

**Graduate Program in Visual and Cultural Studies
Department of Art and Art History
2017-2018**

History and Description of the Program

The Program in Visual and Cultural Studies was established in 1988 and gained New York State approval in 1991. The Program is administratively housed in the Department of Art and Art History. It was developed, however, as a collaboration across departments and disciplines, primarily Art and Art History and Modern Languages and Cultures, with their shared interests in film, art, and visual studies, and with the participation of faculty from Anthropology, English History, Studio Arts, and the Eastman School of Music. The focus of the Program is on the critical and social-historical analysis of visual objects. These objects include, but are not limited to: painting and sculpture, film, photography, television, new media; they also have included the segregated and affective spaces of American zoos; the liminal and “misused” spaces of Istanbul; artifacts of Korean national memory including its national archives; and the interaction between American media and public health information. Through rangy and probing interdisciplinary coursework and individual research, students develop critical skills to equip them to engage in the analysis of visual images, ranging from more traditional art historical approaches (including formalist and social-art historical approaches) to those developed by literary and film studies (semiotics, psychoanalytic criticism, narratology), and other historical approaches (including those using digital tools and ethnographic methods), which can produce a wider perspectives in the study of visual culture. Central to this work are feminist, queer, post-colonial and critical race theories.

For a list of Ph.D. recipients and dissertation titles (through Spring 2017), see appendix 2.

Faculty

There are nine core faculty members who make up the Steering Committee of the Program of Visual and Cultural Studies (core faculty teach core courses and serve as “inside” committee members on dissertations), and a number of VCS Associates, faculty members who regularly teach courses taken by graduate students in the program. (See Appendix 1.) The Director of the Graduate Program is advised by the Steering Committee, which meets several times each year.

Advising

The advisor to all VCS students on questions of policy and program requirements is the *Program Director*, who is also the acting academic advisor to all students until they choose their

Qualifying Exam director, and eventually their dissertation director. The Program Director meets with all students at the start of each academic year, to discuss progress, course selection, and any other matters pertaining to students' academic work and wellbeing. By the start of their third year all students are expected to have chosen an *academic advisor*, who will work closely with them on their materials for the Qualifying Exam. Though that academic advisor may or may not become the eventual dissertation director, he or she provides intellectual guidance as the student finishes coursework and begins work on the Qualifying Exam materials. Even after they have chosen their director, however, all students meet with the Program Director each fall until they have completed their work in the Program. The *dissertation director* will advise the student through the remainder of his or her tenure in the program, including periods when the student may be out of residence conducting dissertation research, and eventually finalizes the student's dissertation committee, including its Chair.

All faculty members on the Steering Committee and among the VCS Associates are available to answer questions within their areas of expertise, to guide students through coursework, and to consult with students as they select a dissertation director and Qualifying Exam and dissertation committees. Students should feel free to contact any faculty, affiliated with VCS or not, regarding their research, course offerings, or other scholarly activities.

Structure of the Program

Students taking the Ph.D. are required to fulfill 90 credit hours of study, including 60 credit hours of coursework (normally 15 classes) and 30 in Ph.D. Research. Coursework is made up as follows:

- (1) The Colloquium in Visual and Cultural Studies (required for first-year students)
- (2) Four core courses in critical and cultural theory
- (3) Four core courses in visual studies
- (4) Six electives

The majority of students in the Program take the Ph.D., but it is also possible to terminate with a Master's in Visual and Cultural Studies, in the event of unsatisfactory progress towards the PhD. Students are usually awarded the Master's after passing the Qualifying Exam (see below), but in other circumstances a Master's could be awarded after satisfactory completion of coursework and a final research paper.

In addition, students in the program are permitted to audit one additional class per semester, if the course is related to the program and when approved by the student's advisor, the course instructor, and the Associate Dean for Graduate Studies. Occasionally students may substitute alternative courses for the listed electives, in consultation with the Director of the Program. They may also apply to the Director for permission to take one Independent Study in place of an elective, where this choice is clearly related to their research interests and when courses listed do not offer the opportunity to pursue this work. Independent Study will only be considered after the first year of study is successfully completed. In addition, students with a studio background

may propose an Independent Study with a studio component, as long as it is still primarily an academic, written, project.

Students sometimes ask about the possibility of taking a course at another institution (SUNY Buffalo, Cornell University, or the Whitney Program in New York, for example). This decision is made on a case-by-case basis. The University of Rochester does have a reciprocal arrangement with Cornell and with Syracuse University through the Scholar Exchange Program (though not with SUNY) whereby a student can apply to take a course there. This practice is not encouraged, however, and students will have to make a good case to the Director and the Steering Committee as to why the particular course is central to their research interests and not available in any form at Rochester. Again, such an application will only be considered after the first year of study. An application form for approval can be obtained from the Office of the Vice Provost for Research and Graduate Affairs.

