For her thesis exhibition, *Tribute to the Everyday*, MFA in Visual Studies student Katie Dunbar ’11 fashioned a collection of large-scale sculptures that replicate frequently discarded and overlooked objects. The shift in scale increases their visibility and highlights their ubiquitous presence in our daily lives.
Crystallized records erupt from the floor in Daniel Glendening’s thesis work, *We May See a Great and Unrecognizable Future* (Visual Studies ’11). This installation, a collection of discreet objects that explore the effects of destabilization in the emergence of utopian and apocalyptic vision, reflects Glendening’s childhood growing up in Northern California. This work won PNCA’s 2011 Thesis Exhibition Award.

“Graduate Studies at PNCA is an expanding, forward-looking series of master's level programs crafted to prepare artists, designers, entrepreneurs and environmental strategists for advanced creative practice and inquiry, entrepreneurial innovation and cultural leadership in a complex, intertwined world. At the heart of each Graduate Studies program are a highly accomplished faculty and a group of mentors supported by an extensive annual roster of world-class visiting artists, artists-in-residence, top-notch exhibitions, conferences and symposia.

Graduate Studies at PNCA was launched through an endowment from Mrs. Hallie Ford and seeks to establish itself as a leading center of cutting edge creative research, work and thought.”

– Greg Ware, Provost

PNCA offers five master’s programs that prepare students for a life of creative practice: the Master of Fine Arts in Visual Studies, the Master of Fine Arts in Collaborative Design, the Master of Fine Arts in Applied Craft and Design (offered jointly with Oregon College of Art and Craft), the Low-Residency Master of Fine Arts in Visual Studies, and the Master of Arts in Critical Theory and Creative Research. For over 100 years PNCA has served as a creative hub for artists and designers with an educational philosophy that emphasizes individualized curricula, independent inquiry and cross-disciplinary exchange. Graduate studies at PNCA are designed to support students as they grow and define a sustainable, engaged and dynamic artistic practice that will continue to evolve years after graduation.
PNCA's graduate programs are grounded in meaningful faculty-student relationships, engaging seminars and mentor-guided studio practice. Students work in a supportive environment where they conduct original research and develop new ideas under the guidance of arts professionals whose expertise is particularly attuned to the students’ areas of interest. These mentors work closely with students, individualizing their approach and acting as advocates, critics and colleagues and encouraging students to continuously broaden and deepen their critical investigations through research, experimentation and exploration.

The diverse offerings of each program 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.

Local cultural institutions such as the Northwest Film Center, Portland Art Museum, Portland Institute of Contemporary Art, Museum of Contemporary Craft and YU Contemporary Art Center are invaluable local resources for students, offering them the opportunity to connect their artistic work to the national and international discourse around art and design. Organizations such as the Bureau of Planning and Sustainability, Ecotrust, 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, which prepare 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 area 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 that they want to inhabit.

[Link to PNCA's website]

British graphic designer and typographer Jonathan Barnbrook delivers a lecture at the Applied Craft and Design studio in the Bison Building as part of the Graduate Visiting Artist Lecture Series. Each year, over 20 internationally renowned scholars, artists, designers and theorists come to PNCA to conduct studio visits with students and discuss relevant issues in today's creative landscape.
INTRODUCTION

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, including but not limited to: animation, communication design, illustration, painting, photography, printmaking, sequential arts, sculpture, performance 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.

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 students’ creative investigations. Graduate Studio culminates with 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. The Graduate Critique Seminar engages students in continuous discussions about each other’s work. Its curriculum combines critique, readings and a visiting artist program that emphasizes intellectual inquiry within the language of visual studies.

In Critical Studies Seminars students analyze and discuss theoretical texts, which expand and deepen their personal artistic study. Students also chart the genealogy of their work through writing—reflecting on their own creative practice and its relation to the work of other artists, theorists, historians and curators—to 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 YU Contemporary Art Center are highly encouraged. In the College’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
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)

APPLICATION REQUIREMENTS
Deadline: February 1
Application form
Application fee, $50
Résumé
Two letters of recommendation
Official transcripts from all colleges attended
Statement of purpose
Portfolio with image index

pnca.edu/programs/mfa/c/info/admissions@pnca.edu

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.

Students spend a portion of the trip on their own, navigating the city as they attend performances and explore some of the finest galleries, museums and libraries in the United States. 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, Beth Campbell and Peter Kreider. During the Whitney Biennial, students receive tours of the exhibitions from prominent art critics and social theorists. Students also benefit from discussions with accompanying faculty and their fellow students as they meet for meals, activities and events. This experience is an unparalleled one for students, many of whom have not yet had the opportunity to visit major art hubs in the United States or abroad.

