the museum's brand identity, guidelines, and collateral materials, including newsletter and announcement.
- 2000              **IBM Marketplace**  
Created an advertising campaign for IBM's e-marketplace. e-marketplaces were a new idea with enormous growth potential. Even knowledgeable audiences had a fairly vague view of what e-marketplaces are. But like all things "e," attention and interest grew rapidly. This campaign was developed in a very short time. Because the e-marketplace space was rapidly heating up, the work was developed with the intent to be easily and quickly implemented.

- 1999 **Tsunami Asian Grill Restaurant**  
With architect Thom Mayne of MORPHOSIS  
Designed the visual identity, signage, swag, and a series of vast murals (over 20,000 sq ft) for the Las Vegas restaurant Tsunami, created in collaboration with architect Thom Mayne and his office Morphosis. The “pan-Asian” menu of the restaurant eliminates distinctions among cultures and cuisine, allowing flavours, ingredients, and cooking methods to merge into a freeform vocabulary. Reflecting on the themed content of the restaurant, we developed narratives of visual dissolution, in which discrete elements melt seamlessly into each other. To produce the project, I directed an underwater film shoot of a Japanese woman, who appears in the murals to dissolve and disappear into waves of imagery.
- 2002 **Exhibition Catalogues for Bill Viola for The Guggenheim, Berlin**  
With artist Bill Viola  
Two catalogues were published on the occasion of a solo exhibition of new works by Bill Viola at the Guggenheim Museum in Berlin. The main catalogue has 152 pages and includes an interview of Bill Viola by John E. Hanhardt. Designing a book on video art poses sequential and therefore temporal questions. My research focused on how does the book introduce a sense of duration or the passage of time. Various mechanisms were set in place to represent this idea, like the use of overlapping layers of translucent paper and sequences of full bleed images was a way to visually and materially articulate this fluidity.  
*This project received a merit award from AIGA.*
- 2002 **Innovation in American Architecture by Brian Carter and Annette Lecuyer**  
Thames & Hudson Publishers.  
Thames & Hudson has a contemporary architecture series, and I was commissioned to design the ‘American Architecture’ Volume. I created a design concept and layout design which was implemented in collaboration with Thames & Hudson in-house design team. The book is 256 pages and includes works of Diller + Scofidio, Greg Lynn, Office dA, and Wendell Burnette Architects.
- 2000 **Cooper-Hewitt National Design Triennial**  
With Ellen Lupton  
I was commissioned to create a site specific art work to be included in the museum’s ‘National Design Triennial’ exhibition. The National Design Museum is the only museum in the United States exclusively devoted to both historical and contemporary design, and with this exhibition they examine the pulse of the design world and reveal what is important in design at the present. The Triennial shows off extraordinary, innovative, and diverse design talent in the country. For their first ever National Design Triennial the museum selected the works of 82 architects, designers, studios and companies, including Frank Gehry, Martha Stewart, Harley Davidson, Apple Computers, Kate Spade, Bruce Mau, and Greg Lynn. For the exhibition, I created a 250 square feet (28 x 15 feet) scrim.
- 1999 **TimeCode**  
With Mike Figgis, Film Director  
I directed and co-wrote the script for Mia Maestro for her character ‘Ana Paulis’ closing scene in Mike Figgis’ film TimeCode.  
  
“I simply must have her,” says director Mike Figgis speaking with the utter charm that only a British accent affords, and the vehemence allowed only to film directors of note. “She’s extraordinary. A poet. I couldn’t stop listening to her.” The wild-haired Figgis, who has himself been known to wax poetic on the topic of moving images, was expounding on the talents of filmmaker Rebeca Méndez, whom he hoped to lure to the set of his improv, four-camera extravaganza Time Code 2000, now shooting in around West Hollywood. Méndez and Figgis had just shared a microphone on the “Future of Filmmaking” panel at the Los Angeles iteration of ResFest Digital Film Festival, and like many of us, Figgis was taken by the younger director’s poetic and philosophical musings on the role of images in contemporary culture. — Text by journalist Holly Willis, published in Res Magazine, 1999.
- 1998 **Do Normal: Recent Dutch Design, Exhibition Catalogue**  
With Aaron Betsky and Adam Eeuwens  
I designed the exhibition catalogue for ‘Do Normal: Recent Dutch Design’ for the San Francisco Museum of Modern Art. “Doe maar gewoon, dan doe je al gek genoeg,” is a common Dutch phrase, translating literally to “Do Normal, and you will be acting strange enough already.” With the “Do Normal” exhibition it was the ambition of the curators Aaron Betsky and Adam Eeuwens to insert this phrase as a mantra into the idiom of the much more over the top American design approach. Instead of design being about style and fashion, Dutch design is clever, ironic, modest and unassuming, full of a dry and erudite wit, executed in a discipline of rigorous simplicity and carefully controlled composition. That the work is so “normal” does not mean it is unremarkable, but rather that it derives its richness from the complexities and vagaries of everyday life. Everywhere in the Netherlands design is seamlessly present, acting as a constant and slightly strange companion in every day reality.

Editorially, the exhibition catalogue is structured according to currency value, because design is a low art commodity meant to be bought and consumed. Paradoxically, the objects were exhibited behind glass in the high art environment of a museum. The design follows this premise by acting as a mail order catalogue, emphasizing the designed objects' immediate availability and accessibility, using the icons from the signage system of the Dutch international airport Schiphol (also part of the exhibition) to playfully categorize and legitimize the exhibited designs.

1997–2002

#### **UCLA Department of Architecture and Urban Design**

With Sylvia Lavin

From 1997 to 2002 my studio RMCD developed a visual identity and designed publications for the UCLA Department of Architecture and Urban Design. Among the publications were all lecture series posters, postcards, and all recruitment catalogues. The design solution stemmed from the preoccupations of chair Sylvia Lavin and those of late twentieth-century architectural theory and design, revolving around the issue of time and architecture. Lavin understood that her communications would express her vision for the department and we both pushed the industry standards to their limits to express 'matter as time'.

1997

#### **Hanover World Expo 2000**

With Kathy McCoy and Veronica Majluf

Hanover, Germany is the city that hosted the World Expo in the year 2000. In the spirit of multiplicity and internationalism 'Xposter' selected a team of 12 designers from around the world to design each a poster that would represent the spirit of the 'Expo 2000.' From 12 different countries, the American (new) continent was represented by women—Cathy McCoy (USA), Verónica Majluf (Peru), and myself (México). In just three days we explored Hannover and its history, designed and prepared the poster for printing. The energy and creative juices were flowing as each one of us, with our own particular creative methods, immersed ourselves into the city. My solution focuses on the continuity of breath. The year 2000 was the 'future' always far away, suddenly it is here, after that there is a void. Our conception of the 'future' has to evolve, to move, to continue beyond the year 2000. In anticipation, one holds one's breath. Keep on breathing, do not try to control, let go.

1995

#### **CyberStroke**

For Adam Eeuwens

This is a love letter sent to Adam when he was living in Amsterdam and I in California. We communicated via e-mail, yet the disembodied language of e-mail and a double distance—not only physically but most importantly a distance in 'time,' woke a desperate and silent attempt of making the writing machine into a sensual machine. I began scanning parts of my body and sending them to Adam. But a still image fell so short from conveying my desire to feel his beautiful skin on my hands, even if for a few seconds. The closest I could get to his machine and therefore to him was to caress the scanner itself, leaving finger print traces behind also captured by the scanner. And that is how Cyber Stroke began. Thirty four frames dissolving onto each other as they press onto the glass. A monotonous female voice softly calls to her lover 'I love you' over and over and over. Adam is now my husband.

1992

#### **Getty Center Fellowships**

With Julia Bloomfield

The Getty Center for the History of Art and the Humanities is dedicated to advanced research in the history of art. Their scholars "reexamine the meaning of art and artifacts within past and present cultures and reassess their importance within the full scope of the humanities and social sciences." I was commissioned to design the poster for their fellowship program. To represent the notion of reassessment, I chose a piece from the Getty's collection by Fluxus artist George Brecht that states "This sentence is weightless" in negative letterforms cut from aluminum sheets. Language has no physical weight, yet the meaning of words can have profound weight. The photo of a man facing the horizon (Western Avenue and Pico Boulevard, 1903) from J. Paul Getty's personal scrapbook struck me as an historical moment full of hope and anticipating the future. The overall design emphasizes openness, which I believe to be an essential requisite for scholarly inquiry.

*This project has been published widely and received numerous awards.*

1992

#### **America Now, 500 Years Later**

I was invited to participate in an international collection of forty posters commissioned by the second International Biennial of the Poster 1992, held in Mexico City. The theme was "America Now, 500 Years Later". Among the invitees were, Mieczyslaw Gorowski (Poland), Rene Castro (Chile), Shigeo Fukuda (Japan), Per Arnoldi (Denmark), Milton Glaser (USA), Jukka Veistola (Finland), and Alan Fletcher (England). In this poster I explore issues of identity. The development of an identity is a very complex process, and any identity, whether it is cultural, personal, national, political, or all of them together, is in constant state of change and mutation. The torso represents the individual in both its strength and vulnerability. By reducing Columbus's ship to a decorative wallpaper element, I attempt to question and dilute the celebration of the so-called "conquest"—covering something undesirable with something "nice." The faint silhouette of the poodle serves as example of how species ownership limits, traps, and distorts identity. What I see and feel around me is an excess of categorization. But in Trinh T. Minh-ha's words, "Despite our desperate, eternal attempt to separate, contain, and mend, categories always leak."

1989–1996      **Art Center College of Design**  
With Stuart Frolick  
Created an internal design office / post grad lab, for graduating students as a 'practical training' phase. I was responsible for the redesign, reevaluation, and reassessment of the current Art Center institutional image, so it more accurately represents its cultural identity. My staff consisted of three full time employees and an average of ten freelance designers and technical assistants. At Art Center Design Office I oversaw more than 300 projects a year, and designed award winning books, recruitment publications, art and design exhibition materials, and development publications.

Other commissions since 1996 include: Museum of Contemporary Art, The National Design Museum, The Whitney Museum of American Art, Los Angeles County Museum, San Francisco Museum of Modern Art, go2net, Chronicle Books, Swatch, Monacelli Press, Rice University School of Architecture. Corporate clients include Wieden and Kennedy for Microsoft Store and Back Office; Arnell Group Consulting for Tommy Jeans, Samsung, and Progressive Auto Insurance; BBDO West for Pioneer, ARK Restaurants.

