CELTIC CONFERENCE IN CLASSICS AT THE UNIVERSITY OF CARDIFF, 9-12 JULY 2024

CFP: 'VIDEO-MYTH: THE RECEPTION OF ANCIENT MEDITERRANEAN MYTHOLOGY IN MUSIC VIDEOS'

Abstracts due 1 March 2024

Organisers of the panel 'Video-Myth: The Reception of Ancient Mediterranean Mythology in Music Videos' welcome all interested participants to send abstracts of roughly 300 words to the e-mail address videomyth.ccc24@gmail.com by March 1, 2024. Papers may be 20 or 40 minutes long, and participants are asked to clearly specify the preferred format. Papers must be presented *in corpore* at School of History, Archeology and Religion, Cardiff University, Wales (July 9-12). The working language is English. More information about the event may be found at: https://cardiffccc.wixsite.com/cardiffccc2024.

Music video draws its art mostly from technical and dynamic artifice and has seen many technological developments throughout the years. This panel proposes that the music video medium be explored in relation to Mediterranean antiquity and the ways in which mythical histories, tropes, motifs, and mythological narratives more broadly, can be made to be useful tools that generate discourses anew in music videos, notwithstanding its fast-paced structure. Despite challenges, the music video genre can generate questions that lead us towards a better understanding of how a variety of audiences engage with ancient myth in modern society. With its ability to exploit fast paced technical improvements to visual media, the use of mythological frameworks has been claimed as valuable for the blossoming of ingenious narratives and innovatory aesthetic programs.

In the past thirty years, cinema has dominated reception scholarship about ancient myth and motifs in popular culture, being one of the most commonly studied topics of reception of antiquity studies in contemporary worlds (for example, Wyke 1997; Winkler 2001; Paul 2013). We argue that music videos too can be brought to the forefront of reception studies. These have only very recently attracted scholarly attention, partly driven by the proliferation of receptive music videos over recent years. This panel thus invites submissions that consider questions such as: in which ways can mythical tropes and motifs be used and celebrated throughout visual culture in music video production? Can these fast-paced and ephemeral productions that are specifically designed for mass consumption critically explore ancient topics?

Some of the suggested topics for exploring these problematics may include, but are not limited to:
— Deontology of music video as a genre and how it eventually recurs to mythical tropes to achieve a visual multifaceted storyline.
— The survival of ancient tropes and figures and how these engage with the contemporary visual domain. Are they relevant or obsolete?
— How are historical characters, I.e. Nefertiti, Cleopatra, Mark Antony, Julius Caesar, etc., mythologically represented in music videos?
— The dramatic presentation of antiquity-inspired *mise-en-scènes* as a *locus amoenus* and subsequent mythological reminiscences.
— How specific myths and mythological characters (Eros, Dionysus, Nice, Hypnos, Icarus, Medusa, Tiresias, etc.) are explored in music videos and their survival in new media.

Any inquiries should be sent to videomyth.ccc24@gmail.com.