

C²

create • connect





create • connect



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The Art Institutes International
Minnesota™



Frozen by Kelsey Eliason
Digital Photography

In the middle of winter, Maxwell’s restaurant caught fire, and when the firefighters put out the flames, the fire retardant froze on the building. I happened to be

driving by the scene the morning after, and I took a quick shot through the car window.

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mission

The student organization known as **create • connect** is an all inclusive magazine with the sole purpose of showcasing the diversity and talents of the students, instructors, and staff of The Art Institutes International Minnesota. Our goal is to represent every resource the school has to offer in a creative and collaborative environment to produce a quarterly magazine that is both elegant and relevant.

contributors

Anthony Schmidt, Ashley Williams, Ben Gottfried, Betty Chin-Wu, Bonita Glascoe, Chris Hofmann, Emily Jokinen, Gary Kiltbau, Jeff Burkett, Jon Pavlica, Jose B. Ortiz, Kelly Lyall, Kelsey Eliason, Laura Hohman, Liz Nelson, Randy Thompson, Ronald Farber, Ryan Dyer, Sheri Ledin, Zach Wolf

thanks

The staff of **create • connect** would like to thank Express Press for the superior quality and service they consistently provide in support of our publication.

Special thanks to owner Shawn Smith, as well as Express Press employees Dan Lukaszewski, pre-press & design, and also Janet Edwards, customer service.

letter

As we welcome in the second decade of the 21st century, we hope you embrace this special winter issue of **create • connect**. Our winter issue attempts to demonstrate what creativity, and persistence make possible in an environment of creative collaboration. In this time of frozen landscapes and bitter temperatures we must remind ourselves that beauty and inspiration are always around us, we just need to recognize them.

For more information about **create • connect**, email me, Frank Masi, at ftm362@stu.aii.edu.

cover

After the Fall by Jose B. Ortiz
Digital Matte Painting

This image represents the melding of my traditional art and my digital work. The theme is one that I use a lot in personal pieces. The dark foreboding aspect is something I am always working on, whether that is in terms of subject matter or palette. I was going for a sense of scale in this piece, a cold, vast wasteland. I think the painting, although finished, can be elaborated on. There are a lot of things to discover in it; I just have to take the time to paint what those things might be.



↑ **Grandpa** by Zach Wolf
Digital Image Manipulation

This piece was an Image Manipulation exercise which required us to Photoshop something out from one photo and replace it with something from another. So, what you end up with is a polar bear instead of Grandpa.

1940's Mobster Basement by Betty Chin-Wu
3D Model

→ This is a 3D modeled room inspired by 1940's art and décor. With lighting, I wanted to get across a dark and somewhat chaotic mood that is typically manifested in classic noir films.





CounterCouture: **A Creative Collaboration**

*words by Liz Nelson, Advertising student,
photos by Brandon Werth, Photography student*

What do you do with an old bridesmaid's dress?

Puffy...Electric...Purple...Pink.

As if wearing it isn't mortifying enough, there is the issue of wasted money spent on space in your precious closet. What if someone transformed this tulle into a sleek, modern, cocktail dress? What if?

Angie Arner, The Art Institutes International Minnesota (Ai Minnesota) Advertising alumnus and

president of CounterCouture did just that. By harnessing the power of collaboration, Angie has built her business model around the synergy of local, up and coming fashion designers, photographers, stylists, and models.

Not only has Angie found insight into every bridesmaid's dilemma, but with the green movement becoming trendy, the market is poised to respond positively to such an intelligent solution. By creatively addressing consumer waste through the evolution of these dresses, she is challenging the fashion world to raise awareness as well.

CounterCouture's line of dresses was recently available for purchase at the MNfashion Holiday Boutique in Gaviidae Common. Media coverage has included



articles in the *Star Tribune*, *The Downtown Journal*, *L'etoile Magazine*, *Ecouterre*, and *Le Petit Connoisseur de la Mode*. A full line of dresses will be featured in a runway show in April 2010, as part of MNfashion Spring Fashion Week.