In general, students are encouraged to design their coursework program with an eye to breadth as well as focus. Sometimes students know early on in their graduate career what they want to work on for their dissertation, and it makes sense, then, to choose courses with this project in mind. Even then, however, the point is to obtain broad exposure to different methodologies, practices, and ideas in what is loosely considered visual and cultural studies—including exposure to film and media studies, art history, visual and material anthropology, etc.

It is assumed that students will take three classes (12 credit hours) per semester, unless there is good reason to take either less or more and the student's academic advisor has approved an alternate course of study.

Transfer Credits

The following is the policy on transfer credits:

1. Near the end of the academic year, the Program Director will review second-year students for the award of transfer credit (for students entering with an MA or MFA, or having completed graduate work elsewhere).
2. Students petitioning for transfer credit will submit to the Director of the Program transcripts, including courses they wish to transfer, and possibly additional materials including syllabi, etc.
3. The maximum number of transfer credits allowed is 12. Credit is only given for courses essentially equivalent to VCS courses.
4. Upon being advised of the number of transfer credits awarded, the petitioning student may appeal the decision to the Steering Committee (once). The student should frame this appeal in terms of specific courses under consideration, when possible. Greater specificity should help to make a better case for the appeal.
5. All transfer credits must be approved by June 1 after the second year of study. Students should note that this includes time involved in any appeal.

6. Should a student initiate an appeal, he/she should be prepared to produce such supplemental materials as graded papers, slides, and the like, in order to clarify further the accomplishments represented by the transcript.
7. The student shall be apprised of any change of award by the Steering Committee, or, if no change is made, the student shall be furnished, in writing, with a (brief) explanation of the Steering Committee's decision.

Incompletes

Some professors refuse to give incompletes at the end of the class. In any case, students are encouraged to complete their classes as they proceed, submitting final papers before the next semester begins, so that they enter each semester without any incompletes. In exceptional cases, students may be granted a full calendar year to complete an incomplete, or if required, to revise a paper that has been submitted for a grade but deemed unsatisfactory. Students taking an incomplete must sign a contract on terms agreed to and co-signed by the instructor, describing the work to be completed and the date by which this should be done. Students should also note that when the renewal of their stipends is considered by the Steering Committee (February of each year), they should not be carrying more than two incompletes. If they are, they will be placed automatically on probation and the continuation of their stipends will be subject to discussion by the Steering Committee.

Review of Students' Work

The Steering Committee reviews students' work at the end of each academic year. If at any time, concerns are raised regarding students' ability to proceed with work for the Ph.D., they will be immediately informed. In certain cases, students may be put on academic, or advised to take a terminal Master's degree. The VCS probation policy is as follows:

Academic probation occurs if a student earns a final grade of B+ or below in two or more courses in any given semester. Students in this situation are required to meet with the Director after they have received their grades, so that the Director can bring the outcome of that conversation to subsequent discussions of the case with the Steering Committee.

Two grades of "Incomplete" in the same semester—barring medical or other emergencies, which should be brought immediately to the attention of the Program Director—that have not been satisfied by the end of the following semester result in probation.

A student who is obliged to repeat the QE is de facto on probation. A subsequent failure leads to termination.

The Steering Committee meets twice a year, in the spring and fall, and will review all student probations at each meeting. Any student who has been put on probation will be notified of changes to their status subsequent to any SC meeting.

Language Exams

There are no required language exams for a PhD from VCS, but if a student's dissertation research or field requires one or more languages, the student will need to arrange and pass language examinations in that/those language(s) relevant to their research. Any faculty member (for example, in Modern Languages and Cultures) who is competent to assess the student's reading ability may conduct the exam. The examiner will provide a passage, previously unseen by the candidate, from a critical or historical work in aesthetics or visual culture. The candidate will be permitted to take the work away for a period of two hours, and will translate that passage (with the help of a dictionary) in writing. The examiner will grade the exam on a pass/fail basis; in the event of a failure, the exam can be retaken.

Qualifying examination

When coursework is complete, students begin preparing for their Qualifying Examination, which is usually taken in the student's fourth year. In a few cases, the student may be approved—by both the Program Director and the student's academic advisor—to take her/his exam in the fall semester of her fifth year, or in the spring of his/her third year.

