

New Ph.D. Concentration in Art Practice at UCSD



Transdisciplinary Research in the Arts

The Department of Visual Arts at the University of California, San Diego is pleased to invite applications to a new Art Practice concentration within the Ph.D. program in Art and Media History, Theory, and Criticism. The Concentration in Art Practice is designed for artists engaged in advanced research who wish to pursue their work in an environment geared towards doctoral study, and to produce studio work alongside a written dissertation. The concentration takes advantage of the Visual Arts Department's long history as a center for experimentation in visual art practice and theory. Today the UCSD Visual Arts department is recognized as one of the preeminent centers for contemporary art and media practice in the country, combining a vibrant MFA

program with an exciting new Ph.D. program in Art History, Theory and Criticism.

The Ph.D. program, which accepted its first students in 2002, has rapidly become a magnet for ambitious scholars committed to historical and theoretical research into contemporary art and media. The addition of a concentration in art practice was a natural outgrowth of the reciprocal relationship between history, theory and practice in the Visual Arts department. Rather than segregating art practice and history in different departments, or even different schools, UCSD's Visual Arts department brings practitioners, theorists and historians together to encourage innovative work at the boundaries of disciplines, discourses, and methodologies.



A Unique Program

The Concentration in Art acknowledges artistic production as a field of intellectual inquiry capable of an equal level of theoretical elaboration and conceptual density. Art practice students fulfill the same requirements as students working in other Ph.D. concentrations, including the completion of language exams, qualifying exams and the submission of a dissertation prospectus. Their dissertations, however, combine a shorter written component with a completed art project (film or video, exhibition, installation, public project, etc.). Art Practice students are also provided with studio space.

The program is particularly well suited for established artists whose work already features a strong research component, and who are seeking the opportunity to reflect on that practice, and to



develop new work, in conjunction with a community of ambitious artists, historians and theorists. UCSD's status as a top-tier research university provides our students with access to faculty in areas ranging from linguistics and comparative literature to communications and Latin American Studies, and from computer science and oceanography to history and gender studies.

Admissions

Students entering the Ph.D. in Art Practice concentration should have obtained a master's degree (e.g., M.F.A., M.A.) or a bachelor's degree (e.g., B.A., B.F.A., B.S.). Applicants must submit their academic record, GRE scores, three letters of recommendation, a statement of purpose, a CV, a sample of written work, and a portfolio or other representation of their art

practice by January 16, 2008 for admission during the Fall of 2008. Students in the Ph.D. in Art Practice concentration will be required to demonstrate reading knowledge of two foreign languages related to their field of research, the first of which will be tested for upon beginning the program. Detailed information is available on-line at: <http://visarts.ucsd.edu>.

For further information contact:

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Faculty

Amy Adler
Drawing, photography, painting and performance

Amy Alexander
Digital media and visual performance

Sheldon Brown
Augmented reality and computer games

Norman Bryson
Modern Asian art and visual culture, European art since 1700, critical theory, contemporary art and art writing

Jordan Crandall
Media art and theory

Teddy Cruz
Public Culture, architecture and urbanism practice and theory

Ricardo Dominguez
New media art, performance art, hacktivism, activism and nanoculture

Steve Fagin
Video, film and curatorial practice

Jean-Pierre Gorin
Film, film theory, criticism, writing

Jack Greenstein
Renaissance art history and theory

Louis Hock
Public art, installation art and media practice and history

Adriene Jenik
Telecommunications and media arts

Grant Kester
Contemporary art history and theory, history of photography, history and theory of social movements

Fred Lonidier
Photography

Kim MacConnel
Painting

Babette Mangolte
Film, photography, writing

Lev Manovich
New media theory, history and art practice

Elizabeth Newsome
Ancient to Contemporary Native North American art history, the Southwest and Mesoamerica, Ethnoaesthetics and philosophy of art

Sheldon Nodelman
Classical antiquity and twentieth-century art history and theory

Rubén Ortiz-Torres
Photography, painting, sculpture, video and installation

Kyong Park
Architecture, art, urban theory and activism

Jennifer Pastor
Sculpture, installation, drawing and painting

Kuiyi Shen
Modern and contemporary Chinese and Japanese Art

Ernest Silva
Painting, drawing and sculpture

Susan Smith
Late medieval and northern Renaissance art history

Brett Stalbaum
New media environmental performance Art

Haim Steinbach
The Object: concept, context, sculpture

Phel Steinmetz
Digital photography and video

Lesley Stern
Film history and theory, writing, cultural history of gardens

Roberto Tejada
Modern Latin American and U.S. Latino art history

Michael Trigilio
Film, video, installation and radio

John Welchman
Modern art history and theory, criticism, visual-cultural studies