FACILITIES
MFA in VS students have full access to the main PNCA campus and the private MFA studios in the nearby NW Industrial District. They enjoy 24-hour, year-round access to secure working and storage space in the MFA studios, located in a large warehouse equipped with a full communal kitchen, ample critique area, an industrial garage door, loading dock and reserved parking. In addition to individual workspaces, students can expand their visual work through experimentation and exhibition in the various installation and gallery spaces throughout the campus. They can utilize any of the labs on the PNCA campus, including top-of-the-line computer labs or ceramic, print, woodworking and photography studios. Students also have special access to A/V equipment such as flat screen monitors, PA systems, projectors and video and digital SLR cameras.

pnca.edu/programs/mfa/c/visualstudies
INTRODUCTION
PNCA’s MFA in Collaborative Design (CD) fosters creative practices that require collaborative, experimental and interdisciplinary approaches to problem solving. Using design thinking and methodologies, students take an entrepreneurial and critical approach to address the emerging challenges of the 21st century.

Collaborative Design students engage real world problems with a variety of mentors, partners and stakeholders, and 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. 

“...The MFA in Collaborative Design takes advantage of Portland and the Pacific Northwest as living laboratories of innovative and sustainable business, government, and community practices. Collaborative Design students engage real world problems with a variety of mentors, partners and stakeholders, and 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 Chair, MFA in Collaborative Design

This distinctive program draws on the city of Portland and the Pacific Northwest as a learning lab for students as they examine and address problems such as resource depletion, emerging technologies, climate change and global demographic shifts while taking into account the needs and concerns of various human and non-human stakeholders. Social and environmental responsibility are vital components of the program, and students are expected to create work and pursue research that directly addresses these issues. Students take advantage of new technologies and partner with local 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.
The MFA in CD is founded on three tenets: design ecologies, systems thinking and cultural entrepreneurship. With guidance from mentors, students create project-based, studio work, conduct academic and field research and participate in one-on-one and group discussions.

In the Studio Labs, students select from a range of design briefs (team-based projects and workshops) proposed and led by faculty mentors. 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 and contemporary design ideas, themes and projects through critical engagement with texts, exhibitions and discussions.

Through Elective course offerings, students can learn technical skills, expand upon their Studio Lab projects, pursue courses in history, theory and criticism or gain practical design experience through an internship.

The Capstone Project integrates real-world participation into a final, culminating experience. Students pursue rigorous methods of applied research to identify a specific issue to address, to become familiar with strategies to engage communities, and to develop a practical understanding about sustainability, social action and technological change. By the end of the second year, students will have created a well-developed body of studio work and a written paper that documents the evolution and progress of their final project.

**YEAR ONE**

**Semester One**
- Studio Labs
- Graduate Seminar: Problem Identification, Stakeholder Engagement, Urban Learning Lab
- Critical Studies: Systems Thinking
- Elective/Internship

**Semester Two**
- Studio Labs
- Graduate Seminar: Collaboration, Facilitation and Participation
- Critical Studies: Design Ecologies
- Elective/Internship
- First Year Review

**YEAR TWO**

**Semester Three**
- Studio Labs
- Graduate Seminar: Research Methods
- Critical Studies: Professional Practice
- Electives/Internship
- Thesis Proposal

**Semester Four**
- Studio Labs
- Graduate Seminar: Capstone Project
- Critical Studies: Cultural Entrepreneurship
- Final Review

**APPLICATION REQUIREMENTS**

- **Deadline:** February 1
- Application form
- Application fee, $50
- Résumé
- Two letters of recommendation
- Official transcripts from all colleges attended
- Proposal essay
- Projects of interest
- Portfolio

**CURRICULUM**

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**HIGHLIGHT: SUMMER INSTITUTE**

The Institute in Collaborative Design is a series of four workshops that introduce new design strategies and methods for stakeholder engagement. Each day long workshop is led by a different innovator in the design field. Past presenters include Carl DiSalvo, Tad Hirsch, Cathrine Kramer, Stewart Long and Sara Wylie; 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, gardening robots, edible clouds and cross-species picnics.