With help from the Director and the student's academic advisor, students should approach faculty to form a committee. The academic advisor is the faculty member closest to the student in terms of methodology and orientation; she or he may or may not be the faculty member closest to the student's actual materials, and may or may not be on the Steering Committee. The makeup of the QE committee, as well as the academic advisor for the QE, may be repeated for the dissertation committee, or may evolve and change.

The University requires that students place two members from the VCS Steering Committee on their QE committees, and at least one from beyond the Steering Committee. (The language of the University guidelines refers to Departments, but since VCS is interdepartmental, the SC forms the "Department." However, a QE committee may not be made up exclusively from members of one Department, e.g. English or Art and Art History: there must be at least one member of the committee who is not in the same Department as the other two.) Exam committees may consist of more than three individuals as long as these distribution requirements are met, and students may include a scholar from outside the UR on their committees with the approval of the Program Director and the student's academic advisor. One committee member may attend the QE via Skype or another technology if out of residence, but every attempt should be made to schedule the QE when all committee members can be present.

The QE has a dual focus: on (1) the student's dissertation project, and (2) the student's (and the dissertation's) engagement with existing academic fields of knowledge and recent interdisciplinary interventions within them. The exam obliges the student to describe his or her intellectual trajectory in both focused (the dissertation) and broad (fields of knowledge) respects. For this, the student needs to prepare three pieces of writing:

1. A written prospectus of the dissertation (approximately 20-25 pages in length) describing the project, a summary of its major arguments, and a preliminary chapter breakdown. Of course, this might well change as research and writing progress, but it is essential to have well developed

ideas with which to begin work on the dissertation.

2. A sample chapter. This is often based on a paper written during coursework, and may or may not be the first chapter in the sequence of the dissertation. It is likely to be shorter than the eventual length of finished chapters (i.e. 25-30 pages instead of 40 or more) but it should contain in kernel form various aspects of the dissertation as outlined in the prospectus: methodologies that are promised in the prospectus should be in use; claims that are staked out in the prospectus should be in evidence; and the quality of the writing—including any analyses of objects or gloss of existing scholarship in the field—should be consistent with the student's best work and that of the dissertation to come.

3. A comprehensive bibliography. This does not focus narrowly on the dissertation but rather comprises lists of books, articles, documents, etc. that pertain to both the student's dissertation project and his/her broader intellectual interests in relation to currently constituted fields of knowledge, existing scholarship, and debates within, among, and against relevant disciplines. These lists should be constituted in consultation with the student's dissertation committee members and should include historical, theoretical, and methodological writings as well as specific objects/texts/discourses that are the subject of the student's intellectual work.

The Qualifying Examination is an oral exam conducted by the dissertation committee based on all three of the required materials. These materials are submitted and revised in close consultation with the student's dissertation director, and can also be submitted in draft form to and discussed with other members of the Qualifying Exam committee. Those other two members' approval is not required for the student to register for the examination; only the dissertation director's approval is required for the scheduling of the exam to take place.

Once that approval is given, the student will contact his or her committee members, fix a convenient time in at least two weeks' time, and book a room, with the help of the Department Administrator, Marty Collier, who must notify the Graduate Dean's Office of the College two weeks in advance of the examination. Each committee member should be given a hard copy of the materials at least two weeks before the Qualifying Exam. Images may be provided in hard copy form or on an accessible website.

After the successful completion of the examination, the student is required to give a post-exam talk, in which the work is presented to the rest of the graduate students and faculty. It may be possible to arrange the timing of this talk with other graduate students who have also recently taken their examinations. The post-exam talk may present either the entire dissertation project or a single chapter, and should be given within a year of the QE. If the student received feedback on his or her materials that she or he would like to incorporate for the post-exam talk, then the timing of that talk should be planned accordingly. But in no case should it delay the student's progress onto other chapters, grant applications, research, etc.

Students automatically receive a Master's degree in the spring following their Qualifying Examination. Examples of students' QE materials can be found in the AAH office.

Fifth year funding

We offer fifth year funding to all current and prospective students. This funding will not be distributed in the same way as the previous four years' funding; students will not be asked to TA or RA as part of their obligation to the University, and are not required to remain in residence (indeed, they are encouraged to leave if their research demands on-site work elsewhere). They are instead offered funding through one of six paths, outlined below. While every student in good standing will be awarded a fellowship, and student preferences will be taken into consideration, the ultimate decision as to which fellowship students are awarded will be made by the Steering Committee. Students should start to think about which fellowship might make the most sense for them in the beginning of their fourth year and discuss the matter with their academic advisor and the Program Director. Final decisions must be made by the end of the fourth year.

