

Public Communication Journal

Number 23 (2017) - until May 15, 2017

Thematic Number :

PHOTOGRAPHY AND PROPAGANDA IN THE PORTUGUESE ESTADO NOVO

Editors:

Filomena Serra (IHA/FCSHNOVA)

Paula André (DINÂMIA'CET-IUL-ISCTE-IUL)

Bruno Marques (IHA/FCSHNOVA)

Organization:

Project Printed Photography. Image and Propaganda in Portugal (1934-1974)

[FCT – PTDC/CPC-HAT/4533/2014]

Under the scope of the project mentioned above, is open the call for papers and reviews for the *Public Communication Journal*, vol. 12, Issue 23 (2017) from the Escola Superior de Comunicação Social in order to constitute a thematic special number about PHOTOGRAPHY AND PROPAGANDA IN THE PORTUGUESE "ESTADO NOVO".

The relation between photography and propaganda as a research field about the Portuguese authoritarian regime "Estado Novo" is relatively recent. It represents an important contribution to the discussion of how the regime has been legitimized through photographic images. Interest in this field of research is mainly due to the recent opening of photographic archives to the public, to the digitization policies and to the increasing historiographical awareness of the importance of photography and photographic archives as essential sources for academic research.

This issue of the *Public Communication Journal* intends to make known new and ongoing research produced about the political propaganda of the Estado Novo regime and their relation with the circulation and consumption of public photographic images produced at the time. It is proposed to analyse and critically examine how the regime constructed visual propaganda narratives through the photographic media.

The period covered begins with the first moment that photographic images and their authors – the photographers – were put at the service of the regime by António Ferro, the leader of the Secretariat for National Propaganda (1933), later called SNI – National Secretariat of Information, Popular Culture and Tourism (1944), through his three major propaganda politics: the "Politics of the Spirit" for the arts and literature, while publicising the Portuguese regime abroad; the 'Politics of Taste' and the 'Politics of Tourism'.

The implications of such association will be consolidated, among other examples, through photojournalism in the '30s and '40s; the amateurs photographic salons; the impulse to

individual photography exhibitions; the promotion of the graphic arts by subsidizing editorial projects of magazines and albums; the large-scale use of photography in national and international exhibitions; as well as through its use in major public works propaganda. The potentialities of photography were then explored as well as new forms of ritualizing the process of visual representations and collective appropriation. In the post-war period, changing politics promoted reformulations and new visual strategies. Simultaneously, surrealist photographic experiments and neo-realist discourse ensured other visual narratives, especially when the repression against the Opposition to the regime was intensified with the beginning of Colonial War in 1961 to its end in 1974.

We welcome articles that seek to problematize the use of photography as a document and the relationship between photography and propaganda through the various printed media of visual communication: the press, magazines, exhibitions, catalogues, books, guides, photographic albums and photo-books, and whose approaches focus on the activity of photographers and their practices.

Comparative studies are also welcome, especially Italian and Franco's fascisms. As indicative topics, which can be crossed among themselves, we give the following examples:

1. Performative representations: which includes image propaganda inside and outside Portugal; national and international exhibitions; thematic and colonial exhibitions; presidential voyages to the colonies; cosmopolitanism and nationalism;

2. Material achievements: large public works; architecture and urbanism; landscape and heritage; monuments restoration; parks and gardens; popular culture and art; tourism; radio and telecommunications; folklore; cinema, dance and theatre; nationalism and cultural policy;

3. Rhetoric of the body: body practices and discourses in photography; portrait; collective and militarized body; sport and political order; religion, family and body; colonial body; body representations and power discourses; aesthetics masculinization of the regime; naturalistic inheritances and pictorialism.

4. Counter-images and counter-discourses: discourses and images of the resistance to Estado Novo; surrealist and neo-realist counter-discourses and counter-images; exhibitions and experiments; humanistic photography challenges to the regime's cultural policy; photography and social commitment; nationalism and humanism.

Visit our website, for more information:

<http://printedphotography-pt.weebly.com/call-for-papers.html>

<http://printedphotography-pt.weebly.com/>

Deadlines:

Date for submission: May 15, 2017

Acceptance response: June 30, 2017

Final delivery date of the revised articles: July 30, 2017

Publication data: December 15, 2017

Submission:

Papers should be submitted to the e-mail cpublica@escs.ipl.pt in English, Spanish or Portuguese. They should be written in the Microsoft Word and include an abstract of 900 characters with 5 keywords. There should be an English version (if they are not in English), and the author's identification (institution, position, contact details and area of specialization). The full paper including references, attachments, spaces, notes, pictures, images, etc. should not exceed 50.000 characters; individual notes and book reviews should not exceed 10 000 characters.

The single and collective authors of published papers give their copyright in favour of *Public Communication*.

<https://www.escs.ipl.pt/investigacao/revista-comunicacao-publica/call-for-papers>

Contacts

E-MAIL: cpublica@escs.ipl.pt