**FACILITIES**

The MFA in CD occupies 1,500 square feet of flexible space, designed for individual work and group problem solving. Students frequently work off-site at partner or collaborator spaces depending on the scope of the project. In addition, 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 multi-disciplinary working environment. In addition to individual spaces, students can use any of the labs on the PNCA campus, including top-of-the-line ceramic, photography 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.

pnca.edu/programs/mfa/c/info
admissions@pnca.edu

“When I teach in the classroom, it feels like I'm making a small impact. With this degree, I’ll have the ability to address larger concerns and the potential to engage in wider circles of influence.”

- Sharon Dvora ’13

MFA in Collaborative Design candidate

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MFA in Collaborative Design candidate

**APPLICATION REQUIREMENTS**

- **Deadline:** February 1
- Application form
- Application fee, $50
- Résumé
- Two letters of recommendation
- Official transcripts from all colleges attended
- Proposal essay
- Projects of interest
- Portfolio

pnca.edu/programs/mfa/c/info
admissions@pnca.edu
Applied Craft and Design student Jody Dunphy '12 responds to the concern that modern culture is disconnected from nature by making sprouted, hand-made paper for the ACD first year exhibition, *Work Show*. At the end of the first year, students in the Visual Studies and Applied Craft and Design program mount a group exhibition that highlights their past year of exploration and experimentation.
“Cultivating a creative process that links design-thinking and collaborative innovation with hands-on, sensorial competence, the MFA in Applied Craft and 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 and Design

INTRODUCTION

The MFA in Applied Craft and Design (ACD) 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 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 artists program and an innovative mentor-based approach, ACD 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 entrepreneurial spirit that connects making a living with making a difference, the MFA in ACD is uniquely positioned to prepare students for a sustainable and satisfying life in the applied arts.
CURRICULUM

The MFA in ACD 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, 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 a rotating group of faculty 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 studies, and to pursue courses in history, theory and criticism.

The Practicum, similar to a thesis, provides a platform for students to apply their knowledge and skills towards 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 ACD.

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
Entrepreneurial Studies: Internship
Critical Studies: Material Innovations
Practicum
Elective

Semester Four
Studio Practice
Critique Seminar
Practicum
Elective

APPLICATION REQUIREMENTS

Deadline: February 1
Application form
Application fee, $50
Résumé
Two letters of recommendation
Official transcripts from all colleges attended
Proposal essay
Portfolio with image index

pnca.edu/programs/mfa/c/info/admissions@pnca.edu

HIGHLIGHT: DESIGN/BUILD

The first year of the MFA in ACD 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 ACD student. Fellows are provided with a space in the ACD studio and have complete access to equipment, facilities and faculty, thus continuing to refine the ideas and skills they developed in the program. The Fellow becomes a resource for first- and second-year students, sharing his or her experience and perspective.

FACILITIES

Applied Craft and 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 ACD studios are housed in a 1,200 square foot warehouse near PNCA, 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.

pnca.edu/programs/mfa/c/acd
acd.pnca.edu
INTRODUCTION

Rooted in critical investigation and rigorous, self-disciplined creative practice, the Low-Residency MFA in Visual Studies (LRVS) is ideal for artists, teachers and others who want to further their studio practice while maintaining other life or professional responsibilities. Based on the successful model of PNCA’s MFA in Visual Studies, this mentor-based program takes place over three or four consecutive years. During intensive eight-week summer sessions and short winter retreats, students gather for seminars, critiques, studio practice and visiting artist lectures. The fall and spring of each year are periods of deep contemplation and high productivity, when Low-Residency students work off-site, incorporating into their work the ideas and insights gained during a summer of concentrated studio practice, dialogue, research and writing. The program’s multifaceted structure emphasizes PNCA’s educational philosophy of independent inquiry and cross-disciplinary exchange. The Low-Residency program is perfect for motivated students who work well on their own, desire a flexible structure and enjoy the challenge and community of an immersive program.

APPLICATION REQUIREMENTS

Deadline: January 17
Application form
Application fee, $50
Résumé
Two letters of recommendation
Official transcripts from all colleges attended
Statement of purpose
Portfolio with image index

“These programs provide students with a variety of cultural role models with whom they can engage on a personal and professional level regarding their studio practices and areas of interest and research.”

– Arnold J. Kemp
Chair, MFA in Visual Studies

LOW-RESIDENCY MFA in VISUAL STUDIES

Assistant professor in painting Modou Dieng (left) discusses Transparent Death, a painting by MFA in Visual Studies candidate Victoria Reynolds ‘12, with another artist.
**CURRICULUM**

The Low-Residency MFA in Visual Studies’ 60-credit curriculum is based on that of the MFA in Visual Studies, which combines mentor-guided studio time with group critique, critical studies and elective courses.

