HALLIE FORD SCHOOL OF GRADUATE STUDIES

PACIFIC NORTHWEST COLLEGE OF ART

Arlene and Harold Schnitzer Center for Art and Design
511 NW Broadway
Portland, Oregon 97209
pnca.edu
Pacific Northwest College of Art is a co-educational, non-denominational, independent college, providing professional education in the visual arts and granting 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).

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. pnca.edu/financialaid

VISITING THE CAMPUS

Visit pnca.edu/visit to sign up for a graduate tour or email grad_admissions@pnca.edu to schedule a campus visit and learn more about our graduate offerings.

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.

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WE DO THINGS DIFFERENTLY HERE. WE ASK BIG QUESTIONS LIKE WHAT CAN ART AND DESIGN DO IN THE WORLD IF WE PUSH OURSELVES TO REIMAGINE EVERYTHING? WE EXPERIMENT ENDLESSLY. WE CHALLENGE ONE ANOTHER TO BREAK THINGS APART AND RECONSTITUTE THEM IN NEW WAYS. WE ARE COLLABORATIVE. WE RELENTLESSLY WORK BETWEEN AND ACROSS DISCIPLINES BECAUSE THIS IS WHERE INNOVATION HAPPENS.

The MA and MFA programs of the Hallie Ford School of Graduate Studies at PNCA support the development of experimental, interdisciplinary creative practices as well as traditional forms of making through experiential learning, student-centered seminars, and one-on-one mentorship. Graduate study is individualized and self-directed, yet highly collaborative and supported by a broad network of peers, faculty, visiting artists, writers, and scholars, as well as community partners.

For more than 100 years, the Pacific Northwest College of Art has served as a dynamic creative center for emerging artists, designers, and creators with an educational philosophy that emphasizes individualized curricula, independent inquiry, and cross-disciplinary exchange. Graduate programs within the Hallie Ford School of Graduate Studies at PNCA support students as they professionalize as artists, scholars, and cultural workers. Our students develop a broad range of skills and a network of peers and mentors that support their work as they continue to evolve years after graduation.
GRADUATE PROGRAMS

26 MFA APPLIED CRAFT + DESIGN
MFA COLLABORATIVE DESIGN + MA DESIGN SYSTEMS

30 MA CRITICAL STUDIES

38 MFA PRINT MEDIA

42 MFA VISUAL STUDIES

4 MFA LOW-RESIDENCY IN CREATIVE WRITING

50 MFA LOW-RESIDENCY IN VISUAL STUDIES

54 DUAL MA/MFA

55 POST-BACCALAUREATE RESIDENCY
COMMUNITY

HERE YOU ARE PART OF A COMMUNITY THAT WILL CHALLENGE YOU AND SUPPORT YOU IN EQUAL MEASURE WHILE HELPING YOU BUILD PRODUCTIVE NETWORKS FOR LIFE AFTER PNCA.

FACULTY

Our faculty members who teach across the programs of the Hallie Ford School of Graduate Studies bring experience in diverse forms of cultural production from traditional art making to highly conceptual practices. They are curators, writers, critics, activists, performance makers, social practice artists and scholars engaged with the broadest range of forms and contemporary practice.

LUCY COTTER

Lucy Cotter is a writer, curator, artist, and cultural theorist who inhabits in-between spaces, bridging practice and theory in contemporary art and other fields. She holds a PhD in Cultural Analysis from the University of Amsterdam and was curator of the Dutch pavilion of the 57th Venice Biennale 2017. Cotter is widely published as a writer on contemporary art, contributing to books, catalogues, and such journals as Mousse, Artforum, Frieze online, and Third Text. Her book, Reclaiming Artistic Research, was commissioned by 17, Institute for Critical Studies (Mexico City), and published by Hatje Cantz.

TAYLOR EGGÂN

Taylor Eggân is a scholar and a performance maker. He holds a PhD in English from Princeton University. His dissertation, titled The Ecological Uncanny, combined his numerous interests in environmental philosophy, global modernisms, narrative theory, speculative realism, and recent developments in neuroscience and physics. He is also a specialist in postcolonial literature, with particular emphasis on African literatures and has published on Joseph Conrad, Ngũgĩ wa Thiong’o, and the Swahili novelist Emmanuel Mbogo. In addition, Eggân is a contemporary dance artist, choreographer, and dramaturg who has performed with POV Dance and Eliza Larson’s FaultLine Dance.

KRISTAN KENNEDY

Kristan Kennedy is a curator, artist, and educator. She is the Artistic Director and Curator of Visual Art at the Portland Institute for Contemporary Art with which she has been involved in various capacities since 1995. Kennedy is the chief architect for the Precipice Fund, PICA’s re-granting program funded by The Andy Warhol Foundation. She regularly lectures on curatorial practice and artist-centric ethics and has been a juror, panelist, and adviser for foundations and institutions including Creative Capital, On the Boards, Headlands Center for the Arts, Rauschenberg Foundation, United States Artists, The Artists Trust, and the Foundation for Contemporary Art. Kennedy is represented by Fourteen30 Gallery.
MENTORS

The mentor-student relationship is personal and unique and is at the heart of the MFA programs in the Hallie Ford School of Graduate Studies. Mentors serve as advocate, critic, and colleague for the MFA candidate. Mentors are paired with each candidate based on the candidate’s field of inquiry and are drawn from an expansive professional network that includes professionals in the Portland art community, our international colleagues, and PNCA faculty members.

Alejandro de Acosta
Erin Boburg Doughton
Dru Donovan
Meghan Drury
Sarah Farahat
Derek Franklin
keyon gaskin
Chiara Giovando
John Houck
Yoshihiro Kitai
Lisa Knisely
Michael Lazarus
Brian McHale
Jessie Mejia
Paul Mullowney
Vi Khi Nao
Jess Perlitz
Ralph Pugay
Wendy Redstar
Jen Delos Reyes
Brigitte Salami
Sarah Sentilles
Brandon Shimoda
Rory Sparks
Storm Tharp
Samantha Wall
Rachel Jamison Webster
Libby Werbel
Bobbi Woods

SHARITA TOWNE
Sharita Towne is a research-based video artist and printmaker most interested in creating interdisciplinary community art projects that engage local and global Black geographies, histories, and possibilities. Towne is the co-founder of URe:AD Press (United Re:Public of the African Diaspora), The Black Life Experiential Research Group, and is also known as “Mariah Carrie Mae Weems”, one-fourth of the post-colonial conceptual karaoke band Weird Allan Kaprow. Towne is a recipient of a 2019 Creative Capital Award with Lisa K. Bates for The Black Life Experiential Research Group.

