PNCA offers six graduate programs that prepare students for a life of creative practice.

- **MFA APPLIED CRAFT+DESIGN**
  (Offered jointly with Oregon College of Art and Craft)
- **MFA COLLABORATIVE DESIGN**
- **MFA PRINT MEDIA**
- **MFA VISUAL STUDIES**
- **MFA LOW-RESIDENCY IN VISUAL STUDIES**
- **MFA CRITICAL THEORY+CREATIVE RESEARCH**
- **POST-BACCALAUREATE RESIDENCY**
- **GRADUATE VISITING ARTIST LECTURE SERIES**
- **MUSEUM AND GALLERIES**
- **BRIDGELAB CAREER CENTER**
- **PORTLAND, OREGON**
- **ADMISSIONS / FINANCIAL AID**
- **VISITING THE CAMPUS**
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 continually broaden and deepen their critical investigations through research, experimentation, and exploration. The programs are enhanced by a robust and diverse visiting artist program and lecture series and exhibitions at campus venues 511 Gallery and Museum of Contemporary Craft, as well as at cultural institutions including Portland Institute for Contemporary Art, Yale Union, the lumber room, Portland Art Museum, and Northwest Film Center.

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 exhibitions and publications, 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.
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 and utilize the facilities 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 the history and theory of craft and design, 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.

“The MFA in Applied Craft+Design seeks students interested in combining the rigor of design ideation with hands-on competence and execution in an atmosphere of collaboration, critical inquiry, and innovation with the goal of forging a viable path to a sustainable creative practice.”

—Heidi Schwegler, Chair, MFA in Applied Craft+Design
As the core of this 60-credit, two-year program, **STUDIO 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.

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.

**YEAR ONE**

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

**SEMESTER TWO**
- Studio Practice
- Critique Seminar
- Elective*

**YEAR TWO**

**SEMESTER THREE**
- Studio Practice
- Critique Seminar
- Practicum
- Elective*

**SEMESTER FOUR**
- Studio Practice
- Critique Seminar
- Practicum
- Elective*

*Student takes two electives total in two of the four semesters.

**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](http://pnca.edu/graduate)

[admissions@pnca.edu](mailto:admissions@pnca.edu)
HEIDI SCHWEGLER
CHAIR, MFA IN APPLIED CRAFT+DESIGN

Heidi Schwegler explores a wide range of materials in the service of her subject matter. She has participated in numerous shows, including exhibitions at the Co/Lab Art Fair (LA), Raid Projects (LA), Platform China (Beijing), Scope Art 2004 (NY), and the Hallie Ford Museum (OR). Schwegler is a Ford Family Fellow (OR), and has received a 2010 MacDowell Colony Fellowship (NH) and several RACC Individual Project Grants (OR). She has lectured on her work at institutions such as the Burg Giebichenstein (Germany), Cranbrook Academy of Art (Michigan), and Kendall College of Art and Design (Michigan). Reviews of Schwegler’s work have been published in Art in America, ARTnews, Drain Magazine, and the Huffington Post.

MFA 1998, University of Oregon

HIGHLIGHT: DESIGN BUILD

The first year of the MFA in AC+D begins with an intensive design build project facilitated by leading designers and makers. Over a two-week period, students meet with stakeholders and clients to identify goals and needs for the project, collaboratively brainstorm possible solutions, and consider material and budget limitations. The project finishes with the collective fabrication and installation of the final product. Project facilitators, who have included Butch Anthony, Steve Badanes, Jack Sanders, and Portland designers Sara Huston and Kari Merkl, model the skills for hands-on engagement, effective time management, and strong client relations. This rigorous project requires teamwork, teaches effective collaboration, and reveals the importance of process. Incoming students learn the strengths and weaknesses of their peers, practice effective communication, and gain familiarity with studio workshops and tools to establish a strong foundation for the rest of their graduate experience.