Like the supply of dresses, the opportunities for this brand are endless. Several of the major contributors to this project are alumni or current students of Ai Minnesota.

Angie, CounterCouture's founder and president, credits her leadership and creative qualities to the presence of strong females in her life. She came to Ai Minnesota in 2004 as an Advertising student focusing on art direction. After graduating in 2008 with honors and Best of Portfolio Show recognition, she secured a

position with Amalgam, a boutique strategic communications firm. Taking on a number of roles with this company enabled her to grow into a confident Art Director, Project Manager, Graphic Designer, and overall collaborator. These experiences gave her the momentum and skill sets she needed to begin her first solo entrepreneurial venture.

"Since my first job when I was 15, I have always been in some sort of leadership function. I take pride in being able to recognize a real opportunity, as well as talent, both inside myself and within others, to move ideas forward. This is the time for innovation and collaboration, creating connections and making things happen."





Angie's future ambitions include growing her business into a national model, which will allow her to travel and be more active in local, national and global sustainable design initiatives.

"I am proud to say that I am now a young woman entrepreneur who is truly looking to make an impact in the local community and beyond."

Sarah Edwards, stylist for CounterCouture, begs to differ with those who say fashion is frivolous.

"Fashion allows you to play a different role every day, to be a character and express yourself. You only have one chance to make a first impression," she argues.

Edwards's love of fashion grew as a student at Ai Minnesota, "It gave my creativity focus and direction." During her internship at the Mall of America, she gained insights into why people buy and how they shop.

"Many times, people have an idea about a look, but they get lost as soon as they start shopping. I want to help people define a style that is true to them. A stylist is like a sales associate with an ulterior motive."

Whether it's a vintage AC/DC hoodie or a leopard print fur coat, Edwards uses the conceptual skills she learned in the Advertising Program at Ai Minnesota to tell stories with her clothes. "Styling is not meant to be all business or strategic, but everything is purposeful, detail-oriented," she proclaims.

Sarah Edwards also recognizes opportunity when she sees it, "With the economic and environmental issues at hand, Angie has hit on something extremely relevant. At the end of the day, brands with beliefs are what is important."

Sarah is also currently employed at Pixel Farm, an interactive design firm in Minneapolis.

Brandon Werth, an Ai Minnesota Photography student, uses his camera to tell stories. "I really have little experience shooting fashion photography, but I spend a lot of time paging through magazines and books of fashion photography. One of my favorite and most influential fashion photographers is Melvin Sokolsky. I had never really cared about fashion photography because I thought it was boring and had no place for creativity. Seeing Melvin's work changed all of that for me."