WALIDAH IMARISHA
Walidah Imarisha is an educator, writer, spoken word artist, and public scholar. She has edited two anthologies, Octavia’s Brood: Science Fiction Stories From Social Justice Movements and Another World is Possible. Imarisha’s nonfiction book, Angels with Dirty Faces: Three Stories of Crime, Prison, and Redemption, won a 2017 Oregon Book Award. She is the author of the poetry collection Scars/Stars, and in 2015, she received a Tiptree Fellowship for her science fiction writing. Imarisha has taught at Stanford University, Portland State University, and Oregon State University.

PNCA COMMUNITY

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Brian McHale
Jessie Mejia
Paul Mullowney
Vi Khi Nao
Jess Perlitz
Ralph Pugay
Wendy Redstar
Jen Delos Reyes
Brigitte Salami
Sarah Sentilles
Brandon Shimoda
Rory Sparks
Storm Tharp
Samantha Wall
Rachel Jamison Webster
Libby Werbel
Bobbi Woods
ALUMNI FAMILY

JULIAN ADOFF (DUAL MA/MFA)
Julian Adoff was the first dual degree candidate in the MA in Critical Studies and the MFA in Visual Studies at PNCA. Julian is beginning his PhD in Art History at the University of Illinois at Chicago where he will continue developing research he began at PNCA into the history of graphic design, cultural theory, and visual/design culture through the lens of ephemera. Julian’s studio practice searches in-and-between texts to tease out the Jewish mysticism inherently found within the history of critical theory.

ELLENA BASADA (CS)
Ellena Basada is a writer, editor, and public scholar as well as the first student at PNCA to be awarded a Fulbright Scholarship to Germany. In Berlin, Basada will teach English in an urban school with a large immigrant and refugee population for the 2019/20 year. Basada holds a BA in English Literature from Pomona College. She has been a contributing editor at Phoneme Media & Unnamed Press, VICE, Tin House Books, and Dismantle Magazine. She served as editor-in-chief of Art Discourse, an online platform for critical art and writing, and an editorial/archival intern at the Portland Institute of Contemporary Art.
ellena-basada.online
SEAN CARNEY (VS)

Sean Joseph Patrick Carney is an artist and writer. He is the host of Humor and the Abject, a weekly podcast about contemporary art and comedy. Carney founded Social Malpractice Publishing and was Director of Education at the Bruce High Quality Foundation University in New York. As 1/3 of GWC, Investigators, he performs collaborative research projects into paranormal phenomena. His writings appear frequently in Art in America, VICE, and other publications. seanjosephpatrickcarney.com

HARRISON CREECH (LRVS)

Harrison Creech is an artist and designer who was raised in Seoul, South Korea where he works as an educator, teaching design and fine art at Yongsan International School of Seoul. His work investigates cross-cultural sites of exchange and how identity is formed in a foreign culture. Through a variety of media including fibers, video projection, and bookmaking, he explores how language, time, and objects can be used to examine communication and miscommunication. harrison-creech.com

MARIE CONNER (LRVS)

Marie Conner is an interdisciplinary artist and non-fiction writer. She received a BA in Liberal Arts, Sculpture and Writing and an MA.Ed in Postsecondary Educational Leadership and Policy from Portland State University after her first life as a pastry chef of 15 years ended with the discovery of a late onset birth defect which led to her permanent disability. Conner has served as Director of Littman and White galleries at PSU and ran Tethered Cord, an artist-run project space focusing on emerging artists. marieconner.com

ARUNI DHARMAKIRTHI (VS)

Aruni Dharmakirthi is a Sri Lankan born, textile and digital artist and educator based in Brooklyn, NY. Their work explores migration and memory as a way to create a connection to collective and personal history. In addition to showing nationally, Dharmakirthi has been an artist in residence at the Bric Workspace Residency (NY),Centrum Emerging Artist In Residence (WA), and Caldera Residency (OR). Dharmakirthi co-founded Soft Space, a video and new media curatorial project focused on showing art by queer and poc artists. arunidharmakirthi.com

CARMEN BREWTON-DENISON (CS)

Carmen Brewton-Denison serves the VISTA Program Manager and racial equity consultant at Campus Compact of Oregon (CCOR). Denison co-founded the Creative Activism Lab in partnership with the Pacific Northwest College of Art and Portland State University and has worked on a number of site-specific, racial justice, healing-based projects. As VISTA Program Manager, she works to improve racial equity and inclusion at educational institutions across the state. In 2018, she was a Skidmore Prize Finalist.

LUCAS HALEY (VS)

Lucas Haley is an artist and educator, working across the media of video games, animation, film, creative technology, and installation art. His work examines the humorous and the sublime inherent in the relationship between ubiquitous virtual computing and actual embodied being. Haley founded and leads the creative media production program at the College of the Creative Arts, University of Massey, Wellington, New Zealand. lucashaley.com
SHERRY JANKIEWICZ (PM)
Sherry Jankiewicz is a full-time faculty member at University of Tennessee. She holds a Masters in Art Education from Towson University and was awarded a Fulbright Scholarship to study art history in Mexico. In 2013, Sherry and a friend created a project in Blantyre, Malawi to paint a mural in a city park with orphaned children residing with the Samaritan Trust Program. In her printmaking, Jankiewicz explores how energy is stored and transferred through the body to promote physical and emotional healing.
sherryjankiewicz.com

BUKOLA KOIKI (AC+D)
Bukola Koiki is a Nigerian-American interdisciplinary artist whose work in textiles, sculpture, writing, printmaking, and bookmaking concerns homesickness, cultural hybridity and dislocation and where these intersect with our ideas of memory, family, and home. Having been awarded a number of scholarships and grants including a Brooks Scholarship from Anderson Ranch Arts Center, Koiki was one of just five artists shortlisted by the American Craft Council for the 2019 Emerging Voices Award celebrating new makers and thinkers significantly shaping directions and dialogues in contemporary craft. She has exhibited nationally and has been featured in Surface Design and Art21.
bukolakoiki.com

DAVE LAUBENTHAL (CD+DS)
Dave Laubenthal is Creative Director of the Experience Design Studio at the Oregon Museum of Science and Industry. Previously he was Launch Director at Design Museum Portland and designed PNCA’s BridgeLab for his MFA in Collaborative Design thesis project. Before entering graduate school, Laubenthal founded and ran a design studio in Portland for more than a decade.