The Fifth year Fellowships are:

1. GEM Fellowship. Any student working on film, photography or media studies might consider this path. The GEM Fellowship Committee assigns this Fellowship, so it is not guaranteed to VCS students.
2. Alternative Careers Fellowship. This may take the form of: a paid or unpaid curatorial or archival internship, locally or elsewhere; courses in non-profit organization; and/or other work that has been approved by the Director and the student's advisor. The work that is undertaken (e.g. as part of a museum internship) must be relevant to the student's dissertation research.
3. IVC Managing Editor. This position requires that the student in question has spent at least two years working successfully on Invisible Culture and has the approval of its Board. This position is not guaranteed to go to a fifth year student; it can also be filled by a student in another year.
4. Teaching Fellowship. Students will receive a full year's stipend to teach a one semester course, which has to be pre-approved by the Chair of the appropriate department. This Teaching Fellowship can also be fulfilled by teaching a four-credit course in the Susan B. Anthony Institute, if the student has been awarded that Fellowship.
5. Co-teaching Fellowship. Students will receive a full stipend to help a faculty member research, plan and co-teach a one-semester course. These might include project-based courses or courses with digital lab components, or (in select instances) studio courses. The course should be close to the student's research topic or a course that the student might propose teaching in future job applications.
6. Archival or Field Research Fellowship. A student who needs to accomplish archival or field research of any nature, anywhere in the world—including in Rochester—for any period of time, may opt to take this path. The student should consult with his or her academic advisor to decide what kind of research is required as a next step in the dissertation's development, and write a statement describing the work to be undertaken. Examples of students' statements can be found in the AAH office.

Dissertation

Students work closely on their dissertation with their advisor and other committee members, submitting draft chapters regularly in order to get feedback and suggestions. Work on the dissertation may take one to three years after the completion of the examination, but should not extend past the student's seventh year.

For funding in the sixth and seventh year, the student is responsible for both searching external fellowships and applying to internal (University of Rochester, College of Arts and Sciences) fellowships. There are currently two Dean's Dissertation Fellowships that are awarded to VCS students in their sixth year, and application for those fellowships requires that the student has already applied to at least two (but preferably three) outside fellowships. (Note that the timing of fellowship applications means that students apply for external grants in their fifth year. Usually, the QE has to be taken for a student to be eligible for an external grant, and language exams must also be passed.) There are also a few other UR funding opportunities (the Ball Fellowship, the Hartnett Directorship, e.g.), which students should seek out through conversations with the Program Director and their dissertation director. Generally, VCS has been successful in funding students through their sixth and sometimes seventh years, but no funding past the fifth year is guaranteed. Our students have also been very successful in obtaining external funding, and all students should be searching such funding possibilities as soon as they are eligible. See "Funding and Fellowships," below.

Library and Other Resources - Advice

When beginning work on their dissertations, and preparing for the Qualifying Examination, students should set up an appointment with the Art and Music Librarian, Stephanie Frontz. She will be able to advise them on library and electronic resources in their field. The Graduate Dissertation Fund is available to University graduate students to support the acquisition of library materials directly and immediately related to dissertation research. Other materials may also be acquired through the Film and Media Studies Library and the Digital Scholarship Lab, both of which are headed up by Emily Sherwood.

Residence

Students are expected to remain in residence until they have passed their Qualifying Examination. If a student has a valid professional reason to go out of residence, she or he may petition the Steering Committee by written request. This petition must include a letter of support from the individual's advisor.

Funding and Fellowships

There are several University fellowships for which some incoming students are nominated, based on their eligibility: the Sproull Fellowship, Provost's Fellowship, and Slattery Fellowships. These Fellowships alter students' funding packages for two years and may excuse them from RAships/TAs. Any student with one of these Fellowships should refer to his/her offer letter for its terms. Renewal of fellowships such as the Sproull, Provost, and Slattery is always dependent on students' progress.

After the QE, students become eligible for several sources of funding from outside the University, including: the Canadian SSHRC (for Canadian students), the Getty Institute, the Ford Foundation, the ACLS, the CLIR, and others. The University can also nominate students for NEH awards and for CASVA fellowships, and if students are interested in such department-nominated awards, they should speak directly with their academic advisors and the Program Director. Information about grants and fellowships is made available to students in the department office, from the Program Director, and through Debra Haring, the Assistant Dean for Grants and Contracts (debra.haring@rochester.edu / 273-2289). Students should check these regularly, and also look actively for other sources of funding (for instance, as advertised in the *Chronicle of Higher Education*). It is important that students plan well in advance when applying for grants and fellowships. Faculty members require a minimum of two (and preferably three) weeks' notice for recommendations.

