

# **PhD Handbook**

## **2024-25**

**Art History, Theory & Criticism (VA 76) &  
Art History, Theory & Criticism - Art Practice (VA 77)  
Visual Arts Department, University of California San Diego**

*Note: University policies may change between Handbook updates. University policy supersedes Handbook content. Always consult the relevant websites and offices for the most current information.*

# TABLE OF CONTENTS

<b>INTRODUCTORY INFORMATION</b>	<b>4</b>
PhD Program Overview (VA76 & VA77)	4
Department Contacts	4
Faculty Committees and Leadership	5
Graduate Student Representatives	5
<b>ACADEMICS</b>	<b>7</b>
Program of Study (VA76 & VA77)	7
Course Requirements	7
Enrollment	9
Language Requirements	10
Spring Evaluations	11
Faculty Advising	12
Additional Academic Opportunities (Specializations and more)	14
MA Degree	16
Qualifying Exam	17
Prospectus Guideline	21
The Dissertation	22
The Defense and After	23
<b>SAMPLE PLAN AND PROGRAM TIMELINES</b>	<b>25</b>
Year 1	25
Year 2	26
Year 3	27
Year 4	27
Year 5	27
Year 6+	28
Qualifying Timeline	28
Dissertation Defense Timeline	30
<b>POLICIES</b>	<b>30</b>
Grading	30
Academic Timeline	31
Forms	32
Residency	32
Leave of Absence (LOA) Policy	33
Time Limits	33
Reading Courses	34
Credit Transfer	34

Trainings/Systems Access	34
<b>FUNDING</b>	<b>34</b>
Teaching Assistantships	35
Associate-In	36
Summer Graduate Teaching Scholar	36
Graduate Student Researcher (GSR)	36
Department Grants and Fellowships	37
Additional Grants and Fellowships	37
<b>FACILITIES</b>	<b>39</b>
Assignment of Space	39
Access to Shared Production Areas	39
Policies You Must Observe	41
Violation of Space Contract	41
<b>PROGRAMMING AND EVENTS</b>	<b>41</b>
Doctoral Colloquium	41
Getty Graduate Symposium	41
Open Studios	42
Workshops and Lecture Series	42
Journals and Labs	42
<b>RESOURCES</b>	<b>44</b>
Department of Visual Arts	43
Division of Graduate Education and Postdoctoral Affairs (GEPA)	43
University Wide	44
Health Services and Insurance	45

## **INTRODUCTORY INFORMATION**

### **PhD Program Overview (VA76 & VA77)**

The Department of Visual Arts consists of

- 11 staff, 36 full-time faculty members, 70 graduate-level students and 950 undergraduate-level students
- Five undergrad majors (Art History, Media, Studio, Interdisciplinary Computing and the Arts, Speculative Design)
- An MFA program
- A PhD program that offers two degree paths:
  - VA76: Art History, Theory & Criticism (AH)
  - VA77: Art History, Theory & Criticism - Art Practice (AP)

The PhD programs's two degree paths embody the department's commitment to innovative research by embracing the close intersection of art, media, and design practice with history, theory, and criticism, and by offering training in the history, theory, and criticism of a range and mix of areas represented in our department's majors and faculty research, including studio art, film, video, photography, computational media, performance art, public art, design, visual culture, and socially engaged art practice. Regional and cultural frameworks of study include European and Latin American art, Chinese art, nineteenth-century French visual culture, Mesoamerican, Native American, and Indigenous art and material culture, Medieval art and culture, queer and feminist art, material culture, science, technology, and art; and ocean, environmental, and land art.

The PhD program offers the options of an interim MA degree in Art History and three interdisciplinary specializations. Students in the PhD program arrive with training and experience in scholarly research and writing, pursue a similar curriculum in history, theory, and criticism, and write a dissertation. Students in the AP Concentration additionally arrive with an established creative practice. They are required to take additional AP coursework and produce work in art practice research through the doctoral phase, in addition to fulfilling the required AH courses, research, and dissertation. Students complete two years of coursework and language exam fulfillment which is then followed by one year in the "qualifying preparation process." Near the end of this third year students take a written and oral exam and, if successful, advance to candidacy. Doctoral candidates spend two to five more years researching and writing a scholarly doctoral dissertation. Art Practice students additionally research, produce, and exhibit a multiyear practice-based doctoral art project, ideally pursued during years 4 and 5.

Most alumna go on to teach in universities and colleges, or they pursue careers in museum and curatorial professions, private galleries and auction houses, and libraries and archives. AP alumna additionally continue to pursue careers as fine artists, filmmakers, and/or designers.

### **Department Contacts**

- Chief Administrative Officer: Jessica Greenlaw [jrgreenlaw@ucsd.edu](mailto:jrgreenlaw@ucsd.edu)
- Student Affairs Manager: Katara Conroy [vis-grad@ucsd.edu](mailto:vis-grad@ucsd.edu)
- Graduate Program Coordinator: Alex Glenn [vis-grad@ucsd.edu](mailto:vis-grad@ucsd.edu)
- Department Chair: Monique Van Genderen [mvangenderen@ucsd.edu](mailto:mvangenderen@ucsd.edu)

- PhD Program Director: Malik Gaines [mjgaines@ucsd.edu](mailto:mjgaines@ucsd.edu)
- Student reps 2024-25: Doreen Ríos (AH) [drriosquijano@ucsd.edu](mailto:drriosquijano@ucsd.edu), Sarah Rose (AP) [s2rose@ucsd.edu](mailto:s2rose@ucsd.edu)
- PhD Faculty: Memo Akten, Benjamin Bratton, Lisa Cartwright, Malik Gaines, Grant Kester, Elizabeth Newsome, Jordan Rose, Kuiyi Shen, William Tronzo, Mariana Botey Wardwell, John Welchman, Alena Williams, Pinar Yoldas. See the department website faculty listing or the university campus directory for email addresses.

## **Faculty Committees and Leadership**

The PhD Program Committee is composed of all of the PhD faculty listed above. It convenes at least once per quarter in a faculty meeting called by the director to conduct program business. A winter quarter faculty meeting is devoted to admissions. A spring faculty meeting is devoted to confidential student progress review.

The PhD Fellowship Committee is an ad hoc faculty committee appointed by the Visual Arts Chair and consisting of PhD faculty. Its purpose is to review applications and nominations for fellowships that are administered within the department or which are put forward internally for consideration for inclusions in a university-wide competition, and to designate awardees or university-wide nominees from the pool of applications or nominations.

The PhD Program Director is a faculty member who leads the PhD programs. They are tenured faculty who typically serve a 2-year term in rotation. They lead the graduate program committee in all major planning and decisions about policy and procedure, including matters such as admissions, curriculum, climate, resources, funding, and student well-being and progress.

The Student Affairs Manager and Graduate Coordinator are staff members who are your first point of contact regarding all practical student matters. It is imperative that you maintain communication with these department members. Students send all required procedural forms and applications to the staff for review prior to submitting them to the Division of Graduate Education and Postdoctoral Affairs (GEPA) or other campus offices. The staff should be included in email correspondence with your advisor and/or the program director about procedural progress through the degree program regarding key matters such as reading courses, leaves of absence, and employment.

## **Graduate Student Representatives**

### Elections and Terms

Voting for Graduate Student Representatives is coordinated by the standing student reps at the end of the Spring quarter. Students vote for their own degree program rep (AH or AP) and jointly vote for the GSA rep. Reps call for self-nominations before holding a secret-ballot vote by meeting or email. Eligible for service are students in years 2-6 in good standing who feel they are able to attend faculty meetings and maintain workload. All stages of voting must be made accessible to all enrolled student members of the program. Standing reps do not share tally and ranking beyond the names of the winner and runner up, who will serve as alternate. A tie is followed by negotiation and mutual agreement between the tied candidates as to who will serve in which capacity (primary or alternate). If there is only one self-nomination a vote still must be held, and an alternate solicited. The standing student reps who ran the election shall inform the Department Chair, PhD Program Director, and Graduate staff of the election results, after confirming the winning candidates accept the office. Each elected officer shall serve in their position for the term of one year, until the Fall quarter of the following year, at which point the newly

elected officers shall be installed.

GPSA Representative: 1 graduate student

Visual Arts PhD students are represented by the campuswide [Graduate & Professional Student Association](#). AH and AP students together elect one student to represent both PhD paths on the GPSA.

Tasks include:

- Attend regular meetings of the UCSD GPSA Council.
- Serve as a voting member of the UCSD GPSA Council.
- Report back to Visual Arts PhD students on any upcoming GPSA events and ongoing business.

Graduate Student Representatives to the Department: 2 PhD graduate students, one officer plus one alternate per program (AH, AP, MFA)

Elected by each program's student body each year. Each of the two PhD degree groups elects its own representative and alternate as outlined above. Representatives serve for one year. Duties:

- Serve as the liaison to the faculty for the student body, representing matters of student concern.
- Coordinate, draft the agenda for, call, lead, and take/share with students the notes from quarterly student meetings and any additional meetings and functions, in coordination with the other PhD group's representative.
- Serve as non-voting members of non-confidential portions of faculty meetings and share pertinent faculty meeting items with students. The two PhD reps may opt to alternate attendance, if they prefer.
- Work with MFA rep to coordinate representation and matters of interest to all grad students.
- Hold representative elections.

Their service does not include union representation or leadership however they may be asked by the student union reps to help coordinate student union meetings.

Admissions Committee Representatives: 2 graduate students, one per program

- Must be in years 3-7
- Able to read, comment on, and rank all applications in their degree area during winter break.
- Attend Admissions Review Meeting early in Winter Quarter during which applicants are selected for interview. Graduate students are non-voting members of the admissions committee.
- Attend Admissions Zoom interviews throughout February, or identify a substitute for the Zoom interviews they cannot attend.

Confidentiality must be maintained. Admissions decisions are shared with other students and beyond only when the PhD Program Director or coordinator releases this information to the faculty at large.

Faculty Search Committee Graduate Representative: 1 graduate student

When the Department Chair forms an Ad Hoc Search Committee for a new faculty hire, the Committee will include one Graduate Student Representative. Selection will be made by the Chair. Graduate students may express interest to the Chair in joining a committee as a student representative at the time a search is announced. The chair's selection of the graduate student representative will take into account the area of specialization for the posted search and the standing and workload of the student.

- Review, provide feedback on second-round candidates selected by Faculty on the Search Committee as a non-voting member.
- Keep the Graduate Students informed about the hiring process under the advisement and with the approval of the Search Committee Chair.
- Facilitate opportunities to meet those candidates that are selected for final interviews.

- Communicate the student opinions and reactions to the candidates for hire.
- Present student evaluations of finalist candidates to Faculty at hiring review meeting.

## ACADEMICS

### Program of Study (VA76 & VA77)

During the first year of study, all PhD students declare a **General Field Emphasis** of study in consultation with their advisor. The General Field Emphasis should be kept in mind when you choose breadth courses and electives and will inform the focus of your General Bibliography during the qualifying process. General Fields tend *not* to be topic-driven, but are general areas within the larger field in which you hope to teach and work, wider than and moving beyond the specific boundaries of your dissertation research. The General Field Emphasis is typically a broad specialization centered on an art-historical period, a region or cultural tradition, and/or a discipline (e.g. Medieval European Art; 19th & 20th-century East Asian Art; Pre-Columbian North American Art; Computational Art, etc.) A student may alternatively choose, in consultation with their advisor, a field of emphasis that cuts across areas within the department (e.g., contemporary art and environmental media theory and criticism) or, with appropriate approvals, involves another department (e.g., early modern art history and political history). Once the emphasis is established, it will be the responsibility of the student and their advisor to devise a program of courses, independent study, and outside reading, to ensure that the student will shape qualifying materials with their General Field Emphasis in mind.