Each **Summer** students spend eight weeks on campus, making work in the studio and participating in critique, critical studies and contemporary art seminars as well as the visiting artist lecture series.

Students devote the **Fall** and **Spring** semesters to off-site studio practice, and to research and writing guided by a local mentor. The mentor is an expert in the student’s area of focus who provides support, critique and ongoing dialogue.

In the **Winter**, students return to the PNCA campus for a four-day retreat during which they present and receive feedback on work produced during the fall. The program culminates in the production of a project for exhibition, presentation of an oral defense of the work and the completion of a written thesis paper.

*For more information see the MFA in Visual Studies.*

[pnca.edu/programs/mfa/c/lowresvisualstudies](http://pnca.edu/programs/mfa/c/lowresvisualstudies)

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<thead>
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<th>YEAR ONE</th>
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<tbody>
<tr>
<td><strong>Summer (8 weeks)</strong></td>
<td>Graduate Studio</td>
<td>Graduate Studio Seminar</td>
<td>Contemporary Art Seminar</td>
<td>Visiting Artist Lecture Series</td>
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<tr>
<td><strong>Fall (15 weeks)</strong></td>
<td>Mentor-Guided Independent Graduate Studio</td>
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<td><strong>Winter (4 days)</strong></td>
<td>Library Research Course</td>
<td>Winter Review</td>
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<td><strong>Spring (15 weeks)</strong></td>
<td>Mentor-Guided Independent Graduate Studio</td>
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<tr>
<td><strong>Summer (8 weeks)</strong></td>
<td>Graduate Studio</td>
<td>Graduate Critique Seminar</td>
<td>Critical Studies/ Visual Media Seminar</td>
<td>Art History/Critical Studies</td>
<td>Visiting Artist Lecture Series</td>
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<td><strong>Fall (15 weeks)</strong></td>
<td>Mentor-Guided Independent Graduate Studio</td>
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<td><strong>Winter (4 days)</strong></td>
<td>Graduate Thesis Writing</td>
<td>Winter Review</td>
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<tr>
<td><strong>Spring (15 weeks)</strong></td>
<td>Mentor-Guided Independent Graduate Studio</td>
<td>Graduate Thesis Writing</td>
<td>(online course)</td>
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<th>YEAR THREE</th>
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<tr>
<td><strong>Summer (8 weeks)</strong></td>
<td>Graduate Studio</td>
<td>Graduate Critique Seminar</td>
<td>Elective: Thesis Project</td>
<td>Thesis Writing/ Professional Practice</td>
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MFA in Visual Studies student Timothy Stigliano ’12 combines drawing, sculpture and performance to create *Male Pattern Baldness*, for the first year show, *The First Cut is the Deepest*. 
MFA in Visual Studies student Samantha Wall '11 explores the phenomenon of shame as a catalyst for intra-psychic processes in her series of drawings, *Shame on Me*. Wall received a $15,000 award from the Joan Mitchell Foundation—whose highly selective awards go to 15 exceptional graduate students throughout the United States each year. Wall was also selected for participation in *First Look III*, an exhibition of work by 12 up-and-coming graduate students at the Hudson Valley Center for Contemporary Art in New York.
INTRODUCTION

The Master of Arts in Critical Theory and Creative Research (CTCR), the first of its kind in the U.S., prepares students for exciting new opportunities at the intersection of art, theory and research. The program combines socio-political critique and process-driven inquiry, pushing theory and research in new directions within the context of a 21st century art school. The program is devoted to rethinking the possibilities of cultural production; arts-based research and research-based arts, curatorial practice, documentary, and the Archive; and of social and political reconfiguration. Through rigorous training in critical theory, research design and methods, cultural and institutional critique, and ethics, students develop skills and modes of thinking that cross the boundaries between the visual and verbal, linear and nonlinear, digital and analog, theory and action. Students take on the major questions of our time in significant ways, combining creativity with rigorous intellectual inquiry.

The program accepts applications from distinctive college graduates in the arts, humanities and sciences who are capable of thinking completely outside any box and interested in developing new combinations of art, theory, research and critique. Students admitted into the program have the option of study towards a Master of Arts (one year + summer intensive) or a joint MA/MFA (three years + summer intensive). Each year, the program also admits a small number of exceptional PNCA undergraduates who want to earn a graduate degree by taking on an extra year of study.
CURRICULUM

The foundation of the 45-credit CTCR program is a complex of seminars and roundtables on interrelated themes led by PNCA faculty, visiting artists, designers, critics, theorists, poets and filmmakers. The program has a synergistic structure that lends it a rare coherence and unity of purpose, and fosters critical thinkers who are equipped to address significant questions in substantially new ways.

