













Vanessa Gomez

Graphic Designer

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Social Media

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Activities

☞ Pauw Wow layout editor
University Newspaper

☞ Art Club/ Kappa Pi

Education

Saint Peter's University Jersey City, NJ
B.A. in Graphic Arts May 2020
G.P.A: 3.5

Experience

Marketing & Design Intern - *Nimbus Dance Works, Inc.* Jersey City, NJ
December 2019 - Current

- ☞ Design posters and postcards for upcoming events
- ☞ Create advertisements for social media accounts
- ☞ Work collaboratively in a team environment

Sales Associate - *Aldi* North Bergen, NJ
June 2017 - Current

- ☞ Experienced in fast paced and high stress environment
- ☞ Multitasked between areas of focus depending on client demand
- ☞ Developed positive customer relationships through great customer service

Sales Associate/Supervisor - *Party City* North Bergen, NJ
September 2015 - June 2017

- ☞ Experienced with money management
- ☞ Designed and organized displays to appeal customers
- ☞ Trained and served as a peer coach for new associates

Skills

- ☞ Adobe: Photoshop, Lightroom, InDesign, Illustrator, Muse, Animate
- ☞ Microsoft Word, PowerPoint, Excel
- ☞ Cross-platform Mac and PC
- ☞ Fluent in Spanish and English

Volunteering

Office Assistant - *KTB Coffee Shop* North Arlington, NJ
January 2020 - April 2020

- ☞ Assisted in filling and organizing important documents
- ☞ Took care of customer scheduling and answered phone calls









Vanessa Gomez

Senior Thesis



From pastime to passion, art became my light at a young age. Every billboard I would pass, every book cover that locked a strong gaze with me, and every sight that made me momentarily forget everything but its beauty, I knew that I wanted to do just that: become someone who could unleash powerful emotions and waves of inspiration. I vowed to be someone who could create striking designs, bewitching illustrations, and photography with such awesome power. Because of this newfound light, I made myself three goals; create inspiring art, create truth in my art, and most importantly, create art from my heart.

I would like to think that what makes my work different and attractive is my particular sense of realness and attention to color placement. I try to emphasize my love for the beauty and uniqueness of color, regardless of what art form I choose. I do my best to bring out as many beautiful features that I can, all at once, and as powerfully as possible. In my digital drawings, I try to reflect my appreciation for the beauty of reality by incorporating realistic elements and complimenting colors in my drawing style. In the two digital drawings of *My Rose* and *To Be Loved*, that was published in the 2019 *Pavan*, I reflected this style. An earlier example of practicing this style was my oil pastel painting of the *Virgin Mary*, I try my best to make it as moving of a painting as the illustration was. Her hold was strong, motherly, yet so innocent, and i hoped to mimic just that, in my way. My photography pieces try to uniquely accentuate the beauty of reality, nature, and colors. In my picture called *Ice Cream Truck*, my hopes was to capture the sudden nostalgic moment of getting those euphoric butterflies after hearing the ice cream truck come to your block, with that catchy tune getting louder. I hope to capture moments that are relatable, personal, and memorable.

In the process of creating my works, I follow my goal of displaying truth in my art by doing my best to clear my mind of everything but my muse. It can be anything from feelings of utter bliss to feelings of pure hellish anger. For example, when I sit down and start drawing, I don't want to think about altering my creations to please a certain crowd instead of my personal feelings towards it. In my piece of *Sofia*, I combined a mixture of artistic styles in her portrait to represent how colorful and bright I see her. My inspiration for this digital painting of *Sofia* was Claude Monet's style of painting, like *Water Lilies*. The particular brushstrokes of his paintings due to his



slow loss of vision created a wonderful natural interpretation of his reality coupled with his beautiful mixtures of colors.