### Course Requirements

Prior to the qualifying examination, students must complete 18 courses (72 units):

#### *Art History (VA76)*

Core Requirements- 7 courses, 28 units

Required- 3 courses, 12 units:

- VIS 200 Theories and Methods - or - VIS 204 Re-thinking Art History
- VIS 500 (4 units) apprentice teaching course
- VIS 502 Graduate Teaching in Visual Arts

Breadth- 4 courses, 16 units:

Choose four courses from different areas taught by a minimum of three different faculty. Two of the four breadth requirements must be in classes that focus on time periods and/or geographic area other than the student's own research area (e.g. for students working in the field of modern or contemporary two of their breadth requirements must be in pre-modern time periods)

- Medieval, Renaissance or Early Modern art (VIS 251, 252)
- Modern and Contemporary (VIS 254, 255)
- Media Studies (VIS 256)
- Meso-American art or North American Indian art (VIS 257, 260)

- Asian art (VIS 258)
- Latin American art (VIS 259)
- Material Culture (VIS 261)
- Design Studies (VIS 262)

Elective Courses- 11 courses, 44 units

Choose any from the following:

- Art History Seminars (VIS 230-262)- a minimum of 6 must be taken
- Graduate Research (VIS 299)- with Provisional Advisor during year 1
- Professional Practice Seminar (VIS 220)
- Art Theory/Practice (VIS 206, 210-219)- A maximum of 2 may be taken
- A second core class (VIS 200 or VI 204) may be taken for elective credit, in addition to the course chosen for required core credit.
- Other Department- A maximum of 3 graduate level seminars may be taken
- Reading Courses (approved undergraduate courses)- A maximum of 4 may be taken
- Directed Group Study (VIS 298)- A maximum of 4 units may be taken
- Individual Studies (VIS 295)- A maximum of 12 units taken for QE Prep with advisor

***Art Practice (VA77)***

Core Requirements- 10 courses, 40 units

Required- 7 courses, 28 units:

- VIS 200 Theories and Methods - or - VIS 204 Re-thinking Art History
- VIS 206 Seminar in Art Practice Research
- VIS 207 (repeat two times for 8 units) Working Practice for Art Practice
- VIS 210-219 (1 course) Art Theory/Practice
- VIS 500 (4 units) apprentice teaching course
- VIS 502 Graduate Teaching in Visual Arts

Breadth- 3 courses, 12 units:

Choose three courses from different areas taught by a minimum of three different faculty. Two of the three breadth requirements must be in classes that focus on time periods and/or geographic area other than the student's own research area (e.g. for students working in the field of modern or contemporary two of their breadth requirements must be in pre-modern time periods)

- Medieval, Renaissance or Early Modern art (VIS 251, 252)
- Modern and Contemporary (VIS 254, 255)
- Media Studies (VIS 256)
- Meso-American art or North American Indian art (VIS 257, 260)
- Asian art (VIS 258)
- Latin American art (VIS 259)
- Material Culture (VIS 261)
- Design Studies (VIS 262)

Elective Courses- 8 courses, 32 units

Choose any from the following:

- Art History Seminars (VIS 230-262)- a minimum of 3 must be taken
- Graduate Research (VIS 299)- with Provisional Advisor during year 1
- Professional Practice Seminar (VIS 220)



- Art Theory/Practice (VIS 206, 210-219)- A maximum of 2 may be taken
- Other Department- A maximum of 3 graduate level seminars may be taken
- Reading Courses (approved undergraduate courses)- A maximum of 4 may be taken
- Directed Group Study (VIS 298)- A maximum of 4 units may be taken
- Individual Studies (VIS 295)- A maximum of 12 units taken for QE Prep with advisor

### Course Requirement for Students who have already earned an MA at the time of Admission

A unit reduction will be offered to students with MA degrees. **Incoming MA students will be required to take 36 units total** (vs. 72 total) before qualifying for candidacy, which equals 9 required classes vs. 18 required classes. Students coming into the program with MA degrees will be required to take the following courses:

- VIS 200 Theories and Methods - or - VIS 204 Re-thinking Art History: 4 units
- Two VIS 295 courses: 8 units
- Two Breadth Requirements: 8 units
- At least three Seminars in the student's area of specialization: 12 units
- One additional Seminar: 4 units

The following MA degrees would be considered as acceptable for waiving these course requirements: Art History and/or Theory, Media History and/or Theory, Visual and/or Cultural Studies, Design. Other comparable MA degrees may be accepted with approval of the PhD Director.

Students with MFA degrees are not eligible for this unit reduction. Students with MFAs may petition to have specific seminars in art history, media, and/or theory from their previous degree count toward course credit.

### Enrollment

UC San Diego follows the quarter system, which consists of **three quarters of the academic year (Fall, Winter, Spring) and two sessions during the summer (Session I, Session II)**. Each academic year quarter is 10 weeks followed by one week for finals. Each summer session is five weeks followed by one day for finals. Graduate students only enroll in courses during the academic year (F, W, SP) and use the summer for employment, research, studio time, travel, etc.

**Each quarter (F, W, SP) you are expected to enroll in at least 12 units, or 3 courses, to maintain your full-time student status for employment and funding eligibility.** For additional information pertaining to campus enrollment dates, times, and policies and procedures, please view the UC San Diego Enrollment website [here](#).

**The Visual Arts Annual Schedule** is located on our department website [here](#). The schedule changes from time to time. Please note the last revision date listed on the bottom of the page. Our class enrollment and registration system is called WebReg. Learn how to use it via the tutorial [here](#).

Because your academic and professional goals are unique, you will be required to **meet with staff and faculty advisors regularly to create and maintain an appropriate, long-term academic plan** specific

to the PhD program requirements and your personal goals. You can find program-specific information on the Visual Arts website, but this does not replace the individual conversations and support that you will have with your Advisor, PhD Director and department staff adviser and coordinator. This handbook and the [PhD Program](#) page will be primary resources for you during your time in the department.

**After entering candidacy (post qualifying exam)**, many PhD students will complete research or employment outside of UCSD and during these times will not follow typical processes for enrollment and registration.

**Here are some typical status categories for time away during candidacy:**

- **In Absentia:** Students who plan to complete research related to their degree outside of the UCSD region will apply for [In Absentia status](#). This allows a fully enrolled and registered student to work outside of our area and receive an 85% reduction in tuition and fees. Doctoral students must have advanced to candidacy (passed their QE) by the time the In-Absentia quarter would begin. Students are allowed 6 quarters of In Absentia.
- **Leave of Absence:** Some students will apply to take a [Leave of Absence \(LOA\)](#). While LOA, students maintain official status and housing with the university but not enroll in coursework, hold campus employment or receive any campus funding. These students will not enroll in any units or utilize campus resources during the time they are on LOA. Students are allowed 3 quarters of LOA.
- **Withdrawn:** Students who are working only on their dissertation may decide to leave the UCSD area completely in order to complete research or maintain employment. Those choosing to withdraw from the program can file a withdrawal form or not enroll in coursework during the quarter. Campus employment, funding or housing cannot be utilized by a student who is withdrawn. **Withdrawal has no impact on completion of the degree for those who choose to withdraw after all doctoral candidacy conditions are met. You may return only for the defense.**

## **Language Requirements**

For Art History (VA76) students, competency in reading, understanding, and interpreting texts in two languages other than English is required before Advancement to Candidacy. Competency in at least one of these languages is expected at the time of application to the program.

Art Practice (VA77) students will be required to satisfy competency in one language other than English is required before Advancement to Candidacy.

The student and their advisor will jointly determine examination languages that are most necessary for the student's research, and the PhD Director will assist in putting the student in contact with the examining faculty for the language of their choice. The program's language requirement may be met in one of four ways:

1. Passing the department's in-house Language Exam
2. Passing one approved graduate-level language course
3. Passing two approved upper-division undergraduate language courses in a single language
4. Passing a two-year sequence of approved undergraduate language courses in a single language

To decide which option to take, students will need to determine what level of language proficiency they have already attained: **Introductory**, **Intermediate**, or **Advanced**. For an objective assessment, it is recommended that you take one of the the [Proficiency Examinations](#) offered by the Linguistics Department, if available in the language. Exams are typically offered once per quarter (twice in fall) and

consist of two parts, written and spoken. The timetable for the reading part is on TritonLink under "Placement and Proficiency Exams Schedule." If you pass the reading part, you will be scheduled to take the oral portion.

- **Advanced:** You are probably ready to take one of the Department's in-house Language Exams. Talk to the faculty member who will administer your exam (see list below) to schedule the exam and ask them how they recommend you prepare. Passing an in-house Language Exams fulfills the Program's requirement in that language.
- **Intermediate:** An alternative to studying independently for the in-house exam is to enroll, complete, and receive a passing grade in one graduate-level language course that is approved in advance of enrollment. Request approval in advance of enrollment by email, course description attached, to a PhD faculty member responsible for your language area (see list below) , copying the PhD Director and department staff.
- **Introductory:** An alternative to studying independently for the in-house exam is to take two years of an approved undergraduate language sequence, beginning with lower division and progressing upward, or two approved upper-division undergraduate language courses. Request approval in advance of enrollment by email, course description attached, to a PhD faculty member responsible for your language area (see list below) , copying the PhD Director and department staff.

#### Required Paperwork

To receive credit for completion of each language exam or course sequence taken to satisfy a language requirement, a [Language Exam Form](#) must be completed by the student and proctor/instructor.

#### In-house Language Exams

Language Exams test ability in reading and comprehension (by translation into English) only, not writing or spoken fluency. The exam consists of translating into English two short texts, one less difficult to be translated without a dictionary, and one more difficult to be translated using a dictionary (print or e-book). Total test time is two hours, one per translation. These may be written out longhand on paper or typed on a computer. Exams are corrected by the faculty member responsible for designing and proctoring the exam. If adequate reading knowledge is not demonstrated, the faculty setting the exam and the Advisor will confer and review with the student the steps recommended to master the language and a new exam will be scheduled within a reasonable amount of time.

Students requesting an in-house language examination should consult with faculty responsible for particular languages:

**Chinese and Japanese:** Professor Kuiyi Shen

**French:** Professors Jordan Rose and John Welchman

**German:** Professor Alena Williams

**Italian:** Professors William Tronzo and Lisa Cartwright

**Korean:** Professor Kyong Park

**Mayan languages:** Professor Elizabeth Newsome

**Spanish:** Professors Elizabeth Newsome and Mariana Wardwell

**Turkish:** Professors Memo Akten and Pinar Yoldas

Students may coordinate with the PhD Director to request an exam from a professor in another UCSD department for languages that are not covered by in-house faculty.

## **Spring Evaluations**

The Division of Graduate Education and Postdoctoral Affairs (GEPA) requires that all PhD students be evaluated annually. To complete this evaluation:

1. During the Spring Quarter every year in the program, department staff initiate the electronic spring evaluation review form with an email to your @ucsd.edu email address. This email contains a link to the evaluation system and instructions for you to complete your self-assessment.
2. Once your self-assessment is complete, your Faculty Advisor will submit an evaluation of your progress for that academic year.
3. Once your Faculty Advisor has provided feedback, you will review their response and sign the form.
4. Lastly, the completed evaluation will be routed to GEPA for formal archiving with your academic records.

These evaluations serve as an important tool for students and advisors in assessing student progress, while also providing suggestions for students' successful completion of the program. Spring Evaluations are important narrative documentation that illustrates your progress in the PhD Program, other than the official transcript. The Spring Evaluations are also reviewed and relied upon by GEPA if the department submits any requests for any exception to policy on your behalf.

## **Faculty Advising**

### **Provisional Faculty Advisor**

For Year One, students are assigned a Provisional Faculty Advisor. These assignments are made by the PhD Program Director in consultation with the PhD faculty. It is the student's responsibility to reach out to their advisor to set up a meeting early in the Fall quarter, and in every subsequent quarter.

Responsibilities of the Provisional Advisor include, but aren't limited to:

- Having an Independent Study (VIS 299) with their advisee in one quarter during their first year. Meetings take place every 1-2 weeks and research is pursued toward an agreed-upon goal (such as grant and fellowship application drafting or basic reading) and in an agreed-upon outcome (such as grant submission or a short paper or bibliography notes)
- Writing the advisee's Spring Evaluation
- Advocating on the advisee's behalf for petitions, as needed
- Writing letters of support for grants/residencies. The student must provide all information including their cv and activities updates at time of request

### **How to select a Permanent Advisor**

During the first year, while under the guidance of the Provisional Faculty Advisor, the student acquaints themselves with faculty in their research area through office hours and classes. Near the end of the first

year of study or early in the second year, the student approaches the PhD faculty member with whom they wish to work most closely, and they formally request their service. The student may wish to continue working with their Provisional Faculty Advisor, and formally invite them to become their Permanent Advisor. Or they may seek out another faculty member they feel is a better fit as their Permanent Advisor. If the faculty approached agrees to serve, then the student emails the PhD Director and department staff to let them know who their advisor will be starting in year 2, copying the new Faculty Advisor and the Provisional Faculty Advisor.

- **Who may serve as Advisor:** Tenured professors (Professor and Associate Professor) may serve as advisors alone. Assistant Professors and Acting Associate Professors may serve as part of a Co-Advisor team. Your advisor becomes your Committee Chair for the qualifying process and qualifying exams and the doctoral process and dissertation defense.
- **Co-advisors/Committee Co-chairs:** This is an option a student may consider when two faculty members play equivalent supporting roles in training and mentorship. The designations are equal (each is your Co-advisor and your QE and Doctoral Committee Co-chair). You must ask each if they are willing to commit to a co-chair role with the other faculty. Assistant Professors and acting Associate Professors may serve as Co-advisor/Co-chair with a tenured faculty member who has agreed to serve in this role. The service is always equivalent: Each is Co-Advisor and Co-chair. Assistant and acting Associate Professors are encouraged to assume no more than two Co-advisorships.

#### Faculty Advisor/Committee Chair

The advisor's main role is to help student's plan their academic program in a way that is consistent with their research training and progression to degree from year 2 forward. Students should make a point of meeting with their Advisor at least once a quarter to ensure that the advisor is aware of all factors affecting the student's academic performance. These meetings should be initiated by student request. Responsibilities include but aren't limited to:

- Chairing the student's Dissertation Committee
- Instructing 12 units of VIS 295- Individual Research/QE Prep
- Leading the QE and Dissertation processes
- Being a resource regarding opportunities beyond what the department offers, including grant funding options and residencies
- Writing the advisee's Spring Evaluations
- Advocating on the advisee's behalf for petitions, if needed
- Writing letters of support for grants, residencies, employment, etc., at discretion and upon request
- Discuss and provide introductions to other faculty for committee membership and research support in the department, the university, and the field externally

#### Committee (Qualifying and Doctoral Committee)

During the Spring Quarter of your second year, students need to formally constitute their Qualifying Committee. The members of this committee will supervise the preparation of the QE materials and exams. This committee will most likely continue as the Doctoral Committee as well. The committee is selected in consultation with the Faculty Advisor and with each member's consent. In preparation for Committee formation, students should have met with each proposed member at least once for an office visit. It is greatly advised in these meeting that the student discusses their research and academic plans, their

expectations for Committee engagement, and understand the proposed Faculty members' availability and method of advising.

