MFA in Art and Social Practice
3 year, 90 credit program
Program Overview

PSU's Art and Social Practice MFA is composed of a combination of individual research, group work, and experiential learning. The program's blend of critical and professional practice, collaborative social engagement, and transdisciplinary exploration produces an immersive educational environment.

The 90 credit, three-year course encourages students to shape the direction of their own education, and continually redefine and develop the program as a whole. Students connect their art practice to research in the field through electives and community partnerships, promoting cross disciplinarily. Student work and research is presented publicly culminating in final graduate projects, presented in the third and final year of the program. Each student may also produce a book for the Social Practice Reference Points series on a prominent theme, person or as a workbook.

Course of Study/Credit Distribution

The MFA program requires 90 credit hours of coursework. Just under half of these credit hours are Directed Studies and associated workshops (Social Practice Group Workshops). The rest are distributed among contemporary art history and theory seminars, special topics, writing, pedagogy and professional practices seminars, non-art electives, and the Graduate Project. These courses augment the tutorials and group workshops and are designed to help you broaden your field of inquiry.

The 90 credit hours required for completion of the program are distributed as follows:

<table>
<thead>
<tr>
<th>Course Credit Hours</th>
<th>Credit Hours</th>
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<tbody>
<tr>
<td>Directed Studies + Workshops</td>
<td>40</td>
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<tr>
<td>Visiting Artist Seminar</td>
<td>12</td>
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<tr>
<td>Contemporary Art History/Theory</td>
<td>12</td>
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<tr>
<td>Electives (outside department)</td>
<td>8</td>
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<tr>
<td>Graduate Seminars</td>
<td>12</td>
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<tr>
<td>Graduate Project</td>
<td>6</td>
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**Course Descriptions**

**ART 598 Social Practice: Workshop**
This course is a co-requisite to ART 584 Directed Studies Social Practice. In this workshop the focus is on the creative aspects involved in social practice including theory and application. Students formulate and work on collaborative public projects, discuss the creative aspect and practical application of art and social practice. Must be repeated for 20 credits. Required for MFA Art & Social Practice emphasis. Prerequisite: graduate standing.

**ART 584 Social Practice Directed Studies**
Tutorial and directed study in social practice production with a supervising faculty member. In-depth discussions and assessment of graduate student's work-in-progress in relation to contemporary art practices and criticism, historical practices, technical and formal concerns and/or related interdisciplinary interests. Directed assignments and course of study will be given as appropriate. Must be repeated for 20 credits. Required for MFA Social Practice emphasis. Prerequisite: graduate standing.

**ART 530 Critical Theories**
Introduction to and overview of major issues in contemporary art theory, including intellectual history, theoretical antecedents, theories of aesthetics and current critical concerns. Through reading and discussion, the course provides a basis for developing a common critical language and an opportunity for in-depth exploration of contemporary art practices in relation to a variety of cultural and historical topics. Maximum 4 credits. Required for MFA. Prerequisite: ARH 550.

**ART 581 Topics Seminar**
Examines selected issues in contemporary art and culture. The instructor's current research interests determine course material.

**ARH 598 Contemporary Art History**
Course investigating current global developments in contemporary art. Required for MFA. Prerequisite: graduate standing.
ART 582 Writing and Research
Explores the role of writing and research in contemporary art practice. The course considers some of the reasons visual artists write, reviews various types of historical and contemporary artists’ writing, and explores basic research methods. Second-year MFA candidates complete a first draft of their Graduate Project Statement. Required for MFA. Prerequisite: graduate standing.

Prerequisite: graduate standing.

ART 583 Pedagogy (Teaching Visual Culture)
Explores teaching at local and national institutions as preparation for teaching in higher education. This seminar includes curriculum development, syllabi development, assessment and educational objectives viewed through the lens of issues in contemporary art education and visual culture. Maximum 2 credits. Required for MFA. Prerequisite: graduate standing.