When it comes to my photography pieces, what I do keep in mind are important aspects that will completely make or break it, like where the light is coming from, at what angle will I get my desired outcome, what will be the focus that will best express my message (if I have one). In many of my landscape pictures, like the small series of Chipre, Colombia, I tend to mostly focus on taking pictures during dawn or dusk, that way my pieces have a focal area, which is the fiery bright oranges and yellows of the sun that bleeds into the ever changing sky. To contrast the hot colors are the blues of the sky that range from deep indigos and violets to a blue as light as Cinderella's dress. I believe that what brings these pictures together are the harmonious combination of the almost infinite spectrum of scarlet reds and electric yellow colors of the sun, effortless gradient into deep blues, as well as the beautiful scenic and rugged landscape. Sometimes I even get lucky enough to catch beautiful, almost unimaginable, colors that one can't even believe could appear in the sky. Every single day, I know to expect a different array of colors, fuchsia pink and lilac purple one day to deep grays and bleak skies. When I'm not focusing on landscapes, I also enjoy taking pictures of plants, trees, flowers, and animals. Capturing any of these is equivalent to capturing unfiltered, raw beauty.

As strong as my admiration is for color, I find that colors are very difficult to work with. When making color pieces, having the choice of which color will help make a certain statement can completely alter what point I am trying to make with my piece or what emotion I am trying to evoke from viewers. That pressure, although quite anxiety producing is also liberating because it is the statement piece, my raw feelings explained. I enjoy presenting my works with realistic features because I love the way the combination of realistic and animated look. I hope that it helps me create a relationship between viewers through the piece. I hope that within my art, viewers see themselves and hopefully evoke a strong and meaningful feeling.

Nature plays a large roll in what I create, regardless of the type of media. Many of the reasons why I choose to take pictures of nature is because of the beautifully vibrant colors of every petal, rivers, mountains and trees. It's breathtaking to see how flawless nature can create masterpieces all around us, every day, everywhere. If some can't relate to this feeling, then I truly hope my works can help others gain an interest to it.

As much as I work on my art, I still struggle to understand my art style is. As I look through my social media, I see all of these inspiring styles, like [_rostra_'s](#) breathtaking tattooing skills. Her immaculate technique for perfectly tattooing nature onto skin is beyond impressive. I also love looking at [pernilleoerum's](#) page for her adorable, Disneyesque style, and [mmmmmonexx's](#) page for their beautiful and minimalist realistic style. Looking at all of these in-



spiring people's works also produces a cloud of envy above my head because I know that I am nowhere near being where I would like to be in my artistic abilities, and the urge to need to already have these abilities mastered almost outweighs my patience for practicing it. I feel as though I am constantly on a love-hate relationship with my art, and my lack of confidence in it adds to my insecurity for presenting anything. I have a long way to go with my work, but I know that all of this frustration will lead to something great.

Another one of my insecurities is I am trying to focus on what is my photography style. I love snapping pictures of everything, so much, that I am starting to think clicking the button has become an impulsive act. Although this is another pastime, I would like to take this seriously eventually. I love the magic that can be produced in one picture and would hope to soon have my own camera to be able to create magic of my own. I'm not sure if this struggle and uncertainty comes with my age group or if it's just me, but I hope to overcome my negative feelings one day.

My working process is neither difficult nor complicated. Whenever I am feeling motivated and inspired to start a new piece or to continue on one, I tend to have a little routine process that automatically happens both mentally and physically. To prepare, I always do my research, no matter what the subject. Whether it be references to a certain facial expression, body angle, location, animals, color examples, and so on, I like to base my art on realism and then acutely add details incorporating my endlessly changing flare. I keep a folder with printed references that I have kept from past professors and samples that I have printed because they are extremely helpful in my progress. I also have folders created within my social media pages exclusively dedicated to the art posts that have examples, tutorials, do's and don'ts, some inspiring pieces that I love and I know will help me make better art, and things I want to recreate. This is expressed in my version of my self-portrait from the early New Year's art trend called #ToonMe, which is a recent trend where artists take an image of themselves and use half of it to create themselves in their own style, no media the media. In my version of #ToonMe, as much as I tried to incorporate realism within the eyes and other elements like shading, skin tones, clothing, and background, I wanted to give my self a relatable vibe by drawing my side like I am in my daily state, mellow, comfortable, bare faced, and living my best life regardless.

