



Culver CITY

MIKE BALKMAN COUNCIL CHAMBERS
9770 CULVER BOULEVARD
CULVER CITY, CALIFORNIA 90232-0507
CITY HALL Tel. (310) 253-5776
FAX (310) 253-5779

GAYLE SMASHEY, Chair
MARLA KOOSSED, , Vice Chair
CLEMENT HANAMI, Commissioner
LUTHER HENDERSON, III, Commissioner
RONNIE JAYNE, Commissioner

CULTURAL AFFAIRS COMMISSION MEETING AGENDA TUESDAY, June 9, 2009

PUBLIC COMMENT

The Cultural Affairs Commission will listen to the public on any item on the agenda or item of interest that is not on the agenda. The Cultural Affairs Commission cannot legally take action on any item not scheduled on the agenda. Such items may be referred for administrative action or scheduled on a future agenda.

If you wish to speak to the Commission, please complete a Speaker's Card and present it to the Secretary before the agenda item is called. You will be called to the podium by name when it is your turn to speak to the Commission.

PUBLIC COMMENT FOR ITEMS ON THE AGENDA

Persons wishing to speak on agenda items will be called at the time the agenda item is brought forward. Comments will generally be limited to five minutes per speaker; however, a three-minute limit may be declared by the Chair from time to time for agenda items for which many Speaker Cards have been submitted.

NOTE: AT OR ABOUT 11:00 P.M., COMMISSIONERS WILL DETERMINE WHETHER TO CONTINUE WITH DISCUSSION OF REMAINING ITEMS ON THE AGENDA OR TO CARRY SOME/ALL OF THE ITEMS OVER TO A FUTURE MEETING DATE.

PUBLIC COMMENT FOR ITEMS NOT ON THE AGENDA

A total of twenty minutes shall be devoted to audience participation at the beginning of the agenda. Speakers will be called on in the order cards were received by the Secretary. If additional time is needed, the Chair will allow for some at the end of the agenda.

When the Secretary calls your name, please advance to the podium, state your name and city of residence. Speakers must limit their comments to five minutes in length. A three-minute time limit may be declared by the Chair if there are a large number of individuals desiring to address the Commission.

CELL PHONES AND OTHER DISTRACTIONS

Use of cell phones, pagers and other communication devices is prohibited while the Commission meeting is in session. Please turn all devices off or place on a silent alert and leave the Chambers to use. During the meeting, please refrain from applause or other actions that may be disruptive to the speakers and the conduct of City business.

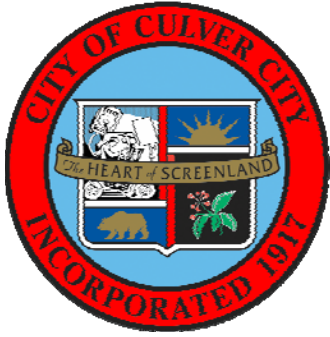
MEETING INFORMATION

Cultural Affairs Commission meetings are regularly scheduled for the second Tuesday of every month. Commission Agenda information is available 72 hours before each meeting.

Cultural Affairs Commission meetings can be viewed live on Channel 35 by most Comcast subscribers. Meetings are also broadcast on the City's Radio Station AM 1690. To view the commission meetings on line please visit <http://www.culvercity.org/webcast>.

ALD

Assisted Listening Devices are available through Cultural Affairs staff.



Agendas are
available on the web @
www.culvercity.org

AGENDA

Cultural Affairs Commission

June 9, 2009

7:00 p.m.

Mike Balkman Council Chambers – Meeting

CALL TO ORDER & ROLL CALL:

Chair Gayle Smashey
Vice Chair Marla Koosed
Commissioner Clement Hanami
Commissioner Luther Henderson, III
Commissioner Ronnie Jayne

PLEDGE OF ALLEGIANCE

PUBLIC COMMENT – Items Not On the Agenda

CONSENT CALENDAR *Note: Consent Calendar items are considered to be routine in nature and may be approved by one motion. Public requests to discuss Consent Calendar items must be filed with the Secretary before the Consent Calendar is called.*

C-1. Receive and file Secretary's Report on Posting of Agenda. ***Approve report.***

C-2. Minutes of the May 12, 2009 Regular Meeting. ***Approve minutes.***

ACTION ITEMS *Public requests to discuss Action Items must be filed with the Secretary before the item is called.*

A-1. Consideration of a Public Art Concept by Moshe Brakha and Eddie Brakha for 9900 Culver Boulevard. ***Approve concept.***

PUBLIC COMMENT - Items Not On the Agenda (Continued)

RECEIPT OF CORRESPONDENCE

ITEMS FROM STAFF

ITEMS FROM COMMISSIONERS

ADJOURN

**Cultural Affairs Commission Meeting
Mike Balkman Council Chambers
July 14, 2009
7:00 PM**

Upcoming Public Meeting Tentative Schedule —July, 2009

Date	Day	Time	Location
------	-----	------	----------

City Council

July – 13	Monday	7:00 PM	Council Chambers
July - 27	Tuesday	7:00 PM	Council Chambers

Redevelopment Agency

July – 6	Monday	7:00 PM	Council Chambers
June – 13	Monday	7:00 PM	Council Chambers

Parks and Recreation Commission

July 7	Tuesday	7:00 PM	Council Chambers
--------	---------	---------	------------------

Planning Commission

July 8	Wednesday	7:00 PM	Council Chambers
July 22	Wednesday	7:00 PM	Council Chambers

Civil Service Commission

July 1	Wednesday	7:00 PM	Council Chambers
--------	-----------	---------	------------------

- Times and dates may be changed.
- Meetings may be added or changed

City of Culver City, California
Cultural Affairs Commission Agenda Item Report

Meeting Date: June 9, 2009	Item Number: <u>A-1</u>
AGENDA ITEM: Consideration of a Public Art Concept by Moshe Brakha and Eddie Brakha for 9900 Culver Boulevard	
Contact Person/Dept.: Christine Byers/ Community Development	Phone Number: (310) 253-5776
Fiscal Impact: Yes ☐ No ☒	General Fund: Yes ☐ No ☐
Public Hearing: ☐	Action Item: ☒ Attachments: ☒
Public Notification: Property Owners, Occupants, and Businesses within 500' Radius (to end of block) (Mailed 05/21/09); Meetings and Agendas – Cultural Affairs (06/04/09)	
Department Approval: Sol Blumenfeld	

RECOMMENDATION:

That the Cultural Affairs Commission (“CAC”) approve the proposed art concept by Moshe Brakha and Eddie Brakha as fulfilling the Art in Public Places requirement for the new mixed-use project at 9900 Culver Boulevard.