HIGHLIGHT: THIRD-YEAR FELLOWSHIP

The Third-Year Fellowship is awarded each spring to a graduating AC+D student. Fellows are provided with a space in the AC+D studio and have complete access to equipment, facilities, and faculty, enabling them to continue to refine the ideas and skills they have developed in the program. The Fellow becomes a resource for first- and second-year students, sharing his or her experience and perspective.
APPLIED CRAFT+DESIGN students benefit from the wealth of resources at both OCAC, situated in the serene West Hills of Portland, and 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.
Matthew Philip Williams explores designed objects as an art medium, making sculpture, furniture, fixtures, and spaces both in a fine art context and as commissions. The Situation (right), final renditions of objects created originally to solve very particular, functioning scenarios, has been shown at the Bellevue Arts Museum. While the Quartz Bench (above) and YKB mug with trivets from the Step-Family collection, is a grouping of disparate and semi-functional objects with a deep connection to one another.
Jennifer Cooke works through textiles to explore emotional connections we have to these tactile, functional objects. In the quilt entitled Diamond Warp and the dress entitled In/Visible, she uses dye and stitching to explore color, chaos, and perception. In each piece, textiles conceal and reveal, taking different forms in response to the body, ultimately offering the viewer new ways to experience the familiar.
Eric Trine considers himself an object-based studio artist and designer or more simply, a maker of things. He designs by making, rather than drawing, and each project/product begins in his studio with his hands and tools—and hands as tools. His projects vary from small-scale design/build for commercial clients to furniture to sculpture and decorative objects for the home.
MFA IN COLLABORATIVE DESIGN (CD) is defined by the work we do and the people we do it with, from creating a design/maker space to empower community, to designing an interactive system for treating and preventing pediatric migraines, to tracking political campaign donations through data visualization, to restoring ecosystems through product/market design.

Design, research, entrepreneurship, teamwork—we use all the tools available (and create some when we need to) to make it happen.

This distinctive program draws on the city of Portland, the Pacific Northwest, 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 human and non-human 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.

“Collaborative Design students engage real-world problems with a variety of mentors, partners, and stakeholders. They complete their time at PNCA with a robust portfolio of projects that demonstrate their competence to tackle tough design challenges within a diversity of team settings.”

—Peter Schoonmaker, PhD, Chair, MFA in Collaborative Design
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 courses introduce 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 of 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

Studio I: Principles

Elective/Engagement

SEMESTER TWO

Graduate Seminar: Research Methods

Critical Studies: Cultural Entrepreneurship

Critical Studies: Professional Practice

Studio II: Practice

Elective/Internship

First Year Review

SUMMER ENGAGEMENTS

Research, Intensives, Externships

YEAR TWO

SEMESTER THREE

Graduate Seminar: Collaboration, Facilitation, and Participation

Studio III: Projects

Studio IV: Capstone

Electives/Internship

Capstone Review

SEMESTER FOUR

Graduate Seminar: Capstone Project

Studio III: Projects

Studio IV: Capstone

Final Capstone Presentation

APPLICATION REQUIREMENTS

DEADLINE: FEBRUARY 1

Application form

Application fee

Résumé

Two letters of recommendation

Official transcripts from all colleges attended

Proposal essay

Projects of interest

Portfolio

pnca.edu/graduate/collabdesign admissions@pnca.edu
PETER SCHOONMAKER
CHAIR, MFA IN COLLABORATIVE DESIGN

Peter Schoonmaker’s background is 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 regional, national, and international partnerships and initiatives.

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, Zack Denfeld, Catherine Kramer, Stewart Long, Sara Huston, Wanda Chavez, 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, mapping Portland’s cultural creatives, high desert ecosystem restoration, process design for tsunami cleanup, gardening robots, edible clouds, and cross-species picnics.
THE MFA IN COLLABORATIVE DESIGN occupies 2,000 square feet of flexible space designed for individual work and group problem-solving with access to an additional 2,000 square feet of adjacent meeting, making, and exhibition space. Students frequently work off-site with community partners. All students have full access to the facilities of 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.
UNION is an industrial co-working space, founded by Jake McIntire in Ogden, Utah that uses techniques of neighborhood renewal, cultural entrepreneurship, real estate development, and stakeholder-centered design to stimulate social, cultural, and economic development. UNION partners include Ogden City, Weber Arts Council, and Weber State University. The project is partially funded through an NEA Our Town grant. McIntire conceived and is implementing UNION as part of a larger art/design effort to cultivate a creative economy and catalyze civic engagement.
Emilie Skytta designed MīMonster as an inquiry into and intervention for pediatric migraine sufferers. Collaborating with neuroscientists, parents, and children, Emilie created a set of three developmentally appropriate tools for pediatric migrainers including the MīMonster Finder, a pressure-responsive pain assessment and diagnostic arduino doll; MīMonster Tracker, an app that helps children learn about their migraines; and MīMonster Trap, a wearable hoodie that a child can use to dampen and/or block out external migraine-causing stimuli.
Emma Conley, MFA 2013

