

AusArt: Emotional Discourses in Art and Visual Culture

Deadline: Sep 14, 2025

Maite Luengo Agurire

In some of the photomontages of the 1970s, such as «Aspiradora y núvia i rentaplats» (1973), the Catalan artist Eulàlia Grau resorted to one of the images of the promise of feminine happiness of the time: the figure of the bride. Grau's brides, however, seemed to be challenging the script of learned happiness. Threatened to end up being devoured by domestic work, these figures came to point out the artifice and the illusory character that hid the faces of happy housewives disseminated by the advertising and cinema of the developmentalist era.

This example allows us to articulate the two thematic axes that are the backbone of this issue of the magazine. On the one hand, we are interested in reflecting on the role that various visual media, such as contemporary art, video clips, audiovisual media or cinema, have played in the construction, dissemination and reproduction of certain emotional narratives, as well as in the configuration of archetypes loaded with affective connotations, such as the femme fatale, the witch, the monster, the antihero, the silly girl or the vampire. On the other hand, we seek to explore how these same visual devices have explored new strategies of appropriation, negotiation or resistance to the dominant emotional discourses.

We are looking forward to receiving contributions that dialogue with this reflection, placed in the historical framework of postmodernity (from 1970 to the present), and that investigate from the fields of art history, artistic research, visual culture or film history. Suggested topics are:

Case studies that analyze the visual construction of specific emotions (such as guilt, shame, desire or nostalgia) in artistic or media works.

Studies on specific visual archetypes (such as the witch, the monster, the genie, the stepmother, the transvestite, the femme fatale, the boss, etc.) and their role in the configuration, reproduction or resignification of emotional discourses.

Research that reflects on the counter-hegemonic strategies developed from the visual and/or artistic media that have served to question, subvert or reconfigure the dominant emotional regimes.

Analysis of the encounter between the spectator and the artistic or visual object, considering spaces such as movie theaters, exhibitions or domestic consumption as places of activation, mediation and circulation of emotions.

Your proposals (original and unpublished) will be submitted through the Open Journal Systems platform: <https://ojs.ehu.eus/index.php/ausart/user/register> before September 14, 2025.

The file with the article will not include either the name or any element identifying its author(s)

and must include:

- the title of the article (+ English translation);
- summary (a single paragraph ± 150 words) + summary in English (idem);
- up to five key words and their English translation,
- text (± 3000 words) with optional images and graphics; bibliographical references according to the Chicago author-year format.

If possible, it is recommended to suggest the names of TWO REVIEWERS (name, 2 surnames, affiliation and e-mail address) who are specialists in the subject addressed, for the evaluation of the article. Such reviewers should not belong to the same institution as the author, nor to UPV/EHU, nor imply any conflict of interest, and may not necessarily be assigned in the review phase.

Reference:

CFP: AusArt: Emotional Discourses in Art and Visual Culture. In: ArtHist.net, Jul 1, 2025 (accessed Aug 1, 2025), <<https://arthist.net/archive/49606>>.