## B. SCHOLARSHIP AND CREATIVE ACTIVITY (continue)

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### B2. SELECTED GROUP AND SOLO EXHIBITIONS

- 2008      **Design Journeys**  
Exhibition dates: TBD . Curators: The AIGA Diversity Committee.  
A Collection of stories about the professional lives, contributions and portfolios of leading African American, Latino, Native American, Asian American, Southeast Asian and Pacific Islander Designers. Organized by the American Institute of Graphic Arts (AIGA) National.
- 2006–07      **Art Directors Club 85<sup>th</sup> and 86<sup>th</sup> Annual Awards Traveling Exhibition.**  
Mendez's 'Peace Over Violence' project was awarded a merit award from the 86<sup>th</sup> Annual Awards Competition and was exhibited in the following venues:
- North America*  
September 12 – September 14, 2006, Dallas Society of Visual Communications; November 2 – December 9, 2006, Columbia College Chicago, A+D Gallery; January 15 – February 15, 2007, The Art Institute of Atlanta; and April 3 – April 22, 2007, College for Creative Studies.
- Europe*  
March 8 – April 4, 2007, London College of Communications, School of Graphic Design, London, UK; July 10 – August 30, 2007, Designers of Madrid Association (DIMAD), Madrid, Spain; August 2007, Association for Promotion of Visual Culture And Visual Communication (VIZUM), Zagreb, Croatia;
- Asia*  
October 25 – December 5, 2006, Hong Kong Baptist University, School of Communication, Hong Kong, SAR China; February 5 – March 2, 2007, Creation Gallery G8, Ginza, Tokyo, Japan; March 16 – April 13, 2007, Zeroone Design Centre (of Kookmin University), Seoul, Korea.
- South America*  
August 16 – September 12, 2007, Panamericana Escola de Arte e Design, Sao Paulo, Brazil.
- 2007      **Masters of Graphic Design: UCLA Extension Catalogue Covers 1990–2007.**  
Exhibition dates: June 11 – August 31  
Curated by Inju Sturjeon.  
Rebeca Méndez in group exhibition Masters of Graphic Design: UCLA Extension Catalog Covers 1990–2007, an exhibition featuring the graphic design and illustration work of the world's leading designers. The exhibition is presented at the Pacific Design Center, West Hollywood. Catalogue published by AIGA/UCLA. <http://rebecamendezdesign.com/current/exhibitions/19>
- 2007      **XXX: The Power of Sex in Contemporary Design**  
Exhibition dates: February 14 – March 13  
Curated by Joshua Berger of Plazm, and Sarah Dougher.  
Campbell Hall Gallery, Western Oregon University. Méndez's work in the exhibition: A video installation and two print works from her 'Mediated Eros' series. <http://rebecamendezdesign.com/current/show/14>

- 2006 **HAAZ Gallery Preview Show**  
Exhibition dates: November 14 – December 10  
For its inaugural exhibition the design and art gallery HAAZ in Istanbul, Turkey, features artists, designers and manufacturers whose work will be subject to a dedicated exhibition in 2007. The HAAZ Gallery Preview Show offers a first glimpse of the art of media artist Osman Khan, UCLA Design I Media Arts Professor Rebeca Méndez, industrial design talent Scott Garcia and the design luminaries Campana Brothers, Droog Design and Tord Boontje, among others. Works in the exhibition: *Homeland #2, 2006 — Homeland #2, Peace White, Homeland #2, Low Green, Homeland #2, Guarded Blue, Homeland #2, Elevated Yellow, Homeland #2, High Orange, and Homeland #2, Severe Red*. More at: <http://rebecamendez.com/current/exhibitions/1>
- 2006 **Second Natures: Faculty Exhibition of the UCLA Design I Media Arts Department.**  
Exhibition dates: October 12 – November 18  
Rebeca Méndez in group exhibition Second Natures at Eli and Edythe Broad Art Center, UCLA Arts, Los Angeles, California. Second Natures, the department of design I media arts exhibition—with exhibition design by Durfee/Regn and curated by Christiane Paul, adjunct curator of new media arts at the Whitney Museum of American Art, New York City—features work by faculty members Rebecca Allen, Robert Israel, Rebeca Méndez, Vasa Mihich, Christian Moeller, C.E.B. Reas, Jennifer Steinkamp and Victoria Vesna (chair). Faculty who teach theory in the department—Erkki Huhtamo and Katherine Hayes—contributed essays to the catalogue. Méndez's list of works in exhibition: *Homeland #2, 2006 — Homeland #2, Peace White, Homeland #2, Low Green, Homeland #2, Guarded Blue, Homeland #2, Elevated Yellow, Homeland #2, High Orange, and Homeland #2, Severe Red*. Size of each (6) piece: 40 X 15 X 15 inches. Materials: Ink jet print, plexyglass and anodized aluminum. More at: <http://rebecamendez.com/current/exhibitions/2>
- 2006 **Continuities of the Incomplete**  
Exhibition dates: March 8 – June 25  
An Exhibition of Morphosis' Work at the Centre Pompidou in Paris, France. The murals I created in collaboration with Thom Mayne and Kristina Lock were included in Morphosis Retrospective Exhibition at the Pompidou Center in Paris. Works in the exhibition as videography: *Grass Series, 2006. Grass Structure # 1, Grass Structure # 2, Grass Structure # 3, Grass Structure # 4*. A permanent art installation at the University of Cincinnati Recreation Center, with Morphosis Architects and muralists Susanna Dadd and James Griffith. Materials: Acrylic paint. More at: <http://rebecamendez.com/current/exhibitions/11>
- 2006 **Each Day at Noon: Recent Photographic Works by Rebeca Méndez**  
Exhibition dates: October 13–December 12  
Solo exhibition held at the ANDLAB Gallery in Los Angeles, California. Curator: Sunook Park. 'Each Day at Noon': Recent Photographic Works in the exhibition *Homeland #3* and *About to Happen* series. <http://www.andlab.com> More at: <http://rebecamendez.com/current/exhibitions/3>
- 2005–06 **365: AIGA Year in Design 26**  
December 2005–December, 2006  
Traveling group exhibition with venues in New York, Chicago, San Francisco and Los Angeles.  
The jury's selections are currently exhibited at the AIGA National Design Center in New York, December 14, 2005 – February 26, 2006. In addition, the show will travel to AIGA chapters, student groups and galleries throughout the country during 2006. <http://www.aiga.org>
- 2005 **Catalysts! The Cultural Force of Communication Design**  
September 15–November 27  
Group exhibition held at Centro Cultural de Belém in Lisbon, Portugal. Curator: Max Bruinsma, Assistant Curator: Willem van Weelden.
- 2005 **Power of Sex in Contemporary Design**  
February 7–May 27  
Group exhibition held at the Museum of Sex in New York, New York. Curators: Joshua Berger and Sarah Dougher, Exhibit Advisor: Steven Heller. <<http://www.mosex.com>>.
- 2005 **Belles Lettres: The Art of Typography**  
October 30, 2004–April 17  
Group exhibition at the SFMOMA: San Francisco Museum of Modern Art, San Francisco, California.  
<[http://www.sfmoma.org/exhibitions/exhib\\_detail.asp?id=178](http://www.sfmoma.org/exhibitions/exhib_detail.asp?id=178)>.
- 2004 **The Art of Design: Selections from the SFMOMA Collection**  
April – September  
Group exhibition of the San Francisco Museum of Modern Art's architecture and design permanent collection.
- 2004 **Rebeca Méndez: Iridescent**  
January 24–March 9  
Solo exhibition of the artist's recent works at the Laguna College of Art and Design, Laguna Beach, CA. Curator, Zoran Belic.

- 2003 **The One Club**  
Traveling group exhibition of the work selected, awarded and published by The One Club of New York's 'One Show,' stopping at the Great Hall, Ontario College of Art and Design, Toronto and the Advertising Museum, Tokyo.
- 2003 **2001–2002 Award Exhibition: 50 Books / 50 Covers by the American Institute of Graphic Arts**  
Group exhibition organized by The American Institute of Graphic Arts held at The Strathmore Gallery at the AIGA, NY City. Exhibited work: "Bill Viola: Going Forth By Day" Exhibition Catalogues. <<http://www.aiga.org/content.cfm/50books50covers>>.
- 2001 **Women Designers in The USA, 1900–2000: Diversity and Difference**  
November 15, 2000–February 25  
Group exhibition held at The Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, New York, New York. Curator: Pat Kirkham. Catalogue published by Yale University Press, New Haven and London. Editor: Pat Kirkham. pp: 369, 378, 381.
- 2000 **The National Design Triennial: Design Culture Now**  
March 7–August 6  
Group exhibition held at the Cooper-Hewitt, National Design Museum, Smithsonian Institution, New York, New York. Curators: Donald Albrecht, Ellen Lupton and Steven Skov Holt. Catalogue published by Princeton Architectural Press, New York. Editors: Donald Albrecht, Ellen Lupton and Steven Skov Holt. pp: 19, 50, 51, 211.
- 2000 **L.A. Big Wigs: Legendary Women in Graphic Design**  
February 12–March 8  
Group exhibition held at California Polytechnic State University, San Luis Obispo, California. Featuring: Kimberly Bear, Margo Chase, April Greiman, Rebeca Méndez and Deborah Sussman.
- 2000 **The 100 Show: The 20<sup>th</sup> Annual of the American Center of Design**  
September 8–November 15  
Group exhibition held at the American Center for Design, Chicago, Illinois. Curators: Janet Abrams, Sheila De Bretteville and Linda Van Deursen. Catalogue published by The American Center for Design. Editor: Anne Burdick. p: 35.
- 2000 **Graphic Design USA: 20. The Annual of the American Institute of Graphic Arts**  
December 9, 1999–January 14, 2000.  
Exhibition held at The Strathmore Gallery at the AIGA, New York, New York.
- 1999 **1998–99 Award Exhibition: 50 Books / 50 Covers by the American Institute of Graphic Arts**  
Award Exhibitions: 50 Books/50 Covers of 1998. Exhibition held at The Strathmore Gallery at the AIGA, New York, New York. Curator: Chip Kidd from Knopf.
- 1999 **ResFest: Digital Film Festival 99**  
Venues included San Francisco, Chicago, New York, Los Angeles, Tokyo, London, and Toronto. Festival Director: Jonathan Wells. "Orpheus Re:Visited," Méndez's film premiered at The Egyptian Theatre in Los Angeles, California on November 10. Film distributed by Sputnik 7 <<http://www.sputnik7.com>>.
- 1999 **reasonsense<sup>®</sup>: Recent Works by Rebeca Méndez**  
April 7–June 11, 1999  
A solo exhibition held at the Gallery 1220, of UCLA Department of Architecture and Urban Design, Los Angeles, California. Curator: Anne Marie Burke. Catalogue.
- 1998 **Rebeca Méndez: Selections from the Permanent Collection of Architecture and Design**  
July 17–October 20, 1998.  
A solo exhibition held at SFMOMA, San Francisco Museum of Art, San Francisco, California. Curator: Aaron Betsky.
- 1998 **Graphic Design USA: 19: The Annual Exhibition of the American Institute of Graphic Arts**  
September 10–October 4, 1998.  
Exhibition held at The Strathmore Gallery at the AIGA, New York, New York.
- 1998 **1997 – 98 Award Exhibition: 50 Books / 50 Covers by the American Institute of Graphic Arts**  
September 10–October 4  
Exhibition held at The Strathmore Gallery at the AIGA, New York, New York.

- 1997 **L.A. Design in Belgrade**  
July 4 – 20  
Group exhibition held at The Belgrade Cultural Center Art Gallery, Belgrade, Yugoslavia.  
Curator: Vesna Petrovich
- 1997 **XPOSTER '97**  
May 26 – June 8  
Group exhibition held at the Freitag Historical Museum in Hanover, Germany.  
Curator: Egon Chemaitis. Poster collection published by Hanover Expo 2000 Committee and exhibited throughout Europe between June 1 and October 31, 2000.
- 1998 **Rebeca Méndez**  
April 6–May 2  
A solo exhibition held at Brandstater Gallery, La Sierra University, Riverside, California.  
Curator: Richard McMillan.
- 1996 **...and she told two friends: An International Exhibit of Graphic Design by Women**  
June 7 – June 28  
Group exhibition held at the Woman Made Gallery, Chicago, Illinois. Curator: Kali Nikitas. Catalogue published by Michael Mendelson Books. Essays by Andrea Codrington, Kali Nikitas and Denise Gonzales-Crisp. p: 7.
- 1996 **Mixing Messages: Graphic Design in Contemporary Culture**  
October – January  
Group exhibition held at the Cooper-Hewitt National Design Museum, Smithsonian Institution, New York, New York. Curator: Ellen Lupton.
- 1995 **The 100 Show: The Seventeenth Annual of the American Center for Design**  
September – November  
Group exhibition held at the American Center for Design, Chicago, Illinois. Curators: Stephen Doyle, Laurie Haycock-Makela, Rudy Vanderlans. Catalog published by The American Center for Design. Editor: Rick Poynor. pp: 38, 92, 102.
- 1994 **The 100 Show: The Sixteenth Annual of the American Center for Design**  
September–November  
Group exhibition held at the American Center for Design, Chicago, Illinois. Curators: Neville Brody, Karrie Jacobs and Jeffery Keedy. Catalogue published by The American Center for Design. Chair: Ellen Lupton. Essays by Ellen Lupton, J. Abbott Miller and Victoria Milne. pp: 45, 183.
- 1994 **Typography 15: The Annual Exhibition of The Type Directors Club of New York**  
February 16–March 25  
Group exhibition held at the Arthur A. Houghton Jr. Gallery at The Cooper Union, New York, New York. Curators: Carol Devine Carson, Graham Clifford, Jonathan Hoefler, Carl Lehmann-Haupt, Ellen Lupton, Rebeca Méndez, and Lisa Nugent. Catalogue published by Watson-Guption Publications. Chair/Editor: Dirk Roundtree. pp: 8, 22, 56, 57, 59, 159.
- 1993 **Art as Activist: Revolutionary Posters from Central and Eastern Europe; America Now, 500 Years Later, An International Commentary; The Art of Propaganda: Smuggled Posters from Mainland China**  
February 12–April 20  
Group exhibition held at the Alyce de Roulet Williamson Gallery, Pasadena, California.  
Curator: Stephen Nowlin.
- 1992 **The 100 Show: The Fourteenth Annual of the American Center for Design**  
September–November  
Group exhibition held at the American Center for Design, Chicago, Illinois. Curators: Bruce Mau, Rick Vermeulen and Lorraine Wild. Catalogue published by The American Center for Design. Editor: Katherine McCoy. Essays by Bruce Mau, Rick Vermeulen and Lorraine Wild. p: 27.
- 1992 **Second International Biennial of the Poster in Mexico**  
October 12, 1992–January 20, 1993.  
Group exhibition held at Jose Luis Cuevas Museum of Art, Mexico City. Mexico. Curator: Xavier Bermudez. Catalogue published by Consejo Nacional para la Cultura y las Artes/Trama Visual. pp: 40–53.
- 1990 **Typography 11: The Annual Exhibition of The Type Directors Club**  
Curators: Cheryl Brzezinski, Tim Girvin, Kit Hinrichs, Jane Kosstrin, Daniel Pelavin, Erik Spiekermann and James Wageman. Catalogue published by Watson-Guption Publications. Chair/Editor: Kathie Brown. pp: 8, 22, 56, 57, 59, 159.