BACKGROUND:

Pursuant to Section 15.06.115 of the Culver City Municipal Code, all new commercial development projects exceeding \$500,000 in valuation and all new residential projects with five or more units are required to comply with the City’s Art in Public Places Program (“APPP”) requirements. The current valuation for the new mixed-use development project at 9900 Culver Boulevard (south west corner of Culver Blvd. & Duquesne Ave), as it appears on the City-issued Building Permit, is \$7,885,000. This translates into a minimum 1% for public art of \$78,850. Joseph Miller, President of Runyon Partners, is the developer and property owner.

DISCUSSION:

Cultural Affairs staff have been working with Mr. Miller to develop the original, site-specific public art concept by Moshe Brakha and Eddie Brakha for this site. The CAC’s Public Art sub-committee (Vice Chair Koosed and Commissioner Hanami) met several times with the developer and his creative team to review draft art concepts. The final concept proposal -- as attached hereto – is recommended for approval by both staff and the CAC Public Art sub-committee.

City of Culver City, California
Cultural Affairs Commission Agenda Item Report

For a detailed overview of the proposed art concept, including images and maintenance information, see the applicant's proposal (attached). The applicant will be making a presentation at the CAC meeting on June 9, 2009 and will be available to answer questions at that time.

Overview of Art Work Concept

Moshe Brakha has had a successful career as a commercial photographer for over three decades since earning his degree in 1975 from Art Center College of Design in Pasadena, CA. His work includes celebrity portraits, print advertising campaigns and film. He currently has a temporary exhibit of his work on view at The Grammy Museum in downtown Los Angeles (see attached). Moshe Brakha's son Eddie Brakha serves as Creative Director and collaborates on various projects with his father. (For more images of Moshe Brakha's work, visit www.commercialhead.com).

Modern Con Classico is conceived of as a composite image of the intersection of Culver Blvd. and Duquesne Ave. The artists are proposing an image that combines daytime and nighttime exposures to create a unique "collage" that becomes an iconic picture memorializing a specific place.

The artists are proposing a finished image measuring approximately 8 x 13' that will be printed on a transparent film and sandwiched between two plates of UV protective glass facing Culver Boulevard. Pulp Studio who specialize in decorative glass would be the fabricator.

The applicant anticipates installation of the art work prior to completion of the project at 9900 Culver Blvd. in the fall of this year.

FISCAL ANALYSIS:

The cost for design, fabrication and installation for this project is currently estimated at \$75,161; the cost is borne entirely by the property owner/applicant. Any difference between the project cost and the minimum 1% for public art as appears on the applicant's Building Permit would be paid to the Art Fund prior to issuance of a Certificate of Occupancy. The responsibility for future maintenance and costs associated with maintenance are borne by the property owner pursuant to Section 15.06.145 of the City's Municipal Code.

City of Culver City, California
Cultural Affairs Commission Agenda Item Report

ATTACHMENTS:

1. Public art concept proposal by Moshe Brakha and Eddie Brakha for 9900 Culver Boulevard.
2. Los Angeles Times article on Occupation Dreamer, Moshe Brakha's temporary exhibition at The Grammy Museum and exhibition information.
3. Information about Pulp Studio.

MOTION:

That the Cultural Affairs Commission:

Approve the art work concept by Moshe Brakha and Eddie Brakha as fulfilling the Culver City Art in the Public Places Program requirements for the development project at 9900 Culver Boulevard.

MEETING DATE: June 9, 2009

AGENDA ITEM: Consideration of a Public Art Concept by Moshe Brakha and Eddie Brakha for 9900 Culver Boulevard

ATTACHMENTS

	<u>Pages</u>
1. Public art concept proposal by Moshe Brakha and Eddie Brakha for 9900 Culver Boulevard.	1-15
1. <i>Los Angeles Times</i> article on "Occupation Dreamer," Moshe Brakha's temporary exhibition at The Grammy Museum and exhibition information.	16-17
2. Information about Pulp Studio.	18

ATTACHMENT 1

Culver City

ART IN PUBLIC PLACES PROGRAM

Photographer: Moshe Brakha / Eddie Brakha

Print Shoot Day: TBD



About the Artists:

