



mfa

**APPLIED CRAFT + DESIGN**



**WILLAMETTE  
UNIVERSITY**

Pacific Northwest  
College of Art

# GLASS



# BUILDING

The **MFA Applied Craft + Design** is a **PNCA** (Pacific Northwest College of Art) masters program, locally known as **AC+D**. Students gather here with the shared goal of making original work with an applied purpose. Our studio environment (**The Glass Building**) is cross-disciplinary, a space of inspiration and productivity in which we can collaboratively experiment, exploring various design and making processes.

At its core, the mission of the AC+D program is to provide students with a real chance of making a living as an independent craftsperson, designer, thinker or maker. Students will not only graduate with the potential to become desirable employees within creative industries, but also with the skills needed to one day begin their own small businesses.

With a groundbreaking curriculum focused on the development of a strong artistic voice, the realization of a finished work to benefit a specific community or client, and a strong foundation in the entrepreneurship which connects making a living with making a difference, this MFA in Applied Craft + Design is the only graduate program of its kind.

APPLIED CRAFT + DESIGN

AACD



This booklet features **AC+D Student work** both from current students and alumni. Amongst this community there are many independently run businesses and sustained creative practices. Spanning many material mediums, the creative output of this program focuses on object creation through deep material investigation, both philosophically and physically through the hand.

LK



JAMES

81



“I use familiar forms of storytelling like parables, fables, and comics to explore identity, relationships, and moral inquiry. Through the practice of bookmaking, I explore how materials and presentation affect the reading and viewing experience of story.”

***lkjames.com***

“The decisions manifest through the process of making. My choices were revealed through the actions of my hands on the material — I made the object I wanted to see. I’d take the object from imagination and calling it into being through the transformation of material.”

***erictrine.com***

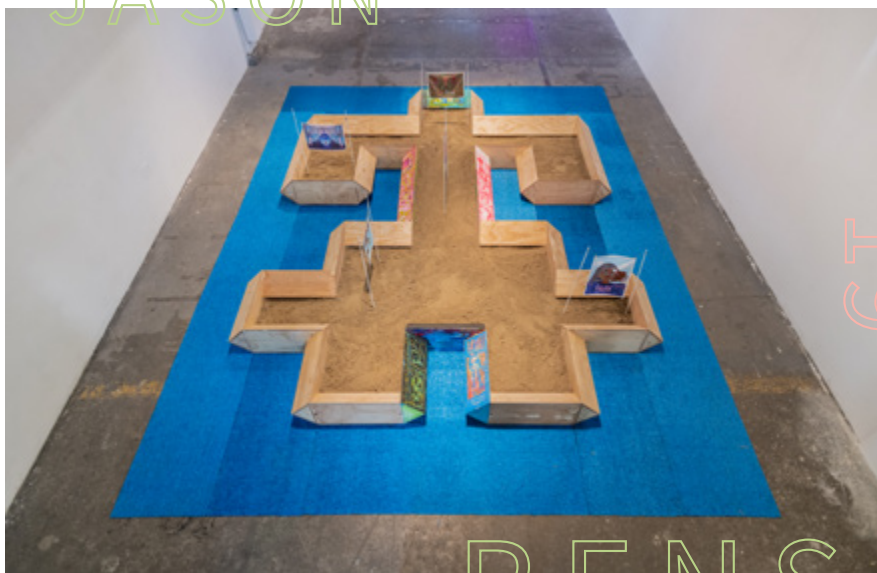
'13

TRINE



ERIC

# JASON



216

# RENS

"I intend atmospheres of deep healing and transformation. A saturated vibe of intimate wonder and inner spaciousness. A joyful sacred site offering blessings, joy, and hope. This project celebrates the work of artists with intellectual and developmental disabilities from the Portland Art and Learning Studio (P.A.L.S.)."

***rasonjens.com***





GINA

'18



R I O S

“This series of sculptures explores the energetic exchange and physical relationship between everyday objects and the human body. The exchange is a transformation into a bed body, a desk body, a chair body. These sculptures represent the chaos of interminable transformation and the relationships forged between objects and body discomfort.”

***ginariosknox.com***



“How do we make sense of uncertainty and claim our own space for even momentary relief? Like putting together a 1,000 piece puzzle without sorting first, this project improvises within limitations and seeks to rejoin the mind with the body through a multiplicity of sensation and perceptions in an alternative reality room of one’s own.”