The membership of the Qualifying/Doctoral Committee must include:

- Minimum of 4 members with UC San Diego faculty appointments
- At least 1 member must have a primary appointment in a different department than the chair's primary department
- At least 2 members must be from the student's home department or program
- At least 1 member must be tenured or emeritus

Students must share their work with their committee on a regular basis in order to get feedback prior to exams and the defense, and to keep them well enough informed to write successful fellowship and job letters. The GEPA website has [information](#) about Committee membership that is important to review if you have questions regarding the role a Faculty member can have on your committee. To formally request the creation of your Committee, you need to complete the request form [here](#). This form will route to departmental staff for processing.

#### Changes to Faculty Advisor/Committee Membership

If for any reason you need to make changes to your Faculty Advisor or Committee membership, you need to first check-in with your Advisor/Committee Chair and/or the PhD Program Director. In consultation with them, it will be determined whether a formal change in membership is necessary. Any changes should be made as early as possible so that the new member has ample time to meet with you, guide you in the areas of expertise you are bringing them on to cover, and review your work in time for you to respond to their feedback. If it is necessary to make a change to your Committee, a new member will need to be asked to join your Committee and a [committee reconstitution form](#) submitted to departmental staff for processing.

#### Additional Advisor/Committee Information

- It is the advisor's responsibility to notify the student if they plan to be on leave. When you learn your advisor is going on leave, ask them if they plan to advise you during their absence. If not, work with them to identify an appropriate and willing department faculty member, preferably from your committee, who is willing to serve as point person during that time. Faculty are on a nine-month contract. Ask your advisor how they would like to handle research contact over the summer months.
- Unresolved conflicts arising between a PhD student and an advisor or committee member should be arbitrated by the PhD Program Director so that a solution can be reached that is satisfactory to the student and the faculty member. All such situations should be brought to the attention of the PhD Program Director, the department staff, and the Chair as early as possible.

#### **Additional Academic Opportunities (Specializations and more)**

##### Getty Consortium Seminar

The Getty Consortium Seminar is an accredited winter quarter graduate art history seminar offered by the Getty Research Institute in Los Angeles for PhD students from the UC campuses. Students apply directly to Getty. The department is notified if the student is selected. Selected students will enroll in VIS 299 for

4 units with the PhD Program Director for the quarter. Grades will be provided by the Getty instructor to the PhD Program Director and entered into the students academic transcript.

**Interdisciplinary Specializations** The Department offers opportunities for enrolled PhD students to apply for interdisciplinary training in “specializations.” These involve coursework and collaboration with graduate students and faculty from various participating departments. Specialization coursework is in addition to the requirements of the VA76 or VA77 degree and may be added in conjunction with either, after matriculation.

### **The Center for Academic Research and Training in Anthropogeny (CARTA)**

The Department maintains a partnership with [CARTA](#), the Center for Academic Research and Training in Anthropogeny, a discipline that “seeks to explore and explain the origins of the human phenomenon.” Prior to their Qualifying Exams, students whose research area overlaps with the research within CARTA may apply to enroll in CARTA’s graduate level track, leading to a parenthetical degree: “PhD in Art History, Theory, and Criticism *with a Specialization in Anthropogeny*.” This specialization provides students with the opportunity to undertake specialized research and study about the origins of the human phenomenon, broadly construed to include culture as well as biology. CARTA is not a standalone program. It aims at providing graduate students who have just embarked on their graduate careers with the opportunity to interact and communicate with peers in very different disciplines throughout the duration of their PhD projects. Such communication across disciplines from the outset is key to fostering a capacity for interdisciplinary “language” skills and conceptual flexibility. This program is open to all PhD students in art history, including those with a concentration in Art Practice.

Admission to CARTA: The PhD program will advertise the specialization to those students in our programs who have an interest in human origins. Qualifying applicants will have the opportunity to enroll for the specialization prior to taking their qualifying examination.

CARTA Requirements include a series of courses in addition to research rounds over four years of study. It is advised that students begin their CARTA course work in their second or third year. Visual arts PhD students interested in pursuing an anthropogeny specialization should inform their Advisor and Coordinator prior to taking their Qualifying Exam, and should include a section demonstrating the relevance of this field in the dissertation Prospectus submitted for the Qualifying Exam. You may view the list of [required classes in CARTA](#).

CARTA offers a number of generous Graduate Fellowships. These are competitive, but any PhD student enrolled in this specialization track can apply. Several of our PhD students have benefited from CARTA Fellowships. Interested prospective students may find it useful to ask those currently enrolled in CARTA’s graduate track about their experience in the program.

### **Critical Gender Studies (CGS)**

The Department maintains a partnership with the [Critical Gender Studies \(CGS\)](#) program. The program encourages applications from all graduate students who have been admitted to a participating department whose work takes up questions of gender and sexuality. Through the contributions of CGS faculty who specialize in women of color feminism(s) and queer of color critique, the program helps to develop and foster an understanding of gender as necessarily linked to race, sexuality, class, and other social formations. Students whose research focus overlaps with the research within the CGS program may apply to add a CGS specialization to their PhD degree. The degree title is “Art History, Theory and Criticism with a Specialization in Critical Gender Studies.” Students who would like to pursue this option will need to complete all the requirements for the VA 76 or 77 PhD in addition to the CGS specialization’s supplementary requirements, with a maximum of two course overlaps with their Visual Arts PhD

requirements.

Admitted or enrolled PhD students interested in the CGS specialization should consult with their Advisor and apply through the [program's website](#). If admitted, they will work with the CGS Program Coordinator to complete the specialization requirements. The CGS Coordinator will work with the Visual Arts Coordinator to process the addition of the specialization and validate the completion of the requirements.

### **Program in Interdisciplinary Environmental Research (PIER)**

Enrolled PhD students in Visual Arts with a strong interest in climate, ocean, and/or environmental science may apply for inclusion in the graduate specialization called PIER (Program in Interdisciplinary Environmental Research). Administered out of the Scripps Institution of Oceanography's Center for Marine Biodiversity and Conservation, PIER seeks solutions to today's environmental challenges. The specialization is designed to allow students to obtain standard training in their chosen field while also interacting with peers in different disciplines and receive specialized training and opportunities for sustained engagement in environmental research throughout the duration of their doctoral projects. Collaboration between disciplines is encouraged in a setting that involves ocean science boot camps, an interdisciplinary forum, and 8 units of study at the Scripps oceanfront campus. PIER is seeking the next generation of scholars to confront biological and societal issues with respect to the health of the world's ocean, and to promote creative thinking about how to solve environmental problems.

Enrolled PhD students interested in the specialization should consult with their Advisor and apply through the [program's website](#). If admitted, they will work with the Department and PIER Coordinators to complete the specialization requirements. For application details see the PIER [specialization website](#). Note that admission is competitive, with 6 to 8 students granted admission each year from across ten participating UC San Diego departments. When funding is available, all applicants will be considered for one year of PIER Fellowship support.

### **MA Degree**

PhD students may be awarded an MA degree in Art History in the course of their PhD degree. There are two options for enrolled PhD students in good standing to obtain the MA degree in Art History in our department: *during* or *before* preparation for the PhD Qualifying Exam.

To receive the Art History MA, students must have successfully passed one language exam, and passed at least 12 courses (48 units), including:

- Art History Seminars, must complete a minimum of 5 courses
- VIS 200 Theories and Methods
- VIS 204 Re-Thinking Art History
- Theory/Practice Seminar (VIS 210-219), one must be taken
- Breadth courses, 4 courses

Choose from four different breadth areas, out of the following:

Medieval, Renaissance or Early Modern Art (VIS 251, 252)

Modern and Contemporary (VIS 254, 255)

Media Studies (VIS 256)

Meso-American Art or North American Indian Art (VIS 257, 260)

Asian art (VIS 258)

Latin American Art (VIS 259)



Material Culture (VIS 261)  
Design Studies (VIS 262)

To earn an MA *during* preparation for the PhD Qualifying Exam

Students must submit an M.A. thesis (12,500-17,500 words, including notes and bibliography) in lieu of a Qualifying Paper, along with the Prospectus (and, for Art Practice concentrators, the Art Practice Prospectus) and the General Field and Specific Field Bibliographies. They also must complete the five-day Written Exam and pass the PhD Qualifying Exam. There is no separate MA Exam. Students must also pass their second language examination before the qualifying exams in order to qualify for the MA.

To earn an MA *before* preparation for the PhD Qualifying Exam

Students with the intention of taking a Leave of Absence before advancing to PhD Candidacy, must submit an MA thesis (12,500-17,500 words, including notes and bibliography) and pass a written and oral exam similar in structure to the PhD Qualifying Exam. No prospectus, bibliographies, or qualifying exam are required for the MA degree. Only one language exam is required for receipt of the MA in this case. After returning from their leave of absence, the student will have to pass the second language exam (if they are VA 76), submit the Prospectus (plus, for VA 77, the Practice Prospectus), Bibliographies, and pass the Qualifying Exam to advance to doctoral candidacy.

A terminal MA

This may be granted to students who are certain they will not in future wish to return to resume their PhD studies in Visual Arts at UCSD. A terminal MA requires successful completion of the course requirements and one language exam, submitting an MA thesis that passes committee review, and passing a written and oral exam. Recipients of the terminal MA in Art History cannot be readmitted to continue a PhD in the Visual Arts Department at a later time. This option therefore should be discussed in detail with the student's Advisor/Co-Advisors, the appropriate Director, and the Coordinator. Students should consult with Graduate Division directly about whether it is possible to return to pursue a different masters or PhD degree at UCSD after already having earned a terminal MA here. These questions should be asked *before* a student commits to the terminal MA pathway, so their decision is fully informed with respect to what might be possible later.

**Qualifying Exam**

Purpose of the Qualifying Exam (QE)

The purpose of the Qualifying Examination (QE) is to assess the student's preparedness to pursue dissertation research and writing, and to advance them to doctoral candidacy. The QE is the culmination of a yearlong process of writing and preparation of multiple documents in dialogue with your Committee, which ends in a written and oral exam administered by the Committee, typically occurring in the spring of Year 3. When a student passes the QE, they become "ABD" (all but dissertation). They are formally advanced to candidacy, becoming at this time a doctoral candidate.

Art History (VA76) QE Process

The Art History (VA 76) qualifying process is an intensive writing and bibliography preparation process

throughout Year Three, following field, committee, bibliography, and paper and prospectus preparations made in dialog with the advisor and committee faculty over Year 2. Written QE materials prepared under the supervision of the Advisor(s) and in consultation with all members of the Committee during this year consist of two bibliographies; a qualifying paper; a dissertation prospectus; two essays written over five days in response to questions provided by the Committee; and, finally, an oral exam in which all of this material is discussed and evaluated. This meeting is chaired by the Advisor(s), administered by the Committee, and opens with a presentation by the student about their research and plans.

#### Art Practice (VA77) OE Process

The Art Practice Concentration (VA 77) qualifying process typically occurs in Year Three. Written QE materials prepared under the supervision of the Advisor and in consultation with all members of the Committee throughout Year Three consist of three bibliographies (general field, dissertation field, art practice); a qualifying paper; a dissertation prospectus; an art practice prospectus; and two essays written over five days in response to questions provided by the Committee. An oral exam in which all of this material is discussed is chaired by the Advisor(s), administered by the Committee, and preceded by an opening presentation by the student, who speaks about both the scholarly and the art practice research and plans. In advance of this exam, and consultation with their advisor, Art Practice candidates will decide on the best way to present the art practice component of their work to the committee, given that not all PhD members of the committee will be as involved in the practice trajectory. Plans for bringing the committee up to speed on the state of the art practice at the time of the qualifying exam may involve, for example, organizing a PowerPoint of the work progress in the first 3 years of the program and the future plans for doctoral art practice, and/or organizing an adjacent exhibition or a screening, performance or other event in the months before the Qualifying Exam, keeping in mind that some faculty may not be able to attend and therefore providing documentation at the time fo the exam.

#### Written OE Materials

General Field and Dissertation Field Bibliographies (VA76 & 77). Each bibliography typically consists of a minimum of 40 items (subject to Advisor discretion). The General Field Bibliography is likely to emerge out of your earlier-designated General Field of Emphasis. The Dissertation Field Bibliography may be more closely tied to your proposed dissertation topic. Art Practice concentrators will also produce a third bibliography relating to their practice. These bibliographies should be composed of books, essays, and primary documents. You will be examined on your ability to engage with and discuss the items on each during the Qualifying Exam. Each bibliography should relate to the qualifying paper and the prospectus. The bibliographies may also include additional lists of key artworks and/or media (filmography, etc.). Each bibliography should be divided into logical subsections. Typically, general fields are selected from the department's list of areas (see above). In cases in which a student has prepared, with the approval of the Advisor, to specialize in a field that does not appear on that list, an exception may be made with the approval of the advisor and the committee members. Whereas dissertation fields may be quite specific, general fields are intended to represent areas in which the student might teach, go to conferences, and be in dialog, beyond their more specific research topic for the dissertation.

