PNCA’s Arlene and Harold Schnitzer Center for Art and Design on Portland’s Near North Blocks is slated to open in 2015.
Stephanie Yu MFA VS ('14) performs at an MFA in Visual Studies open studio event.

Visiting artist Amos Kennedy inks type in the Print Studio.

Students in the MFA in Applied Craft + Design attend a talk by Bill Deresiewicz as part of the 2013-2014 Graduate Visiting Artist Lecture Series.
Work by Caitlin Sweet MFA AC + D (’14) at the MFA Applied Craft + Design open studio event.

Jeanne Roderick MFA LRVS (’14) is interested in a feminist deconstruction of systems of coding and the failures of language. Here her aim was to visually construct a “between” space, where seeing and understanding have not yet met.
This detail of a photo documents an installation by Danielle Foushee MFA LRVS ('15).

"PNCA’s Hallie Ford School of Graduate Studies offers six programs designed to challenge, support, and launch the next generation of creative practitioners and change agents. Highly dedicated faculty work with small cohorts of students to form a creative community, supported by a robust and diverse visiting artist program and lecture series, top-notch exhibitions, and all the resources of an art and design college. All this happens in Portland, at the center of one of the most creative and livable cities in the country, with unique cultural, research, and environmental resources close at hand."

MARK TAKIGUCHI, Academic Dean

The MFA Applied Craft + Design program holds an annual open studio event and weekly happy hours to welcome alumni, visiting artists, and members of the community to the Bison Building.
PNCA OFFERS SIX GRADUATE PROGRAMS THAT PREPARE STUDENTS FOR A LIFE OF CREATIVE PRACTICE.
GRADUATE PROGRAMS within the Hallie Ford School of Graduate Studies at PNCA are designed to support students as they grow and develop a sustainable, engaged, and dynamic artistic practice that will continue to evolve years after graduation. PNCA’s graduate programs celebrate creative practices that require collaborative, experimental, and interdisciplinary approaches to problem solving. This prepares students for sustainable, engaging, and creative professional lives.

PNCA’s graduate programs are grounded in meaningful faculty-student relationships, engaging seminars, and mentor-guided studio practice. Students conduct original research and develop new ideas under the guidance of supportive arts professionals whose expertise is specifically attuned to the students’ areas of interest. These mentors work closely with students, individualizing their approach and acting as advocates, critics, and colleagues while encouraging students to continuously broaden and deepen their critical investigations through research, experimentation, and exploration.

Each program’s diverse offerings include intensive workshops, professional opportunities, internships, retreats, and public programming—all of which encourage students to respond to their particular interests, accept social and environmental responsibility, and develop a strong sense of artistic professionalism.

CULTURAL INSTITUTIONS such as the Museum of Contemporary Craft, the Northwest Film Center, Portland Institute for Contemporary Art, and Yale Union are invaluable resources for students, offering them the opportunity to connect their artistic work to national and international discourses around art and design. Organizations such as the Bureau of Planning and Sustainability, Ectrust, Illahee, Mercy Corps, the Nature Conservancy, Oregon Wild, and Wieden + Kennedy support students as they make inquiries into sustainability and ecology.

PNCA’S GRADUATE PROGRAMS celebrate creative practices that require collaborative, experimental, and interdisciplinary approaches to problem solving. This prepares students for sustainable, engaging, and creative professional lives. Graduates go on to participate in local, national, and international publications and exhibitions, to find satisfying employment in their areas of interest, and to receive notable grants and residencies. Their successes demonstrate what can be gained from PNCA: an education that nurtures strong, intelligent, and motivated creative professionals who actively engage their surroundings to create the kind of world they want to inhabit.

pnca.edu/graduate
THE MFA IN APPLIED CRAFT + DESIGN (AC + D) represents a new paradigm in craft and design education, one that synthesizes and reconfigures the relationship between making and thinking. Pacific Northwest College of Art and Oregon College of Art and Craft bring over 200 years of combined experience to this joint graduate program, which emphasizes hands-on making, entrepreneurship, and social and environmental responsibility. The partnership between PNCA and OCAC allows students to study with faculty, utilize the facilities, and experience the distinct culture of each college.

The program’s breadth of disciplines offers students the opportunity to create work for an applied purpose within a diverse and holistic creative environment. With an exceptional visiting artist program and an innovative mentor-based approach, AC + D students work one-on-one with nationally and internationally recognized designers, artists, and scholars. Through a self-directed, cross-disciplinary curriculum that challenges them to realize the full strength of their ideas, students acquire skills and knowledge through an intensive studio practice, in-depth study of craft and design history and theory, and extensive critical dialogue.

Focused on the development of a strong artistic voice, the production of work for a specific community or client, and an entrepreneurial spirit that connects making a living with making a difference, the MFA in Applied Craft + Design is uniquely positioned to prepare students for a sustainable and satisfying life in the applied arts.

“Cultivating a creative process that links design, invention and collaborative innovation with hands-on, sensorial competence, the MFA in Applied Craft + Design program seeks students interested in embracing the making process to inform critical inquiry, to generate original and enduring solutions, and to provide a viable path to a sustainable creative practice.”

JP REUER, Chair, MFA in Applied Craft + Design
CUllUm

THE MFA IN APPLIED CRAFT + DESIGN CURRICULUM focuses on the fusion of craft with design theory and practice, entrepreneurial strategy development, and close learning relationships with mentors and the larger Portland creative community. As the core of this 60-credit, two-year program, STUDENT PRACTICE emphasizes an approach to design rooted in a culture of making, experimentation, and play. Students pursue their creative projects in individual studios located within a collaborative workshop. There, they engage in one-on-one dialogue, meeting weekly with faculty mentors for critique and conversation.

CRITIQUE SEMINAR continues the dialogue about student work by providing critical analyses of student projects by peers and experts, visits to studios and design firms, and interaction with prominent visiting artists. In ENTREPRENEURIAL STUDIES, students are taught ways to start and sustain a small, independent, professional creative practice. The issues and challenges unique to creative workers are addressed by visiting faculty and practitioners, experts in the fields of business planning and development, marketing, legal issues, social entrepreneurship, and sustainability. In CRITICAL STUDIES courses, students gain in-depth knowledge of social and environmental movements in craft and design history, form positions about contemporary craft and design theory, and place current craft and design trends into a global context.

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In addition, ELECTIVES allow students to hone techniques, participate in internships and global studios, and pursue courses in history, theory, and criticism. In their PRACTICUM, similar to a thesis, students apply their knowledge and skills toward a tangible outcome by completing an independent project that engages a specific community. With an emphasis on social and environmental concerns, the practicum requires that students pursue rigorous methods of applied research, and is a critical step in completing the MFA in Applied Craft + Design.

APPliCAtiON REQuiREmENtS

Deadline: February 1

» Application form
» Application fee
» Résumé
» Two letters of recommendation
» Official transcript from the institution granting applicant’s bachelor’s degree
» Proposal essay
» Portfolio with image index

pnca.edu/graduate/acd
admissions@pnca.edu

YEAR ONE

Semester One
Studio Practice
Critique Seminar
Entrepreneurial Studies I
Critical Studies: Modern Craft and Design History
Elective

Semester Two
Studio Practice
Critique Seminar
Entrepreneurial Studies II
Critical Studies: The Theory of the Object
Elective

YEAR TWO

Semester Three
Studio Practice
Critique Seminar
Practicum
Elective

Semester Four
Studio Practice
Critique Seminar
Practicum
Elective

MFA Applied Craft + Design first year students kick off the year with a two-week design build project. This year’s bike repair workshop at Helensview School in Northeast Portland.