ELIZABETH MALASKA (VS)
Born in Portland, Elizabeth Malaska has shown in exhibitions throughout the West. Her paintings explore the place of the female body in a range of artistic historical contexts, raising issues about femininity, power, domination, and vulnerability. She has been a finalist for The Joan Mitchell Foundation MFA Grant and the Fine Arts Work Center fellowship and has received the Barbara Deming Memorial Fund’s Money for Women Grant. Malaska received her BFA from California College of the Arts. Her work is held in the collections of the Portland Art Museum and the Schneider Museum of Art and a number of private collections. Malaska is represented by Russo Lee Gallery.
elizabethmalaska.com

ANGÉLICA MARIA MILLÁN LOZANO (VS)
Angélica Maria Millán Lozano is an artist from Bogotá, Colombia currently based in Brooklyn, New York. She creates abstract and figurative compositions on distressed fabrics that question the social injustices that affect Latinas in the home. Millán is also a co-founder of cvllejerx, a poc focused fashion, poetry, and performance collaboration. Millán has presented works at Disjecta, Williamson | Knight, Nationale in Portland, OR; Gas Gallery in L.A., CA; and Bridge Productions in Seattle, WA.
antagoniista.com

TABITHA NIKOLAI (VS)
Tabitha Nikolai is an artist, writer, and cybermage whose work revolves around issues of gender, social isolation, and the ways that fantasy, magic, and digital spaces both ameliorate and exacerbate these things. These look like: fictive texts, videogames, cosplay, and earnest rites of suburban occult. She teaches and manages galleries for the Portland State University School of Art + Design. Her work has been shown at the Portland Institute for Contemporary Art, the Utah Museum of Contemporary Art, Vox Populi in Philadelphia, Ganka Gallery in Tokyo, and has been covered by i-D Magazine, the New York Times, and Art in America.
tabithanikolai.com
DIEGO MORALES-PORTILLO (VS)
Originally from Guatemala, Diego Morales-Portillo is a multidisciplinary artist that makes work about the absurdity of the act of making as a way to explain the failures of postmodernism through his perspective as a Central American immigrant. Co-founder and Co-director of Chingada Gallery in Portland, Morales-Portillo has presented work in Argentina, El Salvador, Guatemala, Italy, Korea, Spain and the US in exhibitions such as 2017 Pacific Standard Time LA/LA and Juannio, an auction of Latin American Art in 2013, 2016, and 2017 in Guatemala. His work is in public collections such as Imago Mundi of Luciano Benneton in Italy.
dmoralesportillo.com

EILEEN ISAGON SKYERS (CS)
Eileen Isagon Skyers is an artist, writer, and curator in New York City. She primarily works in manipulating image, sound, text, and found footage to create environments that explore how people are inextricably connected through the shared digital conscious that permeates our daily lives. Previously, Skyers co-founded the gallery HOUSING in Brooklyn, served as Manager of Digital Marketing at the Whitney Museum of American Art, and now works with David Zwirner.
eiskyers.com

ERIC TRINE (AC+D)
Eric Trine is a designer whose studio, Amigo Modern, focuses on furniture and product design for the home, and small-scale design/build for commercial clients. Trine “designs by making, rather than drawing”—each project begins in his studio with his hands and tools. Amigo Modern is one of the artisans represented by West Elm’s LOCAL project.
erictrine.com

TAKAHIRO YAMAMOTO (VS)
Originally from Shizuoka Japan, Takahiro Yamamoto is an artist and choreographer based in Portland. He has received support from National Performance Network, Japan Foundation, Portland Institute for Contemporary Art, Africa Contemporary Arts Consortium, and the danceWEB scholarship program while presenting work at GoDown Arts Centre (Nairobi), Bedlam Lowertown (St. Paul), Fresh Festival (San Francisco), Center on Contemporary Arts (Seattle), Rowan Gallery (Los Angeles), and Disjecta (Portland). He co-directs the performance company madhause and is one of four members of Physical Education.
takahiroymamamoto.com

HARRY SCHNEIDER (PM)
Harry Schneider is an artist, educator, graphic designer, and professional fine art printer who has been printing for Mullowney Printing since 2016, working with artists such as Alison Saar, Sandow Birk, Ed Hardy, Josephine Taylor, Kate Newby, and Aaron Hughes. In addition, he has printed for Hatch Show Print and Watershed Center for Fine Art Publishing and Research, working with Brad Brown, Mazatl, and Samantha Wall.

SAMANTHA WALL (VS)
Originally from Seoul, South Korea, Samantha Wall immigrated to the United States as a child. Her work has been featured in both solo and group exhibitions regionally and nationally. Wall is the recipient of awards and grants from organizations including the Oregon Arts Commission; Portland, Oregon’s Regional Arts & Culture Council; The Ford Family Foundation; and The Joan Mitchell Foundation. She was also a finalist for the Portland Art Museum’s Contemporary Northwest Art Awards 2016 and the winner of the Arlene Schnitzer Prize.
samanthawall.com
A dynamic and essential part of the curriculum in each graduate program, the Hallie Ford School of Graduate Studies Visiting Artist Lecture Series brings artists, scholars, designers, curators, and critics from around the country and around the world to engage with students and the wider community in a variety of formats including lectures, conversations, panel discussions, group critiques, workshops, and studio visits. These visitors contribute to, challenge, and expand the conversation around art and design.