Qualifying Paper (VA76 & 77) The length of the Qualifying Paper is to be determined with guidance from your Advisor. A typical length is between 8,500 and 12,500 words (35 to 50 pages of 12-point double-spaced type) including footnotes and works cited or bibliography (not to be conflated with the qualifying bibliographies). This paper demonstrates your ability to carry out advanced research and present a conceptual thesis around it in essay form. Written under the supervision of the advisor, this paper may be based on a course paper, but only if that paper is significantly revised and expanded with the knowledge, approval, and supervision of the advisor. It is not permissible to write a course paper with the advance intent of having it serve double-duty as a qualifying paper. The essay may develop upon a previous paper, and should engage with materials in the bibliographies. It is typically expected to relate to

the general field or the proposed dissertation topic field, with exceptions to this policy at the advisor's discretion.

Dissertation Prospectus (VA76 & 77): The length of the Prospectus is to be determined with guidance from your Advisor. A typical length is 6,250 to 11,250 words (25 to 45 pages of 12-point double-spaced type) including footnotes but not including the bibliography. The Prospectus should explain the dissertation plan and its connection to both the general field and the dissertation field represented in the bibliographies and the qualifying paper. Provide an account of preliminary and/or proposed research and your key concerns, introduce and discuss your methodology, summarize previous scholarship ([literature review](#)) in its relevance to the proposed research, explain the new contributions anticipated (why is this research relevant to the field now?), describe the research conducted and/or to be done, including where you will go and what you expect to find, and develop a chapter plan.

Art Practice Prospectus and Bibliography (VA77): The Art Practice Concentration requires an additional prospectus addressing the student's practice, consisting of about 2500-4000 words outlining the scope and aims of the art practice component of their visual research plus images and a bibliography. This AP Prospectus should:

- offer a critical account of current and proposed practice/project in relation to the larger field of practitioners doing this kind of work (movement, approach)
- place the project in the relevant critical, social, and historical contexts
- explain the relationship to the scholarly research planned for the dissertation (may be a close connection, may be more separate—explain the relationship either way)
- propose a body of work to be produced through the years of candidacy
- propose a plan for a public thesis exhibition to take place in the year before the Defense
- provide a bibliography of relevant materials that are discussed in the body of the prospectus, as a review of relevant literature and include art works, practices, and/or filmography

During the Qualifying exam, the AP student will present their practice component in a PowerPoint or similar introduction following their presentation of the scholarly work.

Written exam (VA76 & 77): The written exam consists of two papers. The length of each is to be determined with guidance from your Advisor. A typical length is approximately 4,500-6,000 words (not counting notes), drafted over the course of five days in response to questions prepared by committee members based on your bibliographies, qualifying paper, and prospectus. For VA 76, one of the two papers will typically address the specific area of research; the other the general area as defined by the general area bibliography. The exam is administered two weeks prior to the QE meeting, a timeline that allows the committee at least a week to read the written exam essays prior to that meeting. For VA 77 one essay will focus on history/theory/criticism, the other on issues related to practice.

### Oral QE Exam

Once all written materials have been successfully completed, the student and Committee will schedule a 2 hour meeting to complete the oral portion of the QE exam. The oral exam consists of: an oral presentation of the students' work to the Committee and a group discussion. The advisor chairs a session in which faculty pose questions for discussion in reference to the QE Paper, the Bibliographies, and the exam answers, and finally the proposed research set out in the Prospectus. This exam may take place in person or remotely online.

Sample Qualifying Meeting:

Preliminary confab (10 minutes, faculty only): The advisor asks the student to leave the meeting, and go out of earshot while the committee confers privately about the work and decides how they want to structure the time. The student monitors their phone and is invited back in by text from the Advisor.

Introduction (15-25 minutes, student presentation; approx. 15-30 mins additional time at the discretion of the Advisor(s) for the Art Practice concentration). The student presents during this time, typically with media support (PPT or other). The presentation is spoken informally, and is not a formal paper – is not read directly from notes. This is not a test of how well you write, it is to see how well you present without a paper in front of you to read. The advisor(s) should be consulted well in advance about the approach and content of this presentation, as expectations and committee and project expository needs and expectations may vary. Remember, not everybody on the committee knows the project or your work overall as well as your advisor.

Main session (60-90m): The advisor chairs a session in which faculty pose questions for discussion in reference to the QE Paper, the Bibliographies, and the exam answers, and finally the proposed research set out in the Prospectus. The discussion format will vary depending on what the committee has decided. One structure might be a discussion of each element of the exam in turn, round-robin (with each faculty asking questions on each round). The structure could also be driven by topics or issues or it may be more freeform. You will be informed about structure – be sure to ask during the exam if you find that you don't understand the sequence or format, or if the format seems to shift, or if you lose your sense of what is expected from you. The goal is to use the knowledge you have gained to engage in extemporaneous thinking and idea formation around the topics with emphasis on both your finished writings (e.g. exam papers) and your proposed research (e.g. prospectus), drawing from and referring to the materials in the Bibliographies and building upon what you wrote in the QE written components. Unpacking questions posed and exploring directions of thought and research suggested by these questions are good strategies. The idea is to draw from and use the materials in your Bibliographies and clarify, defend and rethink your ideas through their questions. The Committee wants to see demonstrated out loud how you think, what is your analytic process, and not simply hear what you know. Be mindful that “knowledge” and “facts” should always be demonstrated with and through reference to your submitted materials. The emphasis throughout will be on what you wrote and studied, and what you propose. In large part, you are demonstrating preparedness and capacity to conduct doctoral research, not conclusive findings. Art Practice concentration exams require a longer meeting (+30m) because the proposed art work and exhibition require both an introduction by you (+15m) and dedicated Committee questions and discussion (~30m).

Faculty concluding confab (10-20m): Student is asked to leave the meeting. Committee confers. Student is invited back in by text.

Conclusion (10-15m). The outcome is announced by chair(s), who outline any recommendations or next steps, supported by committee members. Congratulations and next steps discussed.

### QE Evaluation Standards

PASS- no changes to materials

PROVISIONAL- Provisional pass with specified changes/modifications to designated materials

FAIL- A plan is proposed for next steps. It is strongly advised that the student work closely with committee members throughout the third year, getting feedback on drafts of all documents in

progress, to ensure that faculty are satisfied with the state of the QE essay, prospectus(es) and bibliographies. Students should be in conversation with their committee members about the general and field literatures well before the written and oral exams are scheduled. A student who fails either the written or the oral examination may petition the committee and the PhD Program Director to repeat the examination. Any student who fails a second time will not be “advanced to candidacy” (i.e. may not continue in the Program). In some cases, the committee and the appropriate Director may judge such students eligible to pursue a terminal MA (see *MA Degree*).

## **Prospectus Guideline**

A prospectus is an exposition of your chosen topic, including a discussion of research strategies and relevance to your field. It is not intended to demonstrate resolved expertise on the unexplored subject. Demonstrating the quality of your thinking and your ability to frame questions about the topic is paramount: explain why the topic matters, what the key questions are, and how those questions might contribute something new to specific inquiries in the field. Rather than setting out answers to a problem in advance, the Prospectus should present the problem, arguing clearly for its interest and importance. It is a first attempt at an incisive, convincing presentation of your topic, one you will find yourself recasting and refining in subsequent grant proposals and conference submissions. This will involve discussing how your topic relates to past and current inquiry in art history, related disciplines, and your other fields of inquiry. This discussion may take the form of a [literature review](#). When the review form is adopted, it should be succinct and selective. The goal is to clearly explain why you have selected your topic, what kind of work remains to be done on it in your field(s) of inquiry, and why the results you anticipate might matter. The Prospectus is a useful exercise in posing the following considerations: How can this broad question be divided into test cases? Can it be broken into more limited and controllable questions, posed to finite groups of materials or kinds of text? If you see no way to do so, does this mean your question is too broad?

There are no standardized guidelines for the prospectus. Different fields and periods require different strategies. Faculty advising varies regarding the most appropriate, effective ways to present the issues you are pursuing. What follows are basic clarifications and suggestions. It is not a rigid template.

1. **Length.** Prospectuses vary in length, averaging between 6,250 and 11,250 words (25-45 pages of 12 point double spaced type) including footnotes, but not including bibliography.
2. **Situating yourself in the field.** The prospectus should refer to and engage with the literature on the General and Specific Field Bibliographies, so that your proposal is situated in and moves out from these works in your fields with which your Committee is familiar, allowing them to follow your train of thought.
3. **Aim for clarity.** Be succinct and concrete. After stating and situating your subject, move to a discussion of the main questions and directions of inquiry the subject appears to involve. See 6 & 7 below for more specific content advice.
4. **Use images.** Include images with captions. Images bring your ideas and plans into focus and help readers (including those outside the department) understand your intentions. Describe and discuss images used. Remember: images do not speak for themselves.
5. **Choose a prospectus style.** Some students write their way into a subject with a short, exploratory essay. Others write a brief, schematic exposition, broken down into separate sub-areas, such as the subject, main questions, the state of previous research, research methods, proposed case studies or areas of focus (include rationale for these choices); and research resources. Many prospectuses present a brief outline of the future dissertation, describing a number of prospective chapters and outline particular issues and questions which will be discussed in each, considering

how they may approach these questions as they pursue the research in the coming years.

6. **Identify materials and methods.** Suggest and discuss preliminary hypotheses about kinds of research materials and methods. Critical analysis of visual materials, objects, and/or media is our main concern. The word “research” signifies completeness and intensity of intellectual engagement, originality, accuracy, and rigor, rather than specifying any one preferred mode of inquiry. Specificity matters, but avoid unnecessary detail. What form will your work take, especially in its opening phases? Looking and photographing? Archival research? Reading and reflection? Where appropriate, indicate sources and archives. In many fields, the accessibility of key works, sites, and documents is vital to your ability to complete the project proposed. Constraints to access may be relevant, and may require you to consider alternative methods of analysis and means of access. These should be discussed.
7. **Choosing a title.** Choose a working title for your proposed dissertation, and use this for the prospectus. If you have a working title before you write, periodically check what you write against your title. Either modify to match what you wrote, or edit your prospectus draft to address the title issues or concepts you selected and want to foreground, but which you may have neglected to discuss. For the prospectus, descriptive and clear titles are best. The title can be altered again later, during the dissertation process.

## **The Dissertation**

A dissertation is required of every candidate for the PhD degree (VA76 & VA77). The specifics of dissertation form and content for both PhDs will be covered in depth with your advisor, in consultation with your committee. It is the student’s responsibility to consult with all committee members on the expectations and keep committee members apprised of the specific expectations agreed upon with the Advisor for all components of the doctoral work. Minimum length should be discussed with your Advisor. A typical standard is 70,000 words for VA 76 and 57,500 words for VA 77. Dissertations should be set up according to [university formatting guidelines](#) from the very start (doubled-spaced, 12-point type, etc.). Doing so early will save much time later.

An Art Practice Chapter is an additional requirement of the dissertation for Art Practice (VA77) candidates, along with the art practice project and public exhibition. This written discussion of the AP component of the doctoral work should be around 7,500 words. It should offer a critical and contextual account of the artistic practice, including but not limited to research undertaken; production materials and processes; critical, social, and professional contexts of the practice; and aims, challenges, and choices, including around audience and public address, made in the planning and execution of the exhibition (or screening, performance or other event); and the situation of your practice in a larger field of art practice, relating your work to that of other artists and relevant critical literature(s). This chapter may be conceptually integral to or different from the dissertation, but in either case must appear numerically as a chapter, in conformity with university dissertation formatting guidelines. A dedicated and labeled section of the bibliography should be devoted to it. In some dissertations practice-related matters may be integral to the wider structure. Even so, this document pertaining to your specific doctoral art practice project’s path is required. This chapter, whether it is conceptually integral to the dissertation or not, must cover the range of issues and questions outlined above, and include a bibliography section. It will appear inside the dissertation document submitted for the defense and for the final filing.

## **Work in Progress.**

Doctoral candidates are expected to consult with committee members regularly as work progresses over the years leading up to the Defense. They must share drafts of their chapters (and, for VA77, art research

progress) and solicit feedback, keeping the Advisor aware of progress made and the feedback received. It is helpful to look at VA76 and VA77 dissertation samples on file in the [electronic database of UCSD theses and dissertations](#).

### Dissertation Formatting and Preparation

All dissertations must meet university requirements and conform to the format requirements set forth in the “[Bluebook](#)” [Preparation and Submission Manual for Doctoral Dissertations and Master's Theses](#). The Graduate Division offers thesis/dissertation formatting workshops at the beginning of each quarter. Students will receive an email or post in MS Teams when those dates are announced. The candidate must submit a draft of the dissertation to be examined and also send Committee members an email attachment of the dissertation (inclusive of the Art Practice chapter for VA77) a minimum of four weeks prior to the scheduled Defense. Please note that Graduate Division policy requires this deadline of four weeks. Once you have submitted the dissertation for examination, you may not change and recirculate it to your committee before the Defense.

### The Defense and After

Once the dissertation is substantially drafted and committee members have had the opportunity to review drafts of all the written work and are substantially satisfied with it, the student, with the agreement of the Advisor(s) and in consultation with the committee, schedules the oral defense of the dissertation with the Coordinator.

### The Defense

An oral examination of the dissertation (and, for VA77, the art practice components) based on the research, issues, and arguments presented, including their relation to the scholarly literature and importance for the candidate’s specialization. [Academic Senate policy](#) states that the full appointed Doctoral Committee conducts the final defense. A student must be advanced to candidacy for some portion of each of three quarters prior to the defense.