PACIFIC NORTHWEST COLLEGE OF ART | PNCA.EDU

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2014-2015
JP Reuer is a LEED-accredited architect and licensed general contractor who has lived and worked in New York, Montreal, Halifax, Berlin, Zurich, Vienna, and Doha, Qatar. Since establishing his own practice in 1999, Reuer has concentrated primarily on contextually driven, single- and multi-family residential dwellings in historic urban districts that emphasize energy-efficiency and durability. While teaching in the Interior Design Department at Virginia Commonwealth University—Qatar, Reuer chaired the 2006 and 2007 Tasmeem International Design Conference. He consulted on the planning and development of the Qatar Design Zone, the first global creative hub in the Persian Gulf, and he is an original member of Designbox, a collaborative of diverse creative professionals that is part creative think tank and part community incubator.

March 1986 McGill University (Affordable Housing)  
BEd 1984 North Carolina State University (Architecture)
APPLIED CRAFT + DESIGN STUDENTS benefit from the wealth of resources at both OCAC, situated in the serene West Hills of Portland, and at PNCA, located downtown in the Pearl District. The AC + D studios are housed in a 13,500 square-foot warehouse, where each student has his or her own private workspace. Students have access to all labs, shops, libraries, and equipment on both college campuses, plus professional-level exhibition spaces where they can display their work and learn preparatory and installation skills. Labs are staffed by highly qualified technicians, who provide students with technical assistance, instruction, and support. In addition to seven digital computer labs with large-format printing capabilities, students have access to labs with specialized equipment for book arts, ceramics, design, fibers, metals, photography, printmaking, and woodworking.

FACILITIES

First-year work by Nick Parker MFA Applied Craft + Design (’15), a study transforming highly pixelated digital images into 3D objects.

Visiting artist Bill Fritts guides students in collaboration.

Students work with visiting designers and makers to brainstorm and strategize solutions for the annual design build project.

Fabricating a component of the bike repair shop for Helenview High School, this year’s design build project.
MFA IN COLLABORATIVE DESIGN

PNCA’S MFA IN COLLABORATIVE DESIGN (CD) is defined by the work we do and the people we do it with, from designing an interactive system for treating and preventing pediatric migraines, to doing data visualization to track political campaign donations, to product design/marketing for reducing invasive species. Are we service designers? Entrepreneurial designers? Product designers? System designers? Yes. And more.

This distinctive program draws on the city of Portland, the Columbia River Basin, and the Pacific Rim as living laboratories for students to examine issues such as resource depletion, climate change, urban/rural systems, food systems, and emerging technologies, while taking into account the needs and concerns of various stakeholders.

Social, economic, and environmental change are vital components of the program, and students pursue research and create work that directly addresses these issues. Students take advantage of new technologies and partner with communities and international knowledge networks. Upon completion of the 60-credit, two-year program, students graduate with a project portfolio that features collaborative design as a process for considering and acting in today’s complex, interconnected world.

pnca.edu/graduate/collabdesign

PNCA’S MFA IN COLLABORATIVE DESIGN

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> pnca.edu/graduate/collabdesign

The MFA Collaborative Design program sponsored a Clean Beaches Design Challenge to encourage alternative solutions for shoreline debris.
CURRICULUM

THE MFA IN COLLABORATIVE DESIGN IS FOUNDED ON FOUR TENETS: systems thinking, design ecologies, cultural entrepreneurship, and emerging professional practices. With guidance from mentors, students create project-based studio work, conduct academic and field research, and participate in one-on-one and group discussions.

GRADUATE SEMINARS provide students with skill sets unique to collaborative design. Class critiques offer opportunities for discussion about the challenges and progress of student projects.

CRITICAL STUDIES introduces students to historical, contemporary and emerging design ideas, themes, and projects through critical engagement with texts, exhibitions, and discussions.

ELECTIVE + WORKSHOP courses offer students the opportunity to learn technical skills, expand upon studio projects, pursue courses in history, theory, and criticism, or gain practical design experience through internships and professional engagements.

CAPSTONE PROJECTS integrate real-world participation into a culminating experience. Students pursue rigorous applied research to identify a specific issue to address. Then they explore strategies to engage communities and develop a practical understanding about sustainability, social action, and technological change.

By the end of the second year, students will have created well-developed bodies of studio work and a written paper that documents the evolution and progress of their final projects.

YEAR ONE

Semester One
Graduate Seminar: Problem Identification, Stakeholder Engagement, Community Learning Lab

Critical Studies: Applied Systems Thinking

Critical Studies: Design Ecologies

Fall Studio
Elective/Engagement

Semester Two
Graduate Seminar: Research Methods

Critical Studies: Cultural Entrepreneurship

Critical Studies: Professional Practice Studio II

Elective/Internship First Year Review

SUMMER ENGAGEMENTS

Research, Intensives, Externships

YEAR TWO

Semester Three
Graduate Seminar: Collaboration, Facilitation, and Participation

Studio: Capstone
Elective/Internship
Capstone Review

Semester Four
Graduate Seminar: Capstone Project
Studio: Capstone
Final Capstone Presentation

Emilie Skytta MFA CD ('14) designed Mi Monster, a developmentally appropriate set of tools for pediatric migraine sufferers to aid in pain assessment, diagnosis, and management.

APPLICATION REQUIREMENTS

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» Official transcripts from all colleges attended
» Proposal essay
» Projects of interest
» Portfolio

pnca.edu/graduate/collabdesign
admissions@pnca.edu
Peter Schoonmaker comes to PNCA with a background in nonprofit entrepreneurship, with field experience throughout the greater Pacific Northwest as well as New England, the Rocky Mountains, Brazil, and Peru. He has worked with conservation organizations, community groups, government agencies, and natural resource businesses to design mutually beneficial forest, fishery, and watershed partnerships in the Pacific Northwest.

Schoonmaker was founding president of Illahee and board president of Opal Creek Ancient Forest Center. He has taught at the University of Massachusetts, Willamette University’s Atkinson Graduate School of Management, Portland State University, and Linfield College.

PhD 1992, Harvard University (Organismic & Evolutionary Biology)
BA 1981, Colorado College (Biology)

**HIGHLIGHT: Summer Institutes**

**THE INSTITUTES IN COLLABORATIVE DESIGN** are a series of workshops that introduce new design strategies and methods for stakeholder engagement. Each workshop is led by a different innovator in the design field. Past presenters include Carl DiSalvo, Tad Hirsch, Catherine Kramer, Stewart Long, Sara Huston, and Don Harker. Their inquiries into the intersections of politics, engineering, environmentalism, and design have resulted in a range of provocative and innovative projects. Topics of exploration have included web-based networks that regulate social and environmental accountability, mapping software that enables people to avoid CCTV surveillance, traditional ecological knowledge mapping, ecosystem design, process design for tsunami cleanup, gardening robots, edible clouds, and cross-species picnics.
The MFA in Collaborative Design occupies 4,300 square feet of flexible space designed for individual work and group problem-solving. Students frequently work off-site with community partners. All students have full access to the main PNCA campus and the private MFA studios in the nearby NW Industrial District. Students enjoy 24-hour, year-round access to secure studios and storage space in a multidisciplinary working environment.