Emma Conley explores the pasts and futures of accelerating transformation and systemic instability. Her *Visit the Neon District* is a travel guide to the run-down motels on Interstate Avenue, which was a glowing throughway of road-trip tourism and nightlife in the 1950s and 1960s. Emma’s capstone project, *Generative Skillsets and Species Survival*, posits that human survival will depend on our ability to learn and adapt in playful and inventive ways. To this end, she made a speculative art object that represents one possible option for transitioning from humanity’s present state to a preferred future.
**MASTER OF FINE ARTS IN PRINT MEDIA** is a 60-credit, two-year program with a flexible structure that 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 or 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.

“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.”

—Matthew Letzelter, Chair, MFA in Print Media
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 with 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.

YEAR ONE

SEMESTER ONE
Graduate Critique Seminar
Print Media Graduate Studio
Collaboration & Research Lab
Critical Studies: Pedagogy (can be taken either semester, switching with Elective)
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: Multiples
Elective 3

SEMESTER FOUR
Graduate Critique Seminar
Collaboration & Research Lab
Critical Studies:
Capstone Research and Writing
Capstone Project (with mentor)

APPLICATION REQUIREMENTS

DEADLINE: FEBRUARY 1
Application form
Application fee
Résumé
Two letters of recommendation
Official transcripts from all colleges attended
Statement of purpose
Portfolio with image index

pnca.edu/printmedia
admissions@pnca.edu
MATTHEW LETZELTER
CHAIR, MFA IN PRINT MEDIA

Matthew Letzelter is an artist, a professional printer, and an associate professor at PNCA. In addition to being the chair of the MFA in Print Media program, he is 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’s practice encompasses 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 Derrière 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 and 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)

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.
MFA PRINT MEDIA 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 supports both the academic and publishing programs.

Students have access to digital fabrication equipment including CNC machines, 3D printers and vinyl cutter, as well as large-format printers, a wood shop, metal shop, photo lab, and computer labs. PNCA is continually working with the industry and the community to expose its 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.
WATERSHED

Watershed is PNCA’s professional fine art publishing program, a research and education extension of the printmaking lab. Watershed welcomes visiting artists and professional printers to collaborate with the PNCA community on editions and projects. Through Watershed, students are offered unique access and professional experience, working with contemporary artists, galleries, and museums.

PNCA has created editions with artists including Eli Subrack (Assume Vivid Astro Focus), Regina Silveira, and Storm Tharp, among others. And PNCA’s print studio has hosted professional printers including James Reid from Gemini G.E.L. and Maurice Sanchez from Derrière L’Étoile, and has collaborated on work with Paul Mullowney.

Watershed offers students an educational experience that can’t be duplicated in the classroom. Working alongside professionals in the printmaking lab—in addition to taking on teaching assistant positions and internships—provides students unique support in post-program career development.
Harry Schneider, 2016

With a background in letterpress, Harry Schneider expands his print palette to explore spit bite prints, as in these meditative abstracts, and lithographs, including prints of Juniper tree rings. Schneider worked with Paul Mullowney of Mullowney Printing in San Francisco on PNCA’s Special Topics course.
Brandi Kruse works across a variety of media including photo gravures, digital prints, and screen prints. Like Schneider, Cruse worked with Paul Mullowney when he was in residence in the Print Lab at PNCA.
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 program’s flexible structure and generalist nature 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 from 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.

“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.”

—Peter Simensky, Chair, MFA in Visual Studies
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.