[Academic Senate policy](#) states that the committee conducts the final oral examination/defense, which is to be public and announced as such. Committee chairs should announce the defense to the Visual Arts department and the defending student may invite additional students and faculty as observers. Defenses should be held in a way to permit these potential observers’ attendance. Observers are not participants in the defense, and do not present questions or comments.

The preferred means to conduct the final exam is when all committee members are physically present. However, since Spring 2020 [degree completion meeting requirements](#) have shifted to accommodate changing pandemic concerns, with some exams allowing participation on Zoom. Given the potential for changes in policy and guidelines about in-person v. remote meetings, you are advised to consult the [Graduate Division website](#) directly and consult with department staff about current policy in the months and weeks leading up to your scheduled defense meeting, and to contact with your Advisor and Committee members about plans, notifying them of any changes to policy you learn of that may impact the original meeting plan you have agreed upon.

Some candidates record the conversation after asking the committee’s permission to do so. This may be a good idea since afterwards it can be hard to remember everything that was said.

During the defense the chair/co-chairs head the meeting, and therefore should be the hosts of any online meeting. They welcome all members of the committee, ask the candidate to leave for a few minutes so the committee may confer, and then the candidate is invited back.

Presentation by the doctoral candidate begins with a 20 minute presentation ‘around’ their dissertation, The Art Practice Defense (VA 77 only) presentation may last 30 to 40 minutes, in the course of which the candidate additionally outlines the practice components, including the work, the exhibition, and the Art Practice chapter, as well as addressing the relationship of these elements the dissertation. The practice components are an important part of the Defense and will be evaluated by the Committee at that time. Both defense presentations provide a brief overview of the written dissertation content; its methodological approaches; its relevance to the field; and what its future form might take in publication. Questions from the Committee might include: Could individual chapters or sections be revised into articles? What journals do you and the committee think are well matched? Is the dissertation a possible basis for a book? What research and career goals ensue from this project? Do committee members have any suggestions concerning postdocs, fellowships, jobs? For Art Practice, questions will also address practice-related parameters.

### The Exhibition (VA77)

In consultation with their Advisor, Art Practice candidates decide on the best way to present the practice component of their work to the committee. This will involve mounting a separate public exhibition or a screening, performance or other event in addition to, and generally concurrent with or as close in time as possible to, the actual defense meeting.

### Following the Presentation

The chair/co-chair(s) calls on each committee member in turn to comment on and/or pose questions about the dissertation (and for VA 77, the artwork, exhibition, and AP Document). The chair/co-chairs ensure that each member is given equal time and the same terms through which to ask questions and express their view. When the chair/co-chair determines that all key points have been covered, or there are no further questions, the candidate is asked if they have any final questions/comments, and when this phase concludes they are invited to leave the room for a brief interval, during which the committee confers and decides if the defense and the dissertation merit a pass, a provisional pass, or a fail.

### Defense Conclusion

On the candidate’s return, the chair informs the candidate of the committee’s decision. The chair may then call on each committee member for their concluding remarks.

### Possible Outcomes

PASS- The committee has approved the dissertation and (for VA 77) the practice component and agrees to sign the Doctoral Final Report Form.

PROVISIONAL PASS- The candidate is required to make revisions to the dissertation and/or, for VA77, to the artwork, exhibition, and/or AP Document. This result requires additional time and possibly more research. Revisions may pertain to one chapter or more, as specified by the Advisor, who represents the Committee’s decision. The candidate then completes the requested revisions and sends to all committee members the new draft and/or, for VA77 artwork revisions, documentation of revised work in the form agreed upon with the Advisor. The committee may or may not reconvene to review the changes. Committee members each sign and release the Final



Report Form only after all have reviewed the revisions and they agree that the revised work passes.

FAIL- Significant rewriting and possibly also new research and/or production are required. The candidate should consult with the advisor about how to proceed. If the candidate has reached their total registered time limit, they may have to leave the program. To guard against this outcome, candidates are strongly advised to share work in progress and solicit and respond to criticism and to maintain dialog around concrete work progress throughout the years of dissertation writing and project production.

After Passing the Defense

After the formatting meeting with the Graduate Division, the final dissertation is electronically submitted to the University Archivist in the Mandeville Special Collections Library in Geisel Library via the Graduate Division, who accepts it on behalf of the Graduate Council. The University Archivist must accept the finalized dissertation for this step to be completed. Two official copies of the approved dissertation must be filed with the Registrar for deposit in the Geisel Library.

Following a successful examination, a Doctoral Final Report form is routed by the Graduate Coordinator, through DocuSign, to the Graduate Division for certification. The release form includes an important question about “embargo,” asking if you wish to delay open-access release of the dissertation. No embargo or one- or two-year embargo may be selected. Embargo is typically selected if you intend to publish the dissertation later, in part or in whole (revised as a book, for example) and you prefer to delay public access to your research findings before that publication is available. If you choose embargo, public access to the full text of your dissertation will be delayed for the period you specify, one or two years. You may later renew the embargo. Upon release, the citation and abstract of the dissertation will be available through ProQuest and through the UC California Digital Library (eScholarship). The Release Form must be signed by the student and the student’s committee chair. It is uploaded to ProQuest when uploading the dissertation or thesis. If an extension of the embargo beyond two years is desired by the author, it is their responsibility to contact the former Advisor/Committee Chair and ask them to contact the Director of Academic Affairs annually on their behalf to request an additional year.

Finally, the student clears the office/studio, hands in keys, and sends the Advisor and Coordinator their non-UCSD email address and future job or location coordinates.

**SAMPLE PLAN AND PROGRAM TIMELINES**

**Year 1**

***Art History (VA76)***

<b>Fall</b>	<b>Winter</b>	<b>Spring</b>
VIS 200 or 204 VIS 500 VIS 502 VIS 299	Breadth Course Elective Course VIS 500  <i>Attend PhD Colloquium</i>	Breadth Course Elective Course VIS 500  <i>Confirm Faculty Advisor</i>

		<i>Spring Evaluation Complete 1st Language Exam</i>
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***Art Practice (VA77)***

<b>Fall</b>	<b>Winter</b>	<b>Spring</b>
VIS 200 or 204 VIS 207 VIS 500 VIS 502	VIS 210-219 Breadth Course Elective Course VIS 500  <i>Attend PhD Colloquium</i>	VIS 206 Elective Course VIS 500  <i>Confirm Faculty Advisor Spring Evaluation Complete Language Exam</i>

**Year 2**

***Art History (VA76)***

<b>Fall</b>	<b>Winter</b>	<b>Spring</b>
Breadth Course Elective Course Elective Course VIS 500	Breadth Course Elective Course VIS 500  <i>Attend PhD Colloquium</i>	Elective Course Elective Course VIS 500  <i>Constitute Committee Spring Evaluation Complete 2nd Language Prepare for QE year</i>

***Art Practice (VA77)***

<b>Fall</b>	<b>Winter</b>	<b>Spring</b>
VIS 207 Breadth Course Elective Course VIS 500	Breadth Course Elective Course VIS 500  <i>Attend PhD Colloquium</i>	Elective Course Elective Course VIS 500  <i>Constitute Committee Spring Evaluation Complete 2nd Language Prepare for QE year</i>

**Year 3**

***Art History (VA76)***

<b>Fall</b>	<b>Winter</b>	<b>Spring</b>
Elective Course Elective Course VIS 500	VIS 295 (8 units) VIS 500  <i>Submit Written QE Materials</i> <i>Attend PhD Colloquium</i>	VIS 295 (12 units)  <i>QE Exams</i> <i>Spring Evaluation</i> <i>QE Fellowship</i> <i>Advancement to Candidacy</i>

***Art Practice (VA77)***

<b>Fall</b>	<b>Winter</b>	<b>Spring</b>
Elective Course Elective Course VIS 500	VIS 295 (8 units) VIS 500  <i>Submit Written QE Materials</i> <i>Attend PhD Colloquium</i>	VIS 295 (12 units)  <i>QE Exams</i> <i>Spring Evaluation</i> <i>QE Fellowship</i> <i>Advancement to Candidacy</i>

**Year 4**

***Art History and Art Practice (VA76 & VA77)***

<b>Fall</b>	<b>Winter</b>	<b>Spring</b>
VIS 299 (8 units) VIS/ Other Dept 500	VIS 299 (8 units) VIS/ Other Dept 500  <i>Present PhD Colloquium</i>	VIS 299 (8 units) VIS/ Other Dept 500  <i>Spring Evaluation</i>

**Year 5**

***Art History and Art Practice (VA76 & VA77):*** Final year of funding mandate.

<b>Fall</b>	<b>Winter</b>	<b>Spring</b>
VIS 299 (8 units) VIS/ Other Dept 500	VIS 299 (8 units) VIS/ Other Dept 500  <i>Attend PhD Colloquium</i>	VIS 299 (8 units) VIS/ Other Dept 500  <i>Spring Evaluation</i>

## Year 6+

**Art History and Art Practice (VA76 & VA77):** University funding not guaranteed. Normative time for students to complete their Dissertation and Defense is 5 years. Those extending beyond year 5 may consider research and employment away from UCSD as attendance on campus is no longer necessary until the date of the defense.

Fall	Winter	Spring
VIS 299 (8 units), Dept 500 OR Leave of Absence (0 units)	VIS 299 (8 units), Dept 500 OR Leave of Absence (0 units)	VIS 299 (8 units), Dept 500 OR Leave of Absence (0 units)

## Qualifying Timeline

### Year One: Introduction

- In Year One, students are assigned a Provisional Advisor with whom they are expected to enroll in a VIS 299 for one quarter in the first year, during which they may be asked to read and produce a paper, a grant proposal, or other product. Students are also expected to seek out other faculty in their areas of interest, in addition to the Provisional Advisor and those who are teaching the required courses. Discuss your interests with your provisional advisor, the director, and a range of faculty in scheduled office hours or by appointment. Request meeting time with those faculty whose interests and specializations coincide with yours and, if appropriate, share your writing with them. If a faculty member in your area is on sabbatical or you are not able to take a course with them, it is especially important that you establish and maintain contact by email, making known your interests, and follow up with a Reading Course or other way of sharing work when they return to campus. During this process, meet and discuss your progress regularly with your assigned provisional advisor, and keep the coordinator or the director in the loop for support in communication if you find you are not being advised to the degree you would like to be, or if the advising is not a match to your needs.
- Between the end of Year One and the middle of Year Two, you should be refining your general focus in consultation with faculty you hope to work with. You may already have a dissertation topic in mind. If so, that should be shared and discussed with faculty as well. The two are not the same: a general field is a general area of research within the larger discipline. A dissertation is a topic within that general field, and is much more specific.

### Year Two: Preparation

- In Year Two, you and your Faculty Advisor may be discussing general area focus, possible topics, and confirming committee members/completing the committee constitution form. In some cases, Bibliographies, the Qualifying Paper, and/or the Prospectus may be in concept or early draft stages. These should be shared with committee members at points agreed upon with the advisor.
- Late in Year Two the student approaches prospective committee members, in consultation with their Advisor, confirming interest and availability. At the time of request, the list of materials, timeline, and steps involved should be shared with any faculty members who have not previously served on Visual Arts committees. By the end of Year Two, the committee and you should be more or on the same page about what you are doing, and ideally you will already have applied for funding for the project. Also in late Year Two, the student will make a timeline for document drafting and should be preparing concepts and some early drafts of these essential qualifying materials. The volume of materials makes advance preparation and scheduling of dates for completion and sharing of each document very important.

- Summer before year 3. Some students spend some summer weeks preparing due to the many documents needing to be developed throughout Year 3.
- Art Practice students are additionally expected to develop their studio practice using VIS 207 courses (generally in Fall) and by working independently during the first two years, with the goal of determining a plan for their trajectory during candidacy by Year Three. Practice concentration students should be in dialogue with their Advisor about the relationship of their work to their written research, and also should seek out MFA faculty for dialogue and support. Most Art Practice concentration committees will include an MFA or other practice area faculty.