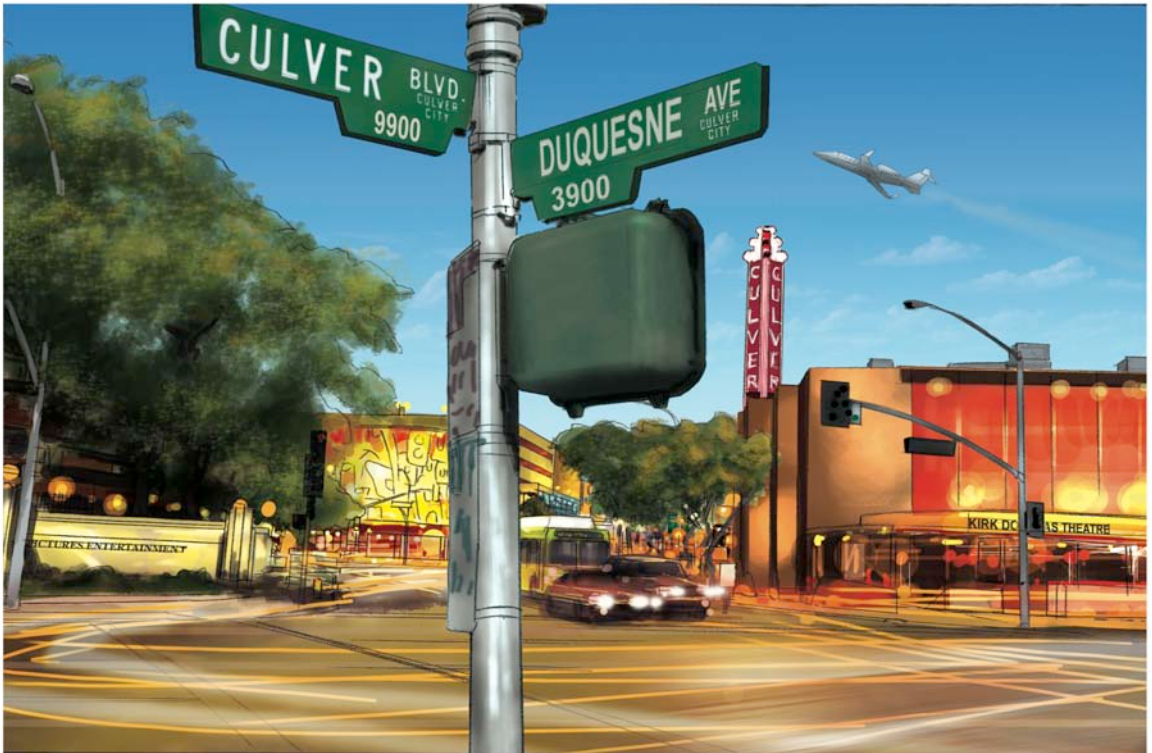
Born in Israel, and reborn in Hollywood, Moshe Brakha has been captivating the photographic and television worlds with his cutting edge classic photography and film for over three decades. What began with an album cover for Boz Scaggs "Silk Degrees", and shoots for Rolling Stone Magazine, Moshe's print and television work has been trailblazing the fashion and advertising worlds with celebrated advertising campaigns for Air Walk, Skyy

Vodka, Martini and Rossi, Camel Cigarettes, Adidas, Candies, Best Buy, Motorola and everything in between. He has photographed celebrities ranging from Reese Witherspoon and Tom Hanks to Samuel Jackson, George Clooney, Charlize Theron, Alyssa Milano, Will Smith, Keanu Reeves, Christina Aguilera, and a host of other luminaries. His work has been featured prominently in Entertainment Weekly, Details, Newsweek, and Condé Nast Traveler. Moshe has also directed hundreds of television commercials all over the world, gaining his greatest notoriety with his black and white "Martini Man" saga for Martini and Rossi. He has won numerous awards for both his print and television work.

Currently, Moshe, in collaboration with his son and Creative Director Eddie Brakha, is working on a new and original project. This project comprises over 100 beautiful images interlaced with lines of witty and social critique. These pieces are a dramatic visual departure from his past 35 years of commercial work.

In May 2009, his work will be the subject of a special presentation at the Grammy Museum in Downtown LA.

Concept Design



About the Project

“Modern Con Classico”

Inspiration:

How many times have we walked up and down a city street without ever noticing the beauty that stands before us? Our concept for this photo lies in this idea that beauty is not only all around us, but usually in the places you least expect. In a world where everything is so high paced and tense, we want you to STOP, breathe, and enjoy the canvas that is our everyday. Culver City is this canvas, and our subject is the intersection of Culver and Duquesne.

On the corner of Culver Blvd. and Duquesne Ave., looking to the northeast, the exact vantage point from the front steps of the future Culver Centrale development, is where we open our eyes. It is from here, where you can see the history and future of Culver City, the Kirk Douglas Theatre and Sony Pictures Studios; two institutions that are the epitome of the culture and legacy of Culver City. With these two structures in the background, the Culver Blvd. and Duquesne Ave. signs will then take center stage glowing in the foreground. It is a vision of what we are today; yet, like Culver City, the vision contains a modern twist.

The photo will be made up of several different pictures all pieced together to make one large iconic image, a panoramic view from Culver Blvd. and Duquesne Ave.. Through this panoramic view, we will be able to keep every element in this picture in focus and not distorted, the way they should be seen. This, however, is only one of the visual twists, the other is that while the Sony Pictures Studios, the Kirk Douglas Theatre, and the Culver and Duquesne street sign will be shot at the nighttime hour, giving a nighttime appearance. The Culver City skyline in the background will be shot during the day, showing the blue Culver City sky. An effect that will allow us to show the buildings and signage lit up, in their nighttime glow, while giving us the opportunity to show the Culver City skyline in the most magnificent of times, showing just a classic picturesque day. It is a combination that is truly

a marriage of time, place, and splendor. Furthermore, it is the essence of Culver City, modest yet iconic, a celebration of a slice of life.