ART 585 Professional Practice
Explores various topics in contemporary art, concentrating on specific issues of professional development for graduate students. Through lectures, research, reading and writing, a variety of tools and strategies directly related to contemporary art world practices will be taught. The students will be required to apply these issues to their specific art production. Prerequisite: second year standing the Master of Fine Arts Program. Maximum 2 credits.

ART 510 Topics: A History of Art and Social Practice
This course will trace a history of social practice in art and investigate the current critiques, debates and issues surrounding its current state in relation to its historical context. The course will examine social practice from 1920 to present. This course will place a strong emphasis on contemporary examples of social practice art through readings, assignments, and online participation. This course will give a historic and critical context for which students can situate their practices.

ART 599 Graduate Critique
Tutorial and directed study in developing an MFA Graduate Project and written artist statement, conducting supporting research and art production with approval of exhibition project advisor and/or final review committee. Public presentation of graduate project and artist talk to take place in May of the third year of the program; oral examination with final review committee. Prerequisite: Third year standing the Master of Fine Arts Program.

PSU Art and Social Practice MFA 2015/2016 Handbook
ART 587 Graduate Project
The culmination of three years of work and research in the program, this project will be based on the student’s continued work and research and will be presented in May during the third year. You will work directly with your advisor for guidance on your written component, presentation and project.

ART 586 Conversation Seminar
We will study and discuss the practices of a diverse range of cultural producers and academics.

Non-School of Art Elective
Courses to be taken outside the art context and chosen for relevance to student's individual creative work in consultation with student’s advisor. 8 credits required for MFA. See list of possible courses below.
### Course Plan for students entering the program in Fall 2015

#### First Year 2015/2016

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<thead>
<tr>
<th>Course</th>
<th>Fall</th>
<th>Winter</th>
<th>Spring</th>
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<tbody>
<tr>
<td>ART 598 Workshop</td>
<td>2</td>
<td>2</td>
<td>2</td>
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<tr>
<td>ART 597 A History of Art and Social Practice</td>
<td>4</td>
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<tr>
<td>ART 584 Social Practice Directed Study</td>
<td>2</td>
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<tr>
<td>ART 586 Visiting Artist Program (Group Critique)</td>
<td>2</td>
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<tr>
<td>ARH 599 Contemporary Art II</td>
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<td>4</td>
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<tr>
<td>ART 583 Seminar: Teaching Visual Culture</td>
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<tr>
<td>ART 581 Seminar: Special Topics in Contemporary Art</td>
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<td><strong>Total Credits</strong></td>
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#### Second Year 2016/2017

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<th>Course</th>
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<td>ART 598 Workshop</td>
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<td>ART 584 Social Practice Directed Study</td>
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<tr>
<td>ART 586 Visiting Artist Program (Group Critique)</td>
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<td>ART 530 Critical Art Theories</td>
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<tr>
<td>ART 582 Seminar: Writing &amp; Research</td>
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<td>ART 585 Seminar: Professional Practices</td>
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<tr>
<td>Approved Elective</td>
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<td>Third Year 2017/2018</td>
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<td>ART 598 Workshop</td>
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<tr>
<td>ART 581 Seminar: Special topics in Contemporary Art</td>
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<tr>
<td>ART 587 MFA Project</td>
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<td>ART 599 MFA Critique</td>
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<td><strong>10</strong></td>
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TOTAL 90 Credits
Summary Schedule - First Year

Fall Quarter
• Enroll in courses for term as outlined on course plan
• Begin research for electives (outside art department)
• Explore and experiment widely
• Fall Term end of quarter check in

Winter Quarter
• Continue work and research
• Enroll in courses for term as outlined on course plan
• Winter Term end of quarter check in

Spring Quarter
• Enroll in courses for term as outlined on course plan
• Book your travel for Portland if applicable
• See schedule to follow of detailed May in SP MFA Calendar
• Spring Term presentation
Summary Schedule - Second Year

Fall Quarter
• Enroll in courses for term as outlined on course plan
• Begin work on proposal for graduate project
• Fall Term end of quarter check in