## B. SCHOLARSHIP AND CREATIVE ACTIVITY (continue)

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### B3. WORK IN PERMANENT COLLECTIONS

Méndez's work is included in the permanent collection of:  
Stedelijk Museum in Amsterdam, The Netherlands  
NDM Smithsonian National Design Museum in New York, Design Archive and Latino/Hispanic Archive.  
Jose Luis Cuevas Museum in Mexico City.  
SFMOMA Museum of Modern Art in San Francisco.  
Alyce de Roulet Williamson Gallery, Pasadena.  
Art Center College of Design Archives  
The Library of Congress in Washington D.C.  
Denver Art Museum  
The One Club of New York  
Art Directors Club of New York  
American Institute of Graphic Arts

## B. SCHOLARSHIP AND CREATIVE ACTIVITY (continue)

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### B4. SELECTED LECTURES

- 2008     **FAME Conference, Getty Research Institute**  
Fall, 2008. Los Angeles. Forthcoming.  
Organized by Gail Feigenbaum and Bill Tronzo of the Getty Research Institute.
- 2008     **USC Visions and Voices Arts and Humanities, USC**  
October 17, 2008. Los Angeles. Forthcoming.  
Organized by Holly Willis, Director of Academic Programs, Institute of Multimedia Literacy, School of Cinematic Arts, USC.  
Lectures are constrained by the "Pecha Kucha" form, and given the proximity of the event to the US Presidential Elections, the focus of the lecturers' presentations is on crafting a political manifesto.
- 2008     **LA NOW: Art in Los Angeles.**  
February 26, 2008. Los Angeles.  
Chair, Garland Kirkpatrick, Professor, Loyola Marymount University.
- 2007     **Roundtable on Socio-Political Graphics**  
November 29, 2007. Los Angeles.  
Hosted by GAUGE, The AIGA Student Group, in conjunction with the exhibition 'The Graphic Imperative: International Posters for Peace, Social Justice and the Environment 1965–2005,' at the Luckman Fine Arts Complex, CalState L.A.
- 2007     **Semana D: Semana de Diseño de la Universidad del Desarrollo**  
November 5–9, 2007. Santiago de Chile and Concepción, Chile.  
Organized by Alejandra Amenabar, Dean, and Dany Berczeller, Director, UDD, School of Design.  
Lectures: At the Universidad del Desarrollo, in Santiago and in Concepción, Chile.  
Workshop: At the Universidad del Desarrollo in Concepción, Chile.
- 2007     **Pecha Kucha Night at The Mountain Bar**  
September 26, 2007. Los Angeles.  
Pecha Kucha (in Japanese, the sound of conversation), was conceived in 2003 by Astrid Klein and Mark Dytham (Klein-Dytham Architecture), as a gathering of young designers to meet, network, and show their work in public.
- 2007     **UCLA Extension Design Communication Arts Graduation**  
June 29, 2007. Los Angeles.  
Organized by Scott Hutchinson. Méndez, keynote speaker. Lecture: "A Makable Reality."
- 2007     **Art and Activism Lecture Series**  
April 19, 2007. Los Angeles.  
Organized by UCLA Art I Sci Center. Méndez's lecture: "Design as a Social Force."
- 2007     **Dejando Huella # 10, International Design Conference.**  
May 3–5, 2007. Queretaro, Mexico.

- Conceived and organized by Eduardo Espinoza.  
Mendez lecture: "Ideas, Ideal, y un Idealismo Modesto, Rápido, y Provisional."
- 2007 **XXX: The Power of Sex in Contemporary Design**  
February 22, 2007. Portland, Oregon.  
Panel discussion. Campbell Hall Gallery, Western Oregon University.
- 2006 **AIA Center for Architecture, New York Chapter**  
November 3, 2006. New York City.  
"Contemporary Photography Practices," Panel Discussion. Chair: Dennis Keeley, Chair of Photography and Imaging at Art Center College of Design.
- 2006 **AIGA (American Institute of Graphic Arts), Cincinnati Chapter**  
February 2, 2006. Cincinnati  
University of Cincinnati, Cincinnati, Ohio. Lecture title: "Immersive Spaces"  
Chair: Derrick Schultz.
- 2005 **Being in Between: Design I Media Arts Senate Faculty Lecture Series**  
November 2, 2005. Los Angeles.  
UCLA, Design I Media Arts, EDA, Los Angeles, California. Lecture title: "Collaborations with Thom Mayne of Morphosis". Chair: Victoria Vesna. <<http://dma.ucla.edu/events/calendar>>
- 2005 **Esquina Norte 05, National Design Conference**  
September 29–October 2, 2005. Tijuana, Mexico.  
Lecture Title: "Supergraphics and Immersive Spaces"  
<[www.esquinanorte.com](http://www.esquinanorte.com)>.
- 2005 **Art Center College of Design: Alumni Weekend**  
August 20, 2005. Pasadena, California.  
Art Center College of Design, Pasadena, California. Lecture Title: "Woman = Other"  
Chair: Jessica Carey
- 2005 **Republica Design Center**  
September 15, 2005. Istanbul, Turkey.  
Untitled Lecture. Chair: Murat Patavi
- 2005 **This Side Up: International Creative Teaching Workshop**  
August 23–26, 2005. Taipei, Taiwan.  
Workshop and lectures at China Productivity Center, a Taiwanese Government Agency in Taipei, Taiwan.  
Co-Organized a workshop with DIMA visiting lecturer Simon Johnston whose purpose was to teach University Professors how to teach creativity. During the 4-day workshop, I imparted 4 lectures: 1. 'Creativity in Professional Practice'; 2. Student Projects: Case Studies; 3. Sources of Innovation; 4. Creative Methodologies.
- 2004 **Dejando Huella 7: Siete Musas.**  
March 26–27, 2004. Queretaro, Mexico.  
International Design Conference. Lecture Title: "Conceptualización en el Diseño" (Conceptualization in Design). Organized by Tipos Libres and La Jabonera. <[www.tiposlibres.com](http://www.tiposlibres.com)>.
- 2004 **Art Center College of Design: The Graduate Media Design Program**  
Fall Quarter 2004  
Art Center College of Design, Pasadena, California. Untitled Lecture. Organizer: Peter Lunenfeld. <<http://www.artcenter.edu/mdp/faculty/visiting.html>>.
- 2004 **Future History: AIGA (American Institute of Graphic Arts)**  
October 16–17 2004.  
Keynote Speaker and session lecturer for the National Design Education Conference, Chicago, Illinois. Keynote lecture title: "Critical Reflections on Design Education" and session lecture title: "Case Study: DIMA Brand Laboratory"  
<<http://futurehistory.aiga.org>>.
- 2004 **Blurring Boundaries**  
December 2, 2004  
Art Center College of Design Alumni Chapter Design Conference, San Francisco, California.  
Untitled Lecture.

- 2004 **Being in Between: Design I Media Arts Senate Faculty Lecture Series**  
November 1, 2004.  
UCLA, Design I Media Arts, EDA, Los Angeles, California. Lecture title: "Rebeca Méndez: A Retrospective". Chair: Victoria Vesna. <<http://dma.ucla.edu/events/calendar.php?ID=337>>.
- 2004 **Mayor's Institute on City Design: Adaptive Re-use Symposium**  
June 3 – 5, 2004  
Organized by Southern California Institute of Architecture (SCI-ARC), Los Angeles, California. Chair: Benjamin Bratton.  
Lecture: "Brand Design and City Planning"
- 2004 **Oregon State University, Department of Art**  
April 28–29, 2004  
OSU, Corvallis, Oregon. Lecture and graduate student reviews. Untitled Lecture. Chair: Andrea Marks.
- 2002 **AIGA (American Institute of Graphic Arts), St. Louis Chapter**  
September 19, 2002  
Washington University Art Gallery Auditorium, St. Louis, Missouri. Lecture: "By Mistake: The Disposed as Design." Chair: Heather Corcoran.
- 2002 **UCLA Design I Media Arts Department**  
May 16, 2002  
UCLA, Design I Media Arts, EDA, Los Angeles, California. Untitled Lecture. Chair: Victoria Vesna. <<http://dma.ucla.edu/events/calendar>>
- 2002 **American Institute of Graphic Arts, New York Chapter, Small Talks Series.**  
March 28, 2002  
AIGA National Design Center, New York. Lecture Title: "Brand New Day". Chairs: Barry Deck and Rafael Esquer.
- 2001 **Art Center College of Design, History of American Advertising Lecture Series**  
October 5, 2001  
Art Center College of Design, Pasadena, California.  
Lecture Title: "Art Director vs. Designer". Chair: Ramone Muñoz.
- 2000 **Design Culture Now: The National Design Triennial Conference**  
May 19, 2000  
Cooper-Hewitt National Design Museum, Smithsonian Institution, New York. New York.  
Lecture: "Force of Sensation: In Memory of Abed Arefin". Chair: Ellen Lupton
- 2000 **L.A. Big Wigs: Legendary Women in Graphic Design**  
February 12, 2000  
University Art Gallery, California Polytechnic State University, San Luis Obispo, California.  
Lecture Title: "Impermanency: An Identity Issue."
- 1999 **49<sup>th</sup> Annual International Design Conference in Aspen: Design I Digital**  
June 16–19, 1999  
IDCA Outdoor Auditorium, Aspen, Colorado. Lecture Title: "Mediated Eros." Chairs: Aaron Betsky, Paola Antonelli, Ed Bastian and Joy Mountford.
- 1999 **Dynamic Typography Symposium**  
February 20, 1999  
Keynote speaker. Art Center College of Design, Ahmanson Auditorium, Pasadena, California. Lecture Title: "Reverberation."  
Chair: Peter Lunenfeld.
- 1998 **Rebeca Méndez: Selections from the Permanent Collection of Architecture and Design**  
October 4, 1998  
San Francisco Museum of Modern Art auditorium, San Francisco, California. Lecture Title: "reazonsense<sup>®</sup>." Chair: Aaron Betsky.
- 1998 **FUSE 98: Beyond Typography**  
May 27–29, 1998  
Masonic Temple, San Francisco, California. Lecture Title: "reazonsense<sup>®</sup>." Chair: Neville Brody, Jon Wozenroft, and Erik Speakerman.

