

## CAA 2007 Annual Meeting, NYC (CFPs for 2 Panels)

### CALL FOR PAPERS:

CAA 2007 Annual Meeting, New York City, 14-17 February 2007

[CFPs for two Panels:]

1. \_\_\_\_\_

#### The Presence of History, The Persistence of Time

Understandings of the structure of time, of history, and of the associations attributed to change underwent radical transformation during the Early Modern period, affected by shifts in, in the mechanics of measuring time, and how historical documents were collected and interpreted. This session invites papers that address the issues of time, temporality, and history, taking into account one or more of the different pressures - from humanism, urbanization, mercantile capitalism, science, the Reformation and Counter-Reformation - that were brought to bear on individual and social conceptions of time, and how these changes and conflicts may have been registered - or ignored through nostalgic archaisms - in Netherlandish and German art from the twelfth through the eighteenth centuries.

Send proposals to:

Ann Jensen Adams, University of California at Santa Barbara, and Elizabeth Honig, University of California at Berkeley; mail to: Ann Jensen Adams, Getty Research Institute, 1200 Getty Center Drive, Suite 1100, Los Angeles, CA 90049 and Elizabeth Honig, 1414 Oxford, Berkeley, CA 94709, with email of text to [ajadams@arthistory.ucsb.edu](mailto:ajadams@arthistory.ucsb.edu)

Questions/queries to [ajadams@arthistory.ucsb.edu](mailto:ajadams@arthistory.ucsb.edu)

DEADLINE FOR SUBMISSIONS IS MAY 5, 2006, but submissions will be accepted until May 15.

2. \_\_\_\_\_

#### Virtualities: Contemporary Art between Fact and Fiction

Elaborated within the discourses of poststructuralism, film theory, cybernetics, and new media, the term virtuality conveys a newly pervasive

phenomenon in the visual arts. Artists are increasingly constructing images and scenarios in which categories of fact and fiction are treated as coextensive. Most obvious in the genre of staged photography, this trend is visible in areas as diverse as site-based installation, film and video, and net art. What are the aesthetic terms, critical potential, and modes of resistance this convergence engenders? How does it relate to broader shifts within our global, information-based society? How might it indicate a new order beyond enlightenment and modern paradigms of truth? What is its relationship to past forms of spectacle, whose theorization similarly diagnosed the eclipse of real-life experience by representation? We welcome papers that address case studies and engage theoretical and historical perspectives.

Send Proposals to:

T. J. Demos, University College London, and Margaret Sundell, Parsons New School for Design; mail to: Margaret Sundell, Parsons New School for Design, Dept. of Art and Design Studies, 70 Fifth Ave., 6th Fl., New York, NY 10011; and email text to [tjdemos@ucl.ac.uk](mailto:tjdemos@ucl.ac.uk).

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For complete details of submission process, see:

<http://www.collegeart.org/pdf/2007-call-papers.pdf>

Reference:

CFP: CAA 2007 Annual Meeting, NYC (CFPs for 2 Panels). In: ArtHist.net, Apr 29, 2006 (accessed Dec 15, 2025), <<https://arthist.net/archive/28165>>.