Teaching

Students on VCS stipends (all students except Sproull and Provost Fellows in their first two years) will be expected to complete research assistantships or teaching assistantships each semester of each year of the stipend (i.e. each of the students' first four years). Before the start of every semester, the Program Director will email all eligible students with a list of courses and professors accepting TA and RAships. Every effort is made to match students to classes that interest them, but this is not always possible. The Program also seeks to provide students with a variety of experiences in teaching, so that for example students are able to TA both for a course that he or she might someday teach, and for courses in adjunct fields (art history for film-oriented students, and vice versa, for example). This is part of how VCS offers a different kind of graduate education from many "departmental" graduate programs, which have more limited TAship offerings.

There are also several "TAships" that are non-academic in nature. Students with a background in studio practice may be asked to assist in teaching in the undergraduate studio program, and students with interest in curating should ask to TA for the Hartnett Gallery. Any student who has participated in Invisible Culture can be eligible for the Invisible Culture "TAship," which involves keeping the journal's website current as well as updating the VCS website.

Occasionally, Steering Committee members who have research projects that require assistance will ask for a Research Assistant (RA), and on occasion that RAship can either be split (between two faculty members with limited demands) or extended (from one to two semesters), depending on the nature of the project.

In addition, there are continuing opportunities to teach at neighboring institutions. In the past, VCS students have taught classes at St. John Fisher College, SUNY Geneseo, the University at Buffalo, Binghamton University, Hobart and William Smith Colleges, and the Rochester Institute of Technology. However, please note the following guidelines, regarding students with teaching assistantships:

According to College regulations, graduate students holding University fellowships, assistantships, or scholarships may not accept other employment without the consent of

their faculty advisors and of the Associate Dean for Graduate Studies. Any exception to this rule must be approved by Program Director, the student's academic advisor, and the Dean for Graduate Studies of the College.

Conferences and Travel

Students are encouraged to offer papers or to convene panels at professional conferences (American Studies, SCMS, CAA, etc.). Each student may be reimbursed up to \$500 for travel and associated costs to attend conferences or undertake research travel. Students should hand over receipts and an expense accounting to Marty Collier.

The Susan B. Anthony Institute for Women's and Gender Studies offers reimbursement or travel funds for conferences and research to graduate students. The applicant must demonstrate the relevance of their project to the field of women's and gender studies in order to receive funds. These funds are distributed three times a year, and students may reapply for these funds (for the same trip/project) up three times a year. These funds are awarded competitively, by a faculty committee.

Speakers

The Program in Visual and Cultural Studies frequently co-sponsors visiting speakers in other departments and programs (Women's and Gender Studies, Film and Media Studies, English, Modern Languages and Cultures), and students involved with any kind of visiting speaker or conference planning should feel free to email the Program Director to seek funding. In addition, the Program annually sponsors the Craig Owens Memorial Lecture, given in memory of a founder of the Program who died of AIDS, by a distinguished scholar working in one of the areas of Owens's own work: contemporary art, postmodern theory, feminism, and queer theory.

Participation in the Program and University Activities

There are many opportunities for students to involve themselves in the life of the Program and contributing Departments, apart from class participation. This is a crucial part of students' education, and if it appears that students are frequently missing talks given by visiting speakers, Program-sponsored events (like the annual VCS Conference) and other campus-wide events, this may be cause for concern.

Among the many events on campus that will be of interest to graduate students in VCS are: research seminars and annual conferences sponsored by the Susan B. Anthony Institute for Women's and Gender Studies; the annual conference and many screenings organized by the Frederick Douglass Institute; and events—talks, conferences, etc.—sponsored by the Mellon Graduate Program in the Digital Humanities as well as the University's Humanities Center.

The Graduate Student Association in the College of Arts and Sciences also elects representatives to several positions and VCS students may be interested in either occupying these offices or maintaining contact with GSA officers to discuss matters that exceed the Program's span. See

<http://www.rochester.edu/gsa/gog-info/> for more details.

Note that students taking a number of courses in the area of women's and gender studies may be able to gain the Graduate Certificate in Women's and Gender Studies at the same time as they work towards their degrees in Visual and Cultural Studies.

Student Grievances

The student representative to the VCS Steering Committee will call a meeting of all students before each Steering Committee meeting, and bring to the Committee any questions and problems which arise. In addition, the students have an ad hoc committee, consisting of one representative from each year, which assists in mediating on behalf of any student seeking resolution of a problem relating to the Program's policies.

