1. Determined
2. Confident
3. Inquisitive
4. Empathetic
5. Eager
6. Energized
7. Unique
8. Witty
9. Focused
10. Curious
11. Dependable
12. Open
I believe that dynamic processes lead to dynamic designs. My experiments in and outside the classroom have confirmed for me that the essence of design lies in its fragmentation and impression. That it should function less like an equation and more like a conduit. Design is an invitation to inhale one idea, resulting in the exhalation of another. Design is more about engagement and potential and less about being told and feeling accurate. At its core it is familiar, but its path is from somewhere off center.

Design is knowledge gained by systematic study. Design is science.

The scientific approach is a perfect model for design teaching and practice. Like a scientist, designers ask a question and then through research, experiment and creation they propose an answer. As any designer might tell you, the path from thesis to conclusion is not straight and narrow, but rather more like a web that connects and branches into and away from itself. Insightful and relevant solutions come from generative and divergent ideations of interconnectivity.

I like to think of the approach from which my teaching, research and practice are built as a living laboratory. A laboratory is defined as ‘any place, situation, set of conditions, or the like, conducive to experimentation, investigation, observation, etc.’ I visualize this ‘living laboratory’ as a series of concentric circles moving from micro to macro -- from the methodology in which to approach a design project, to the structure within a classroom, to the vision of the institution it resides in. Teaching is about nurturing an environment and the experiences within it. Through classroom participation and design process students gain a profound understanding of their work and how it operates within a holistic framework. This framework is a series of systems that every design must consider: social, environmental, cultural, economic, ecological and communication.
I find the process of design poetic and passionate and I want my students to understand this. Before I studied design I thought that graphic designers employed visual and conceptual formulations to both decorate and manipulate messages. That the service of design was subversive, its practice steeped in consumption, and that designers were beholden to create standardized communications to universal audiences. My perception was that the success of a design was measured by its ability to communicate a precise message in a quick and effective manner. I have discovered that design is an investigation of being, a connection to life. That design can serve as an anchor, a way of locating oneself by means of constructing relationships. I want to slow people down. I want to make things. I want to borrow. I want to use what is around me; myself, my children, what I find on the street. I want my audience to notice all those things that sit in life’s “between” moments. The stuff that makes up everyday, overlooked life. Quality and attitude towards life should be a reflective process of design. Design is real and experiential. It should feel like observation and thought materialized.

It’s not about inventing, but re-inventing. It’s not about innovation, it’s about insight. My work, and what I like to teach my students, is about methods in observation and understanding that come from close and persistant study and experimentation that encompass meaning, form, material and placement. I like to approach things blind, as if feeling and discovering this thing for the first time. The objective I set for my students is for them to get between the artifact and the communication, between the signifier and the signified -- and to break those observations down into rudimentary divisions. These parts can be strategically be put back together to form a calculated message.

This kind of deconstruction that I ask my students to do comes across in my work as a study of the objects and artifacts that we form relationships with, that we embed ourselves in unknowingly. I am interested in collections and archives and ideas about re-archiving -- about exhibition, installation and display. I like to use pre-existing archives as sites to mine. Some basic questions I ask are: What does it mean to collect from and reinterpret a collection already determined by someone else? Can the findings suggest something deeper about the collection itself or perhaps reveal something about ourselves? What does a collection define and how does it define the collector and in turn its audience?

It is the educators responsibility to channel knowledge to their students. It is a call and response relationship. To present ideas and material in such a way that the student feels freedom in their response, that they imbue there work with a sense of ownership. Students should be encouraged to explore communication through the power of their own voices. A teacher can empower her student’s with opportunity and empathy. In order for someone to teach well, they must understand the simultaneous significance and insignificance of themselves, to see the classroom as a community whose growth depends on the participation of the whole.

It is necessary that the practice of critical thinking, making, and reflection [insight] be taught in a design class. That there is a balance of the three so that a student can experience for themselves a dynamic process. With practice, each student will develop a signature way of working, a combination that yields their most creative and diverse results. I don’t think that any of these methodologies can stand alone. Cerebral processes such as; thought mapping, word lists, and research are useful, but limiting. I believe the activity of design should be paramount. Experiential methodologies have the ability to open the designer up to more tangential ideas. In order to create rich and diverse design, it must go physically through its creator. Creating through experience is about being in the moment, about having a physical hold on an idea expressed in multiple manifestations. It is the act of crafting, building and experimenting with material. Design has to be lived
through in order for it to live outside ourselves. I have been greatly influenced by the methods of process that designer Martin Vesezky practices and teaches. He asks his students to go beyond simulating ideas in one’s head, to get them out and functioning. This enables the student to see them better, to analyze their potential, and to create an authentic platform in which to ebb conceptual and visual information from. For example, you want to explore the metaphor of baking a cake for a particular project. Reading the recipe and baking the cake in your mind creates a distance between you and the idea. A clearer and richer understanding of the process can only be found in the activity itself. You need to actually make the cake. In the making of the cake you have gained a working knowledge of your metaphor: systematic order, timing and pacing, material investigation, spatial considerations, tool function, ambient activities, cause and effect, etc. How else might you know that the smell of fresh baked cake filling the kitchen penetrates through the television’s hold on your children, causing them to come running and sliding to the kitchen table? In the words of a professor from graduate school, ‘The thinking comes from the making’ -- Matt Monk.