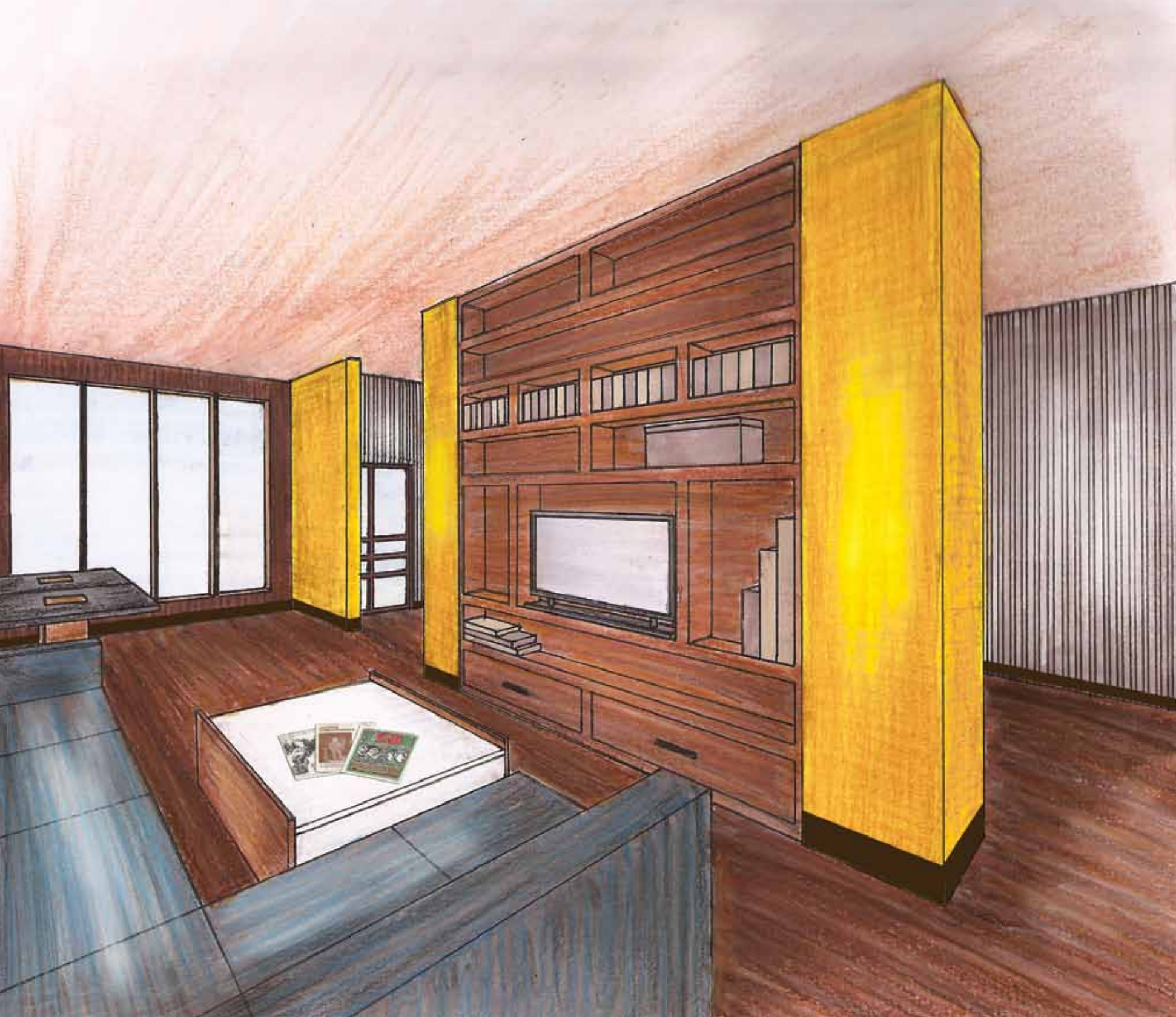
From left to right: Sarah Edwards, Liz Nelson, Brandon Werth, Angie Arner

Werth's vision for the latest CounterCouture shoot was very clean and simple, "Little things that give the photos some tension while still showcasing the beauty of the clothing and the model."

"I love movement in fashion photography because it gives you a sense of rhythm and you can visualize the person moving in them."

Werth's aspirations are to constantly inspire people and to make an emotional impact on viewers, "I want people to be able to look at one of my photographs and know instantly that it is mine. Most of all, I always want to be shooting. You are what you love." ■

countercouture™
FASHION MUST EVOLVE.



Elements by Ashley Williams
Plan, Elevation & Perspective Drawings



Untitled by Ryan Dyer
Landscape Photography





Frozen Water and **Footprints** by Kelly Lyall
Digital Photography

I find the most peace when I go out on my own to photograph places and things. It is a much different feeling than when I photograph a person. Instead of connecting with another person, I connect with myself in relation to the things around me. My innermost thoughts get to come out and that energy is translated into my



photographs. For me, each one of these photographs has an experience and memory attached to it. There is a mood attached to that photograph in my memory as well as one created within its frame for all to see. I enjoy connecting with the things around me. I get lost in their colors, textures, lines, dimensions, and shapes.