Having reference images are a vital foundation to my artworks because when I begin, I have a more detailed idea in my mind of what I would like this outcome to be. By educating myself and giving myself as many sources as I can find, I can hopefully accomplish what I want. I also tend to also look at artists that inspire me or whose work I admire and want to acquire similar techniques. Instagram based artists like Russian-born bluesatan, Polish illustrator marikaboniuk, and tip page artsupports are some of the prime pages



I go to. I see clear and helpful ways to achieve a certain look and to practice any technique I could ever have the need to find. These pages help me draw facial features, help me understand how to draw images with certain light angles, how to draw certain angles of the body, and overall how to feel like I have composed a strong, well-put piece.

Another aspect of my working process which I find is absolutely necessary is for me to have a clear headspace. Sometimes this requires me to set the mood with music. My music helps me build my confidence, which inspires me to practice more, a happy cycle. Having a clear headspace really helps me focus on my work and is one of the most influencing factors in my work. I say this because if I have had a stressful, overwhelming, and overall a bad day, my work tends to have a darker impression. I show it with a darker color scheme, harsh or dark and bold lines, or an overall sad and uneasy tone to it, like in my piece called X-rays. The hand gesture and rose have a melancholic lingering feel to it, the hand wanting to reach out and touch such beauty, but unable to. In my other works in progress like Hellfire, I took into consideration my feelings on the then-current situation at the time, the wildlife fires of the Amazon Rainforest. My love for nature was strong yet feeling so helpless, took a toll on my piece. Having recently taken an environmental class on art, I decided to express my feelings of anger, helplessness, and hopelessness in my art by using dark shadows of the bare trees, distant black mountains, and a smoky and burning sky, as well as a dark, ominous figure. Being unable to help motivated me to spread awareness in my upcoming plans for art and travel. In contrast to this, I find that when I am in a happier state of mind my work tends to look more bubbly and lively, even my sketches and color choices are different.

From this point, my mind is infinite and I do my simple sketches, dictating key elements to keep in mind on during my creation process. Element like authenticity, regardless of the subject, lighting, point of view, aura of piece, and so on. At this point, I like hearing constructive criticism, it's good for me to weed through and adjust my works as needed. Having a second set of eyes helps in most cases although they sometimes can be harsh. I try not to take these too personal because at the end of the day, these are opinionated thoughts of other personal views. Consistently going over my work, looking back at references, and remembering that I am farther than where I used to be in my artistic abilities helps me keep moving forward.

As I am working, I remind myself that there is no need to speed my process. Living in a very high-paced environment like in the New Jersey area, my internal clock is programmed to have the need to do things by deadlines, even if they don't require it. What matters in this society is being efficient, quick, and continuously working, which means making new work as fast as possible. Setting these unreasonable and imaginary deadlines are more tormenting



than helpful to me because I don't feel that rushing the creative process helps everything flow nicely. With that being said, some of my works have been on stand by for a few weeks, sometimes I lose my inspiration, sometimes I even quit on pieces I seem to have lost direction on, but what matters the most is that I never stop creating, and that's a lesson I am so grateful to have learned.

Inspiration comes from all around, no matter where I am, that is why it is particularly difficult to narrow down some of my favorite influences. From painters to photographers, graphics designers to architects, it is because of these people that we can all observe and enjoy their different perspective on beauty and share a glimpse into their unique worlds.