- 1998 **AIGA (American Institute of Graphic Arts), Seattle Chapter | Currents 7: Suspended Collisions**  
May 8, 1998  
The Museum of History and Industry, Seattle, Washington. Untitled Lecture. Chair: Denise Heckman.
- 1998 **Philadelphia School of Textiles and Architecture, School of Architecture and Design**  
April 16, 1998  
Downs Hall, Philadelphia School of Textiles and Architecture, Philadelphia, Pennsylvania. Lecture Title: "Designer as Storyteller."
- 1997 **Segunda Exposición de Diseño en México (Second Design Exposition in Mexico).**  
March 12, 1997  
Hotel de México, Centro de Convenciones, Mexico City, Mexico. Lecture Title: "El Aspecto Narrativo del Diseño (The Narrative Aspect of Design)." Chair: Rafael Perez Irragori.
- 1997 **AIGA (American Institute of Graphic Arts), Baltimore Chapter**  
February 19, 1997  
The Baltimore Museum of Art, Baltimore, Maryland. Lecture Title: "Body as Metaphor." Chair: Brenda Foster.
- 1996 **Designer as Editor (or else Editors will be Designers)**  
November 21, 1996  
The Netherlands Design Institute, Amsterdam, The Netherlands. Lecture Title: "Boundaries."  
Chairs: Karel Kuitenbrouwer and Erna Theys.
- 1995 **Art Directors Club of New York, Patrons' Night**  
October 14, 1995  
The Art Directors Club Gallery, New York, New York. Lecture Title: "Mediated Eros." Chair, Mary Davis.
- 1995 **AIGA (American Institute of Graphic Arts) Biennial National Conference**  
September 30, 1995  
The Westin Hotel, Seattle, Washington. Lecture Title: "Boundaries and Identity." Chairs: Moira Cullen and Lucille Tenazas.
- 1995 **American Center for Design, Patron's Night**  
February 23, 1995.  
The Sheraton Chicago Hotel and Towers, Chicago, Illinois. Lecture Title: "The Predisposed."
- 1995 **AIGA (American Institute of Graphic Arts), Los Angeles Chapter | Women Under the Influence**  
February 28, 1995  
The Pacific Design Center, Center Green Theatre, Los Angeles, California. Lecture title: "Art Center College of Design: An Identity recovered." Chairs: Sean Adams and Maureen Morioka.
- 1995 **AIGA (American Institute of Graphic Arts), Minnesota Chapter | Minnesota Design Camp**  
October 14–18, 1994  
AIGA's annual design conference. Lecture title: "Mediated Eros." Chair: Tim Larsen.
- 1994 **West Washington University, Graphic Design Department**  
Fall Quarter 1994  
Bellingham, Washington. Untitled Lecture.
- 1994 **Type Directors Club of New York**  
September 1994  
New York City, New York. Untitled Lecture.
- 1993 **AIGA (American Institute of Graphic Arts), Los Angeles Chapter. Let's Talk Series: Women in Design**  
February 16, 1993  
Art Center College of Design, Pasadena, California. Lecture title: "A Matter of Power."  
Chair: Cynthia Marsh.
- 1992 **Primer Congreso Latino Americano de Diseño | Segunda Biennial Internacional del Cartel en Mexico. (First Latin American Congress of Design | Second International Biennial of the Poster in Mexico).**  
October 14, 1992  
At the Museo José Luis Cuevas, Mexico City. Organized by Trama Visua. Lecture title: "Identidad: Escencial y Fabricada. (Identity: An Essence and Production)." Chair: Xavier Vermudez.
- 1992 **AIGA (American Institute of Graphic Arts), Los Angeles Chapter | Minorities in Design**  
November, 1992

Art Center College of Design, Pasadena, California. Lecture title: "Categories Always Leak."  
Chair: Clive Piercy.

**B. SCHOLARSHIP AND CREATIVE ACTIVITY (continue)**

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**B5.1 \_ SELECTED ARTICLES AND REVIEWS | BOOKS**

- 2008 **Women of Design: Three Working Generations**  
By Bryony Gomez-Palacio and Armin Vit. Forthcoming from HOW Publications. Fall 2008.
- 2007 **Clean New World: Culture, Politics, and Graphic Design**  
By Maud Lavin. Korean Edition. Translated by Hyeon Joo Kang and Sung Yeon Son, Seoul: Sizirak Publishing. pp: 4, 133, 134.
- 2007 **ADC LXXXVI. Art Directors Annual 86.**  
Editorial Director, Myrna Davis. Managing Editor, Kat Farina. Publisher: Roto Vision SA, Switzerland. pp: 15, 274–275.
- 2007 **Interior Architecture Now**  
By Jennifer Hudson. Published by Laurence King Publishing Ltd. p. 202–203.
- 2007 **365: AIGA Year in Design 28**  
Introduction by Richard Grefé. Published by AIGA press. New York. December 2007. p. 18–19.
- 2007 **Graphis Design Annual 2008**  
Edited by B. Martin Pedersen. 'Graphis Design Annual 2008 is the definitive Design exhibition, featuring the year's most outstanding work in a variety of disciplines.' Published by Graphis Inc. pp. 10–11, 110–113.
- 2007 **Masters of Graphic Design: Catalog Covers of UCLA Extension 2004 – 2007**  
By Inju Sturgeon, published by UCLA Extension with cooperation by AIGA, May 2007. pp. 12–13.
- 2007 **Typographic Systems**  
By Kimberly Elam, published by Princeton Architectural Press, April 2007. p. 39.
- 2006 **Second Natures**  
Exhibition catalogue for "Second Natures: Faculty Exhibition of the UCLA Design | Media Arts Department" at the Eli and Edythe Broad Art Center, UCLA. Editor: Christiane Paul. Published by UCLA, 2006. pp. 12, 13, 82 – 89. Los Angeles: UCLA Publisher.
- 2006 **The One Show Volume 28.**  
Edited by Yash Egami. Features all of the winners from *The One Show 2006*—The One Club Annual International Design Competition. One Club Publishing. New York. pp. 440.
- 2006 **Influences: A Lexicon of Contemporary Graphic Design Practice**  
By Anja Lutz and Anna Gerber. Published by dgv—Die Gestalten Verlag.
- 2006 **F30: Thirty Essential Typefaces for a Lifetime**  
Edited by Imin Pao and Joshua Berger. Published by Pao & Paws, Taiwan, 2006.
- 2006 **Building Design Portfolios: Innovative Concepts for Presenting Your Work.**  
By Sara Eisenman. Rockport Publishers. New York. p: 86.
- 2006 **365: AIGA Year in Design 26**  
Publication of the AIGA Annual International Design Competition.
- 2005 **A Brand Apart: Insights on the Art of Creating a Distinctive Brand Voice.**  
By Joe Duffy. "What's Your Anti-Drug." Méndez's work as art director for ONDCP was published uncredited. pp: 119–129. Published by One Club Publishing, New York, 2006.
- 2005 **Boundless Volume 1**  
"Rebeca Mendez," by Leslie Marcus. Published by Art Center College of Design. Pasadena, CA. pp: 62–67.
- 2005 **The One Show Volume 26**  
Features all of the winners from *The One Show 2005*—The One Club Annual International Design Competition. One Club Publishing. New York. pp: 393, 358.

- 2005 **Pick Me: Breaking Into Advertising and Staying There**  
By Nancy Vonk and Janet Kestin. "Identity Crisis." Wiley Publishers. New York. p: 131.
- 2004: **Breaking Designer's Block: 501 Graphic Design Solutions for Type, Color, and Materials.**  
By Cheryl Dangel Cullen. Rockport Publishers. New York. p: 241.
- 2004: **Art Center College of Design Catalogue 2005–2006**  
'Graphic Design Alumni Work,' Editor: Dean Briery. Published by Art Center College of Design. Pasadena, CA. pp: 58–59.
- 2004 **Design Impact: A History of Art Center College of Design and the Myriad Ways its Alumni Shape and Inform the Vision of Our Global Culture**  
By Delphine Hirasuna. Published by Art Center College of Design. Pasadena, CA. p: 58.
- 2004 **False Flat: Why Dutch Design Is So Good**  
By Aaron Betsky with Adam Eeuwens. Phaidon Publisher. New York. pp: 189, 374, 375.
- 2004 **Double Dutch: The Word of Image**  
By Max Kisman, with essays by Max Bruinsma, Frans Oosterhof, and Jan Middendorp .  
AIGA Publisher, p: 37.
- 2004 **Ultimate Restaurant Design**  
By By Paco Asensio. Published by Teneues Publishing Company. New York. p: 58.
- 2003 **Morphosis**  
By Thom Mayne and Val Warke. "Tsunami, Las Vegas, Nevada, 1999." Phaidon Publisher. pp: 82–89.
- 2003 **Teaching Graphic Design: Course Offerings and Class Projects from the Leading Graduate and Undergraduate Programs**  
By Steven Heller. Allworth Press. New York. p: 42.
- 2003 **365: AIGA Year in Design 24**  
365 is AIGA's annual presentation of the selections from the organization's annual international design competition. Published by AIGA press.
- 2003 **XXX: The Power of Sex in Contemporary Design**  
By Joshua Berger, Plazm. Rockport Publishers. pp: 168–170.
- 2002 **Clean New World: Culture, Politics, and Graphic Design**  
By Maud Lavin. MIT Press. pp: 4, 133, 134.
- 2001 **Women Designers in The USA, 1900–2000: Diversity and Difference**  
By Pat Kirkham. Catalogue published by Yale University Press, New Haven and London.  
pp: 369, 378, 381.
- 2001 **Design Issues: How Graphic Design Informs Society**  
Edited by DK Holland. "Designers and Visibility: Design—Not Biology—Is Destiny," by Veronique Vienne. Co-published by Communication Arts Press and Allworth Press, New York. p: 164.
- 2001 **Touch Graphics: The Power of Tactile Design**  
By Rita Street and Lewis Ferdinand. Rockport Publishers. pp: 23, 131, 174–79.
- 2001 **Hadid Studio Yale**  
By Douglas Grieco, Wendy Ing and Nina Rappaport. Monacelli Press Publisher.
- 2000 **Architecture Must Burn: A Manifesto for an Architecture Beyond Building**  
By Aaron Betsky and Erik Adigard. Thames & Hudson Publisher. pp: 12, 13.
- 2000 **The End of Print**  
Revised edition, by David Carson and Lewis Blackwell. Chronicle Books. Unpaginated volume.
- 2000 **Graphic Design America Two: The Work of Many of the Best and Brightest Design Firms from Across The United States**  
By Veronique Vienne, DK Holland, Jessica Helfand, and Chip Kidd. Rockport Publishers. pp: 180–185.

- 1999 **Radical Graphics Radicals**  
By Laurel Harper. Chronicle Books. pp: 110–115.
- 1998 **Typography Now Two: Implosion**  
Edited by Rick Poynor and published by Booth-Clibborn Editions, London. 1998. Pages 152, 158 and 159.
- 1998 **New Design Los Angeles: The Edge of Graphic Design**  
By Edward Gomez and Allison Goodman. Rockport Publishers. pp: 152–155.
- 1998 **Slow Space: Architecture and Urbanism**  
By Michael Bell and Sze Tsung Leong. Monacelli Press. pp: 436–455.
- 1998 **2nd Sight**  
By David Carson and Lewis Blackwell. Chronicle Books. Unpaginated volume.
- 1997 **Digital Type**  
By Clifford Stoltze. Rockport Publishers. pp: 20, 21, 35, 95.
- 1997 **Website Graphics: The Best of Global Site Design**  
By Liesbeth den Boer, Geert J. Strengholt and Willem Velthoven. Thames & Hudson. pp: 156–159.
- 1996 **Typography Now Two: Implosion**  
By Rick Poynor. Booth-Clibborn Editions, UK. pp: 152, 158, 159.
- 1996 **Graphis Student Design '96**  
By Martin Pedersen with Introduction by Rebeca Méndez. Graphis Press Corp. Zürich, Switzerland. p: 20.
- 1996 **...and She Told Two Friends: An International Exhibit of Graphic Design by Women**  
By Kali Nikitas. Published by Michael Mendelson Books. Essays by Andrea Codrington, Kali Nikitas and Denise Gonzales-Crisp. p: 7.
- 1995 **Graphic Design: Inspiration and Innovation**  
By Diana Martin. North Light Books. pp: 40, 41.
- 1995 **The End of Print**  
By David Carson and Lewis Blackwell. Chronicle Books. Unpaginated volume.
- 1995 **New Typo Graphics**  
P.I.E. Books, Tokyo, Japan. pp: 34, 37, 77, 132, 160, 161.
- 1995 **Advertising Greeting Cards**  
P.I.E. Books, Tokyo, Japan. pp: 56, 61, 107, 118, 119, 140.
- 1994 **Art Center College of Design Catalogue 1993–94**  
ACCD Publisher. pp: 88.