Sounding Out:

An Interview with Instructor John Keston

words & photos by Ben Siegel,
Web Design & Interactive Media student



Q. Tell me about your history, where you grew up. I hear rumors that you're actually British and your father is part of the Royal Shakespeare Company.

A. Yeah. My family moved here from the UK when I was 10, and I've long since buried my accent beneath a mid-western drawl. My dad, also John Keston, is a retired opera singer and actor and did work for the RSC, but he's most well known for his running career, and playing Ghen in the game Riven (the sequel to Myst).

Q. Were you a musician or a Web guru first?

A. As a kid, music was always in our household. My dad was always belting out arias, with his accompanist. I was offered piano lessons and took them for a while, but ended up rejecting formal music training and started learning jazz piano, then moved into electronic and experimental music. All along I was interested in technology. My first computer as a kid was a Commodore 64, and I used it and other computers at school to write game software. Web guru-hood came much later since the Internet didn't exist yet.

Q. How did you start (in regard to above question)?

A. My performance career started as a keyboardist in various bands. It began in Bemidji where I went to high school, then continued in Minneapolis. At the start, I played with anyone I could, including a twelve piece funk band, a gothic punk band, metal bands, and so on. One of my favorites was a Doors-y R&B group called Korn Elder that had two keyboard players. We

had no bassist, so I played the bass lines on my Rhodes electric piano, and the singer played Hammond Organ. We had a rehearsal space that was up two flights of stairs. Total weight of the keyboards was probably close to 600 pounds. Every time we played we had to haul those instruments up and down those damn stairs. You have no idea how many times I've wished that I learned to play flute instead of piano. Later, I formed Keston and Westdal with Nils Westdal and performed at the Montreal Jazz Festival in 2004 and various venues, from Minneapolis to New York.

Q. What is your background when it comes to Web?

A. While working for Coda Music Technology I got hired by a company called Bitstream Underground in the mid 90s. At the time, I wasn't in a programming position, although I had gone to college for computer science. I was given an afternoon of on-the-job training and then started working, building web applications for internet shopping sites. We built applications from the ground up since there weren't any pre-existing frameworks available. It was a great place to work. Bitstream basically paved the way for ISPs and interactive agencies in the Twin Cities area. Since then, the owners have started a new agency called Clockwork where we have several of The Art Institutes International Minnesota graduates currently employed. I've worked as a contractor and for many other agencies on a variety of projects including intranets, e-commerce, sweepstakes, Flash applications, and social networking sites to name a few.



Q. Why did you choose the Web?

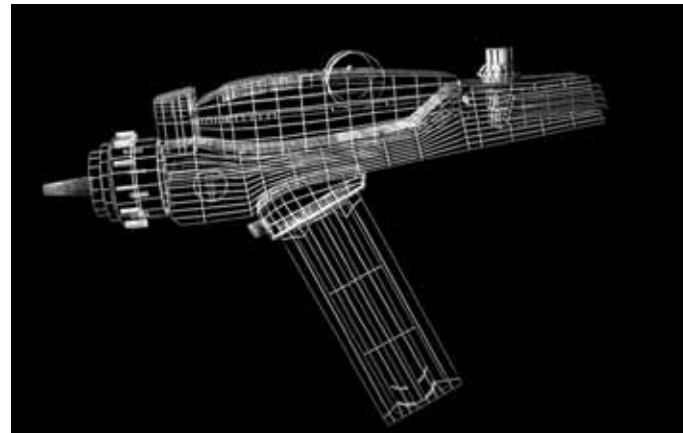
A. The Web chose me. At the time, it was all still pretty new. Not like today, when even your grandma's pet rat has a Facebook page. There was no instruction or degree in interactive media; we just had to go for it and hope for the best. I needed a change from working as a system administrator at Coda Music Technology and was interested in what was happening on the web. When Chuck Hermes and Mike Koppelman offered me a job, the timing was right, so I dove right in.