Learning to become a graphic designer, one of the first lessons I learned was to get into the habit of training my eyes to see the world around me. Not at a glance, but really dissecting the world. I told myself to start paying attention to details a little more: from buildings to store signs, menus to plating, even from packaging and design to usability. I love seeing how the artistic techniques are harmoniously combined. One of my main influences who has mastered her diverse skills is graphic designer Paula Scher. As Pentagram would describe her, "she is a master conjure of the instantly familiar.. Where her work straddles the lines between pop-culture and fine art." She is a revolutionary graphic designer who is not afraid to take risks and play with what she has without worrying about sticking to the rules or appeasing others. Her zealous attitude for her work is admirable and truly inspirational. From her clean, iconic logos including the ones of Tiffany and Co., Citibank, M.O.M.A, and the High Line, to her colorful, outrageous, and very well-put maps and amazing discography, her work is nothing short of something that I would hope to achieve in my lifetime. What I especially love about her, is the wide variety of jobs she does including her discography for some of the most iconic artists of all time including Patti LaBelle, Billy Joel, Boston, and the Rolling Stones. Paula Scher's work is boundless and that is one I admire the most about her. She did not limit herself to anything and just kept thriving for growth, success, and overall happiness. I hope to become as inspiring and boundless as her one day.

David Carson is another graphic designer that is very unafraid to show what he wants even with public backlash. As an artist that works without any rules and "grid-free," his work expresses colorfully explosive images and texts, almost giving the feel of a collage but everything fits together like a perfect puzzle piece. His typographic works show that he does not care for order or perfection and that is why I find him to be a very influential person. I hope to one day feel confident enough to take that big leap of faith and hopefully do some inspiring and exceptional work. Maybe I won't make a whole magazine article into wingding's font, as he famously did, but with that same courage and fearlessness from public backlash as he



has, I hope to be able to reproduce something as crazy and powerful as he does.

Someone who is fairly new in my list of inspirational people is Neri Oxman, a designer, architect, and professor at the MIT labs. The reason she is part of my list of influential people is because she is someone that has a deep appreciation for the beauty of nature that abounds us all. Her work incorporates natural design given by the earth, materials, and her live subjects, like silkworms (who are not harmed), organic shapes, and beautiful natural colors. She redesigns our world to incorporate the beauty that nature has given us without harming it in anyway. If humanity were to cease existence, her work will help bring more life by using living organisms within the foundation of her architectural work. Her work is undeniably powerful, her combination of biology, design, and architecture is unprecedented, and her love and determination to continue making work like this is inspiring. This is the reason why I enjoy her work so much, her love for the earth and her need to work with and for the earth, instead of using harmful techniques that can potentially destroy the planet, is honorable. While I try to incorporate the beauty of nature in my work, she is one step ahead and working with nature to help make our world healthy, livable, and vibrant. She allows natural growth to take place and be the backbone of her structures instead of trying to change nature into how we see beautiful. Because of this area of her work, we are learning new ways to live in communion with everything Earth offers.

Other architects including Frank Gehry and I.M Pei, who don't use this newfound natural and organic way to construct, have a unique eye for the fun designs of what architecture could look like. Their world renowned architectural work looks almost as if it were arbitrarily created, but they know how to put a drop of amusement and personality into ordinary world. Because of their work, like Gehry's creation of the Walt Disney Concert Hall, Louis Vuitton Foundation, and the Guggenheim Museum, and I.M Pei's Louvre Pyramid, Museum of Islamic art, and JFK Airport Sundrome, their different styles help give the world a new look on what beauty can be. Their work to me is the definition of the saying, "beauty is in the eye of the beholder," because their insane, crazy looking, yet elegant structures look like they don't belong, but to me they encompass the uniqueness in being different.

Anybody can go out and purchase a camera, or take pictures on their phone, and call it photography but people like Art Wolfe know what it really means to be a photographer. Art Wolfe is a nature photographer, where he captures the beauty of landscapes and animals, and is not afraid to take a step into wildlife. He is graceful in a way that he does not want to disturb the natural life of the untamed world around us. The extraordinarily vibrant colors and jaw-dropping landscape photographs he captures truly shows how immaculate wildlife is and equally I believe his works also show how



under-appreciated it is. Looking at all of his contributions makes me hopeful that maybe someday I will get to live an extraordinary life as he does, beyond an ordinary 9-to-5 job and constantly being behind phones and computers. His unimaginable experiences and photographs from his collections of *The Living World*, photographs from *The Edge*, amongst other works, really inspire me to go out and share such unbelievably beautiful sights whenever possible.

