



TARTALO. IX INTERNATIONAL CONFERENCE ON MYTH IN THE ARTS
TARTALO. IX CONGRESO INTERNACIONAL SOBRE EL MITO EN LAS ARTES
TARTALO. MITO ETA ARTEEN XI. NAZIOARTEKO KONFERENTZIA



TARTALO. 9th International Conference on Myth in the Arts

3rd -7th November, 2025

Vitoria-Gasteiz, the Basque Country, Spain

2nd CALL FOR PAPERS

Since their beginnings in the ancient world, myths have been some kind of malleable clay that the poet transforms depending on their intention to convey the most varied contents. Through myths, the world is ordered, ethical questions are raised and the surrounding society is reflected or pondered upon. Thus, myths do not only entertain, but are also, above all, an instrument of thought. This is probably why they have been and still are today an excellent way to analyse, from the apparent innocence of a marvellous story, to the complex and subtle reality that surrounds us. “*Tartalo. 9th International Conference on Myth in the Arts*” is organised with the aim of bringing together all those who research myths in any of their artistic expressions, in any historical era and in relation to any theoretical framework—Cultural Studies, Literary Studies, Gender Studies, Feminism(s), Masculinities, LGBTQ+ Studies, Postcolonial Studies, Ecocriticism, Disability Studies, Film Studies and Performance Studies, among others. The event will include keynote speeches delivered by national and international academics on the use, subversion and re/production of ancient and modern myths as vehicles for cultural communication and as means of artistic expression. “*Tartalo. 9th International Conference on Myth in the Arts*” welcomes contributions by PhD students, last-stage MA students and postdoctoral researchers as well as researchers and scholars on the following and other complementary topics:



Myth and gender:

- Myth and the fantastic
- Myth in the American west
- Myth and the Inklings
- Myth and modernism
- Myth and science fiction
- Myth and horror
- Myth in comedy
- Myth in romance
- Myth in tragedy
- Myth in children's and YA literature

(R)evolution of myths:

- Revision of ancient/classical myths in modern/contemporary works
- Birth and evolution of (post)modern myths
- Transtextual dialogues on specific myths
- Mythopoetics
- Re/production of urban myths
- Folklore in different cultures (Irish, Basque, etc.)

Myth and translation:

- Myth and translation studies
- Myth and literary translation
- Myth and audiovisual translation
- Myth and creative translation
- Myth and the process of translation
- Myth, translation and ICTs

Sound, myth and experience:

- Sound narratives and antiheroes
- Sound and applied mythology
- Sound codes and current sonologies
- Sound experiments and myth
- Transmedia, industry and re-appropriation

Myth and modes of artistic expression:

- The aesthetics of Myth
- Myth in literature
- Myth in cinema
- Myth in painting
- Myth in the performing arts (music, dance, theatre –opera, *zarzuela*, performance, cabaret, puppetry, circus, etc.)
- Myth in architecture
- Myth in sculpture
- Myth in photography
- Myth and new artistic forms (graphic novels, Artificial Intelligence, vlogging, social media, podcasts, illustrated albums, etc.)

Myth and identity:

- Mythicization of social stereotypes
- Use, purpose and artistic representation of myth in multicultural contexts
- Cultural appropriation of non-Western myths
- Global perspectives on myth
- Mythicization as an instrument of vindication and construction of identities

Application(s) of myth:

- Technological iconography
- Myth, design and interactivity
- Myth and user
- Digital communities around myth
- Playfulness in myth
- The myth of the cave in new technologies

Disability and myth:

- Representation of disability
- Accessibility to myth
- Myth and false beliefs about disability
- Overcoming myth
- Disabled mythological characters



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ORGANISATION, SPONSORING AND PARTNERS

“**Tartalo. 9th International Conference on Myth in the Arts**” is **organized** by the (TR42114) Research Group of the Faculty of Arts of the University of the Basque Country (UPV/EHU) and the teaching and research staff of the Faculty of Arts and the Faculty of Fine Arts of the University of the Basque Country (UPV/EHU), as well as the UNED Centre of Vitoria-Gasteiz and the University of Vitoria-Gasteiz (EUNEIZ).

The event is sponsored by the non-profit cultural association HEVENDAY, the research group “REWEST”, the Faculty of Arts (UPV/EHU), the Faculty of Fine Arts (UPV/EHU), the Department of English and German Philology and Translation & Interpretation, the Department of Classical Studies, and the Department of Philology and History of the University of the Basque Country (UPV/EHU).

Our **partners** are the University of Vitoria-Gasteiz (EUNEIZ), the Vice-rectorate of the Campus of Álava, UNED (National Distance Education University and its associate centre in Vitoria-Gasteiz), the Master’s Degree on Comparative Literature of the University of the Basque Country, the research group “Relaciones políticas y categorías sociales en Roma y Grecia” [Political Relations and Social Categories in Greece and Rome] of the University of the Basque Country, the Basque Centre of Irish Studies (*Eusk-Cara*), and the Centre for Fantasy and the Fantastic of the University of Glasgow.