In addition to individual spaces, students can use any of the labs on the PNCA campus, including ceramic, photography, metalworking, and woodworking studios, as well as print and computer labs. Students also have special access to A/V equipment, such as flat-screen monitors, PA systems, projectors, and video and digital SLR cameras.

The program’s collaborative annual publication, *Blight*, is a biomimetic role-playing game and idea-generation tool designed by a group of half a dozen students in response to the Biomimicry Design Challenge.

> pnca.edu/graduate/collabdesign
MFA IN PRINT MEDIA

→ pnca.edu/graduate/printmedia

PNCA’S MASTER OF FINE ARTS IN PRINT MEDIA is a 60-credit, two-year program with a flexible structure which facilitates a unique studio practice that is both independent and collaborative. Print Media’s Studio is an epicenter of intense making, professional collaboration, and creativity, crossing pathways into industry, research, commercial applications, education, and the broad fields of fine art and design. The print matrix’s capacity for unique, multiple, and widely distributed forms bridges the realms of fine art and mass media. Print Media supports the idea that a print can be an image, an object, or can take on site-specific concerns. Topics such as craft, originality, communication, entrepreneurship, consumerism, social engagement, propaganda, and protest are embedded in the curriculum. The program offers a diverse range of traditional and emerging printmaking pathways, integrating new techniques and media to expand our capacity as makers and collaborators in the fine art, academic, and commercial realms.

MATTHEW LETZELTER, Chair, MFA in Print Media

“We are excited to offer an MFA program based on the print matrix that allows students, faculty, and visiting professionals to push the boundaries of how a print can exist. The fine art, commercial, and academic realms cross-pollinate our labs to support a vibrant community focused on collaboration, craft, and innovation.”

Artist and Assistant Professor Palmarin Merges silkscreening in the Vivian and Gordon Gilkey Print Center.
CURRICULUM

PRINT MEDIA’S STRUCTURE COMPLEMENTS PNCA’S EDUCATIONAL PHILOSOPHY of supporting independent inquiry and encouraging cross-disciplinary dialogue. While graduate students engage in independent studio investigation, collaborative exchanges, and lab research, they also meet as a group for critique seminars and on-campus activities. Students select from a menu of academic courses, such as pedagogy and critical studies topics, to accompany their independent and collaborative practices. They are also offered a diverse set of courses to fulfill elective requirements. For the first three semesters, MFA candidates in Print Media work both independently and collaboratively, supported by the guidance of faculty and peers. During the final semester, students are paired with individual mentors to support them through their capstone projects.

The program cultivates multiple pathways toward possible careers in small press, commercial fabrication, publishing, fine art presses, and teaching, in addition to individual studio art practice. To support this, the program has strong connections with regional and national print and creative production studios and opportunities for professional development. Our students benefit from a dynamic national and international roster of visiting creative practitioners and industry specialists. Students can also pursue teaching assistantships, internships, and community-based practicums for hands-on learning experiences.

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admissions@pnca.edu

YEAR ONE
Semester One
Graduate Critique Seminar
Print Media Graduate Studio
Collaboration & Research Lab
Critical Studies: Pedagogy
Critical Studies: Contemporary Print Media Seminar

Semester Two
Graduate Critique Seminar
Print Media Graduate Studio
Collaboration & Research Lab
Elective 1
Elective 2

YEAR TWO
Semester Three
Graduate Critique Seminar
Print Media Graduate Studio
Collaboration & Research Lab
Critical Studies: Capstone Research and Writing
Capstone Project (with mentor)

A rainbow of inks for visiting artist Amos Kennedy
PNCA’S PRINTMAKING LAB SUPPORTS A PROFESSIONAL PUBLISHING PROGRAM, called WATERSHED, that is integrated at both the MFA and BFA levels. It utilizes PNCA’s visiting artist program, while also promoting a rigorous professional practice in the labs. Professional printers, faculty, and students work on-site to collaborate with artists on a variety of projects that take on a diverse scope of practices, techniques, and content. The publishing program and labs work together to promote the educational mission of the college and engage with the creative community.

Facilities

The MFA facilities at PNCA provide studio and lab spaces as well as a vibrant community environment. The printmaking lab promotes a diverse range of processes, including intaglio, lithography, letterpress, bookmaking, monotype, screen printing, and relief, allowing for both analog and digital formats in these processes. The lab provides a variety of presses and equipment that support both the academic and publishing programs. Students have access to CNC machines, laser engravers, 3D printers, and large-format printers, as well as a woodshop, metal shop, photo lab, and computer labs. PNCA is continuously working with the industry and the community to expose our students to the most relevant equipment and processes while supporting their creative research. Along with the lab space, students also have access to a studio space to focus on their individual or collaborative work.

Highlight: Studio Equipment

Our print studio offers three lithography presses, four etching presses, five letterpresses, a traditional aquatint box, steel facing equipment, screen-printing stations, bookmaking equipment, plus a vinyl cutter, 3D printers, wide format inkjet and laser printers for film, and a CNC milling machine.
Matthew Letzelter is an artist, professional printer, and associate professor at PNCA. He is chair of the MFA in Print Media program and director of WATERSHED, PNCA’s print publishing program. He received an MFA from Pratt Institute in 2003 and a BFA from the University of Florida in 1998, and spent years investigating science before focusing on art. Letzelter explores his personal practice through works on paper, paintings, and photography, with a focus on abstracted landscapes influenced by the confluence of industry and natural processes on man-made sites. Letzelter was a professional printer for Stinger Editions at Concordia University in Montreal and Darnière L’Étoile Studio in NYC. He has worked with international artists, galleries, and museums on large- and small-scale print publishing projects. While living in New York City, he also worked for Petersburg Press, Suitcase Press, and as an assistant and professional printer for individual artists.

MFA 2003 Pratt Institute (Printmaking)
BFA 1998 University of Florida, College of Fine Arts (Printmaking)
PNCA’S MFA IN VISUAL STUDIES (VS) is a multidisciplinary, mentor-based program that encourages independent inquiry and supports critical approaches to the production of visual art. The flexible structure and generalist nature of the program allow students to pursue a single discipline, such as painting, or a combined practice that bridges multiple disciplines and media, such as animation, communication design, illustration, installation, painting, performance, photography, printmaking, sculpture, sequential arts, sound, and video. As a complement to intensive one-on-one faculty mentorships, students benefit from contact with a rich network of instructors, critical thinkers, writers, and curators in the Portland area, as well as exposure to a dynamic roster of acclaimed visiting artists and designers. In addition, seminars, lectures, exhibition opportunities, and national and international travel add to a rigorous and investigative educational experience. This is a program for experienced makers who are looking to refine and expand their creative practice.

Mark Palmer’s MFA VS ('14) project, Backstage Pass, drew on the tropes of “scripted spaces” as within the baroque cathedral, amusement park, and discotheque such as catalysts for ecstatic experience.