**VISITING ARTISTS**

Julie Ault  
Gregg Bordowitz  
Katherine Bradford  
Akiko Busch  
da carter  
Sonya Clark  
Aria Dean  
Joe Feddersen  
Kate Gilmore  
Macarena Gómez-Barris  
Rashawn Griffin  
Ann Hamilton  
Sky Hopinka  
Walidah Imarisha  
Chris Kraus  
Suhail Malik  
Wangechi Mutu  
Vi Khi Nao  
Maggie Nelson  
Matt Olson  
Alix Pearlstein  
Sondra Perry  
Anders Ruhwald  
Alison Saar  
Sarah Schulman  
Brandon Shimoda  
C. Riley Snorton  
A.L. Steiner  
Mary Weatherford  
Rachel Jamison Webster  
Reema Zaman
HALLIE FORD SCHOOL OF GRADUATE STUDIES SYMPOSIUM

The Hallie Ford School of Graduate Studies Symposium is an annual, free, full-day interdisciplinary event placing art and design at the center of conversations around environmentalism, social justice, and education, examining how creative practices can make significant contributions to these and other struggles.

Keynote speakers have included Macarena Gómez-Barris, chairperson of the Department of Social Science and Cultural Studies and director of the Global South Center at Pratt Institute and Allan deSouza, author of How Art Can Be Thought: A Handbook for Change.

This symposium engages all those who regularly look at, think about, and make art—especially art students and faculty, artists, art critics, and curators.
PNCA’s Center for Contemporary Art & Culture presents exhibitions by important artists that inspire and ignite conversation. The Center regularly collaborates with Portland cultural institutions and platforms such as Portland Institute for Contemporary Art, Lumber Room, and Converge 45. Recent exhibitions have included those with Jenny Holzer, Brian Holmes, Wangechi Mutu, Bruce Nauman, James Rosenquist, Alison Saar, Cauleen Smith, and Letha Wilson. The Center has hosted performances by Dynasty Handbag, keyon gaskin, and Physical Education.
At the Hallie Ford School of Graduate Studies, we embrace the possibilities of creative technology for artists and designers. Here, you’ll have access to emerging technologies, experts, and peer networks of makers and hackers, animators, game designers, and more to spark curiosity, expand creative horizons, and help you bring your projects to life. Our students design game environments in Unity, create VR experiences, engineer wearable technology, and participate in civic projects like Sensing the Environment.

MAKE+THINK+CODE

Make+Think+Code is a technology-focused research studio, institute, creative incubator, and lab that brings together members of Portland’s vibrant creative, tech, civic, and educational communities to explore the powerful role that creativity and technology play in the search for imaginative and impactful solutions to complex and urgent problems.

Make+Think+Code emphasizes the skills of the future — fluency with emerging technologies, creativity, design-thinking, research, and collaboration, preparing a diverse community to actively engage as citizens and to succeed in our growing regional and national creative technology industries.

Make+Think+Code offers our students, undergraduate and graduate, as well as Portland’s creative and tech communities, opportunities to learn about and explore emerging technologies, augmented and virtual reality, (digital) fabrication and prototyping, creative coding, data science, systems-thinking, the internet of things and smart technologies, creative entrepreneurship, STEAM, and privacy and security. We offer a wide range of workshops, institutes, hackathons, and design challenges to foster collaboration and leverage creativity and technology in new and innovative ways.
AMP LAB

The Advanced Media Production (AMP) Lab is a state-of-the-art digital learning environment that puts high-power computer workstations, interactive Wacom Cintiq displays, and cutting-edge software into the hands of PNCA students working with advanced digital production.
The MFA in Applied Craft and Design is a unique graduate program that encourages a cross-disciplinary studio environment and positions the workshop as a lab in which students collaboratively explore designing and making processes. The program welcomes students from a wide range of creative backgrounds to create original work with an applied purpose.

Combining a mentor-based approach with an exceptional visiting artists program, students work one-on-one with nationally and internationally recognized designers, craftspersons, makers, and scholars in a self-directed curriculum that challenges them to bring to life the full strength of their ideas and skills.
Sara Huston is an artist, designer, educator, and curator. Her studio, The Last Attempt at Greatness (with John Paananen), is cross-disciplinary and engages design, craft, art, and architecture. Her work explores subjects of progress, expectation, liminality, perception, value, and the languages of and intersections of art and design. Huston was a visiting artist and full-time professor at The School of the Art Institute of Chicago in the Architecture, Interior Architecture and Designed Objects department and has taught at the University of Oregon, Marylhurst University, and Oregon College of Art and Craft. Huston’s work has been shown at LeRoy Neiman Center, Chicago; The Cologne International Furniture Fair; Portland Art Museum; Bellevue College; and Daimler Chrysler international headquarters. She has served as curator at White Box Visual Laboratory and is currently the curator of the League of Women Designers.
DESIGN BUILD

Designers in education and industry routinely and assuredly assert that design thinking strategies can deliver the “game-changing” ideas to address the critical and complex problems of our times. Frequently, however, it seems we’re seduced by the promise(s) of these ideas but are less committed to following through with their realization with the same degree of passion.

In an effort to provide an alternative model of design and craft education and practice, first-year MFA AC+D students begin the program with a pre-semester, 10-day collaborative design-build intensive. During the project, 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 culminates with the collective fabrication and installation of a finalized product.

By designing and building a project for an actual client students come to know one another and learn how to work together and communicate well. Emphasizing a philosophy of civic engagement, projects are selected based on their potential to benefit an organization or population that generally do not have access to the services of designers and makers. Past design-build leaders have included Butch Anthony, Steve Badanes, Jack Sanders, Matt Miller, Sara Huston, Reiko Igarashi, and Kari Merkl.
HIGH DESERT TRIPS

AC+D puts its curriculum into practice with short immersive trips into the field for communal, unmediated, radical, and unplugged experiences. Each year we take students to the High Desert of California where the main attraction is visiting and touring Andrea Zittel’s outpost, A-Z West, which includes her studio, home, and wagon station encampment. Other engagements, workshops, and studio visits in the desert include All Roads Design Studio, Yucca Valley Material Lab, High Desert Observatory, Dan Anderson formerly of VonTundra, High Desert Test Sites, Noah Purifoy Foundation, Joshua Tree National Park, and sound bathing at the Integratron.