The Program Director calls an annual meeting, the "State of VCS" meeting, in which anyone may air grievances or ask for clarifications about Program policies or any other aspect of the Program. This meeting is usually held in the spring and is a complement to the one-on-one meetings held each fall between students and the Program Director. Attendance is mandatory for all students in residence.

Frick Symposium

The Program participates in the prestigious annual Frick Symposium in the History of Art. We are one of fourteen Universities invited to send a graduate student in April each year to present a paper in New York. Submission of essays will be solicited by the Director of the Graduate Program early each Fall, and a small committee will select the presenter. The presenter is expected to give an informal run-through of his or her talk before presenting at the Frick, and to advertise this run-through to all students and faculty in the Program.

School of Criticism and Theory

Students may apply to Cornell University for admission to the six-week summer session at SCT. Over the past few years, the Dean of the College at the University of Rochester has agreed to fund one UR graduate student at SCT. The Program Director distributes the information about each annual SCT (there are different faculty offering different seminars each summer) in the fall, and students who are interested in applying should do so by responding to the Director with a one-page explanation regarding how the preferred seminar is crucial to the student's research and in what way the timing of that SCT works towards the student's progress.

Jobs

The Program has an excellent record for employment for our graduates. They have found jobs in academic programs—art history, studio art, film studies, cultural and visual studies—and in museums, archives, and libraries. Positions are advertised by such professional organizations as the College Art Association, the Modern Language Association, and the Society for Cinema and

Media Studies. Students should also check the *Chronicle of Higher Education* regularly, and keep an eye on the notice board in the Department of Art and Art History, as well as the folder kept in the graduate lounge. Faculty members will be prepared to conduct mock interviews for students short-listed for jobs, and to organize occasional workshops for advice on job applications and interviews. Currently, Professor Janet Berlo is also reviewing drafts of cover letters and other job application materials, and all students should feel free to contact her for help compiling their applications.

Appendix 1:

Steering Committee:

Janet Berlo, Professor, Art History/Visual and Cultural Studies
Joel Burges, Assistant Professor of English/Visual and Cultural Studies
Douglas Crimp, Fanny Knapp Allen Professor of Art History and Professor of
Visual and Cultural Studies
Paul Duro, Professor, Art History/Visual and Cultural Studies
Robert Foster, Professor, Anthropology/ Visual and Cultural Studies
Rachel Haidu, Associate Professor, Art and Art History/ Visual and Cultural Studies, Director of
the Program in Visual and Cultural Studies
Kathryn Mariner, Assistant Professor of Anthropology/Visual and Cultural Studies
John Michael, Professor of English/Visual and Cultural Studies
Jason Middleton, Associate Professor of English/Visual and Cultural Studies
Joan Saab, Associate Professor of Art History/Visual and Cultural Studies; Chair of
the Department of Art and Art History
Sharon Willis, Professor, Modern Languages and Cultures/Visual and Cultural Studies

Other faculty who regularly teach classes listed in the program (VCS Affiliated Faculty can be found on the VCS website):

Joanne Bernardi, Associate Professor of Japanese, Modern Languages and Cultures
Peter Christensen, Assistant Professor, Department of Art and Art History
Jennifer Creech, Associate Professor of German, Modern Languages and Cultures
Robert Doran, Professor of French, Modern Languages and Cultures
Kristin Doughty, Assistant Professor of Anthropology
Morris Eaves, Professor of English
Kenneth Gross, Professor of English
June Hwang, Associate Professor of German, Modern Languages and Cultures
Sue Gustafson, Professor of German, Modern Languages and Cultures
Rosemary Kegl, Associate Professor of English
Jacob Lewis, Assistant Professor, Department of Art and Art History
Lihong Liu, Assistant Professor, Department of Art and Art History
Bette London, Professor of English
John Osburg, Associate Professor of Anthropology
Daniel Reichman, Associate Professor of Anthropology
Anna Rosensweig, Assistant Professor of French
Timothy Scheie, Associate Professor, Humanities, Eastman School of Music
Llerena Searle, Assistant Professor, Department of Anthropology
Laura Smoller, Professor, Department of History
Reinhild Steingrover, Associate Professor of German, Eastman School of Music
Ezra Tawil, Associate Professor of English
Jeffery Tucker, Associate Professor of English
Stewart Weaver, Professor of History

Appendix 2:

Ph.D. recipients and dissertation titles

2017

Hend Alawadhi, "Tracing Trauma: Gender, Memory, and Erasure in Contemporary Arab Cinema"

Tiffany Barber, "Undesirability and the Value of Blackness in Contemporary Art"

Abigail Glogower, "Drawn Together: Collective Representation in United States Visual Culture 1815-1860"