In contrast to Art Wolfe's nature work is photographer Annie Leibovitz. She is a world renowned photographer, mostly known for her portrait photography, and her enchanting celebrity works. She knows how to manipulate the camera to work for everyone. To me, her work shows the raw truth of what it takes to be human. An example of her many masterpieces is her project on women. Her images are of many hardworking, inspirational, powerful, and determined women that are helping the public see through the lens of inequality. It was a mixed combination of her project's first release in 1999, as well as the second release with new images of exceptional women like activist Malala Yousafzai, Serena and Venus Williams, Meryl Streep, Yoko Ono (with John Lennon), and Michelle Obama, to name a few. Overall, her work personally shows how boundless and abundant love, strength, and unity is. Although she is known for more contemporary and personal pieces, I truly enjoy how natural, raw, harsh, loving, playful and flawless her work is.

A final and very important inspiration of mine is Bob Ross. To begin with, his gentle, respectful, and polite personality was very compelling. His love for wild life and passion for nature grew on me a lot more than expected, giving me a sense of purpose, like a Protector of Nature. I strongly believe that my love for nature grew exponentially while painting and watching his shows. What I especially love about him is that he humbly encourages his audience to have confidence within themselves, be kind to themselves, and to continue to work on their masterpieces, because no matter how their artworks come out, they will always be masterpieces. He was a motivating figure and a creative soul that came up with thousands of incredible paintings to share and lovingly recreate with his audience. His work varies from different landscapes, but the unimaginable things he would paint encouraged me to see more of the world as he did, share with others, and protect its beauty. Surrounded by so many hard working, creative, influential people helps me gain perspective as to what I would want to do with my life. Each of these important people made powerful contributions in today's society, an outlook that is strong and resonates in many of us. From creating eye-catching masterpieces, producing awe-inspiring images, to making beautiful buildings and changing our understanding of living on this Earth and working with this Earth, I hope that what I learned from all of these driven people will reflect my love and appreciation for art, and nature in my work because of them. Even if I don't have a worthwhile life with its luxurious amenities, I would hope to have



done as much inspiring work as them; to have inspired many, collaborate with many, and most importantly, to have loved every step of the way.

Do you ever feel stuck, like your feet are caught in quicksand and everything you're trying, everything you do, you feel is not good enough to help save you? That was me not so long ago. I can just remember those feelings of anxiety and panic and overwhelmingly nervous at the thought that I was officially going to go from a business major to an art major. I was happy, that's what I didn't know how to express. I knew that I was one step closer to knowing that I will feel happy hopefully for the rest of my life with this career decision. These past two years that I have been studying art, I never thought I would be someone great, someone with worthwhile talent, someone that just had that gift. Surrounded by one-of-a-kind classmates that have that touch, and professors willing to help my two left hands, I slowly began to realize maybe I'm not that person, but with the help of everyone, I am one step closer to getting there. And from then on, I begin to feel a little bit unstuck... My direction went from a path with fog to a path guided by the sun's illuminating rays.

Each class that I took had a little bit of something that I loved. From my live figure drawing workshop, I got to really learn and love to draw human anatomy in it's naked form. That just seemed like something I would never be able to do and now it's possible. My Photoshop, photography, and camera raw classes really let my interest in photography and photo editing flourish even more than I thought it could because now I can do more and go from a great picture to a magnificent picture. Computer animation and web design classes truly showed me the importance it is to develop as quickly as this modern world and the importance of knowing your customers with varying personalities, and it showed me how to have fun with this rapid change in society. Even the graphic publishing class really put into perspective a real life job, made me enjoy the harmonious way a team effort should be with a group leader and helpful hands everywhere. I am grateful for all of my classes, each teaching me one more thing, each helping me get one step closer to what I think I want to do with my life, each being an important steppingstone. Although sometimes I feel like I'm in an existential crisis mode of, "what am I doing with my life," I feel that if I truly work hard on what I've learned I will soon hatch an idea of what it is I could possibly take on in my life.