PETER SIMENSKY, Chair, MFA in Visual Studies

“Because no one rule dominates the arts today, a plurality of concerns can be voiced. Students fortunate enough to encounter such freedom find a wealth of opportunity in varied and interrelated fields of interest. The MFA in Visual Studies supports each student to grow as a distinct artist and a collective participant in the larger critical dialogue that is the arts today.”
CURRICULUM

IN GRADUATE STUDIO, the foundation of the 60-credit, two-year MFA in VS program, students take an individualized approach to their education, synthesizing their diverse experiences into their work. Students work in private studios within a shared community environment, where cross-disciplinary exchange is highly encouraged. Studio practice is guided by faculty mentors who meet with students weekly to provide critique, dialogue, and occasional assignments geared toward the individual student’s creative investigations. Graduate Studio culminates in an exhibition of work and a written thesis presented at the end of the second year. In addition to working with faculty mentors, students meet for group critiques and on-campus activities.

PROFESSIONAL PRACTICE, another integral part of the MFA in VS, enables students to gain practical experience in the field of art and culture. Internships with local artists and/or at cultural institutions such as Disjecta, Museum of Contemporary Craft, Northwest Film Center, Portland Art Museum, Portland Institute of Contemporary Art, and Yale Union are highly encouraged.

In PNCA’s classrooms and exhibition spaces, students gain practical experience as teaching and gallery assistants, learning how to engage with students, faculty, and visiting artists.

In Graduate Critique Seminar engages students in continuous discussions about the cohort’s work. Its curriculum combines critique, readings, and a visiting artist program that emphasizes intellectual inquiry within the language of visual studies.

CRITICAL STUDIES SEMINARS give students the opportunity to analyze and discuss theoretical texts that expand and deepen their personal artistic study. By charting the genealogy of their work through writing and reflecting on their own creative practice and its relation to the work of other artists, theorists, historians, and curators, students develop a thesis that summarizes their intellectual, artistic, and professional growth during the program.

APPLICATION REQUIREMENTS

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» Official transcripts from all colleges attended
» Statement of purpose
» Portfolio with image index

> pnca.edu/graduate/visualstudies
> admissions@pnca.edu

YEAR ONE

Semester One
Graduate Studio
Graduate Critique Seminar
Contemporary Art & Design Seminar
Semester Two
Graduate Studio
Graduate Critique Seminar
Contemporary Art Theory
Critical Pedagogy (elective)

YEAR TWO

Semester Three
Graduate Studio
Graduate Critique Seminar
Critical Studies/Visual Culture (electives)
Semester Four
Graduate Studio
Graduate Critique Seminar
Thesis Research & Writing
Critical Studies/Visual Culture (electives)

Jessie Spiess MFA VS ('14) successfully defends her thesis, Sprawl. The pieces in Sprawl were formal works constructed of mundane housing materials including cedar shingles, downspouts, and window screens.
Peter Simensky is an accomplished interdisciplinary artist who has extensive teaching experience in programs across the country, including California College of the Arts, Stanford University, and New York University. Most recently he has served as core faculty in the Interdisciplinary MFA programs at the School of the Art Institute of Chicago and at Maine College of Art. Simensky’s varied process-oriented practice demonstrates interest in the art object as trigger and emblem for forms of exchange. Situated in moments of slippage and interchange, his projects evince the volatility of art objects, which are on one level cash with which to trade and invest, and on the other, art—the mysterious objectification of reflection, imagination, desire, and promise.

Simensky is an active artist whose work has been featured in solo exhibitions at the Museum of Contemporary Art San Diego, Museum 52, NY; the Swiss Institute, NY; and Project Row Houses, Houston. He has participated in numerous group shows in the U.S. and internationally at museums, institutions, and galleries. He also served as Photo Editor at Artforum from 2001-2003.

MFA 2003, Hunter College, CUNY (Interdisciplinary Practices)
BA 1999, University of California, Berkeley (Studio Art and Art History), Summa Cum Laude

Mario Galluci’s MFA VS (’14) portable armature for self-immolation, at last year’s MFA VS Class of 2014 exhibition, Versus, at Disjecta.

Peter Simensky is an accomplished interdisciplinary artist who has extensive teaching experience in programs across the country, including California College of the Arts, Stanford University, and New York University. Most recently he has served as core faculty in the Interdisciplinary MFA programs at the School of the Art Institute of Chicago and at Maine College of Art. Simensky’s varied process-oriented practice demonstrates interest in the art object as trigger and emblem for forms of exchange. Situated in moments of slippage and interchange, his projects evince the volatility of art objects, which are on one level cash with which to trade and invest, and on the other, art—the mysterious objectification of reflection, imagination, desire, and promise.

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Peter Simensky is an accomplished interdisciplinary artist who has extensive teaching experience in programs across the country, including California College of the Arts, Stanford University, and New York University. Most recently he has served as core faculty in the Interdisciplinary MFA programs at the School of the Art Institute of Chicago and at Maine College of Art. Simensky’s varied process-oriented practice demonstrates interest in the art object as trigger and emblem for forms of exchange. Situated in moments of slippage and interchange, his projects evince the volatility of art objects, which are on one level cash with which to trade and invest, and on the other, art—the mysterious objectification of reflection, imagination, desire, and promise.

Simensky is an active artist whose work has been featured in solo exhibitions at the Museum of Contemporary Art San Diego, Museum 52, NY; the Swiss Institute, NY; and Project Row Houses, Houston. He has participated in numerous group shows in the U.S. and internationally at museums, institutions, and galleries. He also served as Photo Editor at Artforum from 2001-2003.

MFA 2003, Hunter College, CUNY (Interdisciplinary Practices)
BA 1999, University of California, Berkeley (Studio Art and Art History), Summa Cum Laude

Mario Galluci’s MFA VS (’14) portable armature for self-immolation, at last year’s MFA VS Class of 2014 exhibition, Versus, at Disjecta.
HIGHLIGHT: New York Trip

The New York Immersion Trip is an opportunity for students to meet with working professionals, visit exhibitions, and observe a range of contemporary studio practices. During Spring Break, first-year Visual Studies students travel as a group to New York City, where they meet with some of the most interesting and active visual artists in the contemporary art world through intimate, on-site visits. In previous years, students have toured the International Center of Photography with Nayland Blake, attended a private video screening at New York University with Rennie Bass and Tommy Hartung, and visited the studios of Marc Swanson and Beth Campbell. During the Whitney Biennial, students receive tours of the exhibitions from prominent art critics and social theorists. This is an unparalleled experience.

HIGHLIGHT: PNCA Caldera Laboratory

Over ten days at the Caldera Artist Residency in beautiful rural Oregon, first-year MFA in Visual Studies students gather with visiting artists, scholars, curators, critics, and PNCA faculty to engage in art making, research, and visual and written investigations at the PNCA Caldera Laboratory. MFA students can apply for the Caldera Laboratory during the summer of their first year. Previous guest residents have been Julie Ault, Gregg Bordowitz, Saul Ostrow, Tom Zummer, Alix Pearlstein, Kate Gilmore, and Amanda Hunt.
LOW-RESIDENCY MFA IN VISUAL STUDIES

ROOTED IN CRITICAL INVESTIGATION and rigorous, self-disciplined creative practice, the Low-Residency MFA in Visual Studies program is ideal for motivated students who can work independently, who desire a flexible structure, and who are seeking the challenge and community of an immersive graduate program, inclusive of both discipline-specific and interdisciplinary practices. Modeled after the successful MFA in Visual Studies Program, this 60-credit low-residency, mentor-based art program combines intensive graduate seminars, an exceptional visiting artist program, and a focus on the educational and professional goals of each individual student. Intensive courses occur during three consecutive Summer Intensives and two brief Winter Intensives. The low-residency program’s longer degree-completion times, flexible schedules, lower tuition and cost of attendance, and the distance-learning component, which does not require students to permanently relocate, make it suitable for students who are already engaged in the professional world.

