Call for Papers

Art history as a discipline has been built upon the biographies of innovators, its narrative dominated by the emergence of new and revolutionary moments. But can we learn from the ends of traditions? What happens when empires collapse, innovation is assimilated, and technology renders the new obsolete? These questions—aimed at the past, but inflected with the doubt of the present—form the theme of *The Ends of Traditions*, Princeton’s fourth annual Graduate Art Symposium, to be held on 26 March 2004. We seek papers that address artistic production, reception and theorization at historical moments where the end of an artistic tradition is near—or has already arrived.

The question is how these ‘finales’ become manifest in artistic practices. Classic examples of such inquiries include Michael Baxandall’s *The Limewood Sculptors of Renaissance Germany*, where socio-religious pressures and the unique properties of limewood conspire toward the ending of an entire artistic tradition, and Alois Riegl’s *Late Roman Art Industry*, which recuperates an era abandoned as mere decline. New papers might examine public sculpture after its insistent challenge by Rodin, illuminated manuscripts after the printing press, or Muslim art at the close of the *Reconquista*. This symposium will bring together diverse papers and faculty respondents, and further ask how such endings can serve as a model of analysis for art historians.

Proposals from all fields concerned with art and architectural history should include a one-page abstract and a curriculum vitae, and may be sent via email to gradsymp@princeton.edu, or mail to Graduate Symposium c/o The Department of Art and Archaeology, 105 McCormick Hall, Princeton, NJ 08544. For further information visit www.princeton.edu/~artarch.

**Deadline: 5 December 2003.**