In the Critical Theory Seminar, students analyze the social and political critique of major thinkers, paying particular attention to the role of aesthetics and representation. They work through a collection of theoretical texts, extending and sharpening their ideas through discussion and writing and can expect to read Agamben, Arendt, Bachelard, Baudrillard, Benjamin, Flusser, Foucault, Levinas, McLuhan, Merleau-Ponty, Rancière and Simmel, among others.

In Research Design and Methods, various research protocols are examined and assessed. Students conduct original research, employing a range of investigative practices.

The Graduate Critique and Writing Workshop applies the fundamentals of art school critique to written discourse and criticism, and provides students the opportunity to shape their prose and focus their ideas in a workshop setting.

Each semester’s Special Topics course explores a series of different questions, depending on the interests and expertise of faculty members in conjunction with visiting artists and scholars. The concerns explored in Special Topics are extended in the CTCR Colloquium, in which students work together on a shared challenge in a sustained and concentrated manner.

APPLICATION REQUIREMENTS

Deadline: March 15
See website for application requirements.

pnca.edu/programs/mfa/c/info admissions@pnca.edu

W.J.T. Mitchell, one of the founders of Visual Studies and editor of Critical Inquiry, continues his debate with Rancière on “The Future of the Image” in a public lecture held in Swigert Commons.

Visiting cultural critic, historian and novelist Norman Klein discusses the increasingly porous boundaries separating live action, animation and image with a participant in the Boundary Crossings summer institute.
Students move beyond the walls of academia and engage with the public to craft a green wall and walkway out of reclaimed cedar and metal for Ecoflats, a new mixed-use development on North Williams Avenue. Students in the Applied Craft and Design program designed this public work under the mentorship of Portland designers Kari Merkl and Sara Huston for the 2010 Design/Build.
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 comprised 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.

VISITING ARTISTS

Focused on experiential learning, knowledge-sharing and cross-disciplinary exchange, the PNCA Graduate Visiting Artist program 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.

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 Swigert Commons, which features a large open area for meetings, performances, exhibitions and discussions. Portland’s ecosystems and terrains expand options for workspace, exhibition, intervention and influence. Internships are available to first and second-year 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.

Applied Craft and Design student Karl Ramentol ’12 (left) creates three bike seats out of thick industrial felt. Ramentol worked with his mentor Susanna Hohman, of Terrazign Inc., to learn how to stretch and dye felt to meet his design needs.
PORTLAND

Portland is an ideal backdrop 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, Cascade Mountains to the East, 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 towards sustainability and nature conservation.

Ecologically minded and environmentally progressive, the Northwest also has a history of 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, Musiefest 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 of Contemporary Art, Portland Art Museum, Museum of Contemporary Craft, YU Contemporary Art Center 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 supplemented 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.

FORD INSTITUTE FOR VISUAL EDUCATION

The Ford Institute for Visual Education (FIVE) was established in 2007 by a generous $15 million gift from the late Hallie Ford—the largest gift in history for a graduate education. FIVE provides support for the nationally acclaimed Museum of Contemporary Craft.

ADMISSIONS OFFICE

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ADMISSIONS

PNCA accepts competitive candidates representing a wide range of disciplines and distinctly diverse backgrounds. Lists of admissions requirements and deadlines can be found in the specific program sections of this book. All materials must be received by the applicable deadline to be considered for admissions.

Interviews take place roughly a month after the admissions deadline for each program. All accepted candidates must submit a $250 tuition deposit to secure enrollment and eligibility for class registration.

pnca.edu/programs/mfa/c/info
admissions@pnca.edu

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 MFA students are eligible for merit scholarship funds, which are awarded based on the strength of the application. There is no separate application for scholarships.

pnca.edu/admissions/ta/c/mfa-aid

VISITING THE CAMPUS

Graduate tours take place on Fridays and 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 degree and the Master of Fine Arts degree. 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.

NONDISCRIMINATION POLICY

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.

Pacific Northwest College of Art does not discriminate on the basis of race, color, age, religion, sex, national origin, physical disability, sexual orientation or ethnic origin in the administration of its educational policies, admission policies, financial aid 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.

MFA in Visual Studies student Lindsay Aucoin ’11 exhibits Finding the Right Words, an investigation into how language operates to form meaning.