## B. SCHOLARSHIP AND CREATIVE ACTIVITY (continue)

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### B5.2 \_ SELECTED ARTICLES AND REVIEWS | MAGAZINES + NEWSPAPERS

- 2008 **Ronda Revista**, Issue # 9, March, 2008, Chile.  
Ronda is a monthly magazine that seeks to be a platform to disseminate Chilean and Latin American culture.  
By Jimena Cruz. Article is forthcoming.
- 2007 **El Sur**.  
Newspaper, Concepción, Chile. November 6, 2007. Espectáculos. Page 23.  
By Alvaro Peña. “Prestigiosos Adam Eeuwens y Rebeca Méndez: El Diseño local está tomando fuerza.”
- 2007 **Plazm Magazine**. Issue # 29. Fall 2007, US.  
Editors: Jon Raymond, Tiffany Lee Brown. Art Director: Joshua Berger. Page: 112. Los Angeles.

- 2007 **ENE-O Revista.** Issue # 11. August/October 2007, Mexico City.  
Editors: Iván Wenceslao and Jiménez Sánchez. pp: 26–31. Mexico D. F.
- 2006 **Idea Magazine.** Issue No. 319. Fall 2006, Tokyo.  
Editors: Anna Gerber and Anja Lutz. In *A Debate [3rd phase]*. The project 'generates and traces the progression of an ongoing discussion within the design community about a recent shift in values and its implications on graphic design.' pp 133–144.  
Tokyo, Japan: Idea Magazine Publishers.
- 2006 **Tu Ciudad Magazine.** October/November, 2006, US.  
'Hip Hot Now: 25 Angelenos We Love.' By Yvette Doss, Anna Lisa Raya, Dennis Romero, and Daniel J. Vargas. Pp: 54 – 65.
- 2006 **34 Magazine.** Issue No. 8. Summer, 2006. Istanbul, Turkey.  
By Albert Coupland , "The Making of a Masterpiece." pp: 94–102.
- 2005 **a! Diseño** No. 74, 2005, Mexico City.  
By Francisco Santiago. "Mexicanos en el Mundo" pp: 10–11, 52–57.
- 2005 **Outer Circle** Winter 2005, US.  
By Jessica Carey. "Intuition: A Conversation with Rebeca Méndez." Published by Art Center College of Design. p: 3.
- 2005 **UCLA Extension** Spring 2005. 'Cover Artist: Rebeca Méndez,' p235.
- 2005 **DIMA News Report 2002 | 2004** Spring 2005. "The people we are" outside signature.
- 2004 **34 Magazine** Issue No. 4. 'Super Graphics,' by Adam Eeuwens, photography by Rebeca Méndez
- 2004 **Laguna News-Post** January 29, 2004. "Méndez is masterfully 'Iridescent', pp18, 22
- 2004 **Laguna Beach Independent** January 23, 2004. 'At Laguna College, Rebeca Méndez –"Iridescent"
- 2004 **Los Angeles Times, Coastline Pilot**, January 30, 2004. "Iridescent". Section B5
- 2004 **Los Angeles Times, Coastline Pilot**, January 23, 2004. "Iridescent". Section B4
- 2004 **Los Angeles Times, Coastline Pilot**, January 9, 2004. "Iridescent". Section B4
- 2003 **UCLArts** Fall 2003. Volume Seven, Number One, p12
- 2002 **RED** 2002 issue 04. "The Big Idea." Published by Ogilvy Group Inc.
- 2002 **Creativity Magazine** November 2002. "O&M Thinks BIG." Teresa Iezzi. pp: 30–32.
- 2002 **Los Angeles Times** January 28, 2002. "From the Ground Up." Hugh Hart. Calendar | Arts and Entertainment: F1, F14.
- 2001 **RES: Resolution Independent** Vol. 4, No. 4. "Rebeca Méndez: Digital Habitat." Andrew Gura. pp: 77–79.
- 2001 **RES: The Future of Filmmaking** Vol. 3, No. 1. "Resfest 99, Rewind: A Pictorial Review." p: 50.
- 1999 **RES, The Future of Filmmaking** Vol. 2, No. 3. "Resfest 99, Highlights." p: 29.
- 1999 **Poliester: Pintura y No Pintura** November/December 1999. "Forces to Reckon With." Adam Eeuwens. pp: 8–15.
- 1999 **Dynamic Typography Symposium** Digital publication by Art Center College of Design. "Reverberation," published lecture by Rebeca Méndez.
- 1998 **Faultlines** No. 4, Fall 1998. UCLA Department of Architecture and Urban Design Newsletter. "reasonsense®: Recent Works by Rebeca Méndez." Anne Marie Burke and Aaron Betsky.
- 1998 **Communication Arts** March/April 1998. "Typographic Voices." Mark Eastman, pp: 110–122.  
<[http://www.commartarts.com/CA/featype/voices/102\\_voices.html](http://www.commartarts.com/CA/featype/voices/102_voices.html)>.
- 1998 **SFMOMA New[s]** September/October 1998. "Rebeca Méndez: Selections from the Permanent Collection of Architecture and Design." Aaron Betsky. p: 13.

- 1998 **EYE: The International Review of Graphic Design**, Vol. 8 No. 29. Autumn 1998. "Fuzzy Logic for Furry Animals." Max Bruinsma. pp: 10–11. <<http://www.xs4all.nl/~maxb/eye29fuse.htm>>.
- 1998 **SFMOMA New[s]** July/August 1998. "Rebeca Méndez: Selections from the Permanent Collection of Architecture and Design." Aaron Betsky. p: 6.
- 1997 **Items, Design, Visual Communication, Architecture** No. 1, Jaargang 16. The Netherlands. "The Designer as Editor (or Else Editors as Designers)." Erna Theys.
- 1997 **a! Diseño** No. 29, January/February 1997. Mexico City. "Portafolio : Rebeca Méndez." Rafael Perez Irragori. pp: 38–39.
- 1996 **Graphis** No. 306, November/December 1996. "Designing from Skin to Screen." Veronique Vienne. pp: 46–57.
- 1996 **WAVE: Mens.Media.Machine** No. 19, May/June 1996. The Netherlands. "Happy Mutants." Flux. p: 37.
- 1995 **I.D. 41<sup>st</sup> Annual Design Review The International Design Magazine**, July/August 1995. "Graphics Best of Category." Judges: Barbara Kuhr, Ed Fella, and J. Abbott Miller. pp: 124–25.
- 1995 **Metropolis** March 1995. "Soup of the Day: New Typography and its new technology served piping hot." Veronique Vienne. pp: 58–63.
- 1995 **I.D. 40<sup>th</sup> Annual Design Review, The International Design Magazine**, July/August 1994. p: 93.
- 1995 **I.D. The International Design Magazine** March/April 1994. "Printed Matter: Rebeca Méndez." Abed Arefin and Andrea Codrington. p: 64.
- 1994 **U&LC, Upper and Lower Case: The International Journal of Type and Graphic Design** Vol. 20 No. 4, Spring 1994. "Design Across America." Leslie Sherr. p: 20.
- 1991 **Communication Arts** May/June, 1991. "Museum Arts Competition." Anne Telford. pp.30–41.
- 1991 **Currents** Council for Advancement and Support of Education, May/June 1991. "Recognition: Designer of the Year." p: 56.

## B. SCHOLARSHIP AND CREATIVE ACTIVITY (continue)

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### B5.3 SELECTED ARTICLES AND REVIEWS | WEB | POD CASTS.

- 2007 **AIGA "Roundtable Conversation Series with Rebeca Méndez, Mary Sutton and Zalda Harrison.** November, 2007. <http://www.aigalosangeles.org/events/archives/002367.php>  
<http://www.calstatela.edu/academic/art/GICS/Roundtable.html>
- 2007 **Business Week Magazine**  
October, 2007. [http://images.businessweek.com/ss/07/10/1005\\_dschools/source/56.htm](http://images.businessweek.com/ss/07/10/1005_dschools/source/56.htm)  
By Elizabeth Woyke and Maha Atal. "The Talent Hunt: Design Programs are Shaping a New Generation of Creative Managers."
- 2007 **Calligraffiti**  
July, 2007. <http://www.calligraffiti.nl/archives/category/interviews/>  
Mast Lee (Patta) interviews Méndez about Dutch artist Niels 'Shoe' Meulman.
- 2007 **Business Week Magazine**  
July 2, 2007. [http://www.businessweek.com/innovate/content/jul2007/id2007072\\_085897.htm?chan=search](http://www.businessweek.com/innovate/content/jul2007/id2007072_085897.htm?chan=search)  
By Helen Walters. Special Report: "Driving Sustainable Design." p. 2.
- 2007 **Art Center Design Pod Cast Episode 003.**  
Rebeca Méndez and Joshua Trees discuss being 'In-between,' the Prefix 'Mexican,' mixing art and politics, analytical intuition and creative coupledness. <http://www.artcenter.edu/gpkcast/gpkcast003.mp3>

- 2007 **Eye Magazine**  
Eye Magazine review of XXX: The Power of Sex in Contemporary Design. The Lexicon of Lust: Sex on the Coffee Table.  
<http://www.eyemagazine.com/review.php?id=98&rid=496>
- 2007 **Social Domain**  
June 7, 2007. "UCLA Extension Catalog Cover Exhibition Reception." <http://la.com.socialdomain.com/info.php?id=25732>
- 2007 **New York Moleskinicity**  
May 30, 2007. "ADC's Big Cube." <http://newyork.moleskinicity.com/?s=rebeca>
- 2007 **Art Directors Club of New York**  
86<sup>th</sup> Annual Awards Archive: <http://adcglobal.org/archive/annual/?year=2&id=998>
- 2006 **FAD**  
January 21, 2007. "Art LA: AndLAB presents Rebeca Méndez." <http://www.fadwebsite.com/category/places/los-angeles/>
- 2006 **Artscenecal**  
"Continuing and Recommended Exhibitions." December, 2006.  
<http://artscenecal.com/ArticlesFile/Archive/Articles2006/Articles1206/CR1206.html>
- 2006 **Architectural Record**  
October, 2006. Project Portfolio: University of Cincinnati Campus Recreation Center. "Morphosis intertwines programs and forms fro a campus Recreation Center at the University of Cincinnati," by Sarah Amelar.
- 2005 **365: AIGA Year in Design 26**  
The jury's selections from the AIGA's annual international competition are included in the AIGA digital permanent collection. 'UCLA-DIMA newsletter, 2004-05 ' is in the Typographic Design Category as 'Entry No. 107.' <http://designarchives.aiga.org>
- 2005 **a! Diseño**  
May, 2005. "Noticias: Rebeca Méndez," <http://www.a.com.mx/noticia.php?id=56>
- 2005 **Q Magazin.cz**  
October 11, 2005. "Mexicky graficky design v Praze."  
[http://www.qmagazin.cz/index.php?option=com\\_content&task=view&id=2002&Itemid=101](http://www.qmagazin.cz/index.php?option=com_content&task=view&id=2002&Itemid=101)
- 2005 **Episteme** No. 5 Year 2, July – September 2005. A digital publication by the 'Universidad Del Valle de Mexico: Rectoría Institucional' "Diferencias entre gramática, diseño letra gráfico impreso y diseño letra gráfico electrónico," by José Antonio Olvera Servín.  
<[http://www.uvmnet.edu/investigacion/episteme/numero4-05/enfoque/a\\_diferencias.asp](http://www.uvmnet.edu/investigacion/episteme/numero4-05/enfoque/a_diferencias.asp)>.
- 2005 **isopixel.net** September 1, 2005. "5<sup>to</sup> Congreso Internacional 'Esquina Norte.'" <<http://www.isopixel.net/archivos/eventos/>>.
- 2005 **Graphic Artists Guild** May 22, 2005. "Belles Lettres: The Art of Typography."  
<[http://norcal.gag.org/calendar/2005/52205\\_nowSeeThis.html](http://norcal.gag.org/calendar/2005/52205_nowSeeThis.html)>.
- 2005 **futureofthebook.org** March 31, 2005. "The Gates: An Experiment in Collective Memory: Perplexed."  
Post by: Bob Stein. <<http://www.futureofthebook.org/gatesmemoryblog/>>.
- 2004 **absolutearts.com** November 1, 2004. "Belles Lettres: The Art of Typography."  
<<http://www.absolutearts.com/artsnews/2004/11/01/32491.html>>.
- 2004 **Typographica: A Journal of Typography** October 4, 2004. "Belles Lettres at SFMOMA." By Joshua Lurie-Terrell.  
<[http://typographi.com/2004\\_10.php](http://typographi.com/2004_10.php)>.
- 2004 **sfmoma.com** July 27, 2004. "SFMOMA Showcases Experimental Type Play in Belles Lettres: The Art of Typography." Robyn Wise, Libby Garrison and Sandra Farish Sloan. <<http://www.sfmoma.org/press/pressroom.asp?arch=y&id=221&do=events>>.
- 2004 **Graphic Design, USA** March 2004. "Design and Business Interface at Aspen."  
[http://www.gdusa.com/issue\\_2004/03\\_mar/news/news.php](http://www.gdusa.com/issue_2004/03_mar/news/news.php).
- 2004 **dexigner.com** "Belles Lettres: The Art of Typography."  
<<http://www.dexigner.com/graphic/announcements-g928.html>>.
- 2003 **underconsideration.com** March 8, 2003. "International Women's Day." Post by: Kevin, Comment by: Armin.  
<<http://www.underconsideration.com/speakup/archives/001388.html#001388>>.