Learning is achieved through independent inquiry, in-depth studio exploration, peer-to-peer dialogue, intensive cross-disciplinary group critiques, and exposure to a wide range of visiting artists, critics, and scholars. Through the MFA Visiting Artist Program students engage a mix of emerging as well as prominent national and international professional artists, curators, scholars, and critics.

TRACEY COCKRELL, Chair, Low-Residency MFA in Visual Studies

“Summer immersions with visiting artists, cultural role models, faculty, and peers dovetail with ongoing independent studio practice to provide a rigorous, concentrated alternative for working professionals who seek an MFA in Visual Studies. The Low-Residency MFA in Visual Studies provides self-driven students with a dynamic center for dialogue and inquiry, supporting a diversity of creative practices in contemporary art and design.”

La Randall MFA LRVS ’14 is interested in how the photographic “lie” is very much related to memory itself and the idea that no memory can ever be true.
CURRICULUM

STUDENTS GATHER ON CAMPUS EACH SUMMER for an eight-week intensive that includes graduate seminars, critiques, studio visits, visiting artist lectures and demonstrations, and focused periods of studio practice. Each MFA student will be provided with a private studio to make new work over the course of the eight-week summer session. Work made each summer is used for display, critique, dialogue, and iteration. While the majority of the students’ studio work is developed and guided by mentors in subsequent terms, the summer provides valuable peer-to-peer observation and focus guided by the MFA Chair and visiting artists and faculty. The Summer Intensive studios are located on campus where students have access to PNCA’s centers for making, including digital production studios, sculpture shops, print studios, and more.

EACH WEEK DURING THE INTENSIVE the program hosts a Visiting Artist or Scholar, introducing MFA students to the breadth of contemporary artistic, scholarly, philosophical, and cultural voices. The Low-Residency MFA also hosts an Artist-in-Residence each summer who works for an extended period within the program. Visiting Artists, Scholars, and Artists-in-Residence are selected specifically in response to the MFA students within the program and their areas of inquiry.

GRADUATE SEMINARS expose students to contemporary art histories, strategies, artists, curators, critics, and systems that influence and drive the expansion of the current art world. In these courses art and theory are approached in an interconnected fashion, with an emphasis on the flow and interchange of significant ideas between the visual and the textual—art in dialogue with theory and history. These seminars provide students with an intellectual community and critical forum in which they may test, temper, and enlarge the ideas that underlie their artistic goals.

YEAR ONE

Summer (8 weeks)
Graduate Studio
Graduate Studio Seminar
Contemporary Art Seminar
Visiting Artist Lecture Series
Optional Studio Elective
Fall (15 weeks)
Mentor-Guided Independent Graduate Studio
Winter (5 days)
Library Research Course
Winter Review
Spring (15 weeks)
Mentor-Guided Independent Graduate Studio

YEAR TWO

Summer (8 weeks)
Graduate Studio
Graduate Critique Seminar
Critical Studies Seminar
Art History/Critical Studies Seminar
Visiting Artist Lecture Series
Fall (15 weeks)
Mentor-Guided Independent Graduate Studio
Winter (5 days)
Graduate Thesis Writing 1
Winter Review
Spring (15 weeks)
Mentor-Guided Independent Graduate Studio
Graduate Thesis Writing 2

YEAR THREE

Summer (8 weeks)
Graduate Studio (Thesis)
Graduate Thesis Seminar
Elective
Professional Practice

ELECTIVE COURSES ARE CHOSEN in consultation with the MFA Chair and allow opportunities for new exploration of ideas and skill acquisition. Global study abroad and internship opportunities incorporate as much flexibility as possible to support the student’s specific area of specialization and career interest.

APPLICATION REQUIREMENTS
Deadline: February 18

» Application form
» Application fee
» Résumé
» Two letters of recommendation
» Official transcripts from all colleges attended
» Statement of purpose
» Portfolio with image index

pnca.edu/graduate/lowres
admissions@pnca.edu

Danielle Foushee MFA LRVS ('15) makes sculptural installations that explore chance, movement, and impermanence.

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**THE FALL AND SPRING SEMESTERS** are periods of deeper contemplation and productivity during which the MFA students work off-site in their personal studios to incorporate the ideas and insights gained from the summer into their studio practice, research, and writing. The MFA Chair assists in the selection of a local mentor for these semesters, an expert in the student’s area of focus who will provide guidance and support while maintaining the rigorous standards of the program. Mentors are chosen to match the focus and concerns of the individual student. This mentorship is an integral component of the program, bringing diversity, richness, and depth of experience to the MFA candidates.

**DURING WINTER REVIEWS**, students meet on campus, receive feedback on work produced during the fall, and engage in intensive seminars and short workshops.

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**Right:** Amanda Wilcox MFA LRVS (‘15) traveled to Gambia to research contemporary artists and painting techniques as part of a Low-Residency MFA Independent Study.

**Below:** Alanna Risse MFA LRVS (‘15) worked on a site-specific project at Leland Iron Works as part of the Low-Residency MFA Summer Intensive.

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**HIGHLIGHT: International Studio Fellowship**

**THE INTERNATIONAL STUDIO FELLOWSHIP** is a unique and highly competitive merit award offered to one international student per year through the Low-Residency MFA in Visual Studies program. The fellowship award will be announced to the awardee at time of acceptance.
Tracey Cockrell is an interdisciplinary artist cultivating a studio practice that synthesizes research, sculpture, and experimental music. Since 1998 she has been working on a number of collaborative projects, engaging with other artists, writers, and musicians to compose with invented musical instruments. Her sound art has been featured in radio broadcasts on KBOO and KPFA through alternative programs such as *A Different Nature* and *Discreet Music* and has been heard in live performances at the 14th and 15th Annual Music for People and Thingamajigs Festival in San Francisco, and at the 2012 CoCA Annual in Seattle. Most notably her sculptures and installations have been exhibited at Boston Center for the Arts, Institute for Contemporary Art in Portland, Maine; Oakland Arts Council; the San Francisco Arts Commission; and WorkSound in Portland, Oregon. Reviews of her work can be found in *Sculpture Magazine*, *ArtNewEngland*, the *Boston Sunday Globe*, WGBH TV's *Greater Boston Arts*, and *Maine Public Radio's Maine Things Considered*. Artist residencies include Skowhegan School of Painting and Sculpture, Oregon College of Art and Craft, Hewnoaks, and an upcoming travel research grant for study in India specific to the making of traditional and folk musical instruments.