**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.

**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.

### YEAR ONE

**SEMESTER ONE**
- Graduate Studio
- Graduate Critique Seminar
- Contemporary Art & Design Seminar
- Elective

**SEMESTER TWO**
- Graduate Studio
- Graduate Critique Seminar
- Elective

### YEAR TWO

**SEMESTER THREE**
- Graduate Studio
- Graduate Critique Seminar
- Elective

**SEMESTER FOUR**
- Graduate Studio
- Graduate Critique Seminar
- Thesis Research & Writing

### APPLICATION REQUIREMENTS

**DEADLINE:** FEBRUARY 1

- 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/visualstudies
admissions@pnca.edu
PETER SIMENSKY
CHAIR, MFA IN VISUAL STUDIES

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 another, art—the mysterious objectification of reflection, imagination, desire, and promise.

Simensky’s 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

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 Ronnie 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.
MFA IN VISUAL STUDIES students have individual studio spaces in PNCA’s newest facility, the Falcon Building which is located just three blocks from the Arlene and Harold Schnitzer Center for Art and Design (PNCA’s campus flagship.) At the Falcon Building, students have 24-hour, year-round access to secure working and storage space along with 3D Labs for wood, ceramics, and metals. The studios have WiFi, a computer area, critique and exhibition space, as well as an open commons with a kitchenette. Students also have special access to A/V equipment such as flat-screen monitors, PA systems, projectors, and video and digital SLR cameras. All Visual Study students also have full access to all the centers of making at the main PNCA campus including state-of-the-art computer labs, a printmaking studio, photography lab, and digital imaging and printing facilities.

Students can take their visual work beyond the walls of their studios through experimentation and exhibition in the various installation and gallery spaces throughout all the campus buildings.

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 included Julie Ault, Gregg Bordowitz, Saul Ostrow, Tom Zummer, Alix Pearlstein, Kate Gilmore, and Amanda Hunt.
Through the use of non-traditional, lens-based equipment, Candace Jahn’s photographs in Broken Down Frames depict abstract representations of the artist’s own nude female figure and the intimate space of her bed. By breaking conventions of the way photographs are typically presented—eliminating physical frames and moving them off the wall—and balancing an abstract and representational portrayal of the body, Jahn aims to challenge the role of the female figure in art, particularly as the object of the male gaze.
In these works from his exhibition, *The Circus of John Thomas*, Jason Thomas uses materials such as glitter and gold leaf in contrast to objects and materials from a factory or work site, such as casters, safety striping, nylon strapping, and found objects—a rubber glove, a thermos—to consider what it means to be a queer and of the working class in the United States. Thomas is interested in the tension between success and failure and how that relates to the individual in a patriarchal society.
Multidisciplinary artist and writer Caitlin Rooney aims to expose the poetic idiosyncrasies existing within popular culture iconography. Appropriating objects and text used to form personal identity within youth culture, she uses humor and accessible, common materials such as felt to displace hierarchical relationships between these consumable symbols. Rooney says, “By diminishing the differences between these symbols, I’m acknowledging what is sad about funny and intelligent about dumb.”
PNCA’S LOW-RESIDENCY MFA IN VISUAL STUDIES (LRVS) program, rooted in critical investigation and rigorous, self-disciplined creative practice, 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.

“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.”
—Jodie Cavalier, Co-Chair, Low-Residency 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.”
—Laura Hughes, Co-Chair, Low-Residency MFA in Visual Studies
**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.

**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*

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**YEAR ONE**

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<th>SUMMER (8 WEEKS)</th>
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<td>Graduate Critique Seminar</td>
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<td>Visiting Artist Lecture Series</td>
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**YEAR TWO**

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**YEAR THREE**

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**YEAR THREE**

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*Elective courses are chosen in consultation with the MFA Chair and allow opportunities for new exploration of ideas and skills 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.*
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.

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 the time of acceptance.

Harrison Creech, 2015
Jodie Cavalier is a multidisciplinary artist, educator, and curator from Southern California. She has worked in the MFA in Visual Studies department since 2010, helping to define, evolve, and shape the program. She has curated faculty, staff, students, and alumni in various exhibitions as she launched the PNCA + Hollywood Theatre Media Residency program for PNCA alumni. In 2011 she was selected by the Regional Arts & Culture Council to install a public work in the Portland Building in downtown Portland and in 2013 was a participant of the New York Arts Practicum, where she worked with artists Letha Wilson and Michael Mandiberg. More recently she was a resident at the Center for Land Use Interpretation Residency Program in Wendover, UT, making work and investigating questions of how images, objects, and histories in landscapes affect and influence our behavior and movement in them. Jodie has been nominated for the Brink Award at the Henry Art Gallery in Seattle and the Alice C. Cole Fellowship at Wellesley College.

