

Nature loving (Journal Invisible Culture)

Catherine Zuromskis

The online journal *Invisible Culture*

http://www.rochester.edu/in_visible_culture/ivchome.html

is seeking papers for an upcoming issue on the theme of nature loving.

The issue will emphasize the relations between nature and love. Awash in a culture of Disney animation, weather porn, interspecies family albums and eco-tourism, we ask: How is nature produced and consumed with love? How is nature used to produce and consume love? What does it mean to be intimate with nature? Under what conditions and by what means it is possible, desirable or obligatory to get close to natural worlds? And what happens when we do?

Following Raymond Williams' premise that "the idea of nature contains an extraordinary amount of human history," the issue will consider nature's multiple meanings and uses in modernity. Nature, here, is understood as a collection of artifacts jointly constructed through cultural values, organic life and visual practices.

Topics for papers might include: Nature, sexuality and gender; Nature and nationalism; Nature photography, film and television; Nature display and aesthetics; Nature and discipline; Wild, urban and domestic natures; Representation in the life sciences; Environmentalisms; Anthropomorphisms; Particular species and their representation.

The deadline for submissions is December 1, 2004. Papers should be 2500 to 6000 words in length. Please email inquiries to Peter Hobbs (phlirt@frontiernet.net) or Lisa Uddin (ludn@mail.rochester.edu). Submissions can be made electronically in Microsoft Word as an attachment to either address, or as hard copies to: Invisible Culture, Attn: Peter Hobbs and Lisa Uddin, 424 Morey Hall, University of Rochester, Rochester NY, 14627.

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Invisible Culture has been in operation since 1998, in association with the Visual and Cultural Studies Program at the University of Rochester. The journal is dedicated to explorations of the material and political dimensions of cultural practices: the means by which cultural objects and

communities are produced, the historical contexts in which they emerge, and the regimes of knowledge or modes of social interaction to which they contribute. As the title suggests, *Invisible Culture* problematizes the unquestioned alliance between culture and visibility, specifically visual culture and vision. Cultural practices and materials emerge not solely in the visible world, but also in the social, temporal, and theoretical relations that define the invisible. Our understanding of Cultural Studies, finally, maintains that culture is fugitive and is constantly renegotiated.

Invisible Culture also accepts book, film, media, and art review submissions of 600 to 1000 words.

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