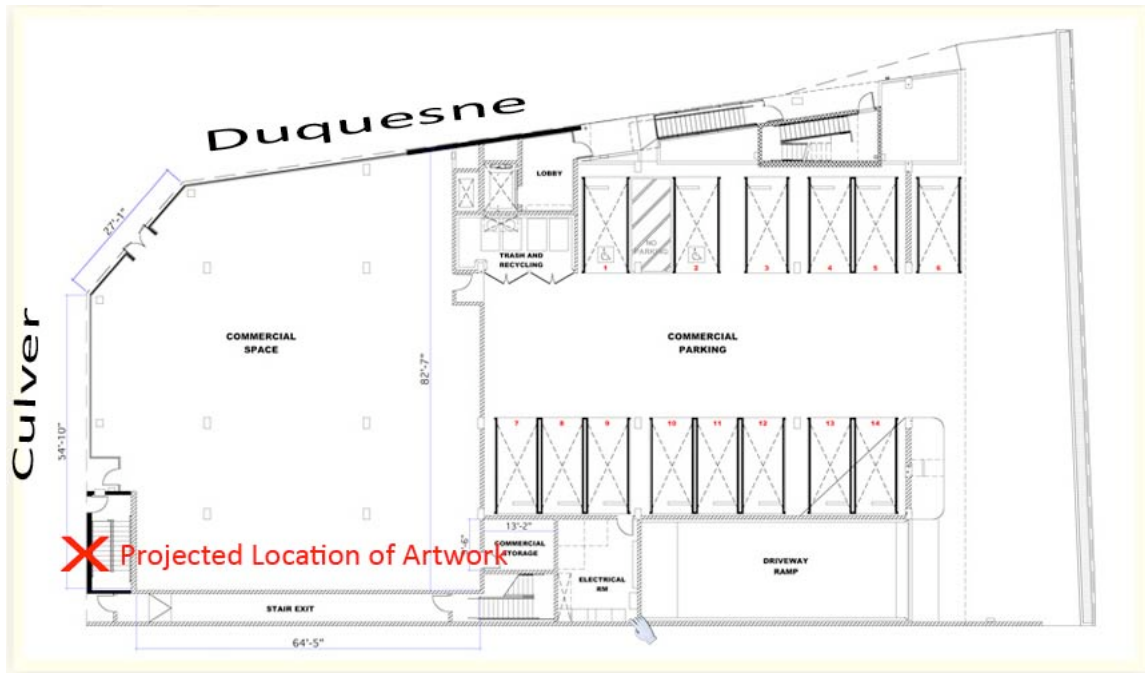
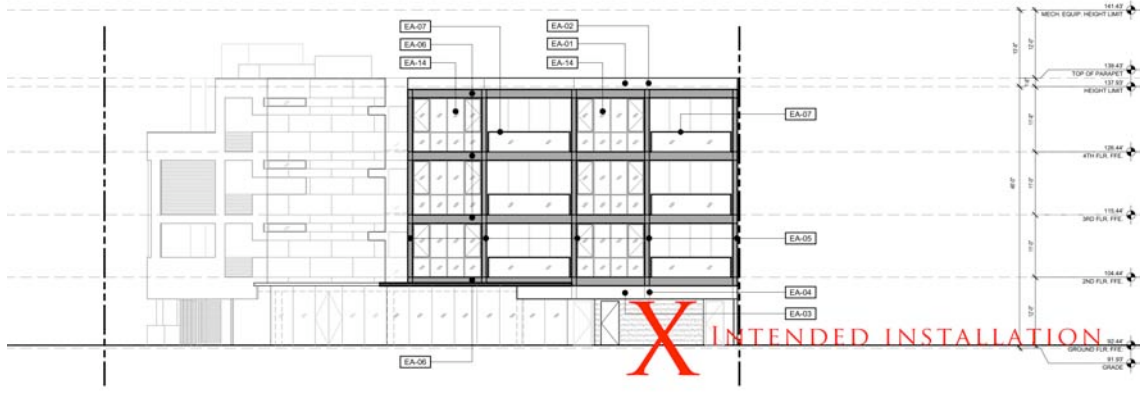
Once completed, the photo will be printed on a film that will capture the vibrant colors and dimensional qualities that we have exhibited throughout all of our work. It will then be enclosed in a clear glass frameless enclosure that will be placed on the building wall of the Culver Centrale development. This frame will maintain both the glasses' and photo's clarity for years to come. It is both weather resistant and environmentally conscientious.

We would love the opportunity to bring this most unique perspective of this magnificent city to life.

Moshe and Eddie Brakha

Intended Installation





* Notes

The artwork will be top-lit from (using a lighting rail) above projecting light down onto the image. It's easily accessible and replaced if/when necessary.

Elevation: Height will be determined by artist at time of installation.