Q. How did you become a PHP god?

A. Really? Thanks, but really... I was a pretty good developer while working in the industry, but teaching has really accelerated my learning. It's amazing what you pickup by helping students troubleshoot code. So to answer the question of how I became a PHP Hypertext Pre-processor deity, the answer is through you. All the students I have worked with in the classroom over the last seven and a half years have been the best teachers I've ever had.

Q. Do you have any advice for Web Design & Interactive Media students?

A. Learn to use the resources available. Sometimes there are too many answers. Find people or places whose answers you can trust. Don't rely on authoring tools like Dreamweaver. Dreamweaver hates you. Use it as a text editor if you must, but Dreamweaver is a deceptive con artist that will rob you blind if you let it. Learn how to use a Unix command prompt. Those are survival skills, man. GUIs have made us soft (pun intended). Communicate. Hang out with geeks. Be a geek, and be proud of it. Geeks are better lovers. Have fun. It's supposed to be fun. If it stops being fun, do something else. Also, it's important to get away from the computer from time to time. Ride a bike; walk a dog. Go outside, you know, that place with a couple of trees and the sky? ■



Star Trek Phaser and Red by Laura Hohman
3D Model & Character Design

I created this character concept for my Character Object Design class. I was inspired by the Brothers Grimm fairytale *Little Red Riding Hood*, and I chose my color palette to be reminiscent of 1940's Germany.



Skittles Product Shot by Anthony Schmidt
Digital Photography



Storyboard Frames by Randy Thompson
Graphite on Paper

The best meat on BOTH sides of the MISSISSIPPI.

For several years, Brasa Premium Rotisserie has been serving Minneapolis the best meat west of the Mississippi. Our menu boasts five-star quality meats and sides with a hometown, Minnesota-nice price tag.

Finally, our neighbors on the east side of the river don't need to be jealous anymore because Brasa Premium Rotisserie is opening a new location in Saint Paul on Grand Avenue. Let's just say we like to play both sides of the field... er, river.

