

Subtle Histories: Uncovering the Unseen in VC (Los Angeles, CA 12. Nov 04)

Hope

CALL FOR PAPERS - Deadline for abstracts June 16, 2004

Subtle Histories: Uncovering the Unseen in Visual Culture

Graduate Symposium - UCLA Hammer Museum, Los Angeles, CA - November 12, 2004

sub·tle \sut'-l\, adj. 1 a: DELICATE, ELUSIVE <a ~ fragrance> b: difficult to understand or distinguish : OBSCURE <~differences in sound> 2 a: PERCEPTIVE, REFINED <a writer's sharp and ~ moral sense> b: having or marked by keen insight and ability to penetrate deeply and thoroughly <a ~ scholar> 3 a: highly skillful: EXPERT <a ~ craftsman> b: cunningly made or contrived: INGENIOUS 4: ARTFUL, CRAFTY <a ~ rogue>

Graduate students in any discipline are invited to submit abstracts for the 39th annual UCLA Art History Graduate Student Symposium, the longest-running Art History student symposium in the United States. To be held on November 12, 2004, this event will bring together emerging scholars to share their research on any aspect of the visual arts relevant to this year's theme. This year, for the first time, the event will take place in the UCLA Hammer Museum, an important center of art and culture in the heart of West Los Angeles.

This year's theme, Subtle Histories: Uncovering the Unseen in Visual Culture, is meant to encourage the disclosure of subtle, or untold, stories in art history, those that have been marginalized by adherence to strict disciplinary categories. We seek innovative submissions from scholars in any field who are concerned with the uncovering of such visual histories that have been hidden, lost, or never realized. In a climate charged with identity politics, often based on binary oppositions, have we been overlooking those stories that do not fit neatly into these binaries? During the past two decades, Postcolonial studies, for instance, has increased our awareness of the complexity of cultural interaction and exchange, both past and present. How can this kind of critical reassessment be applied to other periods, cultures and media, within the broad domain of visual art, to address these new,

composite cultural and political identities and histories? How can we incorporate these stories into the discourse? Writers such as Antoinette Burton, Ann Stoler, and Christopher Pinney, among others, have sought to direct our attention to these "smaller" stories that have not yet found a place within standard academic divisions.

Contributions from fields ranging from anthropology to the sciences have successfully challenged Art History's established categories and opened up new spaces for the recovery of representations that did not fit the frames of the discourse. Our goal is to build on those strides that have already been made and further explore the subtle complexities in visual culture and representation.

Possible questions that might be asked include:

- In what ways have categories of knowledge influenced how works of art are judged and valued?
- How must old frameworks be reconfigured in order to "tease out" neglected or marginalized histories?
- Are there unknown histories behind shifting standards of taste and beauty, through time and across cultures?
- In what way have regimes of power and patronage inhibited the recording of subtle histories?
- How has the absence of subtle histories in the discourse affected the construction of cultural memory?

Abstracts of 300 words or less, along with a C.V., must be postmarked by June 16, 2004. Submissions may be e-mailed to <ahsympos@humnet.ucla.edu> or mailed to:

AHGSA Symposium 2004
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Visit the UCLA AHGSA Symposium website at :

<http://www.humnet.ucla.edu/humnet/arthist/ahgsa/symposium.html>

Reference:

CFP: Subtle Histories: Uncovering the Unseen in VC (Los Angeles, CA 12. Nov 04). In: ArtHist.net, Apr 27, 2004 (accessed May 12, 2025), <<https://arthist.net/archive/26342>>.