Winter Quarter
• Continue work and research
• Enroll in courses for term as outlined on course plan

Spring Quarter
• Enroll in courses for term as outlined on course plan
• Book your travel for Portland if applicable
• Spring Term presentation
Summary Schedule - Third Year

Fall Quarter
• Continue work on Graduate Project
• Enroll in courses for term as outlined on course plan
• Begin draft outline of Graduate Project writing
• Fall Term end of quarter check in

Winter Quarter
• Enroll in courses for term as outlined on course plan
• Complete GO-12 Program of Study by sixth week of term and submit signed form to art department office
• Complete draft of Graduate Project statement
• Complete majority of work for Graduate Project
• Schedule MFA Candidate lecture
• Winter Term end of quarter check in

Spring Quarter
• Present graduate project/research
• Public one hour talk about graduate work/research
• File Application for Awarding of Master's Degree form during the first week of the quarter
• Schedule Final Review Meeting with Exhibition Project Committee Members
• Present MFA Graduate Project and graduate lecture at in May.
• Distribute Graduate Project Statement to all members of final review committee two weeks prior to Final Review Meeting in May
• Upon passing final review, obtain final approval of Graduate Project Statement from adviser
• Submit to art office documentation imagery of Graduate Project and copy of final Graduate Project Statement
**Elective Course Offerings**

The following is a list of graduate classes found in the PSU Bulletin with no advertised prerequisites. These courses are ideal for electives taken in the Social Practice MFA program. Additional courses are potentially available; please check the current academic year PSU Bulletin, which can be found on PSU's website.

**COLLEGE OF THE ARTS**  
**SCHOOL OF ARCHITECTURE**  
ARCH 520,521,531,532,533,534,535,540,530,560,583  

**SCHOOL OF MUSIC**  
MUSIC EDUCATION MuEd 580  
MUSIC Mus 567  

**SCHOOL OF THEATRE AND FILM**  
TA 564, 565, 567, 568, 572, 569

**SCHOOL OF BUSINESS ADMINISTRATION**  
ACTG 585,511,551,560  
BA 522, 523, 511  
GSCM 512, 513, 514

**GRADUATE SCHOOL OF EDUCATION**  
**COUNSELING**  
COUN 525,531,532,537,541,545,526,527,533,534,535,536,544,546,547,551,555,569,570,571,572,573,574,575,576,577,578,579,580,582,583,589,595, 597

**CURRICULUM AND INSTRUCTION**  
CI 532,543,548,558,576,520,521,522,523,527,528,530, 531, 533,536, 545, 547, 561,565/665,566,568,574,581/681,590,592

**EDUCATIONAL LEADERSHIP AND POLICY**  
ELP 529, 539, 545, 551, 552, 554, 557,565,566,567,516/616,517/617,519, 524, 528, 541, 542,543,548,549,550,558,560,569

**LIBRARY**  
LIB 528,529, 532, 533, 536, 587, 588,
READING
READ 518, 519, 531, 532, 533, 534, 551, 554, 582,

SPECIAL EDUCATION
SpEd 519, 555, 560, 580, 581, 582, 521, 543, 563, 584, 586,

MASEEHH COLLEGE OF ENGINEERING AND COMPUTER SCIENCE

SCIENCE AND ENVIRONMENTAL RESEARCH
ESR 655
SYSTEMS SCIENCE
SySc 513, 514, 521/621, 525, 527, 529, 545, 552, 575

BLACK STUDIES
BST 511, 512, 513, 514, 516, 524, 525, 527, 530, 550, 567, 471, 584

COMMUNICATION
COMM 515, 518, 522, 527, 529, 537, 547, 552, 587, 511, 513, 514, 521, 528, 531, 532, 533, 556

CONFLICT RESOLUTION
CR 516, 519, 525, 526, 527, 529

ECONOMICS
EC 511, 518, 543, 546, 522

COLLEGE OF LIBERAL ARTS & SCIENCES

ENGLISH
ENG 515, 516, 500, 517, 531

WRITING
WR 516, 526, 527, 530, 570, 521, 522

ENVIRONMENTAL SCIENCE AND MANAGEMENT
ESM 520, 524, 526, 529, 549, 551, 552, 555, 570, 588, 590, 591

GEOGRAPHY
GEOG 545, 546, 562, 565, 521, 522, 523, 696

GEOLOGY
G 525
HISTORY
HST 509, 512, 513, 527, 529, 540, 541, 543, 545, 547, 548, 549, 550, 552, 555, 556, 557, 560, 561, 578, 579, 584, 585, 586, 587, 588, 595, 596, 597, 500