On occasion, we also make a trip to the Judd Foundation in Marfa, TX during spring break where students have visited Judd Foundation properties such as Donald Judd’s formerly private living and working spaces La Mansana de Chinati / The Block and The Studios: Architecture Studio, Art Studio, Cobb House & Whyte Building.

Both trips feature projects that are built in response to the surrounding landscapes and result in aesthetics that are influenced by nomadic cultures. These experiences expand and build upon students’ knowledge and connect them to people and places outside of Oregon to provide bursts of inspiration to inject into their studio practice.
The MFA in Collaborative Design and MA in Design Systems start with the end in mind: to producing creative leaders who can make a difference in business, government, and non-profit sectors. Students, faculty, partners, and clients work together on complex problems using a collaborative, systems-based, human-centered approach.

Our curriculum takes students through current and emerging knowledge sets, including systems thinking, problem identification, stakeholder engagement, scenario planning, collaboration, visual facilitation, brainstorming, design research, rapid prototyping, cultural entrepreneurship, and creative leadership. Classes are held in
MK Guth is a visual artist who works in video, photography, sculpture, performance, and interactive-based exchange projects. Her work has been discussed in periodicals including *The New York Times*, *Flash Art*, *New Art Examiner*, and *Art in America*. She has exhibited with numerous galleries and institutions including The Whitney Museum of American Art; Boise Art Museum; The Melbourne International Arts Festival; Nottdance Festival, Nottingham, England; Swiss Institute, NYC; Cristin Tierney Gallery, NYC; White Columns, NYC; Artists Space, NYC; Yerba Buena Center for the Arts, San Francisco; Sonoma Valley Museum of Art; Henry Art Gallery, Seattle; and A Gentil Carioca Gallery, Rio de Janeiro, Brazil; Gallery Pfeister, Gudhjem, Denmark. Guth’s videos have screened nationally and internationally.

the late afternoon and evening to accommodate early- and mid-career creatives who want to hone their design skills to drive positive change while continuing to work.

Students work with the most creative professional minds in Portland, Oregon—at the leading edge of creativity—and access new technologies and partnerships via our faculty’s national and international knowledge networks.

Upon completion of one of these two-year programs, graduates leave with a project portfolio that demonstrates their ability to think critically and act entrepreneurially in rapidly changing environments. Graduates go on to launch successful programs, work for leading design initiatives and nonprofits, create thriving design consultancies, and work in higher education.
REGIONAL AND INTERNATIONAL DESIGN CONFERENCES

Highlights of the academic year are group trips to regional and international design conferences with opportunities for learning about design’s global context while networking with peers. In addition to attending the Bend Design Conference, the cohort travels in 2019 to Cumulus Conference Bogota 2019: The Design After in Bogota, Columbia where tracks include Sensing the City, Sensing the Rural; Somewhere, Nowhere: Wicked Design; De-innovation, Fiction, and Autonomy; Design and Counterculture; and Biodiversity-Driven Design.

WEEKEND WORKSHOPS

These three-day intensives offer an opportunity to build specific skills, techniques, and ways of working while benefiting from the domain expertise of instructors drawn from the design field whose inquiries into the intersections of politics, engineering, environmentalism, and design have resulted in a range of provocative and innovative projects.

Topics of exploration have included web-based networks that regulate social and environmental accountability, mapping software that enables people to avoid CCTV surveillance, traditional ecological knowledge mapping, ecosystem design, process design for tsunami cleanup, gardening robots, edible clouds, and cross-species picnics.
TAKING AN EXPANSIVE, 21ST CENTURY VIEW OF CRITICAL THEORY TO INCLUDE CRITICAL RACE THEORY, FEMINIST THEORY, POST-COLONIAL THEORY, QUEER THEORY, AND OTHER EMANCIPATORY PROJECTS.

The MA in Critical Studies claims critical theory as a creative project of analysis and exposure radically interested in accountability and the material effects of ideas. The two-year program combines the study of critical theory with the practice of creative research, so students learn not only to critique but also to intervene, reimagine, and remake. The program is designed to help students develop modes of thinking, writing, and making that cross disciplinary boundaries.

Critical theory emerged with the Frankfurt School, and due to those thinkers' commitment to knowledge that emancipates, critical theory now includes all theories that expose, critique, and transform oppressive
ideologies. The Critical Studies program adopts this broader view. Coursework includes seminars in Critical Race Theory, Feminist Theory, and Queer Theory. Critical Studies also offers seminars in creative research that claim research as a form of intervention and making. The program culminates in a thesis project so students can make a contribution to the field based on their own interests and commitments.

Situated in the context of a 21st-century art school, Critical Studies examines overlaps and tensions between critical theory and visual studies and investigates the role critical theory and art can play in transforming institutions and ideologies.

The two-year required course sequence builds from identifying key questions and issues in critical theory and cultural studies to providing students with the methodological, research, writing, and professional skills they need to ask good questions and to investigate those areas of inquiry in a thesis project of their own design. The thesis research occurs during the first year; the thesis writing occurs during the second year, resulting in both an academic research paper finished in the third semester and a work of publishable writing or a work of public scholarship based on the student’s professional interest in the fourth semester.

Graduates of the MA in Critical Studies Program have gone on to pursue Doctoral studies, international fellowships, teaching and research positions, curatorial projects, and work in the non-profit sector.