The popular saying that "if you don't love what you do then stop doing it," is one that is both motivating and terrifying all at once. As a graduating college student, I feel like I'm walking on eggshells because if I really am not focusing on what I'm doing, I'm not taking in every teachable moment I possibly can, I will lose my grip of everything and fail. And like the quote, I also don't want to be doing something because I have to and not because I really want to. Although I feel that I may be a little too young and naïve to know



exactly where my career direction should be headed at this point, I really hope that what I do now and in the future will help me in the long run to move up to higher places, learning grater things from anyone willing to share it. I strongly feel that I know I'm in the right path because I genuinely love everything that I do, from choosing colors, from making a poster designs, from making little animations for websites, and even learning about each font and its history, I feel that each has been getting me closer and closer to where I would hopefully really love to be.

I have been fortunate enough to have been accepted to a three month internship with that prestigious Nimbus Dance Works in Jersey City, New Jersey. With the helpful team by my side, I was able to really get a grasp on what it's like to work for an ever-growing company and to be able to adapt myself in this rapidly changing world. I was fortunate enough to be able to do one of the things that I enjoy doing, and that is manipulate professional images and being able to effectively turn it into eye-catching advertisements, postcards, and posters, to attract customers to their many brilliantly creative performances. Being surrounded by such busy art directors and other creative designers truly makes me realize how competition driven this field is but it has such a sense of companionship because in the end everyone is working together for the true goal of moving each other forward and moving the company forward. With that being said, really getting a close look at what it's like to do all these many jobs that one graphic designer can do is very motivating. I now see what it's like to be someone behind the scenes and have a strong grip on the whole movement itself because the responsibility of making powerful advertisements is tremendous, but I love the work.

Seeing people like my boss at Nimbus Dance Works, my professors at school, and real life artists on social media, I really do wonder what role I would love to end up playing as I get older, "the musician or the composer?" Each is vital, each can't do without the other. I can imagine myself as an art director; Being the one responsible for the all visual aspects of advertising, media campaigning, coordinating artists with proper designs, and being the overall composer of how I choose to represent what I'm doing with all of my team is something very nerve-racking yet exciting and boundless all at once. Another job that sounds extremely interesting is a creative designer, although similar in nature to an art director, I would get to do more with playing with visual concepts, sketches and illustrations, rapidly changing my work with upcoming trends and making it relevant, using catching colors and schemes to attract customers is exciting because in that way I am constantly developing my skills. Two final possible career choices that are very calling to my name or a multimedia artist and animator and a drafter for architects. Although these two are completely opposites, I know I can definitely find joy in both. To be a multimedia artist and animator, I would get to use my skills and illustrations as well to develop and grow my computer



programming skills to create web pages, games, or even visual effects. To become a drafter for architects can be nerve wracking, I'm sure of it, but the excitement of being able to be a part of something that will eventually be a part of a recognizable skyline sounds glorious. Picking and choosing these possible career paths feels like I'm playing Sims with my life, changing the career path in hopes to ensure success and prosperity in my future. In reality, I truly hope that wherever my hard work takes me will lead me to happiness.

Coming up with all of these possible career paths for my future is exciting and a little overwhelming all at once but the end-game of it all will always be the same, and that is to communicate the raw truth and beauty that is around us all. Not many are aware of what's going on across borders, across oceans, across hemispheres. I want to be able to show how dynamic and marvelous this world is to others. Along with the colorful sunsets and vibrant vegetation in nature that is provided to us, I want my work to inspire others and motivate others to look at the world through another lens. I want my work to embrace differences, no matter what they are. I want my work to unite people, no matter what their background is. I want my work to be remembered and to translate for generations to come. I want my work to be a helping hand in times of uncertainty in this continuously developing country and world. I guess you could say I am asking a lot from myself and my hypothetical work, but a dream is just a dream until you work on it.

I want to be able to stir audiences' thoughts like Barbara Krueger. I want to be able to help the world and reveal injustices like Dorthea Lange. I want to be an unstoppable and adaptable force like Paula Scher. I want my work to show the beauty of life like Art Wolfe. But most importantly, I want my work to be me.



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