- 2003 **AIGA (American Institute of Graphic Arts), 50 books/50 covers**, Selection entry: "Bill Viola: Going Forth By Day."  
<<http://www.aiga.org/content.cfm/50books50covers>>.
- 2002 **Thames and Hudson** Spring 2002. "All American: Emerging Talent in American Architecture."  
<<http://www.wnorton.com/thamesandhudson/new/spring02/534182.htm>>.
- 2002 **culturaspettacolovenezia.it** April 12, 2002. "altri eventi: Proiezioni."  
<<http://www.culturaspettacolovenezia.it/eventi.asp?id=282>>.
- 2002 **AIGA (American Institute of Graphic Arts), New York Chapter** March 2002. "Love and Four Walls." Andrew Gura, originally published in RES magazine. <<http://aigany.org/ideas/features/mendez.html>>.
- 2002 **hclist.de** February, 13, 2002. "Bill Viola: Going Forth By Day."  
<<http://www.hclist.de/pipermail/museum/2002-February/000936.html>>.
- 2002 **Deutsche Guggenheim** February 8, 2002. "Bill Viola: Going Forth By Day."  
<<http://www.deutsche-bank-kunst.com/guggenheim/e/pressphotos18.php>>.
- 2002 **lotaliving.com** January 18, 2002. "The A+D Museum of Architecture and Design." Post by: John English.  
<<http://www.lotaliving.com/oldBB/threads.php?p=11&f=000320>>.
- 2001 **Yale School of Architecture** "Hadid Studio Yale." Douglas Grieco, Wendy Ing and Nina Rappaport.  
<[http://www.architecture.yale.edu/publications/pulications/hadid\\_studio\\_yale/hadid\\_studio\\_yale.htm](http://www.architecture.yale.edu/publications/pulications/hadid_studio_yale/hadid_studio_yale.htm)>.
- 2000 **Business 2.0** September 2000. "Beyond the Canvas: The New Net Age Palette." Aaron Betsky.  
<<http://www.business2.com/articles/mag>>.
- 2000 **nettime.org** July 31, 2000. "Interview with Peter Lunenfeld." Geert Lovink.  
<<http://amsterdam.nettime.org/Lists-Archives/nettime-I-0008/msg00008.html>>.
- 2000 **sputnik7.com** June 12, 2000. "Sputnik7.com Launches Film: Award-winning Films Premiering Now; Additional Acquisitions Announced This Summer." <[http://www.sputnik7.com/press/fod\\_launch.htm](http://www.sputnik7.com/press/fod_launch.htm)>.
- 2000 **transmediale.de** February 11, 2000. "Screening: digital wonderland: the best works from ResFest San Francisco." Post by: the littlest robo. <[http://www.transmediale.de/00/e\\_prg\\_01/e\\_prog5.html](http://www.transmediale.de/00/e_prg_01/e_prog5.html)>.
- 1999 **IFILM.net** November 30, 1999. "Short Form: On Being Voluptuous." Holly Willis.  
<[http://www.ifilm.net/main.taf?function=news&content=features\\_articles/](http://www.ifilm.net/main.taf?function=news&content=features_articles/)>.
- 1998 **kamedesign.com** "Investigations in the Beyond." Joachim Muller-Lance. <[http://kamedesign.com/artic98\\_fusepageE.html](http://kamedesign.com/artic98_fusepageE.html)>.
- 1998 **Microsoft Typography** August 29, 1998. "World of Méndez." <<http://www.microsoft.com/typography/links/aug98.htm>>.
- 1998 **KaJong Home** September 15, 1998. "Rebeca Méndez: Art From the Gut." KaJong.  
<http://members.aol.com/acecolvin/rebeca.htm>>.
- 1999 **indieWIRE: On the Scene** "RESFEST '99: The Future of Filmmaking, Part II: The Discussion Continues."  
<<http://www.indiewire.com/onthescene/bydate37.html>>.

### C. HONORS AND SPECIAL RECOGNITION RECEIVED

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- 2007 **Graphis Platinum Award in Design, 2008**  
Méndez recipient of the Graphis Platinum Award. Out of more than 5,000 entries world wide, only 18 were selected to receive this prestigious award. Méndez's winning entry: University of Cincinnati public art installations: *Homeland #1* (<http://rebecamendezdesign.com/projects/show/2>) and *Grass* (<http://rebecamendezdesign.com/projects/show/1>)  
<http://www.graphis.com>
- 2007 **AIA LA Honor Award**  
University of Cincinnati Recreation Center project with Morphosis, recipient of the AIA LA Honor Award.

- 2007 **365: AIGA Year in Design 28**  
Recipient of an Award of Excellence, presented by the American Institute of Graphic Arts.  
Méndez's winning entry: University of Cincinnati public art installations: *Homeland #1* (<http://rebecamendezdesign.com/projects/show/2>) and *Grass* (<http://rebecamendezdesign.com/projects/show/1>).  
Work selected and featured in the traveling group exhibition with venues in New York City, Chicago, San Francisco and Los Angeles. December 2007 – December 2008. <http://www.aiga.org>.
- 2007 **Art Directors Club of New York 86<sup>th</sup> Annual Awards**  
Recipient of a Merit Award for 'Peace Over Violence' integrated brand identity program.  
<http://rebecamendezdesign.com/projects/show/11>
- 2006 **The One Show Merit Award**  
Recipient of a Merit Award in the 'Graphic Design: Environmental ' category presented by The One Club of New York. Entry: Murals for the University of Cincinnati Recreation Center, Morphosis Architecture.
- 2005 **National Design Award**  
Nominated for the National Design Award in the Communication Design Category by the Smithsonian's Cooper-Hewitt National Design Museum. Entry: Career Retrospective.
- 2005 **The One Show**  
Recipient of a Merit Award in the 'Graphic Design: Environmental ' category presented by The One Club of New York. Entry: Motorola CeBIT Brand and Experience Design.
- 2005 **The One Show**  
Recipient of a Merit Award in the 'Broadcast Design' category presented by The One Club of New York. Entry: Barbie 'All Girl Archetypes' Brand Development.
- 2005 **365: AIGA Year in Design 26**  
Recipient of an Award of Excellence, presented by the American Institute of Graphic Arts. Entry: DIMA Brand Identity. Work selected and featured in the traveling group exhibition with venues in New York, Chicago, San Francisco and Los Angeles. December 2005–December 2006. <<http://www.aiga.org>>.
- 2003 **The One Show**  
Recipient of a Merit Award in the 'Graphic Design' category presented by The One Club of New York. Work selected and featured in the traveling group exhibition stopping at the Great Hall at Ontario College of Art and Design in Toronto and the Advertising Museum in Tokyo.
- 2003 **AIGA 50 books / 50 covers**  
Recipient of an Award of Excellence, presented by the American Institute of Graphic Arts. Entry: Bill Viola Exhibition Catalogue "Going Forth by Day". <<http://www.aiga.org/content.cfm/50books50covers>>.
- 2003 **National Design Award**  
Nominated for the National Design Award in the Communication Design Category by the Smithsonian's Cooper-Hewitt National Design Museum. Entry: Career Retrospective.
- 2002 **National Design Award**  
Nominated for the National Design Award in the Communication Design Category by the Smithsonian's Cooper-Hewitt National Design Museum. Entry: Career Retrospective.
- 2000 **The 100 Show: The 20th Annual of the American Center for Design**  
Catalogue published by The American Center for Design. Editor: Anne Burdick. p: 35.
- 2000 **365: AIGA Year in Design 20**  
Recipient of an Award of Excellence, presented by the American Institute of Graphic Arts. Work selected and featured in the exhibition held at The Strathmore Gallery at the AIGA, New York. December 9, 1999–January 14, 2000. The selections become a traveling group exhibition with venues in New York, Chicago, San Francisco and Los Angeles. December 2005–December 2006. <<http://www.aiga.org>>
- 2000 **1998–1999 Award Exhibitions: 50 Books/50 Covers of 1998**  
Recipient of an Award of Excellence, presented by the American Institute of Graphic Arts. Entry: "Bill Viola", Exhibition Catalogue for the Whitney Museum of American Art. Work selected and featured in the exhibition held at The Strathmore Gallery at the AIGA, New York. December 9, 1999–January 14, 2000. The selections become a traveling group exhibition with venues in New York, Chicago, San Francisco and Los Angeles. December 2005–December 2006. <<http://www.aiga.org>>