Berin Golonu, "Modernizing Nature/Naturalizing Modernism: Late Ottoman and Early Turkish Republican Landscape Imagery, 1876-1939"

Alexander Brier Marr, "Aesthetics of Dwelling: Architecture in Native American Art, 1904 – 1945"

Jenevive Nykolak, "Painting in Question, 1967-1981: 'BMPT,' Supports/Surfaces, and ja-na-pa"

Ruben Yepes-Munoz, "Affecting the Conflict: Mediations of the Colombian War in Contemporary Art and Film"

Lina Zigelyte, "Queer Departures: Migration, Sexuality, and the Avant-Garde"

2016

Ryan Conrath, "Bodies In Between: The Corporeal Poetics of Montage"

Alicia Guzman, "Connected in Isolation: Land and Landscape in New Mexico and the Greater Southwest"

Erin Leary, "Decorating for Discrimination: Nativism and Eugenics in American Decorative Arts and Design, 1893-1924"

Paula Christine Parente Vieira Pinto, "Condemned to Invisibility? Antonio Canova and the Impact of Photographic Reproduction on the History of Art"

Cesare Wright, "Re-Framing 'Ecstatic Truth'-Experiments in the New Visual Language of Werner Herzog"

2015

Iskandar Zulkarnain, "Programming Archipelago: Digital Visual Cultures and Nationalism in Indonesia"

2014

Alexandra Alisaukas, "Deforming the 'Homo Sovieticus': The Collective Subject in Polish Art (1982-1992)"

Rebecca Burditt, "Hollywood's 'Commercial Moments': Seeing Difference in the Postwar Era"

Amanda Graham, "The Myth of Movement: Lucinda Childs and Trisha Brown Dancing on the New York City Grid, 1970-1980"

Kyoung-Lae Kang, "Guilt Cinema: Memory, Boundaries, and Ethical Criticism in Postcolonial Korea"

Sohl Lee, "Images of Reality/Ideals of Democracy: Contemporary Korean Art, 1980s-2000s"

Jessica McDonald, "Relocating Rochester: A Critical Historiography of American Photography in the 1960s and '70s"

Shota Ogawa, "Zainichi Koreans (Koreans in Japan): A Cinematic History"

2013

Jessica Horton, "Places to Stand: History, Memory and Location in Native North American Art"

Lucy Mulrone, "Andy Warhol, Publisher"

2012

Dauner, Maia, "Playing Dead: Corporeal Confusion and Performance Art"

Kim, Gloria, "Transmissions: Public Health Information Campaigns and Ambient Media in the Era of Global Health Under U.S. Health Security"

Bo Zheng, "The Pursuit of Publicness: A Study of Four Chinese Contemporary Art Projects"

Mara Gladstone, "Sensing the Museum: Contests of Experience with Contemporary Art"

2011

Dinah Holtzman, "Portrait of the Postmodern Artist as Hysterical"

Hossein Khosrowjahi, "Unthinking the National Imaginary: The Singular Cinema of Abbas Kiarostami"

Godfrey Leung, "The White Wall in Postwar Art: The Aesthetics of the Exhibition Space"

Nicola Mann, "The Death and Resurrection of Chicago's Public Housing in the American Visual Imagination"

Taro Nettleton, "Throw Out the Books, Get Out in the Streets: Subjectivity and Space in Japanese Underground Art of the 1960's"

Victoria Pass, "Strange Glamour: Fashion and Surrealism in the Years Between the World Wars"

2010

Aubrey Anable, "Digital Decay: The Urban Interface in New Visual Culture, 1968-2008"

Lyell Davies, "Expose, Impel, and Sustain Change: The Committed Documentary in Political Life"

Leanne Gilbertson, "Bodies Out of Time in Place: Queerly Present in Andy Warhol's Factory and Beyond"

2009

Margot Bouman, "A Broken Piece of an Absent Whole: Experimental Video and its Spaces of Production and Reception"

Randy Innes, "On the Limits of the Work of Art: The Fragment in Visual Culture"

Elizabeth Kalbfleisch, "Bordering on Feminism: Home and Transitional Sites in Recent Visual Culture and Native Women's Art"

Lisa Uddin, "Breeding Grounds: Race, Space and Species in the New American Zoo"

2008

Liz Czach, "Careless Rapture: Artifacts and Archives of the Home Movie"

Akiko Mizoguchi, "Reading and Living Yaoi: Male-Male Fantasy Narratives as Women's Sexual Subculture in Japan"

Derya Ozkan, "The Misuse Value of Space: Spatial Practices and the Production of Space in Istanbul"

2007

Marc Leger, "Subjectivity and Social Space in Critical Public Art"