INTERNATIONAL STUDIES
INTL 561

MATHEMATICS AND STATISTICS
STAT 543

PHILOSOPHY
PHL 523, 547, 549, 5560

PSYCHOLOGY
PSY 551, 518/618, 521/621, 523, 524, 532, 537, 550, 566, 563, 569, 589

SOCIOLGY
SOC 525, 527, 584, 587, 588, 590, 592

SPEECH AND HEARING SCIENCES
SpHr 587, 541, 562, 584, 586,

WOMEN, GENDER AND SEXUALITY STUDIES
WS 525

WORLD LANGUAGES AND LITERATURES
WLL 560

SCHOOL OF SOCIAL WORK
CHILD AND FAMILY STUDIES
CH 550, CH 580, 586, 591

SOCIAL WORK
SW 520, 539, 550, 565, 569, 650

COLLEGE OF URBAN AND PUBLIC AFFAIRS
COMMUNITY HEALTH
PHE 516, 545, 511, 512, 517, 522, 535, 540, 541, 543, 546, 550, 552, 557, 558, 559, 560, 561, 562, 580
MARK O HATFIELD SCHOOL OF GOVERNMENT
PAP 611, 612, 613, 614, 615, 616, 618, 619, 620, 630, 643, 645, 653, 656, 657

CRIMINOLOGY AND CRIMINAL JUSTICE
CCJ 550, 580, 515, 520, 525, 540, 545,

POLITICAL SCIENCE
PS 512, 513, 514, 516, 517, 518, 519, 524, 525, 526, 527, 528, 531, 541, 542, 544, 546, 547, 548, 549, 552, 553, 554, 555, 558, 562, 566, 568, 570, 571, 574, 579, 582, 583, 586, 587, 593, 595, 520, 530, 543, 545, 556, 557,

PUBLIC ADMINISTRATION
PA 509, 511, 514, 515, 516, 517, 528, 519, 520, 521, 522, 523, 524, 525, 526, 528, 529, 533, 534, 535, 536, 537, 538, 539, 541, 542, 543, 546, 549, 550, 551, 553, 554, 555, 556, 557, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 582, 583, 585, 592, 593, 594, 595, 598
PAH 542, 570, 574, 588

NOHAD A TOULAN SCHOOL OF URBAN STUDIES AND PLANNING
Full Time Faculty

Harrell Fletcher
Associate Professor, Founder of the Art and Social Practice MFA Concentration