SHAWNA LIPTON
Chair

Dr. Shawna Lipton holds a PhD in Literature and Cultural Theory from the University of Wisconsin-Milwaukee. Her dissertation entitled “Queer Literary Criticism and the Biographical Fallacy” was overseen by Jane Gallop. She has presented papers at conferences including the Modern Languages Association, the Modernist Studies Association, the American Studies Association, and the National Women’s Studies Association. Her scholarship has been published in New Cinemas and QED: A Journal in GLBTQ Worldmaking.
PUBLIC SCHOLARSHIP AND PUBLISHING

Publishing is a priority for the Critical Studies program. The program produces an online journal featuring art criticism and cultural theory, with student editors and submissions by students and others. The program supports students in their pursuit of a range of public scholarship and publishing opportunities.
CREDIT-BEARING INTERNATIONAL STUDIES TRIPS

Students can participate in special international studies trips such as the recent Global Studio Berlin with Dr. Brigitte Salami. This multi-disciplinary social science seminar (available for art history credit) used the 1989 fall of the Berlin Wall as a springboard for an in-depth investigation into the political, social, and artistic heritage of this global metropolis.

CALDERA THESIS WRITING RETREAT

During the fall of second year, the Critical Studies cohort enjoys a collective Thesis Writing Retreat a four-day intensive of study, dialog, and community in the beauty and solitude of Caldera located next to Blue Lake at the foot of the Cascade mountains.

INTERNSHIPS

We connect students with opportunities for paid work including on-campus positions and off-campus internships. Internship opportunities are also available to international students.
EXPANDING THE HORIZONS OF WHAT A PRINT CAN BE WHILE GROUNDING OUR INQUIRY AND MAKING IN THE TRADITIONS OF CRAFT, COLLABORATION, AND COMMUNITY.

The MFA 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 devoted making, professional collaboration, and creativity, crossing pathways into industry, research, commercial applications, education, and the broad fields of fine art, craft, and design.

The print matrix’s capacity for unique, multiple, and widely distributable 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-
Matthew Letzelter is an artist, professional printer, professor, and the Director of Watershed Center for Fine Art Publishing and Research. 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. He has also worked for Petersburg Press and Suitcase Press, and as an assistant and professional printer for individual artists.
JORDAN D. SCHNITZER EXHIBITION AND VISITING ARTIST SERIES

The Jordan D. Schnitzer Exhibition and Visiting Artist Series presents an annual curated exhibition from the dynamic and expansive collection of more than 9,000 contemporary prints from the Jordan D. Schnitzer Family Foundation at PNCA’s Center for Contemporary Art & Culture. The series brings an invited artist in connection to the exhibition to engage with PNCA students, faculty, and the public through lectures, studio visits, and collaborations with the Print Media department. In addition to the Exhibition and Visiting Artist Series, selections from the Collection are loaned to PNCA, to be studied by students and faculty (on a regular rotating basis).
WATERSHED CENTER FOR FINE ART PUBLISHING AND RESEARCH

Watershed Center for Fine Art Publishing and Research is the research and education extension of the printmaking lab at Pacific Northwest College of Art, staffed and supported through the MFA in Print Media program. Watershed collaborates on editions and projects with visiting artists, researchers, and professional printers including James Reid from Gemini G.E.L., Maurice Sanchez from Derriere L’Etoile, and Paul Mullowney from Mullowney Printing.

The center also works with community-based partners and nonprofits on projects that provide a deeper connection with local and regional community on issues that link with our research and values as an institution.
The MFA IN VISUAL STUDIES 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 nature allow students to pursue a single discipline, such as painting, or a combined practice that bridges multiple disciplines and media, such as installation, painting, performance, photography, printmaking, sculpture, sequential arts, sound, and video.

Guided by the principles of ethics and mutual respect, our program strives to ensure equity and social justice within our community of students, educators, and staff. To that end, our curriculum and roster of
MK Guth is a visual artist who works in video, photography, sculpture, performance, and interactive-based exchange projects. Her work has been discussed in periodicals including The New York Times, Flash Art, New Art Examiner, and Art in America. She has exhibited with numerous galleries and institutions including The Whitney Museum of American Art; Boise Art Museum; The Melbourne International Arts Festival; Nottdance Festival, Nottingham, England; Swiss Institute, NYC; Cristin Tierney Gallery, NYC; White Columns, NYC; Artists Space, NYC; Yerba Buena Center for the Arts, San Francisco; Sonoma Valley Museum of Art; Henry Art Gallery, Seattle; and A Gentil Carioca Gallery, Rio de Janeiro, Brazil; Gallery Pfeister, Gudhjem, Denmark. Guth’s videos have screened nationally and internationally.

MK GUTH
Chair

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 curators. 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 artists who are looking to refine and expand their creative practice.
NEW YORK IMMERSION 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. Every Spring, 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 and curators in the contemporary art world through intimate, on-site visits. Past visits have included time with Postcommodity, Ruba Katrib, Nari Ward, Baseera Khan, Letha Wilson, Nayland Blake, Sara O’Keefe, and Sarah Crowner.

CALDERA RESIDENCY

Over ten days at the Caldera Artist Residency in beautiful rural Oregon, second-year MFA in Visual Studies students selected through an open application process gather with visiting artists, scholars, curators, critics to engage in art making, research, and visual and written investigations. Previous guests have included Julie Ault, Gregg Bordowitz, Saul Ostrow, Tom Zummer, Alix Pearlstein, Kate Gilmore, and Amanda Hunt.
Prioritizing Experimentation and Exploration within and across forms and genres as well as artistic disciplines and mediums.

The LOW-RESIDENCY MFA IN CREATIVE WRITING is unique in that it considers language as one among many available materials. Situated in a school of art and design known for its strong support of interdisciplinary practices, our program encourages experimentation within and across writing forms, genres, and mediums along with a variety of publishing formats to include print, digital, sound, performance, and text-image works. This is writing as studio art.

The program offers tracks in prose, poetry, cross-genre, and literary translation. Portland-based residencies in winter and summer are supplemented with mentor-based independent work throughout the rest of the year.
Every three weeks, graduate students submit to faculty mentors creative work, brief essays on forms and methods, an ongoing reading list, and a letter addressing writing process and responding to substantive feedback from faculty mentors. This epistolary method is the oldest, most intimate and, perhaps, most intensive method of creative writing instruction. Writers, geographically distant from each other, exchange creative work and letters. Through this correspondence, writers come to see each other and feel seen while teasing out ideas about method and process along the way.