### Year Three: Qualifying Process

- Qualifying is a yearlong that culminates in two exams, written and oral. Because the written and oral components of the exam are contingent on phased sharing of materials, it is important to prepare and follow the yearlong timeline below. This sample is computed on the basis of a late Spring qualifying exam. Adjust the sample dates to correspond to your planned dates.
- Fall Quarter Year 3. During this quarter the student should be fully engaged in the process of assembling and sharing with Advisor and committee members drafts of bibliographies, a qualifying paper, and prospectus(es). Practice concentrators are advised to also share a draft of their practice prospectus draft with both their Advisor and an MFA faculty committee member. At the beginning of Year Three, a plan for reviewing drafts and seeking input is determined with the Advisor and committee members. A meeting with your advisor at this time to timeline your Year 3 is absolutely essential and required.
- Winter Quarter Year 3. By the start of winter quarter the student should have drafts of all documents. Now you must share them with all committee members for feedback, if you have not done so already. Students revise these documents based on feedback throughout the winter. Revising the bibliographies, the qualifying paper, and the prospectus with all committee members' input during winter quarter is essential to keeping on track for a qualifying exam in which all committee members have had the opportunity to give you feedback, and you have had the time to respond and incorporate their feedback. Confirm dates with the committee, including the external member(s), and remind them of all exam procedures and dates by the end of this quarter.
- End of Winter Year 3. By this time materials have been shared and revised with input from all committee members. They approach near-final state. After consulting with committee members to re-confirm general availability, the student determines the two-hour (2.5 for Practice concentrators) oral exam meeting date and time. Crucial: the oral exam date must occur at least a week after the written exams are completed and submitted, so that committee members have time to read them. Once it is agreed upon by all members of the committee, the written and oral exam dates and times should be submitted to the department staff. The student must then schedule an approved seminar room in which the oral exam meeting will be held. The reservation should be for 3 or 3.5 hours, to allow for setup and overflow around a meeting of approximately 2 hours (2.5 hours for the Practice concentration).
- **Ten weeks before the oral exam** Meet with Graduate Coordinator to review QE Dates, timeline, and required paperwork for the QE including any plans for an MA en route to PHD.
- **Seven to six weeks before the oral exam.** Final versions of the bibliographies, prospectus, and essay should be sent to the Advisor, committee members, and the Graduate Program Coordinator at the START of the 6<sup>th</sup> week before the exam meeting. There is no option for revision after this date, with few exceptions. The length of the Prospectus is typically between 6,250 and 11,250 words (between 25 and 45 pages, 12 point, double spaced including footnotes but excluding bibliography; see APPENDIX: Guidelines for writing a Dissertation Prospectus). The length of the Qualifying Paper is on average between 8750 and 12,500 words (between 35 and 50 pages, 12 point, double spaced), including footnotes and bibliography. The committee now has at least four weeks to read all the material and come up with questions in time for them to prepare questions

- for your written exam, which will begin 2 weeks before your oral exam meeting.
- **Three weeks before the oral exam meeting.** Questions will be collected by the Advisor from the committee around the week before the start of the exam-writing week. Each committee member will submit 2 questions to the Advisor: one on the general field and one on the specific field as defined by the bibliographies. The Advisor will choose 4-6 questions to compose a list from which the student may choose two, one from each category.
  - **Two weeks before the oral exam meeting.** At the beginning of the first day of the designated five-day writing week, the advisor sends the exam questions to the student, who will choose two questions, one from each category, to answer in essay form. Students have five working days to write the two written exam essays, working on their own time and in the location of their choosing. Students are expected to write about 15 pages per question, double spaced. Art Practice students may write 12-15 pages. By 5pm on day five of the exam-writing week, the student emails the written exam essays to their committee chair and the Graduate Program Coordinator, and the essays are then shared with the committee.
  - **One week before the oral exam meeting.** All committee members read the two exam papers written in the previous week by the student. The student prepares an approximately 15 to 20-minute presentation on the proposed dissertation research. For Art Practice concentrators, the opening presentation will additionally include approximately 15 minutes about the art practice, focusing mostly on the required thesis practice project they are proposing. In consultation with their Advisor, Art Practice concentrators will decide on the best way to present the practice component of their work to the committee (in a PowerPoint talk, for example). This may involve, for example, a separate exhibition, screening or other event in addition to, and generally concurrent with, the Oral Exam. Note: The presentation is not generally read from a written paper, though notes may be consulted. It should be couched as a discussion of the rationale and implications of the research proposed, rather than focusing too much on the history of the student's entire trajectory. PowerPoint, or similar, is encouraged.
  - **The oral exam meeting is a two-hour seminar-style meeting between student and committee, chaired by the advisor. The Art Practice exam may run 2.5 hours.** The preferred means to conduct the final exam is when all committee members are physically present. Consult with your Committee at the time of the exam to request permission to record. Since Spring 2020, requirements have shifted to accommodate changing pandemic concerns, with some exams occurring with all parties online. Given the potential for changes in policy and guidelines about in-person meetings during the pandemic, you are advised to consult the Graduate Division [website](#) and Coordinators about current policy leading up to your scheduled exam meeting, and to keep in close contact with your Advisor and Committee members about the meeting plan and any late-breaking changes.
  - The **Advanced to Candidacy paperwork** is sent by the Graduate Coordinator via DocuSign to the committee the day of the Oral Exam if a business day or the last business day prior if not being held on a business day. At the completion of the exam the committee is to electronically sign the form.

### **Dissertation Defense Timeline**

- **Four to Six Weeks in Advance of the Defense**
  - Work with Committee to determine the time and location for the Defense
  - Complete [PhD Dissertation Defense Notification Form](#)
  - Reserves a room or, if to be conducted remotely, asks their Advisor to set up a Zoom meeting for the purpose of the defense, and to share the Zoom invitation with you in advance, so you may share it with those who you wish to attend
  - [Schedule GEPA formatting meeting](#)
- **Four Weeks in Advance of the Defense**

- The completed doctoral dissertation (and for Art Practice students a comprehensive description of their practice component and its mode of shared/public visibility) **must** be sent to all members of the doctoral committee.
- **Defense**  
The morning of the defense
  - PhD Final report via DocuSign routed to the faculty committee.
  - Candidate brings extra printed copies of the dissertation if the meeting is in person
- **After passing the defense**
  - Committee members each must individually respond to emails prompting their formal completion of the DocuSign Final Report Form for Graduate Division review
  - Candidate immediately completes the following items
    - Confirms mailing address is correct on TritonLink
    - Confirms mailing address is correct on UC Path
    - Attend the Graduate Division final formatting meeting
    - Submit the completed dissertation for the University Archivist to accept
    - Confirm with the Coordinator that their Committee members have completed the DocuSign Final Report Form for Graduate Division review
    - Cleans out department office/studio space by end of quarter and returns all keys.
    - Sends future contact and job information details to Advisor and Coordinator

## **POLICIES**

### **Grading**

All graduate students must complete:

- A minimum of 12.0 units of upper-division (numbered 100 and above) and graduate level courses (numbered 200 and above) per quarter. Lower-division undergraduate courses (numbered 1-99) may be taken by graduate students for interest or skills building but those units do not apply towards the minimum needed per quarter.
- Successfully complete 36.0 units per year. Failure to pass a total of 36.0 units in a year will result in the student being placed on academic probation by the university.
- Maintain a minimum grade point average of at least 3.0 (B average) to continue in good standing. A student is subject to dismissal if the overall grade point average falls below 3.0 at any time. University policy states that any student with more than 8 units of “U” and/or “F” grades is barred from future registration including the next available quarter.

It is expected that PhD students will take most courses and all departmental seminars for letter grades. Under some circumstances, and with approval of the Faculty Advisor, graduate courses outside of the department may be taken for Satisfactory/Unsatisfactory (S/U) grades rather than a letter grade. Units graded as S shall be counted in satisfaction of degree requirements, but are not calculated in the grade point average. No credit is allowed for work marked U (Unsatisfactory). The grade of S is considered equivalent to a B or better.

All students are expected to complete the assigned coursework within the 10 weeks allocated for the course. During extenuating circumstances and with the written permission of the instructor, the grade “I” may be assigned to a student's work. An incomplete is intended when the work is of non-failing quality, but is incomplete due to problems beyond the student’s control, such as illness, family emergency, etc. The deadline for filing a request for an Incomplete shall be no later than the first working day after final examination week. An instructor may not grant a request for an Incomplete for other than such good cause. The instructor shall make arrangements with the student for completion of the work required at the earliest possible date, but no later than the last day of the finals week in the following quarter. If not replaced by this date, the “I” grade will lapse into an “F” and will be computed into the GPA.

## **Academic Timeline**

It is highly recommended that at the start of your dissertation research, you prepare an academic timeline which you periodically revise and bring up to date. Not only will the timeline help you in planning your research, it will give your committee a better understanding of the nature of your project and its development. It is standard practice to include an academic timeline as part of the application materials for grants and fellowships. [Imagine PhD](#) is an online resource that may assist you with generating the academic timeline.

## **Forms**

### Academic Forms

<https://visarts.ucsd.edu/grad/advising/academic-forms.html>

- Language Exam Form
- Committee Form / Committee Reconstitution Form
- General Petition Form

### Enrollment Forms

<https://visarts.ucsd.edu/grad/advising/enrollment-information.html>

- Special Studies VIS 298/299
- Pre-Authorization VIS 295 (PhD 3rd year)
- Reading Course Contract for enrollment in any VIS 100-189 course
- UC Intercampus Exchange Form
- Leave of Absence
- In Absentia

## **Residency**

US citizens who are not California residents must establish CA residency by August prior to the start of the second year. This allows for the NonResident Supplemental Tuition (NRST) to be dropped for your second and third years in the program. This is required as the Department is only able to pay this additional tuition on behalf of the student during their first year in the program. To establish residency for tuition purposes is an easy process with the Residency Deputy on campus:



<https://students.ucsd.edu/finances/fees/residence/criteria.html>. If you do not establish California residency but are eligible, then you will be required to pay your NRST for each quarter until you establish residency or graduate.

International Students are generally not able to establish CA Residency due to visa restrictions. For international students, NRST is charged to the Department each quarter enrolled until Advanced to Candidacy. The Department of Visual Arts agrees to pay this supplemental tuition for normative time (3 years, 9 quarters). For International students who extend the QE into the 4th Year, you may be responsible for the NRST until you qualify. Exception requests for extended NRST support are reviewed by the PhD Program Director and department staff. Once Advanced to Candidacy, the NRST is waived by campus for 9 consecutive quarters. International students must graduate within this timeframe or become responsible for the NRST when reinstated by campus the 10th quarter after Advancement to Candidacy.

### **Leave of Absence (LOA) Policy**

Students needing to take a leave from the University with plans to return should notify the PhD Program Director, their Faculty Advisor and [vis-grad@ucsd.edu](mailto:vis-grad@ucsd.edu) of their intention to do so at least one month in advance of the leave. Graduate Students who have completed a minimum of one quarter and maintain a 3.0GPA are eligible for up to 3 quarters of leave. Any student bearing a child or responsible for the caregiving of a child 5 years or younger is eligible for an additional 3 quarters of leave. During this time, students may pay to maintain their health insurance but will not be permitted to utilize any campus resources, maintain a department Studio/Office and will not be able to hold any employment or receive financial support. Students need to check-in with [vis-grad@ucsd.edu](mailto:vis-grad@ucsd.edu) each quarter to confirm their continued LOA plans or to process their return to campus.

Some students may decide to withdraw from the University or no longer enroll in courses. Anytime you are taking a leave, you should discuss this with your Faculty Advisor. Once you are interested in returning to campus, you must notify department staff and pay a readmission fee. You also will need to meet with the PhD Program Director, your Faculty Advisor and administrative staff to learn what requirements need to be met based on the current catalog requirements for the PhD Program.

LOA or withdrawal (non-enrollment) can be appropriate options for students who are ABD and do not need to remain in the UCSD area to successfully make progress towards the dissertation and defense. For those who need to conduct research or hold employment away from campus, this may be a good option to consider.

### **Time Limits**

- Students would usually Advance to Candidacy by the 3rd year but must be Advanced to Candidacy no later than Week 10 of the Spring Quarter of their 4th year.
- For the FA21 cohort onward, funding is guaranteed until the end of the 5th year.
- Normative time to complete the dissertation and defense is at the end of the 6th year.
- University support ends at the end of the 7th year

- Total registered time ends at the end of the 8th year. Leave of absence quarters are factored into these time limits.

### **Reading Courses**

Upper-division undergraduate courses taught by tenure-stream members of the Visual Arts PhD faculty that may be taken for credit in the graduate curriculum with the approval of the Faculty Advisor. The student must complete the [Reading Course Contract](#) and complete it with the instructor of record for the class, showing the additional work and research required of the PhD student as it differs from the undergraduate syllabus. Students cannot enroll in a class for which they are concurrently a Teaching Assistant. If a student is interested in taking an upper-division course taught by a visiting faculty member, the PhD Program Director's signature is required. For a reading course to be counted as an Elective, a copy of the contract must be submitted during the enrollment period as part of the EASy pre-authorization request, with all required signatures.

### **Credit Transfer**

[Credit transfers](#) will be given only for classes taken for an MA that are supplemental to the requirements of the degree earned on the transcript where it appears. The student should discuss the request with their advisor or the director first, then contact the coordinator for further procedures.

### **Trainings/Systems Access**

UCSD requires that all employees complete required trainings every 1-2 years in order to maintain access to campus systems. It is necessary that you stay up-to-date on these trainings as an expectation of your employment and funding guarantee. These required training reminders will be sent to you via email from the UC Learning Center.

## **FUNDING**

### **UAW Contract Obligations**

The Department of Visual Arts provides full funding (3 years MFA, 5 years PhD) for students. The department adheres to all UAW contract obligations to students. Cohorts annual support will adhere to the obligations set by the UAW and will be generally achieved through employment. Primarily, student academic year salary support will be as a Teaching Assistant (TA) within the Visual Arts Department or another unit on campus.

### **Salary**

Salaries increase annually based on experience via steps. If employed throughout the academic year, the salary will be paid out through nine monthly installments. Students typically work as TA's within Visual Arts, or another unit, with a 50% appointment (20 hours per week). This provides a salary to the student and the hiring department will pay all tuition and fees for the duration of employment. The Visual Arts department has created year-long employment appointments so that students know what they will be teaching and how they will be funded for the full academic year. Detailed information will be provided by the department and your instructor of record prior to the start of each course so that you are prepared for the course expectations and timeline.