Norman Vorano, "Inuit Art in the Qallunaat World: Modernism, Museums and the Popular Imaginary, 1949-1962"

2006

Lucy Curzon, "Re-placing Modernism: Visual Culture and National Identity in Britain, 1930-1960"

Daniel Humphrey, "Subjective Others/Foreign Selves: Queer American Spectatorship and Swedish "Art Cinema"

Daniela Sandler, "Counterpreservation: Decrepitude and Memory in the Architecture of Berlin since 1989"

T'ai Smith, "Weaving Work at the Bauhaus: The Gender and Engendering of a Medium, 1919-1937"

Lisa Soccio, "Nothing's Shocking: On the Persistence of Avant-Gardism in Alternative Music"

Michael Williams, "Beyond Death: Perversity, Relationality, Virtuality"

Catherine Zuromskis, "Intimate Exposures: The Private and Public Lives of Snapshot Photography"

2005

Matthew Brower, "Animal Traces: Early North American Wildlife Photography"

2004

Dore Bowen, "Danger Box: Fluxphotography and Martin Heidegger's Phenomenology"

Lisa Finn, "Risky Subjects: Constructions and Categorizations of Women in Health Care"

Amy Herzog, "Dreams of Differences and Songs of the Same: The Image of Time in Musical Film"

Matt Reynolds, "Soft Focus: Glamour and the Hollywood Redevelopment Project"

2003

Reni Celeste, "The Tragic Screen: Cinema at the Limits of Philosophy"

Jonathan Finn, "Police Photography: Visual Representation, Scientific Evidence and the Construction of the Criminal"

Cyril Reade, "Mendelssohn to Mendelsohn: Visual Case Studies of Jewish Life in Berlin"

2002

C. Ondine Chavoya, "Orphans of Modernism: Chicano Art, Public Representation, and Spatial Practice in Southern California"

Bridget Cooks, "Seen and Not Seen: A History of Black Representation and Self-Representation in Art Exhibitions in the United States, 1883-1998"

Darby English, "Black Artists, Black Work? Regarding Difference in Three Dimensions"

Natasha Goldman, "Missing Absence: Trauma and National Memorials to the Holocaust"

Karen Keiko Kosasa, "Critical Sights/Sites: Art Pedagogy and Settler Colonialism in Hawai'i"

Kirsi Peltomaki, "Strategies of Institutional Critique in Recent American Art"

Tina Takemoto, "Traumatic Repetition: Mimicry, Melancholia, Performance"

R.J. Warren Zanes, "Globalization and the Anxious State of a New Regionalism"

2001

Mark Edward Denaci, "The Thick of Things: Framing, Fetishism, and the Work of Art History"

A. Hanneke Grootenboer, "The Rhetoric of Perspective: Realism and Illusionism in Dutch Seventeenth-Century Still Life and *Trompe l'Oeil* Painting"

Laura Quinn, "Telling It Slant: Historic House Museums and the Re-Creation of the Past"

Jeanette Roan, "Fictions of Faraway Places: Travel, Exoticism, and Cinema from High Imperialism to Global Culture"

2000

Phillip Gentile, "Pugilistic Occasions: Cultural Constructions of Boxing in Painting, Film, and Television"

Bethany Ogdon, "On the Subject of Reality Television"

Anna Williams, "Nothing but Bodies: Nineteenth-Century Representations of Animals in George Cuvier's System and U.S. Industrial Meat Production"

1998

Brian Goldfarb, "Media Pedagogy: Institutional Discipline, Cultural Dissidence, and Electronic Media Culture"

Alla Efimova, "Communist Nostalgia: On Soviet Aesthetics and Post-Soviet Memory"

1997

Grant Kester, "The Faculty of Possession: Property and the Aesthetic in English Culture"

Rochelle Steiner, "Framing Words: Visual Language in Contemporary Art"

1996

Laura Marks, "The Skin of the Film: Experimental Cinema and Intercultural Experience"

Lianne McTavish, "Complicating Categories: Women, Gender, and Sexuality in Seventeenth-Century French Visual Culture"

Walid Raad, "Beirut...à la folie: A Cultural Analysis of the Abduction of Westerners in Lebanon in the 1980s"

Howard Singerman, "The Discourse of the Artist in the University"

1994

George Dimock, "Constructions of Childhood"

Lev Manovich, "The Engineering of Vision from Constructivism to Virtual Reality"

1993

Barbara Miller, "Postmodernism: Artistic Ploy or Cultural Response?: A Visual and Textual Analysis of Fragmentation and Layering in Postmodern Art and Dominant Cinema"