Harrell Fletcher received his BFA from the San Francisco Art Institute and his MFA from California College of the Arts. He studied organic farming at UCSC and went on to work on a variety of small Community Supported Agriculture farms, which impacted his work as an artist. Fletcher has produced a variety of socially engaged collaborative and interdisciplinary projects since the early 1990’s. His work has been shown at SFMOMA, the de Young Museum, the Berkeley Art Museum, the Wattis Institute, and Yerba Buena Center for the Arts in the San Francisco Bay Area, The Drawing Center, Socrates Sculpture Park, The Sculpture Center, The Wrong Gallery, Apex Art, and Smack Mellon in NYC, DiverseWorks and Aurora Picture show in Houston, TX, PICA in Portland, OR, CoCA and The Seattle Art Museum in Seattle, WA, Signal in Malmo, Sweden, Domain de Kerguehennec in France, The Tate Modern in London, and the National Gallery of Victoria in Melbourne, Australia. He was a participant in the 2004 Whitney Biennial. Fletcher has work in the collections of MoMA, The Whitney Museum, The New Museum, SFMOMA, The Hammer Museum, The Berkeley Art Museum, The De Young Museum, and The FRAC Brittany, France. From 2002 to 2009 Fletcher co-produced Learning To Love You More, a participatory website with Miranda July. Fletcher is the 2005 recipient of the Alpert Award in Visual Arts. His exhibition The American War originated in 2005 at ArtPace in San Antonio, TX, and traveled to Solvent Space in Richmond, VA, White Columns in NYC, The Center For Advanced Visual Studies MIT in Boston, MA, PICA in Portland, OR, and LAXART in Los Angeles among other locations. www.harrellfletcher.com
Julie Ault is a New York based artist and writer who independently and collaboratively organizes exhibitions, publications, and multiform projects. She often assumes curatorial and editorial roles as forms of artistic practice. Her work emphasizes interrelationships between cultural production and politics and frequently engages historical inquiry. Upcoming projects include “No-Stop City High-Rise: A Conceptual Equation,” in collaboration with Martin Beck for the 29th Bienal de Sào Paulo, and recent work includes collaborating with Danh Vo on the publication Where the Lions Are, (Basel Kunsthalle, 2009). Ault is the editor of Show and Tell: A Chronicle of Group Material (Four Corners Books, 2010), Alternative Art New York, 1965-1985 (University of Minnesota Press, 2002), Felix Gonzalez-Torres (steidl/dangin, 2006), and is the author of Come Alive! The Spirited Art of Sister Corita (Four Corners Books, 2006).

Molly Sherman is an artist and graphic designer living in Portland, Oregon. She has worked as a designer at Project Projects in New York and as an educator in public schools and non-profit organizations. She shares a collaborative art practice with Nolan Calisch called Farm School. Their work focuses on place, agriculture, radical education, and local history. Her work has been presented at Centre Pompidou, the Matisse Museum in Le Cateau-Cambrésis, New Seasons Market, the Portland Art Museum, Portland State University, and the San Francisco Museum of Craft and Folk Art. She has a BFA from the Minneapolis College of Art and Design and an MFA in Art and Social Practice from Portland State University.
Ariana Jacob holds an MFA in Art & Social Practice from Portland State University. She has exhibited work and organized events at apexart and Smack Mellon in New York City, Betonsalon in Paris, France, The Portland Institute for Contemporary Art’s Time Based Arts Festival, The Portland Art Museum, and Gallery Homeland in Portland, OR, Southern Exposure, in San Francisco, CA; and in many public places. Her work has been included in the NW Biennial at the Tacoma Art Museum, Disjecta’s Portland 2012 Biennial, The Open Engagement Conference and the Discourse and Discord Symposium at the Walker Art Center.

Erik Geschke is a mixed-media artist who has exhibited both nationally and internationally. Venues include the UCLA Hammer Museum of Art in Los Angeles, CA; ZieherSmith Gallery and Knoedler & Company in New York, NY; The Navy Pier in Chicago, IL; The Aldrich Contemporary Art Museum in Aldrich, CT; Vox Populi in Philadelphia, PA; Seattle Art Museum's SAM Gallery, Center on Contemporary Art, Francine Seders Gallery and Howard House Contemporary Art in Seattle, WA; Tacoma Art Museum in Tacoma, WA; Museum of Fine Arts, Florida State University in Tallahassee, FL; Jones Center for Contemporary Art in Austin, TX; Pacific Northwest College of Art and Disjecta Contemporary Art Center in Portland, OR; FIAC Contemporary Art Fair in Paris, France and Zaum Projects in Lisbon, Portugal. In addition, his work has been written about and featured in publications such as Sculpture Magazine, New American Paintings, Philadelphia Weekly, NY Arts Magazine, The Seattle Times and The Oregonian.
**Roya Amirsoleymani** is the Community Engagement Manager for the Portland Institute for Contemporary Art (PICA), which presents contemporary and experimental exhibitions and performances, provided artist residencies and commissions, and produced the annual Time-Based Art Festival (TBA). Committed to exploring and investigating the politics and possibilities of socially engaged, community-based, and inclusion-driven programming practices in contemporary art and performance, Roya curates public programs and oversees all education and engagement initiatives. In her role, Roya is responsible for cultivating PICA's arts, academic, nonprofit, grassroots, cultural, and youth partnerships, and for curating artist talks, lectures, conversations, workshops, panel discussions, community forums, and annual symposia, in the process striving to build unique opportunities for conversation, connection, and contextualization among artists, activists, scholars, and a diverse public, and to make space for experimentation with the modes and methods of dialogue and inquiry in and about contemporary art. Roya also co-manages PICA's Resource Room, as well as the Precipice Fund, a grants program for experimental, collaborative visual art projects in Portland.

