



## I INTERNATIONAL CONFERENCE VISUAL MOTIFS OF POWER AND THE PUBLIC SPHERE

The **I INTERNATIONAL CONFERENCE VISUAL MOTIFS OF POWER AND THE PUBLIC SPHERE** will take place online on **September 20<sup>th</sup> and 21<sup>st</sup>, 2021**. The Conference aims at bringing together experts in cinema, visual arts and researchers on social and political communication, in order to establish the core principles that define the system of self-production of images of power and the public sphere. The initiative is part of the research project **VISUAL MOTIFS IN THE PUBLIC SPHERE: PRODUCTION AND CIRCULATION OF IMAGES OF POWER IN SPAIN (2011-2017)** (REF: CSO2017-88876-P). In this context, the Conference calls for empirical research and theoretical approaches on the ways in which power and the public sphere are staged, how their images are reinterpreted by citizens, and which mechanisms exist for appropriating and reinventing iconographic sources.

We hypothesize that there is an organized combination of motifs to portray commonplace situations in the everyday life of the public sphere which appeal to the spectator's prior knowledge of these staging models, thus configuring a fertile space for reflecting on their ambiguity and political and communicative effectiveness. As Carlo Ginzburg has pointed out in *Fear, Reverence, Terror. Five Essays of Political Iconography*, every image contains the current political storyline along with a historical, religious and iconographic background that conveys both the emotional content and the codes through which power is expressed, and which often survive through the ages. A visual motif such as the Pietà, for example, is not only identifiable in artistic representations such as painting and cinema, it has also been used in photojournalism to express unjust pain in wartime conflicts and humanitarian catastrophes

There is a significant tradition of studies on political iconography inspired by the central figure of Aby Warburg, which is continued on through Erwin Panofsky, Horst Bredekamp, Monica Centanni, Georges Didi-Huberman, and Patrick Boucheron, as well as the aforementioned Carlo Ginzburg. His emphasis on the central role played by visual motifs in the construction of public space converges with the investigations carried out by a large number of theorists from other fields, such as theory and art criticism (Boris Groys, Hito Steyerl, Harun Farocki), political philosophy (Giorgio Agamben), film studies (Nicole Brenez, Alain Bergala, Emmanuelle André), photography theory (Ariella Azoulay), social semiotics (Theo van Leeuwen), cognitive iconology (Ian Verstegen) and production studies (Banks, Caldwell, Du Guy, Thompson and Burns), all of which pay attention to the levels of awareness and control over the images produced, whether in film and photojournalism, in the praxis of TV documentaries and reports or in online productions.

Together with the action of the transmission of visual motifs, we are interested in their contemporary reinventions in the hands of social network *prosumers*.

Among the possible topics, the following are proposed:

- Visual motifs in the representation of the different spheres of the public arena: political, economic, judicial, police, civil organizations and forms of citizen participation.



- Motifs and visual narratives of political campaigns based on the reinvention of previous iconographic sources.
- The study of the representation of power and the public sphere in cinema.
- The iconographic evocation in photojournalistic practices; the civil contract of photography.
- GIFs, memes and mashups, both in political processes and in the public sphere.
- Case studies and production studies in photojournalism, television, online media and social networks concerning images of power.
- Theoretical studies on the continuity and transformations of political iconography.

### **Online Conference.**

### **General Information**

The **I INTERNATIONAL CONFERENCE VISUAL MOTIFS OF POWER AND THE PUBLIC SPHERE** will take place the **20<sup>th</sup> and 21<sup>st</sup> of September, 2021**, online.

### **Submissions of Proposals:**

- The abstracts may be sent in Spanish, Catalan or English.
- A PDF document should contain the following information:
  - Title of the Communication
  - Name and Surname
  - Email
  - Postal Address
  - Abstract (200-300 words)
  - Short Bio (150 words)

The paper presentations should not exceed 20 minutes. They can be presented in Spanish, Catalan or English.

### **Key Dates:**

Deadline for submission of proposals: **10/08/2021**

Notification of acceptance: **15/08/2021**

Fee payment: **15/08/2021 – 10/09/2021**

Selected paper presentations must be original and unpublished in the moment of the Conference.

The presentations will have the option to be published as conference proceedings with an ISBN registration.



The deadline for submitting the papers for publication is **29/10/2021**.

The papers should have an extension of 3.000-4.000 words (Bibliographic Style APA 6<sup>th</sup> edition)

### **Conference Fees**

Paper presentation: 75 €. It Includes participation certificate and publication in the conference proceedings (The payment is specified by person and not by presentation).

25 € for attendees: includes participation certificate upon attendance verification.

Free registration for UPF community (students, PAS and PDI), members of the research project, guest speakers and members of the academic committee.

The registration fee must be paid between 15<sup>th</sup> August - 10<sup>th</sup> September.

*In case of cancellation of the registration by the participant, the registration fee will not be refunded.*

*In case of cancellation of the congress, the registration fee will be fully refunded.*