MFA 1991, University of California, Berkeley (Sculpture)
Post-Baccalaureate studies 1988-1989, Virginia Commonwealth University (Sculpture)
BA 1986, College of William and Mary (Fine Arts)
MA IN CRITICAL THEORY AND CREATIVE RESEARCH

The Master of Arts in Critical Theory and Creative Research (CT + CR) is an accelerated (45-credit), seminar-based program that prepares students for opportunities at the intersection of art, theory, and research. Students admitted to the program work toward an MA, which they complete within one calendar year. Through rigorous training in critical theory, research design and methods, cultural and institutional critique, and ethics, students develop skills and modes of thinking that crisscross the boundaries between visual and verbal, linear and nonlinear, digital and analog, theoretical and practical.

Located in a major center of creative risk-taking and social experimentation, the program combines the study of critical theory as a mode of sociopolitical critique concerning human meaning and agency with creative research as a largely process-driven form of inquiry, forcing both theory and research in new directions within the context of a 21st-century art school. The program is devoted to people and ideas, and to a rethinking of the present and future of cultural production; of arts-based research and research-based arts; of curatorial practice, documentary, and the archive; and of social and political reconfiguration in relation to major sites of contemporary contestation. These sites range from social media to biotechnology, surveillance to sustainability, political terror to revolutionary social and economic practices.

The Foundation of the Program consists of a complex of seminars on interlocking themes led by PNCA faculty as well as by visiting artists, designers, critics, theorists, poets, and filmmakers. Past guests of the College include Jacques Rancière, W.J.T. Mitchell, Art Spiegelman, James Turrell, Heike Kuehn, Ellen Dissanayake, Sue Coo, Susan Szenasy, Joe Sacco, Laurie Anderson, Lewis Hyde, and Mei Chin.

Anne-Marie Oliver and Barry Sanders, Founding Co-Chairs, MA in Critical Theory and Creative Research

“CT + CR seeks to forge a discipline that does for the new relations between words, images, and objects what rhetoric accomplished for language; to unify the major strands of critical theory, reifying it as a powerful tool of criticism and critique; and to create new ways of understanding, situating, and configuring knowledge and research in the new century.”
In RESEARCH DESIGN AND METHODS, routes, approaches, practices, and protocols inherent to various forms of research, qualitative and quantitative, are examined in terms of their ideological and epistemological assumptions, attitudes, and contexts, as well as their political and ethical trajectories. Students assess the research of others and design their own research, drawing upon a range of methods from statistics, field research, surveys, and interviews to observation, experience, and so-called intuition, with the ultimate aim of creating new paradigms for carrying out humanly meaningful research in the age of the search engine and rethinking critical questions pertaining to capture, documentation, scalability, iterability, applicability, relevance, prediction, consequence, ownership, falsifiability, truth, belief, and judgment, among others.

In the GRADUATE WRITING AND CRITIQUE SEMINAR, the fundamentals of the art-school critique are revisited and translated into sustained written discourse. Students progress through the various stages of writing a thesis, from brainstorming techniques to formulating questions, abstracts to tables of contents, outlining to generating a research bibliography, mechanics to poetics. Through the analysis of different approaches to research and writing, students focus their ideas and refine their prose in a workshop setting, emerging each term with polished chapters of their thesis work, a 50-page scholarly examination in which the student demonstrates the principles of creative research, reconfiguring knowledge in an unexpected or innovative way and pushing the topic in new directions.

In SPECIAL TOPICS RESEARCH, students develop their own independent and collaborative research projects, extending and amplifying the principles and precepts of Research Design and Methods and the Critical Theory Seminar. The SUMMER INTENSIVE meets every day during the summer months and includes three components—the MA Thesis Workshop, Professional Practices, and the Graduate Speaker Series. The intensive includes visiting artists, scholars, theorists, and practitioners combined with daily writing devoted to the finalization of each student’s thesis. The structure of CT + CR is synergistic, lending it a rare coherence and unity of purpose and creating the conditions for fostering critical thinkers and practitioners who are able to address crucial questions in substantially new ways and who feel at home in diverse domains. Particular attention is paid to critical investigations of the role played by experiential knowledge; thus the program finds its natural home within an art school, where sense-based critique has long been a respected tradition and exacting practice.
FALL
Critical Theory Seminar
Research Design and Methods
Graduate Writing and Critique Seminar
Special Topics Research
CT + CR Colloquia and Graduate Speaker Series

SPRING
Critical Theory Seminar
Research Design and Methods
Graduate Writing and Critique Seminar
Special Topics Research
CT + CR Colloquia and Graduate Speaker Series

SUMMER
MA Thesis Workshop
Professional Practices
Graduate Speaker Series

APPLICATION REQUIREMENTS
Deadline: February 1
- Application form
- Application fee
- Two letters of recommendation
- Official transcripts from all colleges attended
- Supplemental materials

» pnca.edu/graduate/ctcr
» admissions@pnca.edu

Graham Harman, one of the founders of Object-Oriented Ontology, gives a public lecture in the Commons. Graham Harman, Panocha, and the arts.

Barry Sanders in conversation with Cabinet magazine co-founder and editor-in-chief Sina Najafi at the CT + CR Fall Colloquium and Artist Residency at the Caldera Arts Center.
Anne-Marie Oliver is a cultural theorist, photographer, and documentarian whose work occurs at the intersection of art, religion, politics, and technology. Her work can be found in Critical Inquiry and Partisan Review as well as Salon, the New Republic, and Le Monde diplomatique. Her co-authored book, The Road to Martyrs’ Square (with Paul F. Steinberg), published by Oxford University Press in 2004, was a Quill Award nominee, with documentary work supported by the H. F. Guggenheim Foundation. She has given lectures at Columbia, Princeton, the Muriel Gardiner Seminar on Psychoanalysis and the Humanities at Yale, and Harvard, where she was a visiting scholar and research affiliate for many years. Her current research addresses the role of art and aesthetics in the 21st century, particularly in relation to invisible catastrophe; surveillance, proto-surveillance; and the experience of time, and notions of intervention. She has done projects, both individual and collective, at PICA’s TBA Festival, PDX Contemporary Art, and galleryHOMELAND, and recently co-curated Infinity Device. She has taught at MIT, Georgia Tech, and the Hebrew University of Jerusalem, and has served as a guest critic at CalArts, the Tisch School of the Arts, NYU, and the University of the Arts London.

Anne-Marie Oliver and Barry Sanders, founding co-chairs of the MA in Critical Theory and Creative Research.

Barry Sanders’ projects increasingly occur at the intersection of art and activism, and include the book The Green Zone, which Project Censored named one of the top-ten censored stories of 2009, and the art exhibit Over These Prison Walls, which invites collaborations between artists and incarcerated youth. He has given presentations at the Los Angeles County Museum of Art (with Ivan Illich), the J. Paul Getty Museum; and the Portland Art Museum, among others. His book-art projects include a collaboration with printer Michael Woodcock, Fourteen Ninety Two or Three, which won Honorable Mention in the Carl Hertzog Awards Competition for Excellence in Book Design. Most recently, he co-curated the show Infinity Device with Anne-Marie Oliver at the Historic Maddox Building in Portland. His 2002 essay for Cabinet, “Bang the Keys Softly: Type-Writers and Their Dis-Contents,” was reprinted in the catalog for Courier (an exhibition at the University Art Museum, SUNY) as well as for Ghosts in the Machine (New Museum). Sanders was the first to occupy the Gold Chair at Pitzer College, where he taught, among other things, the history of ideas and medieval church iconography. He has twice been nominated for the Pulitzer Prize and is the author of fourteen books and over fifty essays and articles.
PNCA’S POST- BACCALAUREATE RESIDENCY is a two-semester program (30 to 36 units) of rigorous work in one of the following areas: Design Arts, Media Arts, or Studio Arts. It is composed of mentor-guided independent studio work, studio electives, and courses in Art History/ Theory. The program also offers an opportunity for internships or study abroad experience.