DATES AND VENUES

“**Tartalo. 9th International Conference on Myth in the Arts**” will take place 3rd-7th November, 2025.

It will be held in the following venues: the Faculty of Arts of the University of the Basque Country, the University of Vitoria-Gasteiz (EUNEIZ), and the UNED Centre of Vitoria-Gasteiz.

REGARDING THE SESSIONS

“**Tartalo. 9th International Conference on Myth in the Arts**” will be held online and on-site. Papers will be grouped into thematic sessions according to research areas and will be presented in parallel sessions. Each speaker will have 20 minutes to present their work either in person or via Teams. Given the international character of the congress, the working languages will be English and Spanish.



ABSTRACT SUBMISSION AND STYLE GUIDELINES

We invite you to submit your abstract to “*Tartalo. 9th International Conference on Myth in the Arts*”. Please submit your abstract **by May 5, 2025** for evaluation by the Scientific Committee. If the abstract is accepted, it will not be necessary to submit the full text of the communication and you will receive **notification of acceptance before May 31, 2025**. Once you have been notified, you may proceed with the registration process. After payment of the registration fee, your participation will be confirmed.

The abstracts will be published together as a book chapters (with ISBN) in the third volume of *The Fantastic in the Arts* series.

Revision and acceptance process

The Scientific Committee will review all submissions and select those of the highest quality. Proposals presenting original and unpublished findings in conceptual, constructive, experimental, or theoretical research across the aforementioned subject areas will be prioritized for acceptance.

Academic ethics

Papers presented at the congress should reflect original and unpublished findings. Ethical conduct is crucial in the academic world. Therefore, plagiarism is strictly prohibited and will not be tolerated under any circumstances. If an author is found to have plagiarized any part of their abstract, their paper will be automatically rejected.

Language

English or Spanish

Abstract structure

Aim
Methodology/approach
Findings
Conclusions
Key words

Formal guidelines

Abstract length: 200 words
5 key words
Times New Roman 12 points
Double spacing
Margins (upper: 2.54 cm, lower: 2.54 cm;
left: 3.18 cm; right: 3.18 cm)
Justified text
Vertical to a single column
MS Word compatible file

Biographical note

Please send a 200-word biographical note in a separate file.

Submission

Send your abstract and biographical note through the following link:

<https://tartalogasteiz.com/abstract-submission>



ARTICLE SUBMISSION AND STYLE GUIDELINES

After your abstract has been accepted and your registration for the Conference is complete, you are invited to submit your full paper for blind peer review by members of the Scientific and Organizing Committee. Selected papers will be published in *Redefining Speculative Art: Exploring Artistic and Cultural Manifestations*, a series by Peter Lang under the title:

Unravelling Myth in the Fantastic: Theories, Tropes, and Cultural Transgressions.

Submission Deadline: September 15, 2025.

Notification of Acceptance: September 30, 2025.

On ***Unravelling Myth in the Fantastic: Theories, Tropes, and Cultural Transgressions.***

This volume critically examines Speculative Art as a vital mode of sociocultural commentary, a medium for identifying representation, and an instrument for interrogating structures of power.

The concept of *redefining* underscores the volume's interdisciplinary and innovative orientation, fostering scholarly dialogue across diverse fields and engaging with contemporary critical and theoretical frameworks, including ecocriticism, postcolonial studies, trauma studies, disability studies, gender and queer studies, as well as cultural studies. By integrating these perspectives, the volume seeks to illuminate the multifaceted nature of speculative artistic expressions and their relevance to contemporary socio-political structures.

The term *speculative* is employed as an overarching category encompassing genres that have traditionally been delineated as distinct subcategories – such as myth and folklore, fantasy, horror, science fiction, the Gothic and fairy tales. These genres share a common function: the capacity to (re)imagine alternative worlds through defamiliarising techniques. As such, the speculative serves as a critical tool for social and cultural transformation. Historically, speculative works have often been devalued in relation to the realist tradition; this volume, therefore, seeks to affirm their aesthetic, intellectual, and cultural legitimacy by demonstrating their versatility and transformative potential in both historical and contemporary contexts.

The term *art* reflects the volume's broad and multi- and interdisciplinary scope, encouraging contributions that examine creative practices across a wide range of media. In addition to literary, cinematic, televisual, gaming, and graphic narratives, this volume welcomes analyses of artistic expressions in music, dance, performance, architectural design, and the intersections between art and technology. By encompassing these varied artistic domains, the volume aims to emphasise the richness and dynamism of speculative art as a cultural phenomenon.

We strongly encourage submissions that do not only align with the overarching themes of the conference but also engage critically with one or more of the following four thematic categories:

- **Subversion of Power Structures:** Critical analyses of how Speculative Art interrogates, destabilises, and reconfigures existing hierarchies and systems of authority.