***[brittanyrudolf.com](http://brittanyrudolf.com)***

BRITTANY



RUDOLF

616

“My work is based in the understanding that knowing the self is a constant project. Through a deeply personal lens I leverage humor and theatrics to articulate experience and materialize identity. My venue of research is the dinner table, a place where I observe cultural, communal, and independent cultivation inspiring artwork made from ceramics, wood, plaster, glass and paint.”

***andrewnewell.org***

02

ANDREW



NEWELL



MCKINLEY

“Color, simplification, and consideration serve a role to support the objects agency in our own domestic spaces, interactions, and rituals. The notched ceramic system I’ve designed shakes the way we interact with objects like cups or bowls, by creating a physical dialogue and exchange with the objects whose subtle space around is it too often taken for granted.”

***[melmckinley.com](http://melmckinley.com)***

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“This work deals in time. The materials are defined by time, living within their context. When they were new they were chic, maybe, but now they’re tacky with recognition. We know exactly what they are because the illusion has been broken.”

***michaelrobertrutledge.com***



MICHAEL



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“I employ color as a sculpting tool for light. The resulting refractions act as metaphor for the suspense of human existence — animated as it is between light and gravity, perception and reality.”

***circleoptionshift.net***



GEORGY

AVAKOV





“Exploring the frameworks between interior and exterior, delineating space in shapes; the scaffold for things constant and ever shifting. Natural and hand hewn materials inquire upon the past and speak to the present. Measuring, repeating, sheltering and revealing; we experience our relation to form and it’s place within our consciousness.”

***sofyaradelet.com***

S O F Y A



R A D E L E T

’20



“I’m curious about the ways people seek meaning in their lives, especially now, in this time of great upheaval and uncertainty. How do we seek as individuals? In relationship? In community? And—how is it working? This project is an interactive inquiry-based installation which asks questions about the ways meaning is constructed—personally, interpersonally and publicly.”

**snowma.de**

“The series of ritual vessels at the center of this current body of work are intimate and uncanny; they call to mind naked bodies, tangled limbs, and close contact.”

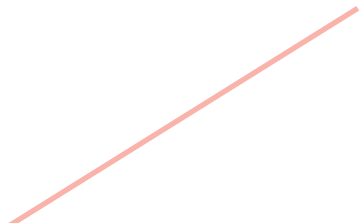
***taylorkibby.com***

TAYLOR

'18



KIBBY



# LINDA



# HEIDVOGEL

# '20

“This work is an evolving inquiry that began with an interest in how materials could be joined. It grew into a fascination when realizing that sometimes materials are affected by mere proximity. Sometimes they reveal, sometimes they conceal. Sometimes they meet in an embrace, other times they are in tension.

How often in our day to day lives do we ignore or take for granted the interactions we have with the materials that objects are made out of?”

***brightweather.design/***

“From the viewpoint of a craftsman, I ask how craft thinking will adapt as a creative discipline to this new phenomenon. I suggest that it will continue to help us locate ourselves in space, in other words, it will to continue to define our identities, as it has done in the past. Non-material qualities of craft objects, alluding to craft process, will be called upon to help sustain our continued survival.”

***jasonleestarin.com***

JASON LEE



STARIN

# NATHAN PAUL RICE



“I make forms that are concepts for larger, public structures. In my drawings, objects, and illustrations, I capture my unedited, interior monologues while exploring the human need for the other-worldly experience of play. This work builds from my interest in escapism, playscapes, and enchanted objects.”

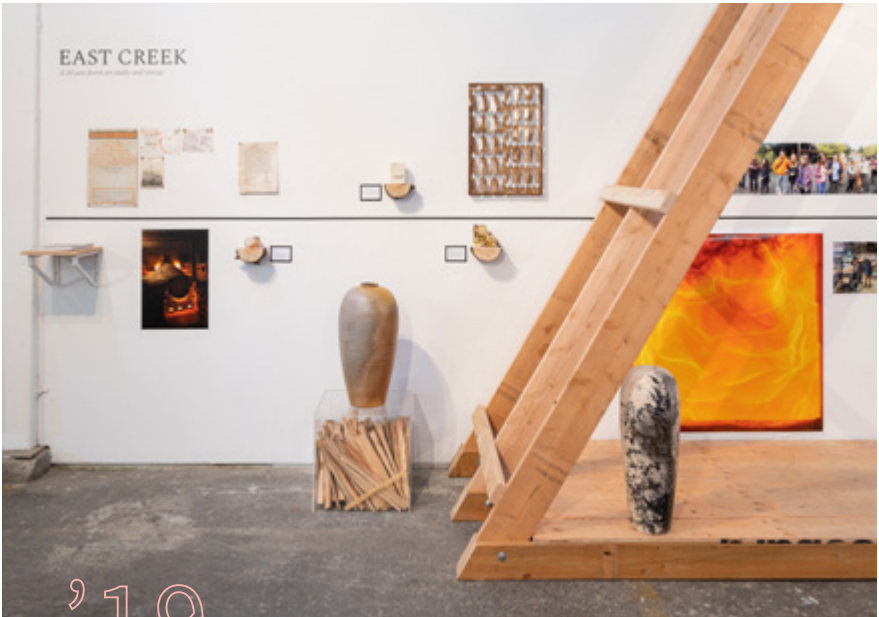
***[nathanpaulrice.com](http://nathanpaulrice.com)***