## **Teaching Assistantships**

TAs are a part of the Academic Student Employees bargaining unit and the terms and conditions of employment are set forth in the Collective Bargaining Agreement between the UC and the United Automobile, Aerospace and Agricultural Implement Workers of America (UAW), under the UAW/ASE Contract. In our department specifically, we have two types of TA positions: section TAs and lecture TAs. Although these positions have slightly different in-the-classroom expectations, both types of position adhere to the standards of the ASE contract. Below is general information regarding each type of appointment but not all encompassing:

- Section TAs:
  - Responsible for leading 2 sections.
  - Section TAs are required to attend lectures, complete required reading and/or film and video viewing, lead section meetings with smaller groups of students, hold office hours, and evaluate and grade student work.
  - 20 hours of work per week or 220 hours of work per quarter
- Lecture TAs:
  - Lecture TAs will not lead sections
  - Lecture TAs are required to attend lectures, complete required reading and/or film and video viewing, lead exam prep sessions, hold office hours, and evaluate and grade student work.
  - 20 hours of work per week or 220 hours of work per quarter

Offer of Teaching Assistantships are made by the department faculty in consideration of the employment needs of the department and skill sets of each student. Academic plans are consulted when assigning employment and scheduling courses to ensure that employment offers do not impact the academic needs of each student. Students are notified of their offers each Spring Quarter for the following academic year to ensure that each student knows their employment and security of funds in advance. Those who are offered and accept employment from the Department of Visual Arts will be sent an employment contract and Description of Duties via the campus Instruction Assistant (IA) System. As a TA for the Department of Visual Arts, each quarter every TA will enroll in 4 units of VIS 500 with the PhD Director.

Students may seek and accept TA positions through other departments and units (i.e. College Writing Programs, Linguistics, Communication, Literature, etc.). These positions are promoted by these departments directly or are posted in the IA System, open campaigns. The department will accommodate as many remaining PhD students as possible in departmental TAs. Students who are not guaranteed offers from the department should be applying for positions outside of our department each year.

[The Teaching + Learning Commons](#) and [Center for Engaged Teaching](#) offer programs designed to support the work of TAs.

## **Associate-In**

An [Associate-In](#) is a graduate student who is hired as the instructor of record for an undergraduate lower- or upper-division course with the mentorship of a full-time faculty member. All Associate-in teaching positions are unionized and salaried positions that follow university pay rates. Students with existing TA offers may still elect to apply and accept any Associate-in offers they receive in place of their TAship. Associate-in offers count toward fulfillment of income guarantees and priority will be granted to those who have not held a prior Associate-In position. Selected students must:

- Be Advanced to Candidacy (post-QE)
- Have advanced training in the needed subject matter
- Have prior, relevant teaching experience and quality CAPE scores

The Department of Visual Arts will hire a small number of Associate-Ins each academic year based on the need within the undergraduate area. Associate-In's and Visiting Instructors are hired to cover course needs at the undergraduate level when there are not full-time faculty available. Due to this, the number and type of positions will vary year-to-year. Once the need has been established for the following academic year, an open call for applications will be sent to each student. This call will occur early in Fall Quarter and those who apply will enter into a pool of candidates from which offers may be made. The department may choose to re-open the application call mid-year only when there is a need. It will not be opened to accommodate students who miss the deadline for any reason.

Selections are made by the Faculty Area Heads in consultation with the Graduate Program Directors and the Department Chair. Because these teaching offers are motivated by departmental need, they may be made from quite early to quite late. Those selected will be sent an official offer of employment via the IA System. Associate-Ins may not teach a graduate level course or graduate level students within an undergraduate course.

### **Summer Graduate Teaching Scholar**

[Summer Graduate Teaching Scholars](#) (SGTS) is a competitive, summer-only program to hire graduate students as the instructor of record for undergraduate lower- or upper-division courses with the mentorship of full-time faculty. Selected students will be hired as an Associate-In during the summer and are sponsored by the SGTS program. Those selected will participate in training during the academic year to assist in the preparation of their course content and materials.

Qualified students will work with Faculty and Department staff to complete the SGTS application during Fall Quarter and select courses that are most appropriate for the summer session. The Department will make nominations to the SGTS program and will be notified if any students are selected to teach during the upcoming summer session. Unlike the typical Associate-In process, that is based on department course need, the SGTS program is an opportunity for students to indicate courses they are most interested in teaching. The SGTS program provides an additional financial award to the student for their participation in the SGTS training program.

### **Graduate Student Researcher (GSR)**

Occasionally, graduate students may be employed as a Graduate Student Researcher (GSR) to perform research in an academic department/research unit under the direction of a faculty member or authorized Principal Investigator. GSR positions are typically awarded by the professor who is the holder of a research grant that provides the source of payment and the work would be in support of the professor's research needs. Important note: The department will not cover tuition and fees for GSR positions. The professor unit holding the grant and funding for the GSR position must also pay T&F. Most GSR

positions are for work to be conducted 25% time (10 hours per week) up to 49.99% time (20 hours per week). Positions are available throughout the academic year and summer months, depending on the terms of the grant.

### **Department Grants and Fellowships**

The Department of Visual Arts has several established grants and fellowships available for PhD Students:

- Russell Grant- an endowed grant to the Department of Visual Arts, the Russell Foundation offers up to \$3000 awards to support student work. This is offered each Fall Quarter and students may earn one award for the duration of their time in the PhD Program.
- Equity, Diversity and Inclusion Funding- there are multiple funding options available for students who are producing work or hosting workshops that are in support of the department EDI mission.
- Field Research Fellowship- this is a one-quarter fellowship offered to every PhD student to use in year 4 or 5. This supports a PhD student while they complete research outside of the UCSD region and are registered In Absentia for the quarter. The fellowship provides a stipend that is equivalent to a 50% TA salary and full payment of the In Absentia tuition and fees.
- QE Fellowship- is offered to every PhD student during year 3, or later by exception. This Fellowship provides a financial stipend equivalent to a 50% TA position and full coverage of campus tuition and fees. This allows the student not to teach during the quarter they complete and present their QE. With permission, the QE Fellowship may be used prior to the QE quarter if better for the QE preparation.
- Tuition and Fees Fellowship- Some external grants do not allow for the coverage of tuition and fees as a part of their conditions. This Fellowship is to support the coverage of tuition and fees for students who receive a substantial and prestigious external fellowship and will not receive coverage of their tuition and fees as a result. Approval is not guaranteed and is reviewed on a rolling and case-by-case basis. Only 1-2 available per academic year and only as funding allows.

Information regarding department funding is available on the Department of Visual Arts website.

### **Additional Grants and Fellowships**

In addition to employment and funding opportunities offered directly by the Department of Visual Arts, grants, prizes, fellowships and awards are available across campus and beyond the campus, from national and international organizations, public and private.

Grants are typically awarded through one of two processes: application or nomination. Applications are made by the student and it is the student's responsibility to request and notify well in advance all support faculty and staff whose support is needed for their application. Nominations come from advisors, faculty committees, and the chair, as per the conditions of the grant. Students may not self-nominate unless this is a stipulation of the award competition. Nominations are confidential.

As the administrative staff are made aware of funding opportunities, the Graduate Student Calendar will be updated with necessary information and an email sent to the PhD listserv. This does not represent the whole of financial support available, only that the Department staff are made aware of. It is an important aspect of financial planning and professional development that you are seeking additional funding sources to support travel, supplies, materials, etc. Students should identify and consult with their advisor about grants they hope to apply for. All students must work directly with the department staff, at least 6 weeks

in advance of the agency deadline. For limited submission awards there will be an internal department deadline noted and the departmental fellowships committee will select the nominee. Funding opportunities provided outside of our department may have varying deadlines or short timelines. It is important that you periodically check for campus-wide or any relevant external fellowship opportunities. These deadlines change and are outside of departmental control and so deadlines may appear with short notice. Some additional funding options are:

[Visual Arts External Awards Database](#)

[UC Graduate Division](#)

[UC Mexus](#)

[Center for Latin American Studies](#)

[Research Affairs](#)

[UC San Diego Institute for Arts Humanities](#)

[Joseph Naiman Graduate Fellowship \(Japanese Studies\)](#)

GRAPES @ UCLA - <https://grad.ucla.edu/funding/>

Career Center-GSR positions on Handshake

Friends of the International Center Scholarships

[Institute for Arts and Humanities](#)

Kenneth and Dorothy Hill Fellowship

President's Dissertation Year Fellowship

Fletcher Jones Dissertation Year Fellowship

Kaplan Dissertation Year Fellowship

GSA Interdisciplinary Research Award

[Graduate Student Association \(GSA\) Travel Grants](#)

[Dean of Arts and Humanities Travel Fund](#)

[Tinker Grant](#)

It is advisable to periodically make sure the following are up-to-date:

- An autobiographical statement
- Your research description
- Samples of completed work and relevant work-in-progress
- Curriculum vitae
- Interfolio account

And at the time of applying you will often be asked to provide additionally:

- An outline of your budget (for project grants) or timelines
- A letter of support from your Faculty Advisor

**These recommendations are approximate and be sure to verify all funding application requirements for their exact requirements.**

## **FACILITIES**

### **Assignment of Space**

Studio or office spaces are provided to students as appropriate to their research needs according to the terms of the contract, some of which are outlined below

Student offices and studios are assigned on an annual basis through signed contracts by the department administrative faculty and staff. Assignments are made only for students enrolled, in good standing, and making use of the space under the contract terms. Keys must be returned at the end of the contract year.

Studios and offices are for students in residence, enrolled, and making demonstrated use of the space. Warehousing and/or storage usage are in violation of the contract and will result in the office or studio being revoked.

Studio and office space policy is subject to change with changes in the department's allotted space. The department is not fully in control of all of its assigned spaces.

Current AH office policy based on available space:

Year 1-2 each cohort shares one large office

Years 3-4 share in groups of 2

Year 5-6 Solo office as available, with some Year 5 sharing as needed

Year 6+ by request as available for enrolled in-residence students

Current AP policy based on available space:

Studios for Years 1-5 are the priority. Years 6+ are by request/as available.

If there is a problem with your assigned space, contact [vis-facilities@ucsd.edu](mailto:vis-facilities@ucsd.edu).

If you desire a space change for the coming year, write an email outlining the needs not met in your current space and submit it by May 1st to [vis-facilities@ucsd.edu](mailto:vis-facilities@ucsd.edu) for review.

If you will be away from UCSD for any reason during the academic year, Fall/Winter/Spring, your studio/office may be reassigned temporarily and you will need to move out your things and turn in your key before you take leave. If you are going to be away for any reason, email [vis-facilities@ucsd.edu](mailto:vis-facilities@ucsd.edu) to discuss your timeline and needs in order to see what steps need to be taken regarding your assigned studio during your absence. Students who go on leave and do not make these arrangements in advance may find their space reassigned and any belongings they left behind in storage on their return.

### **Access to Shared Production Areas**

The media and shop areas in the Visual Arts Facility and Structural Material Engineering building are designated for faculty and enrolled graduate student research only, and require training before use. Each has equal access upon completion of the appropriate training and is governed by the same rules. The photography areas VAF 228 and SME 149 are the only spaces that are also used for Undergraduate

teaching and production purposes. Undergraduate students have their own production facilities at Mandeville.

Faculty and students alike must abide by the rules of each facility. Equipment must be properly checked out in consultation with the production staff. Any questions or concerns regarding use of the Visual Arts Facilities may be addressed to [vis-facilities@ucsd.edu](mailto:vis-facilities@ucsd.edu) or the PhD Program Director.

To arrange use of the large format printers, contact Justin Tuerk, Photography & Print Lab Instructional Technician at [vis-facilities@ucsd.edu](mailto:vis-facilities@ucsd.edu). Ink costs are calculated at \$4 per square foot and paper cost \$1.50 per linear foot (No paper cost if you bring your own roll). We stock Epson Enhanced Matte and Premium Photo Luster (260) (Print Height x Print Width/144)\*4 + (Paper Length/12\*1.50)

For supplies such as cartridge ink, students can charge costs to a Russell Grant or they can order ink cartridges from B&H, Freestyle, or a preferred vendor. Cash, check, venmo, etc. will not be accepted for payment.

### **Policies You Must Observe**

This is an abbreviated list. Always refer to your Facilities Contract to confirm the full list of requirements to ensure you do not lose access to your office, studio, or shared spaces.

- Do not give anyone your keys or access to your Studio/Office.
- Notify facilities staff of any guests you have on campus who will be in your studio (visiting artists, collaborators). They MAY NOT use facilities without training and formal permission from facilities staff, even if they are socially known to staff.
- You may not trade, give away, or reassign your office or studio to another graduate student or friend.
- This is a professional space to be used in support of your PhD work and may not be used as a living space. There can be no overnight stays in your Studio/Office.
- UCSD is a smoke-free campus.
- Environmental Health and Safety (EH&S) rules must be followed.
- Do not leave work or personal items or trash outside of your Studio/Office space. Please use provided dumpsters and trash cans. Custodial staff is not expected to carry your trash to the dumpster or can.
- Clean your office and studio. Custodial staff will not clean up your space. Take out your own trash, use the vacuum in the Mandeville Grad Lounge/Art History Commons and return it for others to use. Empty its tank after you use it.
- The UCSD Principles of Community must be followed to maintain a safe and support space for all.
- Complete and maintain all trainings necessary to access specific facilities and use the included equipment.
- Notify the Department immediately if there are any concerns or issues with your Studio/Office or general department spaces. Everyone must self-monitor and then notify [vis-facilities@ucsd.edu](mailto:vis-facilities@ucsd.edu) of issues so that work orders can be submitted and a safe environment maintained.
- At the end of your time in the program or when moving into another space, return your Studio/Office to previous conditions by the designated move out date.