Her work has been exhibited at the deYoung Museum in San Francisco, CoCA in Seattle, EXO Project Space in Chicago, and Washington State University in Vancouver, among others.

MFA 2012, Pacific Northwest College of Art (Visual Studies)
BA 2010, University of California, Berkeley (Art Practice)

Laura Hughes is a site-specific installation artist who investigates how light, form, and space surround and shape one another in our perception. Recent exhibitions include the de Menil Gallery (Groton, MA), Littman Gallery (Portland State University), The Art Gym at Marylhurst University (Marylhurst, OR), LxWxH (Seattle), Disjecta (Portland), White Box University of Oregon (Portland) and the Northwest Biennial at the Tacoma Art Museum (Tacoma, WA). Hughes has received multiple grants from the Canada Council for the Arts, the Regional Arts & Culture Council, the Oregon Arts Commission, and the Alberta Foundation for the Arts. She was a finalist for the 2013 Contemporary Northwest Art Awards from the Portland Art Museum, received a 2012 Fellowship from the Oregon Arts Commission, and has been nominated for the Brink Award at the Henry Art Gallery in Seattle.

Hughes received an MFA in Visual Studies from PNCA in 2010, and a BFA in Drawing with Distinction from the Alberta College of Art & Design (Calgary, AB, Canada) in 1997. She has been a faculty member in various undergraduate and graduate programs at PNCA since 2011, and taught in the Department of Art & Interior Design at Marylhurst University from 2011-2014.

MFA 2010, Pacific Northwest College of Art (Visual Studies)
BFA 1997, Alberta College of Art & Design, Calgary, AB, Canada
Jeanne Roderick, 2014

Working in a variety of media, Jeanne Roderick investigates ways to jam the decoding mechanisms in our fixed linear language. By realigning familiar signifiers, she explores how language and meaning are transformed and reinvented through shifts, fractures, mergers, turns, and twists. Her purpose is to challenge expectations that assign meaning to any symbol or group of symbols, rendering new imaginings possible.
Harrison Creech lives and works in Seoul, South Korea. His work investigates cross-cultural sites of exchange and how identity is formed in a foreign culture. Through a variety of media including weaving, video projection, and bookmaking, he explores how language, time, and objects can be used to examine communication and miscommunication.
Trish Brownlee seeks to bridge the gap between civilian and military communities in order to foster compassion and understanding. Her work invites an awakening to the fact that war lingers and haunts the community unto which the veteran returns, even when that society does not notice these phantoms.
PNCA’S MASTER OF ARTS IN CRITICAL THEORY+CREATIVE RESEARCH (CT+CR) prepares students for opportunities at the intersection of art, theory, and research. 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 offer opportunities to investigate the forces that shape contemporary cultural production in the context of various constructs such as social media, biotechnology, gender, sustainability, politics, religion, and revolutionary, social, and economic practices, among others.

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.

THE FOUNDATION OF THE PROGRAM consists of a complex of seminars on interlocking themes led by PNCA faculty as well as by visiting artists, scholars, and other creative/intellectual leaders, who bring added diversity, richness, and intellectual depth to student learning. Past guests include: Claire Bishop, Bill Deresiewicz, Graham Harman, Atta Kim, Heike Kuehn, Sina Najafi, Jacques Rancière, W.J.T. Mitchell, and Joe Sacco, among others.
SAMPLE CURRICULUM

CRITICAL THEORY SEMINAR: Students analyze notions of critique in the work and lives of major thinkers, paying particular attention to their understanding of theory and practice, thought and action, form and feeling, medium and message, matter and memory, time and experience, intelligence and the senses, aesthetics and representation in relation to technological procedures, sociological categorization, political phenomena, and the capture and creation of lived realities. The course begins with an expansion of the meaning of contemporaneity, with students going on to examine the ways in which meaning, individual and collective, is made, or, conversely, unmade under various conditions. A major aim of the class is to generate new modes of critique and judgment that allow for the evaluation of any number of contemporary phenomena, including the notion of judgment itself. Students can expect to read Agamben, Arendt, Bachelard, Baudrillard, Benjamin, Bergson, Flusser, Foucault, Levinas, McLuhan, Merleau-Ponty, Rancière, and Simmel.