**Pat Boas** makes drawings, paintings, prints and digital projects about the common and complex activity of reading. Her work has been shown at the Portland Art Museum, the Art Gym, PDX Contemporary and Elizabeth Leach Gallery in Portland, Oregon; the Hallie Ford Museum in Salem, Oregon; the Center for Contemporary Art in Santa Fe, New Mexico; the Boise Art Museum; the Salt Lake Art Center; the Nicolaysen Museum in Casper, Wyoming; the Center on Contemporary Art in Seattle and the Cleveland Museum of Art. She is the recipient of honors, fellowships, grants and residencies from the Bonnie Bronson Fund, Caldera Arts Foundation, the Ford Family Foundation, Harold and Arlene Schnitzer CARE Foundation, Jentel Foundation, Oregon College of Arts and Craft, Pollock-Krasner Foundation, Portland Art Museum, and Oregon's Regional Arts and Culture Council among others. Reviews of Boas’ work have appeared in *Art in America* and *Art Papers*. She has written articles and exhibition reviews for *Art Papers*, *artUS* and *Artweek* and is an associate professor and current director in the School of Art + Design at Portland State University.
Allie Hankins is a performer & performance maker currently residing in Portland. She is an inaugural member of FLOCK, a new dance center & creative home to Portland’s experimental dance artists, and a founding member of Physical Education: a critical & casual, reading & researching, dance & performance body comprised of herself, keyon gaskin, Taka Yamamoto, and Lucy Lee Yim, which hosts reading groups, artist talks, and curates performance events designed to confront & problematize the illegibility & politics of dance/live performance. She was most recently seen performing in her solo Like A Sun That Pours Forth Light but Never Warmth (2014), in Tahni Holt's Duet Love (TBA 2014), and she served as Linda Austin's dramaturg for her Solo Relay Series (Un)Made (2015). Her new endeavors include her all levels movement class TRANSCENDENTAEROBICOURAGE, strengthening relationships & dialogue between Portland’s performance community and other dance meccas of the west coast and abroad through DIY tours & artist exchanges, learning American Sign Language, and a project-in-progress entitled better to be alone than to wish you were. Allie's choreographic works have been presented at On the Boards & Velocity Dance Center in Seattle, WA; Conduit Dance & PICA's TBA Festival in Portland, OR; in the DonauFestival in Krems, Austria; as part of the Watermill Quintet: Robert Wilson Curates New Performances at the Guggenheim in New York; and various venues in Berlin, Minneapolis, Los Angeles, and San Francisco.
Past Faculty

**Tom Finkelpearl** is the Executive Director of the Queens Museum of Art. He's worked as a curator and program manager at P.S.1 Contemporary Art Center, New York, Director of the Percent for Art Program at the New York City Department of Cultural Affairs, and Executive Director of Program at Skowhegan School of Painting and Sculpture. His book *Dialogues in Public Art* (2000) is a collection of artist interviews, contemplating the issues of community outreach and public engagement in art outside the walls of a museum. His next book, *What We Made: Conversations on Art and Social Cooperation*, was released in 2013.