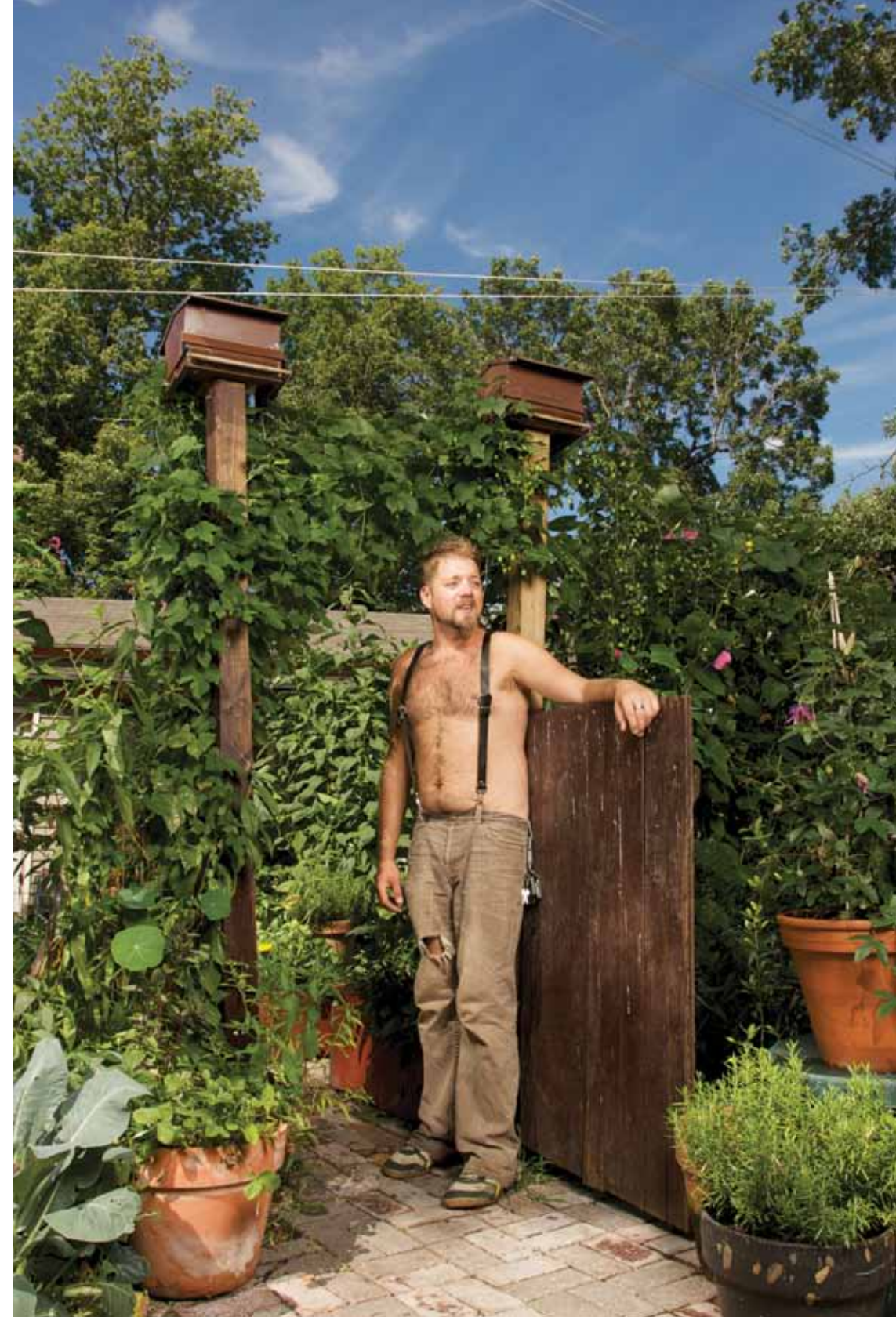


Brasa Advertisement by Emily Jokinen
Digital Layout



Untitled by Bonita Glascoe
Graphite on Paper

This is a drawing of my twins, Allison and Walker, when they were little.



Peat by Jon Pavlica
Digital Photography

Lights, Camera, Action:

Talking with Instructor Ben Gottfried about the New Digital Film & Video Production Program

by Ronald Farber,

Visual Effects & Motion Graphics student

Recently, I had the opportunity to sit down with Ben Gottfried, Digital Film & Video Production instructor here at The Art Institutes International Minnesota (Ai Minnesota). Instructor Gottfried has a warm smile and welcoming demeanor, which is evident even if you have not had three classes with him, as have I. Instructor Gottfried and I explored the newly founded program at our college.

Q. You helped create the curriculum for the new Digital Film & Video Production program. What was the process like?

A. Well, when we were told we were going to be adding this program, we knew we needed to figure out what we wanted for the curriculum. We considered what kind of market the students would be entering once they graduated. Being that we're part of an education system, we had the advantage of working with other Art Institutes schools that have existing programs. We were able to look at what curriculum they had and piece together what we thought would be the best fit for our community.

We looked at this market as being focused mainly on digital film and television or video production because there's a ton of advertising in this area. As far as narrative filmmaking, there just isn't as much emphasis on that here. The Los Angeles program is largely narrative film and feature film production based because it's rooted in the community out there, but we did borrow some things from that program. We had the advantage of looking at existing curriculums—not just classes but the progression of classes and the way they structure it. So we didn't start from scratch, which was nice.

Q. Were you and Rolf Belgum recruited to set up the curriculum or was it something you two brought to the attention of the school?

A. I think it happened that Academic Director David Wilharm needed some assistance with that, and Rolf and I, teaching the classes that we teach, seemed like a good fit. I think both Rolf and I feel like we exist in the Visual Effects & Motion Graphics and Media Arts & Animation programs because we teach some of the classes that they need, but as far as really having a "home," a Digital Film & Video Production program was much more of a fit, given our background.

