

The Loop (online journal Invis. Culture)

Catherine Zuromskis

Call for Papers

The Loop as a Temporal Form

The online journal, *Invisible Culture*, is seeking papers for an upcoming issue on the theme of the loop. This issue will take a broad view of the loop—an act of editing that involves the telling and retelling of a narrative—as a form that potentially sets in motion temporal patterns that reconfigure the boundaries of space, time and perception. David Joselit describes the "deep, dreamlike uncanny pulse" intrinsic to the temporal quality of the loop as one imbuing even the weakest work with a persuasive power. Umberto Eco describes Italian viewing habits of popular film, where one enters a theatre at any point, then stays to see the film again from the moment where the audience member entered the narrative. For Eco, film, like life, continually retraces events that have already occurred. The viewer or reader of, or participant in a loop can let the (potentially) perpetual story unfold, either viewing the unresolvedness as an end in itself, or by waiting for the cathartic moment to return again and again. In other words, the loop is a temporal form whose length is chosen by the viewer/reader/participant and may produce catharsis, evoke a dreamlike state, or mimic everyday life.

Topics might include theorizations of this temporal form or close readings of either works of art or examples from everyday culture whose central form is the loop. Theorizations could include but are not restricted to: Deleuzian repetition and difference, Marxist historical cycles, or Freud's repetition compulsion. Examples of works of art could include Stan Douglas' "Win, Place or Show" (1998) or Santiago Serra's "Lifted Out Wall of Gallery, Leaning Over by 60 Degrees and Held Up by Five People" (2000). Examples from everyday culture could include the daily conundrum of time tied to a per-hour paycheck.

Submissions are encouraged from a variety of perspectives, including cultural studies, architecture, history, sociology, psychology, media or film studies, anthropology, philosophy, music, political science, semiotics, art history, queer theory, literary criticism, urban planning or gender studies. All theoretical and empirical approaches are

welcomed.

We are seeking papers 2500 to 6000 words in length. In matters of citation, the journal uses Chicago Manual of Style, but other citation formats are acceptable with respect to the disciplinary concerns of the author. Please email inquiries to Margot Bouman, at bomn@mail.rochester.edu and submissions in Microsoft Word as an attachment to the same address. The deadline for submissions is May 30, 2004.

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The online journal *Invisible Culture*, http://www.rochester.edu/invisible_culture/ivchome.html, 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.

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Reference:

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