This balance between independent work and community immersion during the residencies helps graduate students develop the skills for sustaining reading and writing practices throughout their lives. It teaches graduate students to develop a rigorous, self-motivated discipline while periodically inviting them into supportive, non-competitive, generative spaces of community. This is a program deeply embedded in one of the country’s most literary cities.

Jay Ponteri directs the Low-Residency MFA in Creative Writing program at PNCA. His memoir, *Wedlocked*, was published by Hawthorne Books, April 2013, and it received the 2014 Oregon Book Award in Creative Nonfiction. His chapbook of short prose, *Darkmouth Strikes Again*, was published by Future Tense Books, summer 2014. *LOBE* will be published by Widow+Orphan House in 2020. His essay “Listen to this” was mentioned as a Notable Essay in *Best American Essays 2010*, and more recently, “On Navel Gazing” was mentioned as a Notable Essay in *Best American Essays 2015*. He has published prose in *Knee-Jerk*, *Essay Daily*, *Ghost Proposal*, *Seattle Review*, *Salamander*, and *Forklift, Ohio*, among others.
PARTNERSHIPS AND COLLABORATIONS

Our annual residencies are in the heart of Portland, Oregon where we are deeply integrated into the city’s community of artists and writers who have made a commitment to making art that is revelatory, experimental, and that advocates for social justice.

The program draws upon our existing strong relationships with partners in our literary scene—including Write Around Portland (WRAP), IN TRANSLATION Reading Series, Literary Arts, Independent Publishing Resource Center (IPRC), Regional Arts & Cultural Council (RACC), Mother Foucault’s bookshop, Powell’s Books, Passages Bookshop, Poetry Press Week, Tender Table, Street Books, along with a host of local, regional, and national small presses, e.g., Tavern Books, Gramma Poetry, New Directions, Wave Books, and Hawthorne Books, among others.

FACULTY MENTORS

Alejandro de Acosta
Stephanie Adams Santos
Charles D’Ambrosio
Matt Hart
Walidah Imarisha
Sara Jaffe

Vi Khi Nao
Selah Saterstrom
Brandon Shimoda
Rachel Jamison Webster
Tyrone Williams
CONFERENCES

Through faculty mentor modeling and informative panels at the residencies and through the student’s packet work with faculty mentors, our program prepares and encourages students to attend the annual Association of Writers and Writing Programs (AWP) and Modern Language Association (MLA) Conferences. Our program will have a presence at the AWP Conference, both onsite recruitment and offsite reading and performance events with students and faculty mentors. Furthermore, literary translators and experimental writers might want to attend smaller conferences like American Literary Translation Association Conference (ALTA) and the NonFiction NOW Conference. Students in low-residency MFA programs often enjoy attending writing conferences because such conferences hold additional space for students spread around the country to come back into community.
THE LOW-RESIDENCY MFA IN VISUAL STUDIES, 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. 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 with two brief Winter Intensives.
Each student receives their own studio space where they develop new work as well as have one-on-one studio visits and critiques with visiting artists. Each week during the intensive a Visiting Artist or Scholar is hosted by the program introducing MFA students to the breadth of contemporary artistic, scholarly, philosophical, and cultural voices. Each summer the Low-Residency MFA also hosts an Artist-in-Residence 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.

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. This mentorship is an integral component of the program bringing diversity, richness and depth of experience to the MFA candidates.

During five days in January, students meet on campus for Winter reviews during which they receive feedback on work produced during the Fall and engage in intensive seminars and short workshops.

Aeron Bergman
Chair

Aeron Bergman works as an artist-duo with Alejandra Salinas. The pair founded the artist-run space Institute for New Connotative Action: INCA and the independent art publisher INCA Press. Aeron Bergman was a head professor at the Oslo National Academy of the Arts 2007-2013, professor in the Nordic Sound Art low residency MA 2007-2013, and supervisor of the National Norwegian Artistic Research Fellowship 2007-2013. Bergman has been visiting professor at the International Academy of Art Palestine in Ramallah, the Art Academy in Umeå, Sweden, and the Trondheim Academy of Art, Norway. Bergman and Salinas have been included in the 4th Athens Biennale, 1st Bergen Assembly Triennial, and 2007 Turku Biennial.
VISITING FACULTY

Young-Hae Chang Heavy Industries (Seoul, Korea)
Aria Dean (New York, NY)
Dorothée Dupuis (Mexico City, Mexico)
Claire Fontaine (Palermo, Italy)
Sky Hopinka (Vancouver, Canada)
Suhail Malik (London, UK)
Beatriz Santiago Muñoz (San Juan, Puerto Rico)
OEI (Stockholm, Sweden)
Clifford Owens (New York, NY)
Ruth Estévez (Mexico City, Mexico)
Sondra Perry (Perth Amboy, New Jersey)
Mikko Kuorinki (Helsinki, Finland)
John Riepenhoff (Milwaukee, WI)
Jessica Jackson Hutchins (Portland, OR)
PUBLICATIONS

The Low-Residency MFA in Visual Studies program produces and commissions printed matter such as zines, publications, screen-prints, etcetera. One of the aspects of the program is the acknowledgement of different methods of art making and art exhibition. Printed matter and multiples are considered an exhibition alternative, another way to diffuse ideas. The Low-Residency MFA commissions artists to create limited edition art works, printed matter, and ephemera. The works will be distributed for free via art spaces, events, by mail, and Low-Residency students will distribute them in their home communities.
Dual MA/MFA

Our dual-degree option allows you to pursue both an MFA program and the MA in Critical Studies program and complete both degrees in three years.

The dual-degree’s focus on critical writing can help you powerfully articulate and contextualize your work within a larger theoretical framework. The dual-degree program also offers you additional time and support for the written thesis, a crucial part of your thinking through your project and practice. Students can leverage elective credits that apply to both programs. Further, the MA in Critical Studies program emphasizes public scholarship with an opportunity to publish in the program’s online journal, and support to travel to academic conferences.