Reflective practice is a necessary part of design. We must teach students to be insightful about their work, it’s impact on themselves, their ultimate articulation of it, and its participation in the world. One of the best ways to do this is through writing. I think writing and journaling exercises should be an encouraged part of design practice. Process documentation is an excellent form to encapsulate such explorations. The process document is less about following the linear evidence of a project and more about the students insights and discoveries along the way, an on-going dialogue that questions their function as designer. I believe the process document has the potential to be a powerful tool for both student and teacher. Students should use their process documents to help articulate the foundation for an idea and all of its divergencies, to better understand particular strands or themes within their work, to ruminate about the potential impact of their message making and to record those ideas that may want to tackle at a later time. For teachers the process document acts as tangible evidence of the students efforts and critical thinking, a glimpse into what motivates and interests the students and the choices they make. Through process documents the teacher can see how their teachings are articulated by the students. It is imperative that teachers continually analyze the impact of their methods in a classroom.
CHRISTINE ELIZABETH GALLAGHER  09.19.1970  U.S. Citizen
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christine.gallagher@oregonstate.edu  541.908.2235

Education

Masters of Fine Arts
Graphic Design
Awarded June 2005
Rhode Island School of Design
Providence, Rhode Island

I want to slow people down. I want them to notice all those things that fall between, the stuff that makes up everyday,
overlooked life. For these are the objects, moments and experiences that connect us. Life is not what it seems and our
tendency to get lost in its distractions allows us to hover. I think that design could serve as an anchor. One theme I am
following focuses on the unwatched objects of life [what we are missing] and those that are thoughtfully inventoried in
our private and public archives [those chosen or presumed essential]. I have embarked on a process in which I play both
archeologist and designer to investigate the psychology of the collection [intentional and unintentional]. I have started to
look for something, something in the way of evidence, something to reveal, some kind of proof. Proof that material and
observation and thought equal something worth talking about, something profound. Something about difference and
similitude [what we don’t know but recognize as familiar]. About the movement of subject to object, back to subject, in an
unbroken and ever revolving relationship. Something to excavate, interpret and reconstruct. To show that the debris that
fills our storage boxes and sits displayed and dusty on our shelves is more significant then the artifacts that will fill our
tombs. Proof of breathing in and out. Of the incidents and objects that flicker and swell into the majesty of life.

Bachelor of Fine Arts
Painting
Awarded June 1995
University of Oregon
Eugene, Oregon
farm / graphic design studio
co-founded w/ Susie Nielsen
June 2005 – Present
farmisfarm.com
Farm is design. By seeing, thinking and using what already exists farm works between mediums and a cross disciplines to achieve possibilities. Farm uses the tools of art and design to transcribe a communication, to make it visually and verbally available to others. Through collaboration we find possibility and create opportunity by investigating the whole of a problem and being attentive to how all things are related. Collections, cataloging, finding the dialog between: between objects, between people, between the thing observed and the observer. Client list includes: Daniel Heyman, Nike, Plazm, SourAPPLE productions, and Architectural Foundation of San Francisco.

Susie and I met in graduate school. We worked and co-taught for a couple of years. She now owns and directs a gallery/workspace in Wellfleet, MA called farm (east). We collaborate on design projects and exhibitions when ever there is opportunity and both independently free-lance design work.

Adjunct Assistant Professor of Graphic Design
September 2005 – June 2009
Oregon State University / Corvallis, Oregon

JumpStart Graphic Design Instructor
June 2010 + June 2011
Oregon State University / Corvallis, Oregon

Adjunct Assistant Professor of Graphic Design
September 2005 – Present
Western Oregon University / Monmouth, Oregon

Co-teaching Position
Fall Semester 2006
w/ Assistant Professor Susie Nielsen
Lewis + Clark College / Portland, Oregon

Co-teaching Position
Summer Term 2006/2005/2004
Professor Muneera Spence / Assistant Professor Susie Nielsen
Oregon State University / Corvallis, Oregon
I've taught almost every class offered in the graphic design program here at Oregon State University. I put the classes in order of interest, with descriptions. I developed and wrote curriculum for the first three listed classes: Graphic Design Processes, Expressive Type and Graphic Design Studio. I've collaborated with my colleagues on writing curriculum and projects.