JOE



ROBINSON





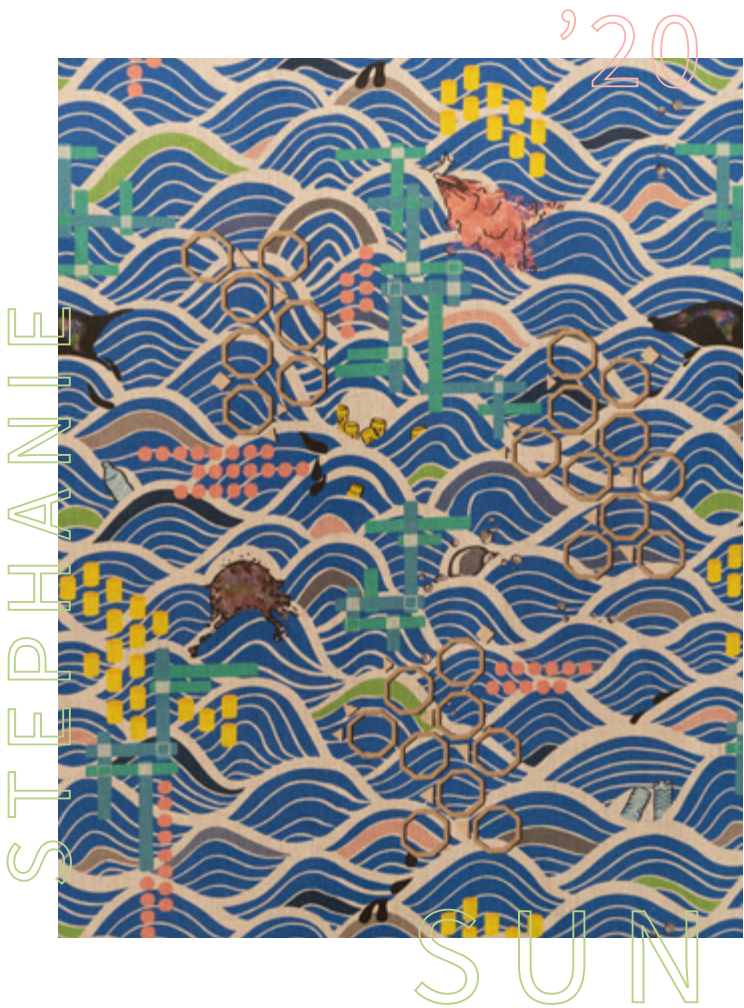
'19

“Clay represents unlimited opportunity. Micro-geology bound by ten thousand years of fire and tradition. Fire represents community; a living thing kept alive by shared work, shared results, and knowledge passed down for generations.”

***eastcreekart.org***

“Honing in on my passion for the communicative possibilities of surfaces - the veneer of everything we encounter and the depths that these exteriors encapsulate — I am building a practice based on a core belief in sharing the moments that make us catch our breath—the moments that bring us a little bit closer to ourselves and each other.”

***stephaniesun.net***



“Through fieldwork and deconstruction, I develop a relationship with the materials I use while examining the origin and lifespan of plant fibers and reclaimed items. I experiment with sequential layering and tension control while identifying each organic structure as a botanical life-form undergoing an evolutionary shift in biology.”

***carolineborucki.work***

CAROLINE



BORUCKI

'18

9 1 1



“The objects are created with multiple materials and parameters in mind, including the user’s functional needs and the environment where the object will reside, both of which determine the object’s final form. These objects are also designed to consider pre-existing habits and patterns of the users, encouraging connections between the object and the user that become important symbolic evidence of ways in which users define themselves.”

MATTHEW



WILLIAMS

# MFA Applied Craft + Design

## The Glass Building

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<https://pnca.edu/academics/graduate/acd>

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[mariogalluccistudio.com](http://mariogalluccistudio.com)

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