Projected Timeline

July 15 – 17: Shoot Dates

July 21 – 23: Weather Dates

July 27: Begin image prep

August 3 – 14: Retouching and finishing photographs

August 17: Hand over finalized image to Pulp Studios

September 11: Complete glassworks

October 8: Begin to prep for installation

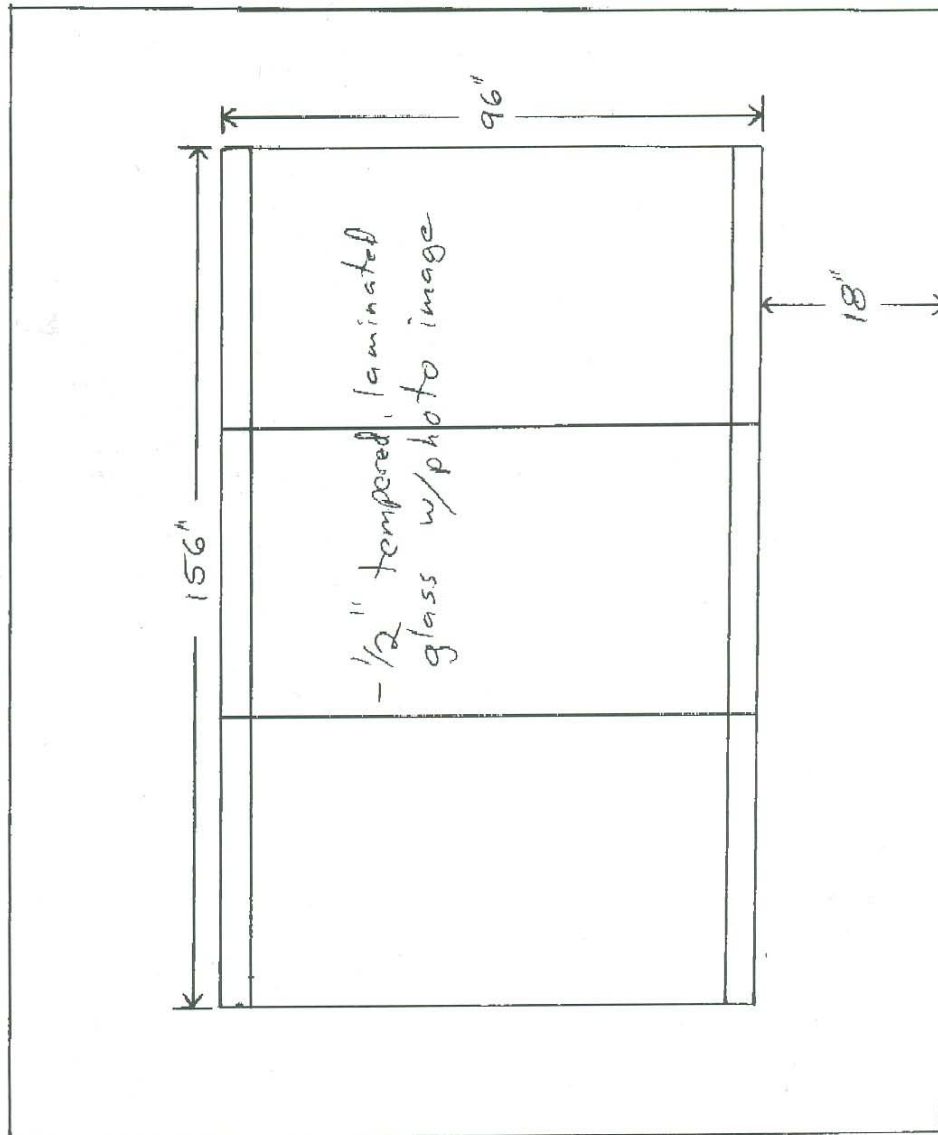
October 13 – 15: Install final artwork

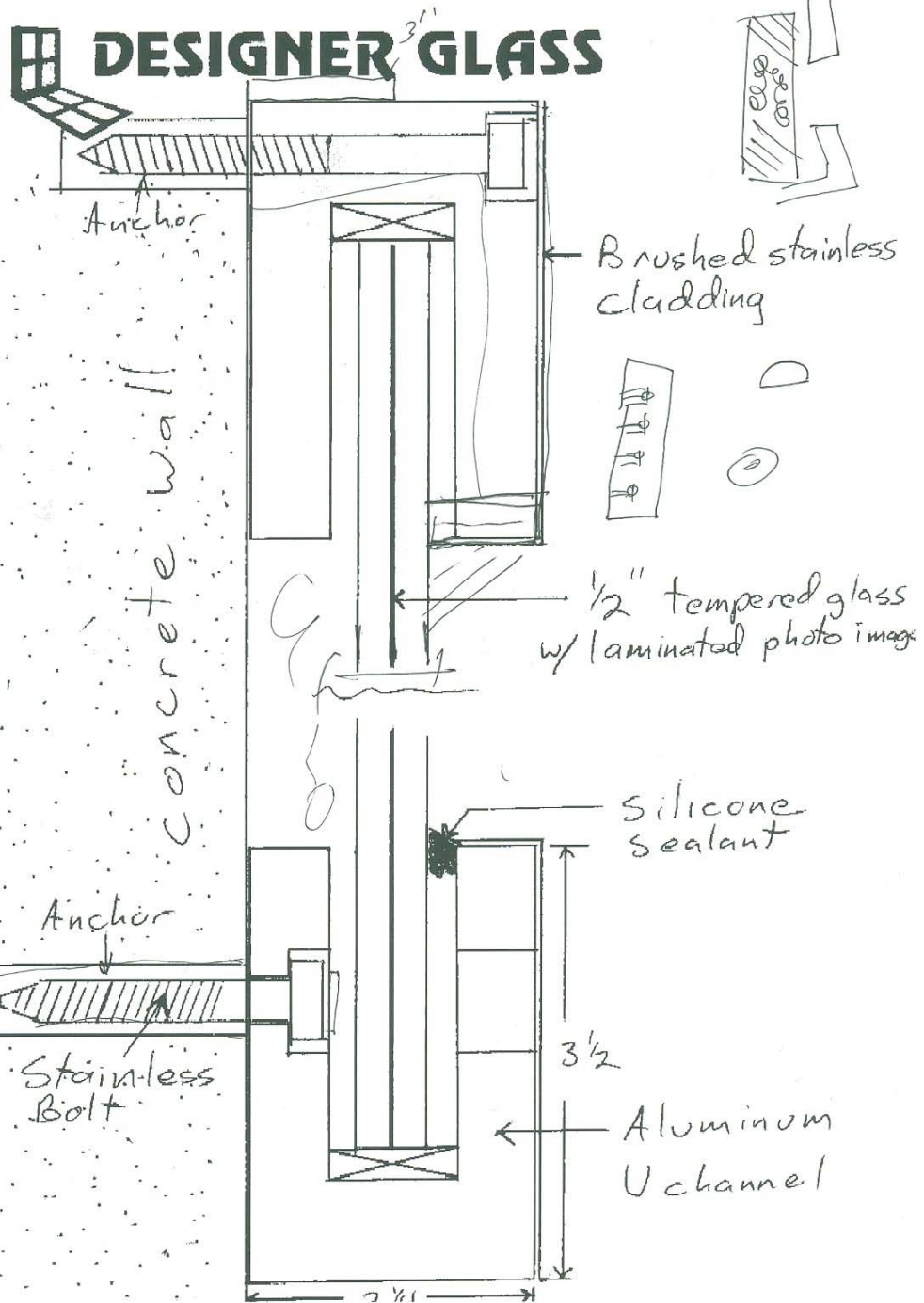
Glass Installation



DESIGNER GLASS

3273-C LaCienega Avenue, Culver City, California 90232 • tel: (310) 559-4461 • fax: (310) 559-0461 • www.designer-glass.com





Glass Maintenance

1. Introduction

As part of a façade glass is subject to natural and building-related contamination. Normal contamination, properly cleaned at appropriate intervals, does not pose any problems for glass. Depending on the time, location, climate and the building situation however significant chemical and physical deposits of contamination can build up on the glass surface for which correct expert cleaning is especially important.