**A228 Graphic Design Processes**

This course will focus on utilizing creative problem solving techniques combined with media explorations to bring together message, meaning, medium, and form. With an introduction to principles and practices of semiotics as they relate to communication and presentation in graphic design. Engaging in process is an integral part of unfolding, discovering, making and completion. We will explore ways to open up and structure your process: tools to integrate the thinking and the making, to understanding that thinking comes from making.

**A326 Expressive Type**

In this course we will explore, experiment, play, theorize, demolish, build, examine and invest in type. We will focus on the design process, personal responses, emotive results and thoughtful studies, while keeping in mind interpretation, legibility and meaning. Typographic design (and all of graphic design) is concerned with visual communication—ideas, emotions, and meaning that reach the viewer through the eye. The typographic designer uses the tools of art—value, color, texture, composition, etc.—in such a way as to enhance or clarify the communication of the message in a memorable and engaging way. We will strive toward the development of an exploratory visual vocabulary using intuitive and analytical methods where expression and insight are major goals.

**A429 Graphic Design Studio (208 Design)**

The goal of this incredible course is to present you with an experience, cradle you in an environment and engage you in work that has a positive and lasting effect. In 208 design you will work with clients on and off campus from initial concept meetings through to the final delivery of the product. You will gain an understanding of how a design studio operates in terms of scheduling, proposals, project briefs, meetings and billing for job time. You are expected to participate in the maintenance of the studio’s operation. As a group we are responsible for all of the studio’s administration (business development, operations, systems administration and business management). My role is to offer design guidance and act as your advocate, ensuring that the projects are worthwhile, of manageable scope, and that deadlines and workload are feasible given your abilities and experience. It’s important that we consider this ours -- while the overall objectives and structure of the course remain the same from year to year -- you, it’s heart and soul -- will fill this space with your own collective vision. I will push, support and join you in this endeavor.
A325 Collaborative Processes
Collaborative problem-solving is critical in today’s highly complex information culture. This class will provide theories for team development; develop strategies for creative collaborations; and offer genuine often exhilarating and occasionally raw experiences of collaboration. During this course students will work in a variety of collaborative situations. The teams will be configured by various methods, many based on chance operations. The teams for the final collaboration will be based on knowledge and observations of each other’s skills and leadership potential.

A427 Packaging
Packaging is a course in advanced theoretical and studio investigation of three-dimensional structural and conceptual principles as they relate to the areas of packaging and point-of-purchase display. We will explore the possibilities and limitations of: materials, expression, message, content, environment, audience, perception, communication, structure, balance, physicality, production, persuasion, and context.

A327 Advanced Structures
Advanced structures is a class that goes into further investigation and exploration of the various ways that typographic structures work to help organize information. The course will begin with investigations of different grid systems and progress into more complex systems. A428 Senior Thesis

A424 Visual Identity Systems
The class will explore both the theory and the practice of identity and branding, through the creation of a comprehensive visual branding project.

A226 Type the Letter
Introduction to typography

My first teaching job was at Western Oregon University. The art department is very small and the art majors concentrate in two areas of discipline rather than one. For example, a student might study printmaking and graphic design, or painting and sculpture. One professor had been teaching all of the design classes for the past 10 years and I was hired to replace her as she moved into an administrative position. She gave me the catalog descriptions of the class, described her methods and thoughts on the classes and then pretty much let me build the classes anyway I wanted. What was at first incredibly intimidating, turned into a very valuable experience. Nothing like just being thrown into something!

A115 2D [this was the one exception where I was asked to teach a very specific curriculum]
A119 Digital Presentation for Artists
A221 Typographic Layout
A320 / A321 / A322 Graphic Design
A420 / A421 Applied Design
Paper / Presentation
Building The Maverick Student
Christine Gallagher + Susie Nielsen / Western Oregon University
AIGA Design Education / The Design Frontier / December 2006
Rocky Mountain College Of Art + Design, Colorado
+
Design Principles and Practices Conference / February 2008
Miami, Florida

Paper Abstract: We are programmed through education and society to receive and react. One of the biggest challenges we face as design educators is students focussed on the product and not the process. Often the students way of working is filled with predetermined conclusions made before the making begins. We want them to notice these limitations and practice ways around them. How can we create a classroom with a heightened sense of awareness that encourages the students to see beyond what they believe to be there? We teach by creating an environment that aims to nurture the classroom as community while encouraging students to be mavericks. The maverick, independent in thought and action, is not to be confused with a rebel or conformist. The maverick embraces what is there and paves the way for it to grow. It is the questions we are asking and not the answers we are giving that cultivate and educate our students. How do we empower the students to learn and to hold them accountable for their learning? How do we teach them to explore and continue learning after they leave the university? We do this by drawing out, not pouring in. We cultivate awareness, openness and encourage them to challenge their fears. We teach the core skills of seeing, reflecting and being. The thinking and making always together, moving inside and outside of design. We ask "What can this be?" Our class projects are incubations, unfolding in stages so the end result is not the sole focus at the start. This gives room for the students to concentrate on the task at hand, to fully engage in each stage. These projects open up their eyes to what graphic design can be, while simultaneously challenging their ideas of what graphic design is in our society today.