Q. What is it like to work with Rolf Belgum?

A. It's pretty easy, really. There's no butting heads. It helps, I think, that Rolf and I get along pretty well to begin with. We spend time together outside of work. We both had similar ideas as to what classes we wanted to implement. It was good to have that second set of eyes and another opinion. He would see things that I maybe hadn't thought of, and I would do the same for him.

Q. Does the Digital Film & Video Production program have many classes in common with the Visual Effects & Motion Graphics or the Media Arts & Animation programs, because I know quite a few people who switched programs after its introduction.

A. We were able to kind of roll it out sooner than we would have been able to otherwise because of the overlap that exists—there's a lot of classes that are required of this program that are also required of

the other existing programs, classes such as Audio Production, Intro to Video, Digital Video Editing, Advanced Editing, Storyboarding, Conceptual Storytelling, Lighting—so there's a lot of existing courses that we were able to plug into the new curriculum.

Q. This may seem like an obvious question, but how do you think Ai Minnesota will benefit in the long run from having this program?

A. Well, I think it will provide a home for people who wanted something like this anyway, or wanted to come to Ai Minnesota and chose Visual Effects & Motion Graphics because it was the "next-best-thing."

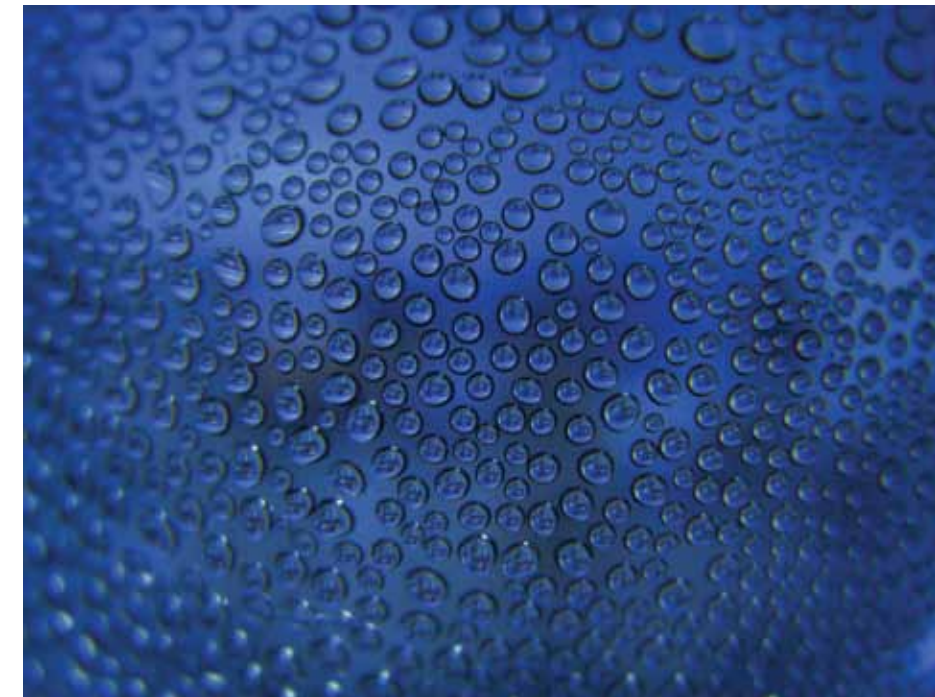
I think having a film program will open up a lot of opportunities for collaboration between programs, which, since I've been here the last four years, has been kind of lacking. It seems like there's a lot of school activities where it was like, "wouldn't it be nice if there was a class that could cover this or that as part of a project or produce an ad campaign and then collaborate to produce the commercial?"

Q. Was there anything else about the new Digital Film & Video Production program that you wanted to touch on?

A. Yeah, I don't know if I expressed this yet, but I am really pleased to see this program started here. I think it was a ready-made fit for our college and I think it's going to—it already has—attracted students, students who are eager to produce quality stuff.