**Claire Doherty** is a curator and writer. Since 2003 she has been research fellow in Fine Art at the University of the West of England and coordinator of Situations, a programme of projects, commissions, talks, publications and events, which investigate the significance of context in the commissioning and production of contemporary art. The program seeks to create a unique network of debates and projects, which radiate from its Bristol base across the South West region, nationally and internationally, informing the ways in which art is commissioned and made. It is led by the University of the West of England in association with partners Arnolfini, Bristol City Council and Picture This. From 1995-2000, she was Curator at Ikon Gallery, Birmingham and from 2000-2001 established a new programme of projects and residencies at Spike Island, Bristol. She has worked extensively as a curator and writer, as Associate Curator for FACT Foundation of Art and Creative Technology from 2001-2004 and as Associate Curator for the new visual arts facility firstsite newsite, in Colchester.

**Tania Bruguera** is one of the leading political and performance artists of her generation. Bruguera's work researches ways in which Art can be applied to the everyday political life; creating a public forum to debate ideas shown in their state of contradictions and focusing on the transformation of the condition of "viewer" onto one of "citizenry." Bruguera uses the terms ARTE DE CONDUCTA (conduct/ behavior art) and ARTE UTIL (useful art) to define her practice. Bruguera has participated in Documenta, Performa, Venice, Gwangju and Havana Biennales and at exhibitions at major museums in Europe and United States including the Tate Modern, The Whitechapel Gallery, PS1, ZKM, IVAM, Kunsthalle Wien, and The New Museum of Contemporary Art. Her work is part of the collection of the Tate Modern; Museum für Moderne Kunst; Daros Foundation; Museo del Barrio; Bronx Museum; IVAM; Museo Nacional de Bellas Artes, Centro de Arte Contemporáneo Wifredo Lam.

A graduate of the MFA programs at The School of the Art Institute of Chicago (United States) and Instituto Superior de Arte (Cuba), Bruguera is also the Founder / Director of Arte de Conducta; the first politic art studies program in the world, hosted by Instituto Superior de Arte in Havana. She is visiting faculty at Ecole des Beaux-Arts, Paris, IUAV in Venice and Rijksakademie in Amsterdam.
Often regarded as an Experientialist, **Lee Walton**’s work takes many forms— from drawings, game/system based structures, video, web-based performances, public orchestrations and more. His work often involves collaboration with numerous participants and practitioners from diverse fields. After a two-year affiliation with the Headlands Center for the Arts in Marin, Walton has received many accolades from Museum funded projects (Reykjavik Art Museum of Iceland, Indianapolis Museum of Contemporary Art, SECCA, ICA Boston), public commissions (Art in General, Socrates Sculpture Park, Rhizome at the New Museum of NY, national and international exhibition venues (Island #6, Shanghai, China, Ljubijana Museum of Art) and collections (Metropolitan Museum of Art, Martin Z. Margulies Warehouse). Recent lectures, panel and artist visits include MIT, Art in General, The New School, Art Institute of Boston, Columbia, Portland State University and the University of Ulster, Belfast Ireland. Walton holds a MFA in visual arts from the California College of the Arts. His drawings are represented by Kraushaar Gallery in NY and his conceptual work is represented by “cwp” (Christopher West Presents). Walton is the co-founder (with Donovan McKnight) of the Super G Experiential Residency Program (located inside an international food mart). He is also an Assistant Professor of Art at the University of North Carolina at Greensboro.

**Pablo Helguera** is a New York based artist working with installation, sculpture, photography, drawing, socially engaged art and performance. Helguera’s work focuses in a variety of topics ranging from history, pedagogy, sociolinguistics, ethnography, memory and the absurd, in formats that are widely varied including the lecture, museum display strategies, musical performances and written fiction.