This instruction leaflet is intended to supply advice on the prevention and reduction of contamination during the service life and for the correct and relevant cleaning of different glass surfaces.

2. Types of cleaning

2.1 During building work

It is of fundamental importance to avoid any form of aggressive contamination during the course of the building work. If this does however happen the contamination must be washed off as soon as it occurs by the person who caused it using non-aggressive agents with no residue.

In particular concrete or cement slurries, plaster and mortar are highly alkaline and lead to etching (dulling) of the glass if they are not immediately rinsed off with lots of water. Dusty and granular deposits must be removed correctly but never when dry. Because of his subsidiary and protective duties, the client has the responsibility of regulating the different trades and in particular he must inform the trades following about the necessary protective measures.

Minimization of contamination can be achieved by an optimized building sequence and by separately-commissioned protective measures, such as for example the application of protective film to the windows or façade surfaces. The so-called initial cleaning operation has the task of cleaning the components once the building has been completed. It cannot however be expected to be able to eliminate all the contamination which has arisen during the whole building period.

2.2 During use

In order to maintain the properties of the glass over the whole period of use, it is a precondition that correct cleaning, which is matched to the respective type of glazing, is carried out at suitable intervals.

3. Cleaning specifications for glass

3.1 General

The following cleaning instructions apply to all glass products used in building work. When cleaning glass it is always essential to use lots of water, which must be as clean as possible, to avoid a scouring effect from dirt particles. Clean sponges, leather, cloths or rubber squeegees are for example suitable as hand tools. The cleaning effect can be supported by the use of cleaning agents which are as neutral as possible or by commercially-available household glass cleaners. If the contamination involves grease or sealant residues, then commercially-available solvents such as spirit or isopropanol can be used for cleaning. Of all the chemical cleaning agents alkaline solutions, acids and fluoride-containing agents should in general not be used. In the case of surface smudges below the surface of the glass, such as on acid etch glass, you can use a fine grade pumice with water applied with a 000 steel wool. Lightly scrub these stains until the smudge has been removed, then apply clean water to remove all the pumice.

The use of pointed, sharp metallic objects, such as blades or knives, can cause surface damage (scratches). A cleaning agent should not discernably attack the surface. So-called "shaving" of the glass with a blade in order to clean complete glass surfaces is not permitted. If damage to the glass products or glass surfaces, caused by the cleaning, are found during cleaning work, the cleaning must be stopped immediately and the necessary information obtained to avoid any further damage.

3.2 Especially refined and externally-coated glass

The following specially-refined and externally-coated glass products are high-quality products. They require special care and attention during cleaning. Damage to such products can be more visible or impair the function. Certainly in the case of externally-coated products the special recommendations by the individual manufacturer concerning cleaning must also be observed. "Shaving" of the glass surface with a blade is not permitted.

Certain types of sun protection (dark) glass panes are used as the external layers (Position 1 = weather side). These can often also be recognized by a very high level of reflection in the visible range. Sun protection glass panes are often at the same time also thermally tempered, in particular for façade panels or sun skirts.

Additional reflection-reducing layers (anti-reflection layers) can also be applied to the external or internal sides of glazing panels (Pos. 1 or Pos. 4), which are difficult to recognize because of their nature.

External or internal thermal insulating layers are a special case (Pos. 1 or Pos. 4). In the case of special window structures these layers in certain exceptional cases may not face the intermediate gap of the insulating glass. Mechanical damage to these layers is mostly seen in the form of abrasion stripes because of the slightly rough surface.

Dirt-deflecting/self-cleaning surfaces are optically difficult to recognize. Because of their benefits these coatings are mostly arranged on the side of the glazing which is turned towards the weather. In the case of self-cleaning layers mechanical damage (scratches) does not just represent visually-recognizable damage to the glass, but can also lead to functional losses at the damaged positions. Silicon or grease deposits must also be avoided on these surfaces. Therefore rubber squeegees in particular must be free from silicon, grease and foreign bodies.

ESG BI-Tensit (tempered glass) as well as TVG BI-Hestral (semi-tempered glass) are permanently marked according to the legal regulations and can be combined with the abovementioned coatings. As a result of the further processing tempered glass does not in general display the same extreme flatness as normally-cooled plate glass. Installation is specified in great detail in order to satisfy the statutory or normative regulations. The surface of ESG is changed in comparison with float glass by the thermal tempering process. A tension profile is created which leads to a higher tensile bond strength. This can lead to an alternative surface characteristic.

The abovementioned refined and externally-coated glass panes are high-quality products which require special care and attention during cleaning.

4. Further advice

The use of portable polishing machines to remove surface damage leads to significant erosion of the glass mass. This can also cause visual distortions, which can be recognized as "lens flares".

The use of polishing machines is not permitted especially in the case of the above refined and externally-coated glass panes. In the case of ESG the "polishing out" of surface damage leads to a loss of strength. As a result there is no longer any guarantee of the safety of the component. Glass surfaces can be unevenly wettable. This can be traced back for example to the marks from stickers, rollers, fingers and residual sealant, but also to environmental influences. This phenomenon is only visible if the pane is moist – that is also when it is being cleaned.

All detail subject to technical changes.

©Pulp Studio, Inc.