PNCA’s Post-Baccalaureate residency provides individuals the following opportunities:

To build a strong portfolio to gain admittance into MA/MFA visual arts programs.

To become immersed in a studio-based environment where art and design practice, critique and discussion, peer learning and high-level mentorship are the daily norm.

To transition into or to further secure a life of creative practice and work.

SUCCESSFUL APPLICANTS will be matched with an experienced mentor chosen for their expertise in the student’s chosen field of study and personal direction. Mentors are selected for their abilities to engage and challenge the diverse intellectual and practical needs of the candidates, and are predominantly drawn from PNCA’s 100+ full-time and part-time teachers. Each faculty member at PNCA is an accomplished professional artist, designer, or scholar maintaining a career practice in their field. Students will have access to the college’s digital labs and shop facilities, which support all manner of creative 2D, 3D, and time-based making, as well as the library’s extensive collections and resources. Students will also have access to PNCA’s robust and extraordinary visiting artist and scholar program of nationally and internationally known artists, designers, and scholars. Additionally, PNCA offers a wealth of exhibition venues, including designated sites for student work, a large on-campus space that exhibits the work of national and international artists and designers, and Museum of Contemporary Craft.

Areas of Study
- Design Arts
- Communication Design
- Illustration

Media Arts
- Animation
- Intermedia
- Photography
- Video + Sound

Studio Arts
- Drawing
- Painting
- Printmaking
- Sculpture
GRADUATE VISITING ARTIST LECTURE SERIES

cal.pnca.edu

FOCUSED ON EXPERIENTIAL LEARNING, knowledge sharing, and cross-disciplinary exchange, the PNCA Graduate Visiting Artist Lecture Series is a dynamic and essential part of the curriculum in each graduate program. Throughout the year, artists, scholars, designers, curators, and critics from around the globe are invited to engage with students and the community in a variety of formats, including lectures, conversations, panel discussions, group critiques, workshops, and studio visits. These visiting art practitioners contribute to, challenge, and expand the academic and artistic discourse at PNCA, extending the opportunities for instruction and learning.

VISITING ARTISTS

Natalia Avan
Edgar Arceneaux
Stefani Bardin
Timothy Beatley
Katharine Bahar
Jeanna Barton Martinez
Matt Bors
Doug Browe
Maria Elena Buszek
Luis Camnitzer
Keviin Carroll
Chunky Move
Clayton Cotterell
Shawn W. Crewdson
Kota Ezawa
Claire Fontaine
Donald Fortescue
John Fragrama
Erik Goscik
Paul Gilding
Peter Halley
Harish Hande
Ellmar Heimbach
Richard Harburg
Justin Hoover
Anna Saw Hoy
Mala Jensen '99
Nina Katchadourian
Mariana Kim
Austen Klein
Joseph Lessie
Jonah Lehrer
Reuben Margolin
Nikki McClure
Ghad Meromi
Modern Garage
Movement
Laurel Nakadate
Bradford Nordeen
Denis Nyback
Yvonne Rainer
Kaniska Raja
Raleigh Danim
James Reid
Vanessa Renwick
Nora Roberts
Halsey Rodman
Mark Russell
Salam Atta Sabri
Maurice Sanchez
Jenni Sorkin
Chris Taylor
Eli Sudbrack

A presentation by visiting artist Kota Ezawa, who has also served as Faculty in PNCA's Biennial Crossing Summer Institute.

WITH A MUSEUM AS WELL AS EIGHT GALLERIES, all exhibit work by students, faculty, and visiting artists, PNCA’s roofs, as one student put it, “dripping with art.” There’s a rich exchange of ideas when you have so many chances both to exhibit your own work and to view work by artists ranging from your peers to internationally recognized artists and collectives.

PNCA’S MUSEUM OF CONTEMPORARY CRAFT has been Portland’s home for the exploration, study, and celebration of contemporary craft and design since 1937. Affiliated with PNCA since 2009, the Museum is located on Portland’s North Park Blocks, just across from ArtHouse student housing and a few short blocks from our new home, the Arlene and Harold Schnitzer Center for Art and Design.

EXHIBITING THE WORK OF A WIDE RANGE OF ARTISTS, from Chinese artist Ai Weiwei to influential regional ceramic artist Betty Feves, the Museum offers considerable resources to the PNCA community. The Museum is internationally regarded for innovative exhibitions and has an impressive permanent collection. At the Museum, you are confronted with objects and ideas that spark dialogue about craftsmanship, contemporary design thinking, curation, and critical theory. As a PNCA student, you get in free and are invited to participate in the Museum’s workshops, panel discussions, and celebrations of making with Portland’s lively DIY community.

With a Museum as well as eight galleries, all exhibit work by students, faculty, and visiting artists, PNCA is, as one student put it, “dripping with art.” There’s a rich exchange of ideas when you have so many chances both to exhibit your own work and to view work by artists ranging from your peers to internationally recognized artists and collectives.

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Museum of Contemporary Craft offers PNCA graduate students plentiful opportunities for real-world experience in professional practice and critical inquiry. Museum interns engage in research, exhibition design, and writing. And each year, students are employed as gallery guides and preparators in the galleries. Graduate students and alumni have been included in exhibitions in the Museum, have been invited as artists-in-residence, and have designed and produced products for the Museum’s Gallery Store.

PNCA’S PHILIP FEIDMAN GALLERY + PROJECT SPACE is dedicated to the work of national and international artists and highlights 21st-century art and design practices. Gallery programming brings some of today’s most influential artists and curators to PNCA to lecture, critique, and participate in studio visits and workshops with students. Each of PNCA’s graduate programs host annual Open Studio events to show student work. And there are numerous exhibition spaces on campus and throughout the city that host graduate exhibitions throughout the year, drawing the city’s gallerists, art critics, and art lovers.

Following pages, clockwise from top left: Binary Lore featuring work by alumna Brenna Murphy (’09) and Chicago’s Edie Fake; work-study students help install exhibitions; We Tell Ourselves Stories in Order to Live at Museum of Contemporary Craft, featuring faculty Daniel Duford, David Eckard, and Ellen Lauberman; Black Market Type and Print Shop by Joseph Del Pesco; faculty member Modou Dieng in one of many student exhibition spaces.
ABOUT PNCA

FACULTY

EACH PNCA GRADUATE PROGRAM provides students with a rich network of talented and experienced faculty and arts professionals who support, challenge, and advocate for students throughout their studies and after graduation. While PNCA faculty are diverse in their creative endeavors, they are united in their commitment to creative practice. Galleries, museums, and leading collections prominently feature the work of our studio faculty, and our design faculty is made up of experienced professionals who bring knowledge from the contemporary business world. The faculty also includes an active community of scholars and writers whose innovative research and published work advances the discourse of art, design, history, science, and literature.