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.

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, aggregation, scalability, iterability, applicability, relevance, prediction, consequence, ownership, falsifiability, truth, belief, and judgment, among others.

APPLYING 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.

COLLOQUIA AND GRADUATE SPEAKER SERIES: Students attend at least four lectures, conferences, and roundtables in any of PNCA’s graduate programs as well as various other schools, institutions, and workshops in the city, and write critiques of these events. In the past the CT+CR Colloquium and Artist Residency has taken place at the Caldera Arts Center in the high desert of Oregon, while the location of the Spring CT+CR Colloquium and Artist Residency changes each year.

For a list of curriculum please visit the CT+CR website: pnca.edu/graduate/ctcr

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
Sarah Sentilles is a critical theorist, scholar of religion, award-winning speaker, and the author of three books, including her recent memoir, *Breaking Up With God: A Love Story*.

At the core of her scholarship, writing, and activism is a commitment to investigating the roles that language, images, and practices play in oppression, violence, social transformation, and justice movements. She is now at work on a book of creative nonfiction about war, the history of the photograph, and a violin.

She directed a community art center, was the managing editor of *the Journal of Feminist Studies in Religion*, and wrote her dissertation on the photographs taken at the Abu Ghraib prison in Iraq. In 2010, she was awarded a grant from the Radcliffe Institute for Advanced Study at Harvard to co-lead an Exploratory Seminar that brought together scholars investigating the intersection of Christianity and torture.

ThD 2008, Harvard University (Theology)
MDiv 2001, Harvard University
BA 1995, Yale University
POST-BACCALAUREATE RESIDENCY

PNCA.edu/programs/postbacc

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.

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 plus 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

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.
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.
MUSEUMS & GALLERIES

PNCA.edu/studentlife/galleries

PNCA’S CAMPUS GALLERIES AND MUSEUM OF CONTEMPORARY CRAFT exhibit work by visiting artists, students, and faculty, generating a rich exchange of ideas around contemporary works.

PNCA’S 511 GALLERY 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. Exhibitions feature gallery talks and lively opening receptions.

Each of PNCA’s graduate programs host annual Open Studio events to introduce gallery directors, curators, designers, and the greater community to students and their 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.
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 PNCA's flagship 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 receive free admission and are invited to participate in the Museum's workshops, panel discussions, and programs with Portland's lively DIY community.

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.

museumofcontemporarycraft.org
BRIDGE LAB CAREER CENTER 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 entrepreneurial tools and assistance, and a matching service that connects students and other idea generators with mentors.

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, create products for market, and build a network of resources, BridgeLab mentors help span the gap between college experience and professional practice.
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 mindsets. 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.
ADMISSIONS

pnca.edu/graduate

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 our 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.

VISITING THE CAMPUS

Graduate tours are by appointment only. Please call 503.821.8972 or email admissions@pnca.edu to schedule a campus visit and learn more about our graduate offerings.
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 (aicad.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 97401.

NONDISCRIMINATION POLICY

PNCA 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.
SUSTAINING CREATIVITY

PNCA is committed to sustainable practices. The catalog in your hands is locally printed (Brown Printing, Portland, OR) on FSC-certified paper with soy inks.

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IN A FIRST AT PNCA, THIS VIEWBOOK WAS COLLABORATIVELY DESIGNED BY FOUR STUDENTS IN THE DESIGN ARTS PROGRAM, MADDIE BLACK ’16, MARLOWE DOBBE ’16, XELA GOLDSTEIN ’16, AND RYAN MILLER ’16. THEY WERE MENTORED IN THIS PROCESS BY MARTHA LEWIS, ASSOCIATE PROFESSOR AND LEAD FACULTY IN COMMUNICATION DESIGN, AND MARTIN FRENCH, ASSOCIATE PROFESSOR AND CHAIR OF DESIGN ARTS, AS WELL AS DAVID ROOS ’10, SENIOR DESIGNER AND ALUMNUS.