Project Estimate



PHOTOGRAPHER	Moshe Brakha	CLIENT	Culver City
PRODUCER	Buddy Joe	AGENCY	Runyon Partners
CREATIVE DIRECTOR	Eddie Brakha	CONTACT	Joseph Miller
DESIGNER	Pulp Studios	ART DIRECTOR	
JOB #	TBD	WRITER	
ESTIMATE #	1st pass	DATE	3/23/09

Terms:

15% contingency on all estimated expenses and categories may vary.

MOSHE BRAKHA PHOTOGRAPHY INC. reserves the right to use images for self promotion.

Copyright retained by Moshe Brakha. 60% advance on job as an accepted agreement of production.

Holds on production are valid for five working days from acceptance of agreement. Sale is not final and title does not transfer until final invoice is paid in full. A 1/5% finance charge will be applied to overdue accounts, unless otherwise specified all are net 30 days of approval of invoice. Executions that are not specified on this bid/estimate, must be a change order, including written consent and additional fees to Moshe Brakha required. All images remain the exclusive property of Moshe Brakha Photography Inc.

- **DELIVERABLES:** 8'x13' framed and installed

PHOTO TITLES:

Items	Number of Days	Subtotal	Comments
TOTAL CREATIVE FEES		\$25,000.00	
Photographer	1	\$20,000.00	
Pre-Production		\$2,500.00	
Post-Production		\$2,500.00	
PRODUCTION		\$5,750.00	
1st Assistant	1	\$350.00	
Camera Tec		\$500.00	
Props		\$0.00	
Digital Camera Package		\$1,500.00	
Lighting Package		\$550.00	

Hair		\$0.00
Food/Meals Crew	1	\$100.00
Producer	5	\$2,000.00
Production Coord.	5	\$750.00
Wardrobe Assistant		\$0.00
Production Coord.		\$0.00

Decorative Glass and Install	\$31,750.00
-------------------------------------	--------------------

Decorative Glass	Pulp Studios	\$25,000.00
Install	Designer Glass	\$5,000.00
Crew	3 man crew	\$500.00
Materials		\$750.00
Layout		\$500.00
Other		

Printed Materials	\$1,500.00
--------------------------	-------------------

Photo 8x13	\$1,500.00
Brochure/Design	\$0.00
Retail Leasing Page/Design	\$0.00

Public Relations	\$0
-------------------------	------------

PR	\$0.00

TOTAL LOCATION	\$0.00
-----------------------	---------------

Scouting	\$0.00
Kitchen Location	\$0.00
Office Locatioin	\$0.00
Parking Location	\$0.00
Set Dressing	\$0.00
Van Rental	\$0.00
Meals for Crew + Talent	\$0.00

TOTAL CASTING	\$0.00
----------------------	---------------

Fee		inc
Film		inc
Other		
TOTAL TRAVEL		\$0
Airfare		
Airfare		
Hotel		
Per Diem		
Rental/mileage		
Cabs		
Tips/excess baggage		
POST PRODUCTION	QUANTITY	\$9,700.00
Retouching	45	\$9,000.00
CD File	1	\$50.00
Proof	13	\$575.00
Color Print	0	\$0.00
Messenger	1	\$75.00
TOTAL FEE		\$25,000.00
TOTAL EXPENSES		\$48,700.00
TOTAL FEE & EXPENSES		\$73,700.00
INSURANCE %	3%	\$1,461.00
	GRAND TOTAL	\$75,161.00

ATTACHMENT 2

Los Angeles Times



Ask your doctor about America's
most-prescribed ED treatment.

Learn more at Viagra.com

VIAGRA is pr
Important
Don't take w
chest pain, a
blood press
See prescri

<http://www.latimes.com/entertainment/news/la-ca-grammys17-2009may17,0,1333915.story>

From the Los Angeles Times

POP ART

At the Grammy Museum, Moshe Brakha's 'Occupation Dreamer'

The downtown L.A. photo exhibition showing stars in their early career stages is a time-warped gallery of gotcha.

By Yvonne Villarreal

May 17, 2009

Madonna is standing before a packed crowd at the Palladium in New York. Stage lights beam overhead. Legions of plastic bracelets dangle from her slender wrists. Her disheveled locks are pulled away from her face. Clutching onto the microphone stand, she glances to her right. Click. The flashy scene from 1983 stands still forever with the help of a guy and his camera.

At the Grammy Museum at downtown's L.A. Live, this portrait of Madonna and other music heavyweights make up "Occupation Dreamer: The Photography of Moshe Brakha," the first photography exhibition at the 30,000-square-foot museum. The collection is like a mix tape of images taken from 1976 to 1986 of mostly up-and-coming rock stars of the time.

"I was just trying to capture dreamers living their dream," said Brakha, 62. "Some lived on nothing. But that didn't matter. They loved what they did."

The 30 portraits line the curved wall of the museum's second floor, each with its own title and story -- whether a young Anthony Kiedis lying on the Hollywood Walk of Fame, giving the middle finger to the camera, or New Wave group Devo wearing plastic breasts, or a seductive Diana Ross tangled in pearls atop a tiger rug.

"The museum tries to highlight a broad spectrum of music," said chief museum curator Ken Luftig Viste. "His photographs balance that with different types of artists who play different styles of music. It's a great dynamic."

Long before Brakha was directing commercials and photographing the likes of Tom Hanks, Sean Penn and Will Smith for Newsweek, Esquire and Vanity Fair, he was simply a man with a camera.

The Israeli-born, L.A.-based photographer graduated from Art Center College of Design in 1975 and began his career shooting "strictly punk." But his subjects would evolve well outside that scene. In one photo, Neil Young, ever the cowboy, raises his guitar against the balmy air as he drives his car on his ranch. In another, hip-hop impresarios Run DMC stand against a red backdrop overcast with shadows for a Rolling Stone photo shoot; later, Brakha said, the group would storm off the set. And in a portrait of the Cars, Ric Ocasek and company look sluggish and crammed in, well, a car.