Presentation Review / Steven Thompson / PhD in Rhetorics, Communication + information Design / Clemson University: 'Building the Maverick Student by Christine Gallagher, Graphic Design, Western Oregon University, Oregon, and Susie Nielsen, MA, USA. This was by far the most powerful session and several people made comment to that effect. These two professors have collaborated with a pedagogical style and exploratory approach to build learning environments that defy the norm. It was evident that all of us assigned the responsibility of helping others learn could improve with techniques learned from these two women who made such memorable comments indicative of their classroom strategies as they “guide, point, and let the student lead,” they “pull out instead of pour in,” and most importantly, quoting one of their own sources of revelation, that “the thinking comes from the making.” The entire conference trip was truly worth this one presentation and — already a big fan and user of self-directed pedagogues — I have returned and already begun this semester using some of what I took away from this session.'
Exhibitions

**Gallery Exhibit/Installation**
Oregon State University, Fairbanks Gallery
w/ farm
11.09

Through visual and Material wordplay, seem/seam explores perceived meanings with the eye and mind. That which is apparent and that which is not real come into view -- a semblance of surface form and inner reality. This work is about invisible and visible lines. About what seems to be there and what we understand to be there.

**In Other’s Words**
University of Massachusetts, Amherst
Currated + showed w/ farm
11.08

This show investigates the translation of a language transpiring from one form to another to communicate a meaning, other than its initial intention. Eleven artists explore and create new communications through many mediums including, painting, sculpture and installation. This exhibition is about the power and reinvention of language. Is there truly a common language? What happens when you take one language and ask it to describe, unite, react or interact with another? Do they support, contradict, embrace, confuse, or clarify one another? What new communication does this relationship build?

**Something Undeniable**
farm (east), Wellfleet, MA
one person exhibit, currated with farm
09.08

Rescued and resurrected these little nothings laid out before me become a portrait of a place or moment or emotion. A thing that makes something uniquely what that thing is. A detail, a quality of. It’s subtle and gentle and poetic and it is far from obvious. When you notice it you smile. Sometimes it’s like seeing something for the first time. It might be some detail you quietly aspire to and it fills you up and it stays there. This is the path of life that takes us from one point to the next and brings us back again. It is chaotic yet serene and it leaves a trail of evidence that reminds us of who we are and where we have been. It is not a life, but a record of life and requires reflection and empathy if it is to be truly insightful.

**The Figure: Transcribing the Human Form / Exhibition**
Currated + Catalog Design Collaboration with Law Alsobrook, Levi Hammett and Susie Nielsen
2006

“This show attempts to explore the ways different artists have used a variety of media to express the human form. It is not the intent of the show to categorize the works into a singularity of representation, rather it is hoped that it will elucidate a range of possibilities. The figure has always been open to translation; extending from this we ask that you seek the relevance of the figure today and see it for what it is”.

The organizing principle of the show and structure for the catalog is based on a vertical diagram that references the human body and the way the proportions of the body can be mapped using arcs and circles. The diagram communicates the idea of relationships and links between the work, without directly categorizing it. In this way, the diagram sparks questions about the ways in which these works relate, rather than providing concrete links and patterns.
Publications

Daniel Heyman, Bearing Witness / Artist Exhibition Book
12.09
w/ farm
This catalog is a two book set of Daniel’s prints and paintings with a collection of his own writings and from others that reveal and reflect on the abuse and torture of Iraqis at Abu Ghraib and other prisons.

Plazm No. 28
w/ Susie Nielsen + Scott Thorpe
2006
Layout design for the article: Gus Van Sant in a conversation with Matthew Stadler. This dynamic layout leads the reader rhythmically through the article -- literally pulling your eye from one person to another. This issue celebrates Plazm magazine’s 15 year anniversary.

Nike, Holiday 2006 Asia Pacific Footwear Design Innovations Book
w/ farm
2006
Concept and design of background environments for shoes. Book introduces new nike line-up for the 2006 holiday season. Our design objective: By creating a relationship between the pattern found on the sole of the shoe and the essence of the shoe itself.

Professional Activity

Corvallis Art Center Board Member
Fall 2011 – Present

Cloud9, Corvallis Oregon
Installation / 208 Design Project
2010 to Present

CRAFTY WONDERLAND, Portland Oregon
Booth of designed goods by group of design students
December 2010 + 2011

Undergraduate Honors Thesis Committee Member
Neebin Southall
Spring 2011

Visiting Artist + Scholar Committee Member
2010-2011