- 1999 **ResFest: Digital Film Festival 99**  
Honorable mention. Work selected and featured in the festival with venues including San Francisco, Chicago, New York, Los Angeles, Tokyo, London, and Toronto. Festival Director: Jonathan Wells. "Orpheus Re:Visited," Méndez's film premiered at The Egyptian Theatre in Los Angeles, California on November 10. Film distributed by Sputnik 7. <http://www.sputnik7.com>, in 2004
- 1998 **Graphic Design USA: 19, The Annual of the American Institute of Graphic Arts**  
Presented by the American Institute of Graphic Arts. Work selected and featured in the exhibition held at The Strathmore Gallery at the AIGA, New York. September 10–October 4, 1998. The selections become a traveling group exhibition with venues in New York, Chicago, San Francisco and Los Angeles. December 2005–December 2006. <<http://www.aiga.org>>
- 1998 **1997–1998 Award Exhibitions: 50 Books/50 Covers**  
Presented by the American Institute of Graphic Arts. Work selected and featured in the exhibition held at The Strathmore Gallery at the AIGA, New York. September 10–October 4, 1998. The selections become a traveling group exhibition with venues in New York, Chicago, San Francisco and Los Angeles. December 2005–December 2006. <<http://www.aiga.org>>
- 1998 **Leipzig International Book Art Competition**  
Leipzig/Germany, bronze medal for 'Bill Viola', for the Whitney Museum of American Art, Published by The Whitney and Flamarion.
- 1996 **Art Center Best Teacher Award**  
In spring quarter 1996, voted best teacher of the Communication and New Media Department at Art Center College of Design, Pasadena, California
- 1995 **Art Center Best Teacher Award**  
In fall quarter 1995, voted best teacher of the Communication and New Media Department at Art Center College of Design, Pasadena, California.
- 1995 **I.D. 41<sup>st</sup> Annual Design Review, The International Design Magazine**  
"Graphics Best of Category", Judges: Barbara Kuhr, Ed Fella, and J. Abbott Miller. Entry: Art Center College of Design Catalogue 1995–96. Work selected and featured in the July/August 1995 issue in the "Graphics Best of Category." pp: 124–25.
- 1994 **I.D. 40<sup>th</sup> Annual Design Review, The International Design Magazine**  
"Distinction award in graphics category". Entry: Art Center at Night Catalogue. Work selected and featured in the July/August 1994 issue p: 93.
- 1995 **The 100 Show: The Seventeenth Annual of the American Center for Design**  
"Distinction Award." Work selected and featured in the group exhibition held at the American Center for Design, Chicago, Illinois. September 8–November 15, 1995. Curators: Stephen Doyle, Laurie Haycock-Makela, Rudy Vanderlans. Catalogue published by The American Center for Design. Editor: Rick Poynor. pp: 38, 92, 102.
- 1994 **The 100 Show: The Sixteenth Annual of the American Center for Design**  
"Distinction Award." Work selected and featured in the group exhibition held at the American Center for Design, Chicago, Illinois. Curators: Neville Brody, Karrie Jacobs and Jeffery Keedy. Catalogue published by The American Center for Design. Chair: Ellen Lupton. Essays by Ellen Lupton, J. Abbott Miller and Victoria Milne. pp: 45, 183. September–November 1994.
- 1994 **Typography 15: The Annual of The Type Directors Club**  
"Excellence Award." Work selected and featured in the group exhibition held at the Arthur A. Houghton Jr. Gallery at The Cooper Union, New York, New York. Curators: Carol Devine Carson, Graham Clifford, Jonathan Hoefler, Carl Lehmann-Haupt, Ellen Lupton, Rebeca Méndez, and Lisa Nugent. Catalogue published by Watson-Guption Publications. Chair and Editor: Dirk Roundtree. pp: 8, 22, 56, 57, 59, 159. February 16–March 25, 1994.
- 1992 **The 100 Show: The Fourteenth Annual of the American Center for Design**  
"Distinction Award." Entry: The Getty Fellowship Poster. Work selected and featured in the group exhibition held at the American Center for Design, Chicago, Illinois. Curators: Bruce Mau, Rick Vermeulen and Lorraine Wild. Catalogue published by The American Center for Design. Editor: Katherine McCoy. Essays by Bruce Mau, Rick Vermeulen and Lorraine Wild. P:27. September – November 1992.
- 1992 **The Council for the Advancement and Support of Education (CASE)**  
"Designer of the Year Award."
- 1991 **The Council for the Advancement and Support of Education (CASE)**  
"Designer of the Year Award."

1990 **Typography 11: The Annual of The Type Directors Club**

"Merit Award." Work selected and featured in the group exhibition. Curators: Cheryl Brzezinski, Tim Girvin, Kit Hinrichs, Jane Kosstrin, Daniel Pelavin, Erik Spiekermann and James Wageman. Catalogue published by Watson-Guption Publications. Chair and Editor: Kathie Brown. pp: 8, 22, 56, 57, 59, 159.

**D. TEACHING RECORD**

**D1. TEACHING RECORD: UCLA, DESIGN MEDIA ARTS**

Term	Course No.*	Title of Course	Enrollment
W2008	DESMA 195B	Internship	2 students
W2008	DESMA 155	Dynamic Typography	13 students
W2008	DESMA 199	Directed Research	3 students
W2008	DESMA 256	Interactive Environments	9 students
F 2007	DESMA 195B	Internship	2 students
F 2007	DESMA 199	Directed Research	2 students
F 2007	DESMA 596	Directed Individual Study	1 student
F 2007	DESMA 154A	Communication Design 1	21 students
S2007	DESMA 195B	Internship	2 students
S2007	DESMA 199	Directed Research	3 students
S2007	DESMA 401	Graduate Design I Media Arts Studio	11 students
S2007	DESMA 159	Senior Projects	15 students
W2007	DESMA 195A/B	Internship	4 students
W2007	DESMA 199	Directed Research	2 students
W2007	DESMA 154A	Communication Design 1	14 students
W2007	DESMA 150B	Brand Laboratory II	14 students
S2006	DESMA 159	Internship	2 students
S2006	DESMA 199	Directed Research	4 students
S2006	DESMA 401	Graduate Design I Media Art Studio	9 students
S2006	DESMA 150B	Brand Laboratory II	12 students
W2006	DESMA 199	Directed Research	3 students
F 2005	DESMA 154B	Integrative Typography	14 students
F 2005	DESMA 195B	Internship	1 student
F 2005	DESMA 199	Directed Research	1 student
S 2005	DESMA 25	Letterforms & Typography	21 students
S 2005	DESMA 195A	Internship 1	1 student
S 2005	DESMA 199	Directed Research	1 student
S 2005	DESMA 401	Design Studio 1	6 student
W 2005	DESMA 25	Letterforms & Typography	18 students
W 2005	DESMA 170	Topics in Design: Architecture and Design	14 students
W 2005	DESMA 195B	Internship 2	3 students
W 2005	DESMA 401	Graduate Design Studio 1	6 students

**D2. TEACHING RECORD: ART CENTER COLLEGE OF DESIGN**

Rebeca Méndez was a faculty member for Art Center from 1985 to 1999. She taught both lower and upper division typography for motion design and communication design courses and was advisor to the graduate department of Communication and New Media. For the Spring Term, 1999, she taught a graduate level course in digital filmmaking, and was selected by the graduating class of Fall 1995 and Spring 1996 to receive the "Best Teacher" award for the communication and new media department.

F 1985	Foundation Department	Communication Design	18 students
SP 1985	Foundation Department	Communication Design	19 students

F 1988	Graphics/Packaging Dept	Independent Study	2 students
F 1988	Foundation Department	Communication design 1	18 students
F 1988	Graphics/Packaging Dept	Typography 2	17 students
SP 1989	Graphics/Packaging Dept	Typography 2	18 students
SP 1989	Academic Department	Independent Study Art History	1 student
SU 1989	Graphics/Packaging Dept	Typography 2	17 students
F 1989	Graphics/Packaging Dept	Typography 2	21 students
F 1991	Graphics/Packaging Dept	Typography 2	20 students
F 1992	Academic Department	Independent Study Art History	2 students
F 1994	Graphics/Packaging Dept	Typography 2	21 students
SP 1996	Graphics/Packaging Dept	Typography 2A	17 students
SP 1996	Graphics/Packaging Dept	Typography 2B	18 students
SP 1996	Foundation Department	Communication Design 2	20 students
SP 1996	Graphics/Packaging Dept	Independent Study	1 student
SU 1996	Advertising Department	Independent Study	1 student
SU 1996	Graphics/Packaging Dept	Typography 2A	18 students
SU 1996	Graphics/Packaging Dept	Typography 2B	16 students
SU 1996	Graphics/Packaging Dept	Graphic Design 2	16 students
SU 1996	Graphics/Packaging Dept	Independent Study	2 students
F 1996	Graphics/Packaging Dept	Typography Design 3A	18 students
F 1996	Graphics/Packaging Dept	Typography Design 3B	15 students
F 1996	Graphics/Packaging Dept	Independent Study	1 student
SP 1997	Graphics/Packaging Dept	Typography Design 3A	16 students
SP 1997	Graphics/Packaging Dept	Typography Design 3B	17 students
SP 1997	Grad: Comm/NewMedia	Graduate Students Advisor	10 students
SU 1997	Graphics/Packaging Dept	Typography Design 3A	15 students
SU 1997	Graphics/Packaging Dept	Typography Design 3A	13 students
SU 1997	Graphics/Packaging Dept	Independent Study	1 student
SU 1997	Grad: Comm/NewMedia	Graduate Students Advisor	10 students
SP 1999	Grad: Comm/NewMedia	Motion Design	9 students

### D3. CHAIR OF MFA COMMITTEE FOR:

Lucas Kuzma	2004
Peter Cho	2005
Laura Hernandez	2005
Christopher O'Leary	2008
Zach Blas	2008
Casey Alt	2008

### D4. CURRICULUM DEVELOPMENT

#### D4. 1 \_ CURRICULUM DESIGN:

- 2003 **DIMA Curriculum Design**  
Collaborated with curriculum chair, Professor Christian Moeller in redesigning the department's curriculum and creating new syllabi to existing courses.
- 2008 **DIMA Curriculum Refinement**  
As Chair of the curriculum committee I'm currently performing a thorough analysis of DIMA's curriculum for redundancies, and to propose new course names, description and sequence courses for it best reflect our interest in creating a true hybrid between design and media arts.

2003–04 **New Syllabi I developed for DIMA Courses**

Dany Berczeller, Director of the design department at the 'Universidad del Desarrollo' in Concepción, Chile, led their design

**D4. 2 \_ NEW SYLLABI, COURSE DESCRIPTION AND NAME FOR EXISTING DIMA COURSES**

DESMA	25	<i>Letterforms and Typography</i>	Implemented F2004 to Present
DESMA	154A	<i>Communication Design 1 (formerly: Design for Print Media)</i>	Implemented F2004 to Present
DESMA	154B	<i>Communication Design 2 (formerly: Integrative Typography)</i>	Implemented F2004 to Present
DESMA	401	<i>Design I Media Art Studio (formerly: Media Art Studio)</i>	Implemented S2007

**D4. 3 \_ NEW COURSES I CREATED FOR DIMA**

DESMA 150 A–B *Brand Lab Class Sequence Course.*  
This interdisciplinary course encourages the relationship between DIMA, AUD and the Anderson School of Business. Implemented W2004 to Present

DESMA 170 *Supergraphics and Immersive Spaces.*  
This interdisciplinary course encourages the relationship between DIMA and the Architecture Department. Implemented W2005 to Present

**D4. OTHER TEACHING ACTIVITIES**

- 2007 **Universidad del Desarrollo Creativity Workshop, Concepción, Chile, South America.**  
Dany Berczeller, Director of the design department at the 'Universidad del Desarrollo' in Concepción, Chile, led their design week (5–9 November), and invited me to give a lecture and a workshop at the the University, and to lecture in Santiago, Chile.
- 2007 **UCLA, Architecture and Urban Design, Graduate Review member for Prof. Thom Mayne's Studio Final Presentation.**
- 2007 **UCLA, Architecture and Urban Design, Graduate Review member for Prof. David Erdman Studio Final Presentation.**
- 2005 **'This Side Up: International Creative Teaching Workshop,' Taipei, Taiwan.**  
August 23–26, 2005. Taipei, Taiwan. Workshop and lectures at China Productivity Center, a Taiwanese Government Agency in Taipei, Taiwan. Co-Organized a workshop with DIMA visiting lecturer Simon Johnston whose purpose was to teach University Professors how to teach creativity. During the 4-day workshop, I imparted 4 lectures: 1. 'Creativity in Professional Practice'; 2. Student Projects: Case Studies; 3. Sources of Innovation; 4. Creative Methodologies.
- 2005 **UCLA, Architecture and Urban Design, Graduate Review member for Prof. Greg Lynn Studio Final Presentation.**
- 2003 **YALE, School of Design and Architecture, Graduate Review member for Prof. Saha Hadid Studio Final Presentation.**

**D5. NON-CREDIT COURSES AND WORKSHOPS FOR DIMA**

2008 **Designed by MACHINE: Undergraduate Workshop for 20 Senior Students.**  
MACHINE consisting of Paul du Bois-Reymond (1974) and Mark Klaverstijn (1973), is a design collective who do both design and media art. Over the last decade MACHINE –in an earlier incarnation operating as DEPT– has added a significant new chapter to the already rich heritage of innovative design originating from The Netherlands. When electronic music, live video projection, instant global reach and interactive means entered mainstream, they were among the first to fully adopt and adapt to this digital playing field, and become adept trailblazing taste makers themselves, creating their own idiosyncratic body of work.