Q. I knew someone who switched programs the day it was rolled out.

A. Right (laughs); some people were just hungry for it. It's nice to see that enthusiasm in students we're getting on board right away. I have high hopes and expectations for seeing it grow. ■



Condensation by Ronald Farber
Digital Photography

It's All Relative:

A Not-So-Far-Out Doomsday Scenario

by Jeff Burkett,
Mathematics & Physics Instructor

In July of 1994, astronomers from around the world watched in rapt fascination as comet Shoemaker-Levy9 was first torn apart, and then pulled into Jupiter's massive gravitational field. The largest fragments, up to 1.2 miles in diameter, created impact zones the size of which approached the diameter of the earth. The explosive force was estimated to be the equivalent of 6,000,000 megatons (6 million, million tons) of TNT. That is six hundred times the size of the world's entire nuclear arsenal!

Within known human history, collisions between large celestial objects have been quite rare. In a cosmic sense, however, objects collide with planets and moons within our solar system, including Earth, with alarming regularity. The last major terrestrial impact occurred as recently as 1908 when an object with an estimated diameter of about 200 ft. exploded in the atmosphere over Tunguska, a remote area of Siberia. The resulting shockwave leveled an estimated 80 million trees over an area of approximately 1000 square miles, and produced an earthquake measuring about 5.0 on the Richter scale. Amazingly, no one was injured in the desolate, un-populated region. Had the blast occurred over a city, the results would have been catastrophic—think Hiroshima times one thousand.

There are roughly 140 confirmed impact craters on Earth, but this number is deceptively small given the planet's highly active geological state.

Erosion, volcanic eruptions, earthquakes, and plate tectonics all conspire to erase evidence of meteoric impacts. However, astronomers have formulated an estimate of impact frequency by examining the heavily cratered lunar surface, which has been geologically dead for at least a billion years.

Very small collisions happen on a daily basis, but metropolis-destroyers, like the 1908 Siberia impact, only happen about once per millennium. Scarcer yet, impacts with the power to end civilization as we know it—one like the infamous KT-impact that wiped out the dinosaurs—occur approximately once every ten million years.

The 65 million year old crater from this impact, located under Mexico's Yucatan Peninsula, is 110 miles in diameter. The force of the blast instantaneously annihilated all life within a 600 mile radius. Ancient Tsunami-wave rubble has been found up to 400 miles inland all around the Caribbean basin. The ejecta thrown into the atmosphere quickly encompassed the globe, blocking out sunlight and dramatically altering the climate. Eventually, half of the species on Earth perished.

There is no question that another mass-extinction impact will eventually occur on Earth. Fortunately, these events are extremely rare, and the risk is somewhat mitigated by NASA's Spaceguard Survey.

Founded in 1992, the purpose of this survey is to locate, identify, and track near-earth objects that represent a collision hazard. Presumably, we could deflect an incoming asteroid, probably with a nuclear blast. Comets are trickier to detect, however, because their highly elliptical orbits bring them into the inner solar system for a relatively short time—sometimes quite unpredictably.

In closing, it's worth pointing out that no known celestial body is presently on a collision course with Earth. Furthermore, there is not a single human death attributed to such a collision in all of recorded history. Unfortunately, these facts offer small comfort to astronomers who know, statistically speaking, that it's only a matter of time... ■

Author's Note: *The topic for this issue was chosen based on the request of a student, coupled with my feeling that it was a nice contrast to my previous column regarding the Mayan calendar. I'd like to remind readers that they may contact me at jdburkett@aii.edu with questions, comments, or suggestions.*

Cosmic Koi by Gary Kilthau
Colored Pencil on Canson Paper

This image was inspired by my love of ornamental fish and cosmology.





The Crest of Michael by Chris Hofmann
Digital Illustration

This is a tribal version of the crest that the archangel Michael bears on his chest plate. The symbols in the center of the crest read, "It is done" in the Angelic language, meaning, "By the word of God, it shall be done."

I first sketched the design of the crest traditionally, then scanned it into Photoshop for refinement.



Untitled by Sheri Ledin
Digital Photography