### **Violation of Space Contract**

Every graduate student and faculty member is provided annually with the Facilities Contract outlining required expectations for the use of Studio, Office and shared spaces. The Department and all individuals are required to adhere to these campus, safety and community based expectations. Those who violate these conditions may have their access to space revoked.

## **PROGRAMMING AND EVENTS**

### **Doctoral Colloquium**

The Visual Arts Department Doctoral Colloquium is a half-day mini-conference for students who qualified in winter, spring or fall of the previous year. It celebrates their entry to the doctoral candidacy phase, providing an opportunity for each PhD student who recently qualified to publicly present a talk about some aspect of their ongoing dissertation research as a doctoral candidate for the first time, and to host a visiting speaker of their choice.

The group of new doctoral candidates confers with the PhD Director in the Fall to select a ranked shortlist of three possible keynote speakers. The speaker should be a PhD scholar who works in the areas of the group's interests. They are asked to give an hour-long keynote talk, listen to the papers and contribute to Q&A dialog about them, and then have dinner with the presenting students afterward, resources permitting.

Students work with PhD Director and Staff guidance to invite the Keynote guest and coordinate their visit. The department covers travel costs, hotel for one night, and provides a modest honorarium, determined with PhD Director and staff input. This colloquium takes place on a Friday in Winter Quarter (tentatively February 28 in 2025). Each Colloquium panelist is introduced to the audience by their advisor, presents an aspect of their doctoral research in the form of a 20-minute paper with PowerPoint or other media, receives and responds to comments from a designated faculty respondent, and then fields audience Q&A. The paper is usually best approached through a portion of the overall dissertation project. It is not a dissertation overview or summary. The keynote may start or conclude the session. In the weeks after this event, an ad hoc PhD faculty committee who are not the advisors of the presenters pick the presenter who will be invited to represent UC San Diego at the Getty Graduate Symposium (described below). Advisors may provide this ad hoc group with their sense of the strengths of their advisee, but will not be present at the ad hoc PhD faculty committee's selection meeting.

### **Getty Graduate Symposium**

The Getty Graduate Symposium is an event at the Getty Research Institute in Los Angeles for emerging art history scholars. One doctoral student is selected to participate from each of nine California universities. A PhD Fellowship Committee composed of faculty who are not the advisors of eligible participants chooses one doctoral student from the presenters in the most recent Doctoral Colloquium (above).

## **Open Studios**

Open Studios is an event that takes place each Winter Quarter, typically the Saturday after the Doctoral Colloquium. Public open studio participation is voluntary and encouraged for all graduate students with an art practice. Benefits are public engagement and professional development. This is an opportunity to share your creative work and research with the San Diego and Southern California community including fellow artists, curators, scholars and others. MFA and PhD Art Practice students can choose to participate. It is essential for AP students to let the MFA director know their intention to participate or not by the start of the winter quarter, so that students planning to participate may be included in planning emails with the MFA students.

## **Workshops and Lecture Series**

**Longenecker-Roth Residency Workshops:** A committee of faculty select and invite a contemporary artist working in a craft tradition to take part in the Longenecker-Roth residency each Fall Quarter, housed in a studio at VAF. <https://visarts.ucsd.edu/people/visiting-artists/>. See the Department Calendar for workshops for graduate students in the form of open studio drop-in hours. Folks can watch, participate in making, stop by to chat, etc. Specific activities may be folded in and announced. The residency culminates in a formal Fall LAIR Open Studio event where the Artist-in-Residence presents their work to the Department and public.

**Visiting Lecture Series and Studio Visits:** The Visiting Lecture Series is organized by a committee of faculty who invite artists and scholars to give public lectures sharing their creative work and research, and meet with MFA and PhD Practice students for Studio visits. Grad students may be invited to participate in nominating artists and scholars for the series at the committee's discretion.

Visiting Lecturers will be announced on the Department Calendar and email blasts, and the Visiting Lecture Series Committee will provide more information about requests for studio visit sign-ups, when available. These talks may be by artists or scholars. This year's committee chair is Professor Malik Gaines. Contact him directly with requests for speaker support and inclusion. Note: If you propose a speaker, you are responsible to host them. This is significant work. The speaker committee will not do the host and planning work for you. They only consider and authorize the financial support.

## **Journals and Labs**

Department faculty are involved in a variety of public-facing and trans-disciplinary activities, including journals and labs. We list a few of these here. You are encouraged to reach out to chat with the faculty noted in any of the descriptions that interest you, how you can get involved and what events they might have during the year.

### **[FIELD: A Journal of Socially Engaged Art Criticism](#)**

The PhD Program is home to the online journal *FIELD: A Journal of Socially Engaged Art Criticism*. The journal went into its 19th issue in 2021. Founder and editor of the journal is Professor [Grant Kester](#), who writes:

“We are living through a singular cultural moment in which the conventional relationship between art and the social world, and between artist and viewer, is being questioned and renegotiated. FIELD responds to

the remarkable proliferation of new artistic practices devoted to forms of political, social and cultural transformation. Frequently collaborative in nature, this work is being produced by artists and art collectives throughout North, South and Central America, Europe, Africa and Asia. While otherwise quite diverse, it is driven by a common desire to establish new relationships between artistic practice and other fields of knowledge production, from urbanism to environmentalism, from experimental education to participatory design. In many cases it has been inspired by, or affiliated with, new movements for social and economic justice around the globe. Throughout this field of practice, we see a persistent engagement with sites of resistance and activism, and a desire to move beyond existing definitions of both art and the political. The title of this journal reflects two main concerns. First, it indicates our interest in a body of artistic production that engages the broadest possible range of social forces, actors, discursive systems and physical conditions operating at a given site. And second, it signals a concern with the questions that these projects raise about the ‘proper’ field of art itself, as it engages with other disciplines and other modes of cultural production.

How do these practices redefine our understanding of aesthetic experience? And how do they challenge preconceived notions of the ‘work’ of art? For many in the mainstream art world this opening out is evidence of a dangerous promiscuity, which threatens to subsume the unique identity of art. As a result, this work has been largely ignored by the most visible journals and publications in the field. At the same time, an often-problematic concept of ‘social engagement’ has become increasingly fashionable among many museums and foundations in Europe and the United States. There is clearly a need for a more intelligent and nuanced analysis of this new tendency. However, it has become increasingly clear that the normative theoretical conventions and research methodologies governing contemporary art criticism are ill-equipped to address the questions raised by this work. FIELD is based on the belief that informed analysis of this practice requires the cultivation of new forms of interdisciplinary knowledge, and a willingness to challenge the received wisdom of contemporary art criticism and theory. We seek to open a dialogue among and between artists, activists, historians, curators, and critics, as well as researchers in fields such as philosophy, performance studies, urbanism, ethnography, sociology, political science, and education. To that end the journal’s editorial board will include a diverse range of scholars, artists, historians, curators, activists and researchers. It is our belief that it is only at the intersections of these disciplines that can we develop a deeper understanding of the cultural transformations unfolding around us.”

### **CATALYST: Feminism, Theory, Technoscience**

One of the Department’s laboratories in the Structural and Materials Engineering Building was the founding home of *Catalyst*, a groundbreaking online peer-reviewed journal in feminist technoscience studies which has been an international hub for promoting activist sci-art. Going into its 15th issue and sixth year in 2021, *Catalyst* is collectively led and has traveled from UCSD to the University of Toronto and Georgia Tech. Visual Arts faculty member [Lisa Cartwright](#) was a founding member and inaugural lead editor of the journal in 2013. Students interested in *Catalyst* should contact Professor Cartwright.

*Catalyst: Feminism, Theory, and Technoscience* serves the expanding interdisciplinary field of feminist technoscience and visual, media and digital study and practice by supporting theoretically inventive and methodologically creative scholarship and media. *Catalyst* publishes peer-reviewed work that reroutes the gendered, queer, raced, colonial, militarized, and political-economic beings and doings of technoscience. Its mission is to support innovation in feminist and digital STS and related areas of study and practice, as well as to provide a venue for the publishing of activist feminist and critical theory concerning matters across science, technology, information, medicine, media, critical art practice, and more.

[The Design Lab at UC San Diego](#) has been a hub for interdisciplinary design practice and theory for many years. In fall 2021 it moved into the new Design and Innovation Building, a facility that supports the activities of quite a few of our students and which hosts a range of design projects and initiatives.

The Speculative Ecology and Bioarchitecture Unit, led by Professor [Pinar Yoldas](#) of Visual Arts, is part of the Design Lab. It is housed on the third floor of the Design and Innovation Building. The goal of the Unit is to spark our biological imagination beyond institutional boundaries to envision an ecologically harmonious future.

### **X-Border Lab: UCSD Center on Global Justice**

Currently focused on three clusters, Climate Justice, Global Ethics and Cooperation, and the X-Border Lab, this initiative is led by Professor [Teddy Cruz](#) of Visual Arts and Professor [Fonna Forman](#) of Political Science. The CGJ is dedicated to advancing research on equitable, green urban development, with a particular focus on the San Diego-Tijuana border region, and cross-sector strategies to increase community capacity in marginalized communities divided by a wall.

## **RESOURCES**

### **Department of Visual Arts**

[Graduate Student Calendar](#)- Look here for quarterly deadlines and academic events

[Annual Schedule](#)- See Visual Arts courses planned for the full academic year

[PhD Program Page](#)- Review the PhD program page regularly to manage progress

[Faculty Contacts](#)- Learn about department faculty and access contact information

[Book Advising Appointment](#)- Online booking for advising appointments with staff

### **Division of Graduate Education and Postdoctoral Affairs (GEPA)**

[Graduate Division](#) (GEPA) is the university-wide unit that oversees all graduate student matters.

[Residency Reclassification](#)

[Spring \(Annual\) Evaluations](#)

[In Absentia](#)

[PhD Time Limits](#)

[Leave of Absence and Withdrawal](#)

[Academic Probation](#)

[Half-Time Study](#)

[UC Intercampus Exchange Program](#)

[Graduate Student Portal](#)

### **University Wide**

[Tritonlink](#)- For accessing academic and financial systems required by campus

[Student Health](#)- Access healthcare

[OSD](#)- For Academics: Office for Students with Disabilities

[DCC](#)- For Employment: Disability Counseling and Consulting

[CAPS](#)- Counseling and Psychological Services

[Triton Food Pantry](#)- If experiencing food insecurity for yourself, roommates or family members

[OPHD](#)- Office for the Prevention of Harassment or Discrimination

[OMBUDS](#)- Confidential space for problem-solving issues

[Transportation](#)- Parking passes or transportation passes

[UCSHIP](#)- Learn about student health insurance

[Interfolio](#)- Systematic approach to letter of recommendation writing for grants and applications

## **Health Services and Insurance**

A **COVID-19 vaccine mandate** is in place at the time of this writing (Fall 2022). Requests for exceptions or deferral should be submitted no later than the deadline posted on the Student Health site, where you will find policies and guidelines for campus transmission reduction behaviors as well as vaccine deferral and exemption guidelines. <https://studenthealth.ucsd.edu/>

[Student Health Services](#) is a campus primary care clinic offering a broad spectrum of services to registered students at no cost or low cost. SHS is staffed by professionals including MDs, NPs, RNs, dietitians, and social workers, and offers on-site and remote services in specialties including [urgent care](#), first aid, counseling, psychiatry, social work, X-ray and lab tests, pharmacy, optometry, acupuncture, health workshops, and more. The campus facility is open Monday through Saturday. [CAPS](#) (counseling and psychiatry) appointments: [\(858\) 534-3755](tel:8585343755) Other appointments and general info: (858) 534-3300.

**Health insurance is required for all graduate students as a condition of enrollment during the academic year.** Academic year health insurance is through [UC SHIP](#) (also see the [UCOP UCSHIP page](#)). UC SHIP includes medical, behavioral health, pharmacy, dental, and vision care benefits. It is compliant with Affordable Care Act requirements and works to complement your care at Student Health Services (above). You are automatically enrolled and charged the [fee](#) when you register unless you apply for and are granted a waiver. 2021-2 policy is that premiums for students holding Teaching Assistantships, Readerships, Research Assistantships, or Associate-in positions at 25% time or greater are paid by the University. Check [here](#) for updates and enrollment, cost, and coverage periods [here](#).

**To opt out of UC SHIP** and have the fee waived, you must contact your insurance company to let them know you will be in San Diego, and be able to show UCSD that your insurance plan provides coverage for non-emergency medical care within 40 miles of UCSD. This is one of the waiver criteria. It will ensure that you have access to necessary medical care in San Diego when you need it. Read [If You Plan to Waive UC SHIP](#) and [How to Waive UC SHIP](#) for information including waiver deadlines. The [Health Fee Waiver](#) is also available on TritonLink. A new waiver must be submitted for each academic year. If you opt out of UC SHIP, you are encouraged to enroll in [RAFT](#), a program that gives you access to the [Student Health Services](#) (see above) for a reasonable fee (\$65/quarter in 2021-2).

**Summer health insurance** Students who are registered in the Spring quarter and did not waive UC SHIP are eligible for Summer coverage. Students must make co-payments on a few services. See [this site](#) for specific coverage begin and end dates. Additional information is available [here](#).

**Health insurance for non-registered students and dependents, as well as for the quarter following graduation,** is available through UC SHIP. See [this link](#) for terms and costs.