Ask Brakha to pick a favorite, and he shakes his head.

"They're my girlfriends. I can't pick a favorite."

The show runs at the Grammy Museum, 800 W. Olympic Blvd., L.A., through Aug. 9, 11:30 a.m. to 7:30 p.m. Sundays to Fridays, 10 a.m. to 7:30 p.m. Saturdays. \$14.95. www.grammymuseum.org.

yvonne.villarreal@latimes.com

If you want other stories on this topic, search the Archives at latimes.com/archives.

TMSReprints

Article licensing and reprint options

Copyright 2009 Los Angeles Times | Privacy Policy | Terms of Service
Home Delivery | Advertise | Archives | Contact | Site Map | Help

partners:



16


[Home](#) [About Us](#) [Tickets](#) [Exhibits](#) [Programs](#) [Education](#) [Support Us](#) [Store](#)

THE GRAMMY MUSEUM™
Devoted to exploring and celebrating music

Exhibits

- [Overview](#)
- [Fourth Floor](#)
- [Third Floor](#)
- [Second Floor](#)
- [Special Exhibits](#)
- [Michael Jackson HIStyle](#)
- [Occupation Dreamer](#)

BECOME A FRIEND



Sign up on the Museum's social networking sites.

SHARE / BOOKMARK THIS PAGE

Spread the word to friends on your social networking page.

SHARE

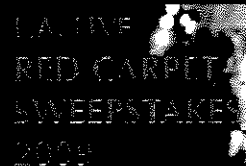
SIGN UP FOR UPDATES

Receive our newsletter with updates about our exhibits, programs, membership and more!

Email Address

Zip Code

[SIGN UP](#)



[REGISTER TO WIN](#)

A WINNER IS PICKED EACH MONTH!
GRAND PRIZE: Two (2) tickets to attend the GRAMMY Awards at STAPLES Center (Jan. 2010) plus dinner for two at Fleming's Prime Steakhouse & Wine Bar at L.A. LIVE.

OCCUPATION DREAMER: THE PHOTOGRAPHY OF MOSHE BRAKHA

Limited-Time Engagement: May 14 - August 9, 2009

The GRAMMY Museum presents its inaugural photography exhibit with Occupation Dreamer: The Photography of Moshe Brakha. On display through August 9, 2009, the exhibit includes dozens of photographs never-before-seen on the West Coast by world-renowned Hollywood-based photographer Moshe Brakha. Taken between 1976 and 1986, the 30 photos capture the style and promise of an innovative musical era, and feature such influential performers as Black Flag, Devo, Madonna, Elvis Costello, Beastie Boys, and many more.

Regarding the exhibit, Brakha, who is currently celebrating his 40th year as a Hollywood-based advertising photographer, said, "Occupation Dreamer is how I saw myself during the 1970s and the 1980s, when I was friends and neighbors with many of the most popular punk and garage bands in Los Angeles. I knew punk music from the day it was born — it was the music of my generation, and I was fortunate enough to have played a part during this period. Many of the musicians and bands I photographed back then were penniless and unknowns — they, too, were 'Occupation Dreamers.' My job was to capture an era of music that was part of my soul — punk."

"The GRAMMY Museum is thrilled to host Occupation Dreamer as our first special photographic exhibit," said Chief Curator Ken Luftig Viste. "Moshe Brakha's photographs, like our exhibits, provide an intimate, compelling look at music and music-makers."



NOW OPEN IN DOWNTOWN L.A.

ATTACHMENT 3



architectural decorative glass



about

products

installations

resources

links

contact

reps

what's new



Above: Park Hyatt,
Washington, DC
Designer: Amanda Weil
Photographer: Mickel Skoglund

About Pulp Studio

Pulp Studio provides unlimited design capabilities that can achieve unique options for each specific job. This website includes only a sampling of our products. We can provide you with laminated glass that includes our fiber series, textures, colors, graphics, photographic elements and a variety of other substrates. In preparation of individual patterns, we can also increase the level of opacity or transparency as desired. Each piece of Pulp Studio glass is individually fabricated to size from our customer's specifications.

Pulp Studio Glass produces materials with a variety of decorative and graphic interlayer as well as a large selection of pattern glasses and custom glass applications.

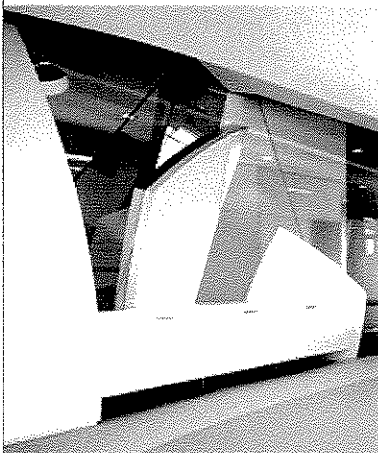
All of our glass is produced in Los Angeles and shipped from our local facility after our internal inspection process. Pulp Studio products provide safety glass with enhanced UV protection, sound attenuation and superior maintenance qualities.

What makes Pulp Studio unique is our commitment to provide a variety of glass materials that comply with all of the necessary architectural safety requirements. Recognizing the role of today's architect and designer is to not only introduce attractive materials into their project, but to also consider that these materials can maintain the necessary compliance with building codes.

As a glass resource we can offer specialty glass materials in almost any category.

When you begin your relationship with Pulp Studio you will learn to understand that just because you haven't seen it doesn't mean we can't make it for you. All of our sales staff understand that design requirements evolve. Our role is to help each designer achieve their vision. We are here to help you do that. Do not hesitate to approach us with even your wildest ideas; just try not to do it every day.

We look forward to hearing from you soon.



Above: Maguire Partners,
Santa Monica, CA
Architect: Clive Wilkinson Architects
Photographer: Benny Chan, Fotoworks



Above: Reiss Store,
Beverly Hills, CA
Architect: D-RAW
Photographer: Julia Stephan