

The Renaissance and Contemporary Critical Theory (RSA/Washington, 22-24 Mar 12)

Washington, D.C., Mar 22-24, 2012

Deadline: May 15, 2011

Paula Carabell

The Renaissance and Contemporary Critical Theory

This session asks the question, can the present responsibly inform the past? Renaissance studies have, in general, long resisted the desire to invoke such important twentieth-century theorists as Derrida, Lacan and Deleuze (just to name a few), in their discussion of the fifteenth and sixteenth centuries. This tendency is perhaps most pronounced in the field of art history, where social history, in general, and issues of patronage, in particular, has informed much of the scholarship in the field. Granted, early investigations such as Freud's study of Leonardo da Vinci and his analysis of Michelangelo's Moses gave later historians good reason to question "modern" methodology as it applied to the past. Is it now time, however, to re-examine the role of post-Renaissance paradigms in the study of the Renaissance itself? This session welcomes papers that address (in either a theoretical or applied manner) the incorporation of contemporary thought into their early modern enquiries. Papers from the field of art history are particularly relevant, but presentations from other fields will also be most appreciated.

Please send a 150 word abstract and a copy of your CV to Paula Carabell (pcarabel@fau.edu)

Reference:

CFP: The Renaissance and Contemporary Critical Theory (RSA/Washington, 22-24 Mar 12). In: ArtHist.net, Apr 27, 2011 (accessed Jun 11, 2026), <<https://arthist.net/archive/1284>>.