**Paul Ramírez Jonas**’ selected solo exhibitions include Pinacoteca do Estado, Sao Paulo, Brazil; The Aldrich Contemporary Art Museum, Ridgefield, Connecticut; The Jack S. Blanton Museum of Art, Austin, Texas; a survey at Ikon Gallery (UK) and Cornerhouse (UK); Alexander Gray Gallery (NYC); Roger Björkholmen (Sweden); Nara Roesler Gallery (Brazil); and Postmasters Gallery (NYC). He has been included in group exhibitions at P.S.1 (NYC); The Whitechapel (UK); Irish Museum of Modern Art (Ireland); The New Museum (NYC); and Kunsthaus Zurich (Switzerland). He has participated in the Johannesburg Biennale; the Seoul Biennial, the Shanghai Biennial; the 28th Sao Paulo Biennial; the 53rd Venice Biennial and the 7th Bienal do Mercosul, Porto Alegre, Brazil. In 2010 his Key to the City project was presented by Creative Time in cooperation with the City of New York. He has been teaching for the past fifteen years at a number of institutions such as Columbia University, New York University, CalArts, RISD, and Bard College. He was appointed as an assistant professor at Hunter College in 2007. He holds a BA from Brown University ’87 and an MFA from the Rhode Island School of Design ’89.

**Maria del Carmen Montoya** is a new media artist working in sculpture, performance, and video whose work explores the personal, emotional and irrational tendencies of technology. Her collaborative projects include WineBloodBloodLove, a performance and sound installation inside the Hermann Nitsch retrospective at the Station Museum in Houston, and the creation of The Digital Poplar Consort, a family of handcrafted wireless musical instruments used in a concert performance. Her most recent work I Sky You, winner of a 2009 Rhizome Commission, is an installation that sonifies the radiance of chemically synthesized light. It is inspired by the phrase Frida Kahlo used to describe infinite love: “I Sky You.”
Eric Steen lives and works in Portland, Oregon. Through socially engaged projects, his work explores how people’s ideals influence the way they live their lives. He currently runs a home brewery called Slow Beers. He has exhibited work and facilitated events in galleries and public venues including: The Glasgow International Festival of Visual Art in Scotland, Apexart in New York, NY; Klondike Institute for Art and Culture in the Yukon Territory, Canada; PICA Time Based Arts Festival in Portland, OR; Ox-Bow in Saugatuck, MI; California College of Arts in San Francisco, CA; Portland City Hall, Portland Art Museum, Open Engagement, Igloo Gallery, Disjecta, and Worksound Gallery in Portland, OR; Schneider Art Museum in Ashland, OR. As a supplement to his work, Eric runs beerandscifi.com. His work was published in Paul Butler’s book, Lateral Learning, through Vantage Art Projects. Eric presented at the Foundations in Art: Theory and Education (FATE) Conference about implementing social practice into the Foundations classroom.

Jen Delos Reyes is an artist originally from Winnipeg, MB, Canada. Her research interests include the history of socially engaged art, group work, and artists’ social roles. She has exhibited works across North America and Europe, and has contributed writing to various catalogues and institutional publications. She contributed writing to Decentre: Concerning Artist-Run Culture published by YYZBOOKS in 2008. In 2006 she completed an intensive workshop, Come Together: Art and Social Engagement, at The Kitchen in New York. She has received numerous grants and awards including a Social Sciences and Humanities Research Council of Canada Grant. Jen is the founder and director of Open Engagement, a conference on socially engaged art practice, and herself speaks widely on Art and Social Practice at conferences and institutions around the world.

Mike Murawski, Director of Education & Public Programs for the Portland Art Museum, and Founding Editor and author of ArtMuseumTeaching.com. Mike earned his MA and PhD in Education from American University in Washington, DC, focusing his research on educational theory and interdisciplinary learning in the arts. Prior to his position at the Portland Art Museum, he served as Director of School Services at the Saint Louis Art Museum as well as head of education and public programs at the Mildred Lane Kemper Art Museum at Washington University. Mike currently serves as the Pacific Region Representative Elect for the Museum Division of the National Art Education Association, and is also involved with the MacArthur Foundation’s Connected Learning initiative, the National Writing Project, and the Educator Innovator initiative. He is passionate about how we can come to see museums as sites for transformative learning and how we can take full advantage of the powerful types of learning that museums can facilitate.