If you are pursuing a graduate degree because you are interested in teaching in higher education, the dual-degree program offers the advantages of a terminal MFA degree combined with the academic rigor of the MA in Critical Studies program. For any imagined career path, the professional practice coursework in the Critical Studies curriculum gives students real world skills to be competitive in a variety of fields.

Note: this program is not compatible with either of our Low-Residency MFA programs.
POST-BACCALAUREATE RESIDENCY

OUR BROAD NETWORK OF ARTISTS AND CURATORS ALLOWS US TO TAILOR MENTORS TO YOUR INDIVIDUAL PRACTICE AND RESEARCH.

The Post-Baccalaureate Residency is a two semester program of mentor-guided independent studio work, studio electives, and the study of art history and theory. In the program, students produce a significant body of work, show work in at least one public exhibition, create a portfolio tailored for a variety of opportunities, expand critical thinking and listening skills, develop a network of professional contacts, and achieve a stronger understanding of contemporary art and design practices and context.

In a dedicated studio space in a secure building, a supportive mentor guides in-depth, self-determined, studio exploration and research supplemented with regular critique and dialog.

Students have access to all campus resources including state-of-the-art digital labs, the largest printmaking studio in the country, our creative technology labs, plus all of our shop facilities (ceramic, wood, metal, soft sculpture), and the Albert Solheim Library.

Whether working to build a strong portfolio to gain admittance into MA/MFA visual arts programs or transitioning into or strengthening a foundation for a life of creative practice and work, the program empowers students with the resources and access to the tools to reach their goals.
Every program in the Hallie Ford School of Graduate Studies encourages wide exploration. The entire school’s curriculum is available to our graduate students, and the HFSGS offers an array of graduate-level electives to support our students’ inquiry and development. These courses offer new perspectives, stoke curiosity, and inspire new paths of thinking and making as well as cross-pollination with students from various graduate programs working alongside one another.

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CAMPUS AND FACILITIES

PNCA’s campus is in the heart of downtown Portland, Oregon, one of the most creative, innovative, and progressive cities in the United States.

Our main campus building centered on the tree-lined North Park Blocks, the Arlene and Harold Schnitzer Center for Art and Design, is a 100+ year old former federal post office that has been renovated with a striking, contemporary design. Our neighbors are the city’s most significant art galleries, project spaces, and arts institutions.

LABS AND STUDIOS

The resources of the entire campus are open to you. And the spaces, tools, technology, and expertise — people with the knowledge and experience to make best use of what’s available — abound at PNCA. Our Printmaking Studio is one of the most expansive and well-equipped in the country. Our Make+Think+Code lab brims with cutting edge technology. Media artists are supported by our Sound Lab, our Animated Arts Lab, AMP Lab, and our Media Resource Center. Our Photography Lab supports traditional and digital fine art photography and processing, including alternative processes and printing in the Professional Digital Fine Art Printing Lab.

GLASS BUILDING

Our 3D workshops in our new Glass Building support moldmaking and metalworking, glass fusing/slumping, soft sculpture, ceramics, and woodworking.

ALBERT SOLHEIM LIBRARY

The Albert Solheim Library is no ordinary library. It’s a unique reflection of the interests, informational resources, and artworks that intrigue and inspire the PNCA community. The library has an extensive collection of books, DVDs, magazines, zines, and specialized subscription databases (both image and text). Along with alumni, faculty, and staff, you are encouraged to make suggestions for materials to add to the collection.

SHIPLEY/COLLINS MEDIATHEQUE THEATER

This 170-seat theater, with its flexible seating and capacity for high-end lighting, sound, and technology, is perfect for performance, projection, installation works, and screenings. The space includes a green room and sound booth.

STUDENT GALLERIES

Throughout the year students mount public exhibitions of their work in student galleries, the Atrium, and the Commons in the main campus building, our dedicated graduate galleries in the Glass Building, and with community partners.
PNCA is the only art and design college located in one of the most progressive cities in the U.S. A highly livable, famously bike-friendly city that is home to powerhouse creative industries, Portland has long been a laboratory for designing better futures. Our programs are densely networked with the city’s non-profit and business leaders who teach with us, serve as mentors, give talks, and more.

Portland is an ideal city for making, living, and playing, where graduate students can take advantage of a range of cultural and natural resources. Portland is flanked by the Columbia River to the north, Mt. Hood to the east, the Pacific Ocean to the west, and the Willamette Valley to the south.

Local cultural institutions such as Portland Institute for Contemporary Art, Portland Art Museum, Center for Contemporary Art & Culture, Yale Union, and Northwest Film Center present important contemporary art programming. Portland is also home to numerous creative industries and a thriving community of artists, designers, musicians, and writers with independent spirits and innovative mindsets.
Portland’s cultural and environmental richness is enhanced by personable neighborhoods, an efficient public transportation system, delicious food offerings, and a temperate climate.
PNCA ACCEPTS COMPETITIVE CANDIDATES REPRESENTING A WIDE RANGE OF DISCIPLINES AND DISTINCTLY DIVERSE BACKGROUNDS. DETAILS REGARDING SPECIFIC APPLICATION REQUIREMENTS FOR EACH PROGRAM CAN BE FOUND AT PNCA.EDU/GRAD/APPLY

ADMISSIONS

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.

PRIORITY APPLICATION DEADLINE: FEBRUARY 1

• Application form
• Application fee
• Résumé /CV
• Two letters of recommendation
• Official transcript from the institution granting applicant’s bachelor’s degree

Additional application requirements vary by program. Please see pnca.edu/grad/apply for specific requirements.

pnca.edu/graduate admissions@pnca.edu
ACCREDITATION

Pacific Northwest College of Art is a co-educational, non-denominational, independent college, providing professional education in the visual arts and granting 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).

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. pnca.edu/financialaid

VISITING THE CAMPUS

Visit pnca.edu/visit to sign up for a graduate tour or email grad_admissions@pnca.edu to schedule a campus visit and learn more about our graduate offerings.

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.