2008 **Faculty adviser for 'Under\_Graduate Show 2008'**

Adviser to the organizing undergraduate students: Kristel Brinshot, Fei Liu, Donnie Luu and Christel Sayegh.

UCLA Design I Media Arts brings to LA, UNDER\_, an exhibition featuring works and personal projects created by young up and coming LA designers and media artists from the undeniable conceptual waves of the UNDER\_Graduate department. UNDER\_ gives curious minds the chance to see traditional graphic design and hybrids of new media arts all UNDER\_ the same spot.

The show was on viewing in the Broad Art Center from Jan 17 through Jan 31<sup>st</sup> with an opening reception on Jan 17<sup>th</sup> with massive web projections, wearable books, video installations, sounds, drinks, and a free concert featuring electro artists and DJ's including Heartsrevolution and Franki Chan, complete with original audio + visual performances.

- Along with the exhibition, UNDER\_ presented, two free speaker / Q + A events from the nation's youngest and hottest leading industry professionals including Use All 5, flight404, Motion Theory, and Brian Roettinger (Hand Held Heart / CalArts) running Jan 24<sup>th</sup> and Jan 31<sup>st</sup>.
- 2003 – 08 **DIMA Publications Design.** As chair of the communications committee at DIMA, I have directed and designed the necessary communications for recruitment, promotion and event announcements for DIMA. Among many projects, I designed the posters for Regents' Lecturer Nicholas Negroponte (02.08.2007), and UC DARNET Open Source Sound, Image and Electronics workshop led by Professor Casey Reas (02.08–10.2008) and the MFA 1<sup>st</sup> Year Exhibition Poster (06.14–24.2008). Under this capacity, I also advised several students in the design of posters announcing events and lectures at DMA.
- 2005 **Sensing Spaces: Media, Architecture and Design Lecture Series, Spring 2005.**  
Co-Organized the lecture series with Professor Casey Reas. Speakers: Sanford Kwinter, Golan Levin, Marcos Novak, and Diana Thater.
- 2005 **Regents' Lecturer: Eiko Ishioka.** Co-Organized the event with Professor Rebecca Allen and Chair Victoria Vesna, and acted as host to Eiko Ishioka.
- 2005 **hUGe!** Undergraduate Exhibition. Together with visiting lecturer Willem Henri Lucas, and five undergraduate students, organized, curated and designed the 2005 Undergraduate Exhibition. I also created a conceptual and visual language for the Undergraduate department messages: UG!. Undergraduate student Roxane Zargham implemented the design into various publications.
- 2004 **Graphic Design Now Lecture Series Winter 2004.** Organized the lecture series. Speakers: Eric Cruz of Wieden and Kennedy, Tokyo; Mikon van Gestel of Imaginary Forces, New York; Willem Henri Lucas, Dutch designer, educator and DIMA visiting lecturer; Niels 'Shoe' Meulman, dutch designer and graffiti artist; and Alexei Tylevich and Ben Conrad of Logan, Los Angeles.
- 2004 **Niels 'Shoe' Meulman Workshop Winter 2004.** Organized and led student workshop with Niels "Shoe" Meulman, Dutch designer and graffiti artist, whose workshop took an in-depth look at the science of signs, that is, systems of signification formed by images, gestures, musical sounds, objects, and the complex associations among all of these, which form the content of ritual, convention, and public entertainment. Employing a series of exercises, the workshop focused on the calligram –a compression of image, text, and information, looking at works that point to the gaps, ambiguities, and potentialities of language, as well as challenging the hierarchy and binary between reading and perception, the visual and the verbal. Enrolled in the workshop were 13 undergraduate students and 2 graduate students.

## E. SERVICE

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### E1. SERVICE TO THE UNIVERSITY (UCLA)

#### E1. 1 \_ DEPARTMENTAL SERVICE

2003–Present	DIMA, Senate Faculty Member
2003–Present	DIMA, Chair of Communication Design Committee
2004 – Present	DIMA, Chair of Scholarship Committee
2006	DIMA, Chair of FTE Search Committee, Design Position.
2007 – Present	DIMA, Chair, Curriculum Committee
2007 – Present	DIMA, Undergraduate Faculty Advisor. Faculty advisor, Undergraduate Annual Exhibition Faculty advisor, InterActivist Group Faculty advisor, AIGA Student Group
2007	DIMA, Committee Member of Chair Position Search.
2008	DIIMA, Committee Member of Theory Position Search.

#### E1. 2 \_ SCHOOL OF THE ARTS AND ARCHITECTURE

- 2004 **Year of the Arts' Identity and Publication Design Faculty Adviser**  
Adviser to designer Simon Johnston and undergraduate students on the design and production of the identity and publications for the Year of the Arts 2004–2005.

- 2006 **'Second Natures' Catalogue Design Faculty Adviser**  
Adviser to designer Simon Johnston on the design and production of the exhibition catalogue: Second Natures.
- 2007 **Recruitment Publication Design, Faculty Adviser.**  
Faculty adviser to senior student Jessica Huang on the design of the School of the Arts and Architecture recruitment publications, Spring 2007.
- 2007 **'Untitled Café' Design, Faculty Adviser.**  
Faculty adviser to senior student Lina Hogberg on the naming and design of the School of the Arts and Architecture Café.

### E1 . 3 \_ UNIVERSITY

- 2005 – Present UCLA Extension, Advisory Board  
2006 – Present Member of UCLA Graduate Council  
Summer 2007 Graduate Council Representative on World Arts and Cultures Program Review Recommendations.  
2007 Committee Member, Comparative Literature Departmental Review  
2007 – Present Chair, *ad hoc* Committee on Parental Leave for Graduate Students

## E2. SERVICE TO THE PROFESSION AND COMMUNITY

### E2. 1 \_ PROFESSIONAL ACTIVITIES \_ COMMITTEE MEMBER

- 2008 Honorary member, Art Directors Club of New York  
2008 Member of the planning committee for the *Getty Research Institute 'Fame' Conference, 2008*  
2007–present Member of the Board of Advisors of the American Institute of Graphic Arts, Los Angeles Chapter  
2007–present Member of the Board of Advisors of the American Institute of Graphic Arts, Diversity Archive  
2006–present Member of the Board of Advisors of the Institute of the Future of The Book  
2006 Member of the nominating committee for 'House Beautiful & Chrysler Design Innovators Awards'  
2004–present Member of the Board of Advisors of Peace Over Violence, Los Angeles  
1999–2004 Member of the nominating committee for the "National Design Awards," for the Cooper-Hewitt National Design Museum, A Smithsonian Institution.  
2003 ART/DESIGN/LA Exhibition Advisory Committee.

### E2. 2 \_ PROFESSIONAL ACTIVITIES \_ CONSULTING

- 2008 **Getty Research Institute Fame Conference**  
Fall 2008. Los Angeles. Member of the planning consulting committee led by Karen L. Stokes, Getty Research Institute, Programs Associate Director.
- 2007 **Real Modern Library Retreat for the Institute of the Future of the Book.**  
October 11, 2007. Los Angeles. As board member of the Institute of the Future of the Book, I served in a full day retreat organized by Bob Stein, Director of the Institute of the Future of the Book, at the Institute of Multimedia Literacy, University of Southern California, in Los Angeles.
- 2007 **Institute of the Future of the Book annual retreat.**  
February 5–6, 2007. New Jersey.  
A two-day annual retreat to present research and discuss the future of the book for the digital world. Organized by Bob Stein, Director of the Institute of the Future of the Book.
- 2005 **Citizen Designer Summer Workshop**  
During the Summer of 2005, I directed three students through research on 'A World Without Violence' as foundation to design and develop a re-brand identity system for LACAAW (Los Angeles Commission on Assaults Against Women). Students: Jenn Tranbarger, Greg Dodds, and Tyson Evans. Jenn Tranbarger continues to be involved with LACAAW to this date.
- 2005–Present **Institute for the Future of the Book.** Member of the board, and pro-bono, I designed the institute's brand identity and web site.

- 2004 **TELIC Art Gallery Brand Identity.**  
Designed the logotype, graphic language and signage for the gallery.
- 2004–present **Peace Over Violence, formerly LACAAW (Los Angeles Commission on Assaults Against Women).**  
Since 2004, I've donated a large portion of my research and creative services to 'Los Angeles Commission on Assaults Against Women,' now 'Peace Over Violence,' a non-profit, multicultural, volunteer organization whose mission is building healthy relationships, families and communities, free from sexual, domestic and interpersonal violence. I have guided the organization through a three year re-branding process, during which I conducted extensive research, generated a new positioning document and a new name (Peace Over Violence) for the organization. I created a nomenclature system for their services, designed their visual identity system and usage guidelines, a communication strategy and integrated system of publications, and a series of PSA's (public service announcement) for television and web. DMA undergraduate students and alumni have participated in the research and design. I've successfully established an internship program at Peace Over Violence, and DMA alumnus Daniel Pizarro joined them as their in-house designer upon graduation in Spring 2007.
- Peace Over Violence and I applied to the Rosenfield Distinguished Community Partnership Prize. The Prize recognizes collaborations between UCLA faculty and non-profit organizations that have already enhanced the quality of life in Southern California communities in meaningful and measurable ways.  
More information at: <http://rebecamendez.com/projects/show/11>
- The Peace Over Violence rebranding design project won a Merit Award from the Art Directors Club of New York, 2007.*
- 2000–2001 **Los Angeles Museum of Architecture and Design, A + D**  
Founding committee member. As pro-bono work, I designed the museum's brand identity, newsletter, and invitation templates, and brand identity guidelines.

### E2.3 \_ PROFESSIONAL ACTIVITIES \_ DESIGN COMPETITION JURIES

- 2008 Jury Member, The 2008 Adobe Achievements Awards  
2007 Co-Chair, Design Jury for the 86<sup>th</sup> Art Directors Club of New York Design Awards.  
2006 Jury Member, Art Directors Club of New York, 85<sup>th</sup> Annual Awards International Competition.  
2005 Jury Member, Art Center College of Design 'Annual Faculty Grant Awards.'  
2002 Jury Member, AIGA (American Institute of Graphic Arts), St. Louis Chapter Annual Design Competition.  
1998 Jury Member, Art Directors Club of New York Annual International Design Competition.  
1997 Jury Member, Art Center College of Design, 'Undergraduate 9<sup>th</sup> Term Honors Award.'  
1996 Jury Member, Art Directors Club of New York Annual International Design Competition.  
1994 Jury Member, The Aldus Magazine Annual Design Competition.  
1994 Jury Member, Type Directors Club of New York.

### E2.4 \_ PROFESSIONAL ACTIVITIES \_ FELLOWSHIPS \_ GRANTS RECEIVED

- 2008 **Gunnar Gunnarsson Artist Residency, Iceland.**  
Rebeca Mendez has been awarded an art residency at the Gunnar Gunnarsson Klaustrið, located in Skriduklaustur, in the Fjotsdalur Valley, East Iceland. The residency takes place from June 20 through July 12, 2008.

### E2.5 \_ PROFESSIONAL ACTIVITIES \_ EDITORIAL SERVICES

- 2008 *InTENTions / InTENCioines*, a mid career retrospective on architect Enrique Norton and his firm TEN Arquitectos. Editors: Adam Eeuwens and Rebeca Méndez. With Essays by: Sanford Kwinter, Michael Speaks and Michael Webb. Publisher: Turner Libros, Mexico City. Available January 2009.

## F. PERSONAL

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- 1979 National Champion in Gymnastics, and member of the Official Olympic Team of Gymnastics, Mexico City. Competed nationally and internationally.
- 1975–79 Founding member of the Flag Football Women League, Mexico City. MVP (Most Valuable Player) for 4 consecutive seasons, 1976–1979.
- 1972 Member of the Junior Olympic Team of Gymnastics, Mexico City. Competed nationally and internationally.