PNCA’s faculty gather in Swigert Commons for a portrait by Holly Andres.
LEARNING ENVIRONMENT

PNCA OFFERS ITS GRADUATE STUDENTS a variety of learning environments throughout the PNCA campus and beyond. Each graduate program has a dedicated space that nurtures a strong sense of community. Students from all programs benefit from the shared space of the Commons, which features a large open area for meetings, performances, exhibitions, and discussions. Portland’s ecosystems and terrains expand options for workshops, exhibitions, interventions, and influence. Internships are available to first- and second-year graduate students, and numerous galleries facilitate exhibition and curatorial experimentation. Each program hosts an annual mid-year Open Studio event that invites local gallery directors and curators to mingle with students and see their works in progress.

HALLIE FORD SCHOOL OF GRADUATE STUDIES

IN 2007 a generous $15 million gift from the late Hallie Ford—the largest gift to an arts organization in Oregon’s history—allowed PNCA to begin amplifying the College’s mission and extending our role as a major center for creativity and innovation.

The Hallie Ford School of Graduate Studies was one of the initiatives established through this gift, which created the Ford Institute of Visual Education, or FIVE. Along with the launch of the College’s innovative graduate programs, FIVE has supported annual conferences and symposia that establish collaborative relationships among students, faculty, artists, designers, business leaders, community outreach programs, and creative researchers as well as providing support for the nationally acclaimed Museum of Contemporary Craft.

The Hallie Ford School of Graduate Studies now encompasses six graduate programs led by dedicated faculty who inspire and connect students to new ideas, talent, and enterprises.

BRIDGELAB

BRIDGELAB IS THE REGION’S FIRST INCUBATOR DEDICATED TO ART, DESIGN, AND CREATIVE PRACTICE. Developed from a concept presented by a PNCA graduate student, BridgeLab serves as a think tank for hatching ideas, a resource center providing tools and assistance, and a matching service that connects students and other idea generators with mentors. The BridgeLab space includes a commons for gathering and brainstorming, private rooms for meetings, movable furniture and whiteboards, and ample access to technological tools.

BridgeLab offers a network of mentors from all quarters—faculty, alumni, creative leaders, and other students—who provide coaching in business and legal basics, manufacturing, design, and other entrepreneurial skills. Working with students to bring ideas to fruition and create products for market, BridgeLab mentors help span the gap between college experience and professional practice. BridgeLab is part of PNCA’s Lemelson Innovation Studio, which also houses Career Services.
ADMISSIONS

PNCA ACCEPTS COMPETITIVE CANDIDATES representing a wide range of disciplines and distinctly diverse backgrounds. General lists of admissions requirements and deadlines can be found in the specific program sections of this book. For detailed information, please visit the PNCA website. All materials must be received by the applicable deadline to be considered for admission. Interviews take place roughly one month after the admissions deadline for each program. Applicants may apply for only one graduate program. All accepted candidates must submit a $250 tuition deposit to secure enrollment and eligibility for class registration.

FINANCIAL AID

Graduate students apply for aid through FAFSA in the same manner as undergraduate students. PNCA offers Federal Stafford Loans, Graduate PLUS Loans, and institutional aid. All enrolled graduate students are eligible for merit scholarship funds, which are awarded based on the strength of the application. There is no separate application for scholarships.

During the Timothy Beatley lecture for the MFA in Collaborative Design program, a student enjoys a reflective perch on the mezzanine above the Commons.
PORTLAND, OREGON

PORTLAND IS AN IDEAL CITY FOR MAKING, LIVING, AND PLAYING, where graduate students can take advantage of a range of cultural and natural resources. Flanked by the Columbia River to the north, the Cascade Mountains to the east, the Pacific Ocean to the west, and the Willamette Valley to the south, Portland is surrounded by a rich, diverse, and complex natural landscape. Because of this, the city is particularly engaged in efforts around sustainability and nature conservation.

Ecologically minded and environmentally progressive, the Northwest also has a history of being inhabited by individuals pursuing creative enterprises with a DIY approach. Within the city, students find numerous creative industries and a thriving community of artists, designers, musicians, and writers with independent spirits and innovative mind sets. The city hosts several nationally and internationally recognized festivals such as the Portland Zine Symposium, Wordstock Festival, MusicFest NW, and PICA’s Time-Based Art Festival, as well as monthly art walks and community gatherings.

A strong sense of collaboration binds the creative, academic, and artistic community together. Local cultural institutions such as Portland Institute for Contemporary Art, Portland Art Museum, Museum of Contemporary Craft, Yale Union, and Northwest Film Center promote creative conversation and research. Each of these institutions provides important resources for viewing contemporary art. Portland’s public library system—with the largest circulation in the country—supplements the collection of PNCA’s exceptional on-campus Fine Art Library, which supports the curriculum and the educational goals of PNCA.

Portland’s cultural and environmental richness is enhanced by personable neighborhoods, an efficient public transportation system, delicious food offerings, and a temperate climate. This eminently livable city provides an ideal backdrop for a graduate education.
ACCREDITATION

PACIFIC NORTHWEST COLLEGE OF ART is a co-educational, non-denominational, independent college, providing professional education in the visual arts and granting the Bachelor of Fine Arts, Master of Arts, and Master of Fine Arts degrees. It is the oldest independent college of art in the Pacific Northwest. PNCA is an accredited institutional member of both the National Association of Schools of Art and Design and the Northwest Commission on Colleges and Universities. The Council on Postsecondary Education and the U.S. Department of Education recognize both institutional accrediting bodies. PNCA is a member of the Association of Independent Colleges of Art and Design (acbad.org).

NONPROFIT STATEMENT

PNCA IS A NONPROFIT CORPORATION authorized by the State of Oregon to offer and confer the academic degrees described herein, following a determination that state academic standards will be satisfied under OAR 583-030. Inquiries concerning the standards of school compliance may be directed to the Oregon Office of Degree Authorization, 1500 Valley River Drive, Suite 100, Eugene, Oregon 97403.

NONDISCRIMINATION POLICY

PACIFIC NORTHWEST COLLEGE OF ART DOES NOT DISCRIMINATE on the basis of race, color, age, religion, sex, physical disability, sexual orientation, or national or ethnic origin in the administration of its educational policies, admission policies, scholarship and loan programs, and other school-administered programs. The college admits qualified individuals without regard to race, color, age, religion, sex, physical disability, sexual orientation, or national or ethnic origin, to all the rights, privileges, programs, and activities generally accorded or made available to students at the school.
COVER ILLUSTRATION IS BASED ON A DETAIL of the gilt coffered ceiling of the main corridor in PNCA’s new Arlene and Harold Schnitzer Center for Art and Design. Designed by San Francisco architect Lewis Parsons Hobart in 1916, what was originally Portland’s Federal Post Office opened for business in 1918, just nine years after PNCA was founded as the Museum Art School. As this viewbook goes to press, PNCA is renovating this building at 511 NW Broadway with an innovative plan by Allied Works Architecture to bring light and new energy into this venerable building. The building is on the National Register of Historic Places.