- **Speculative Art and Media:** Explorations of the unique affordances of various media – including films, digital media, translation studies, architecture, and the fine arts – in facilitating the examination and transformation of cultural practices.
- **Interdisciplinarity and Hybridity in Speculative Art:** Investigations into the inherently hybrid nature of Speculative Art, emphasising its intersections with multiple disciplines, genres, and modes of artistic expression.
- **Narratives and Representations of Abuse:** Scholarly engagements with the depiction of abuse in Speculative Art, examined through diverse critical frameworks such as gender studies, trauma studies, postcolonial studies, and other relevant theoretical perspectives.

Revision and Acceptance Process

All submissions will be reviewed by the Scientific Committee. Proposals demonstrating high academic quality, originality, and unpublished findings – whether conceptual, constructive, experimental, or theoretical – within the specific subject areas will be considered for acceptance.

Academic ethics

All papers presented at the conference must reflect original and unpublished research. Upholding ethical standards is fundamental in academic scholarship; therefore, plagiarism in any form will not be tolerated. Any submission found to contain plagiarised content will be automatically rejected.

Language

English or Spanish

(Potential) Abstract structure

Aim
Methodology/approach
Findings
Conclusions
Key words

Formal guidelines

Article length: 4,000-6,000 words
(including abstract and 5 key words)
Times New Roman 12 points
Double spacing
Margins (upper: 2.54 cm, lower: 2.54 cm;
left: 3.18 cm; right: 3.18 cm)
Justified text
Vertical to a single column
MS Word compatible file
[The Chicago Manual of Style, 15th edition](#)
(University of Chicago Press, 2003)

Biographical note

Please send a biographical note (maximum 200 words) in a separate file.

Submission

Kindly upload your article and biographical note via the following link:

<https://tartalogasteiz.com/article-submission>



FORMS OF PARTICIPATION

In-person participation

The presentation time for in-person sessions is 20 minutes. You must upload your presentation slides before your panel begins.

Virtual participation

The congress program for virtual presentations will be sent by e-mail to participants one week before the Congress begins. Virtual presentations will be conducted via an online electronic forum (Teams). Attendees to the virtual session will receive the webinar invitation link a few days before the Congress. Joining the webinar session is easy and only takes a few seconds. Simply click on the link in the invitation and you will be immediately connected to the session.

CONFIRMED KEY NOTE SPEAKERS

SPEAKER	INSTITUTION
Dr. Richard Buxton	University of Bristol – (Emeritus Professor)
Dr. Mercedes Aguirre Castro	Complutense University of Madrid and Honorary Research Fellow at the University of Bristol (Emeritus Professor)
Dr. África Vidal Claramonte	University of Salamanca
Dr. P. J. Matthews	University College Dublin
Dr. Janina Ramirez	University of Oxford
Dr. Antonio Ballesteros	UNED
Dr. Inmaculada Rodríguez	Universitat Jaume I
Quico Rovira	Independent Scholar
Blanca Rodríguez	Independent Scholar
Dr. Juan Antonio Gonzalez Iglesias	University of Salamanca
Dr. Anna McFarlane	University of Glasgow
Dr. Alberto Murcia Carbonell	ESIC University
Dr. Jon Juaristi	Independent Scholar



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REGISTRATION AND FEES

All participants in the congress are required to pay the registration fee. For papers with multiple presenters, at least one author must pay the registration fee and present the paper. Participants may choose from the following registration options. Please note that after July 2, only registrations for attendees will be accepted.

Please refer to the registration deadlines and payment instructions:

<https://www.tartalogasteiz.com/en/congress>

PREVIOUS EDITIONS OF THE INTERNATIONAL CONFERENCE ON MYTH IN THE ARTS

I International Conference on Myth in the Arts:

<https://ehutb.ehu.eus/series/58c673b5f82b2beb378b456b>

II International Conference on Myth in the Arts:

<https://ehutb.ehu.eus/series/5a538ae6f82b2b5c6e8b4680>

III International Conference on Myth in the Arts:

<https://ehutb.ehu.eus/series/5be477d2f82b2b2d0d8b46c7>

IV International Conference on Myth in the Arts:

<https://ehutb.ehu.eus/series/5d9f7cd8f82b2b183b8b473c>

V International Conference on Myth in the Arts:

<https://ehutb.ehu.eus/series/5f75e5ecf82b2bbd1a8b458a>

VI International Conference on Myth in the Arts:

<https://ehutb.ehu.eus/video/634042d1a44131145f2d1717>

VII International Conference on Myth in the Arts:

<https://www.youtube.com/@Tartalogasteiz>

VIII International Conference on Myth in the Arts:

<https://www.youtube.com/@Tartalogasteiz>

SOCIAL MEDIA

Youtube: [@tartalogasteiz](https://www.youtube.com/@tartalogasteiz)

TikTok: [@tartalogasteiz](https://www.tiktok.com/@tartalogasteiz)

Instagram: [@tartalogasteiz](https://www.instagram.com/tartalogasteiz)

X: [@TartaloGasteiz](https://twitter.com/TartaloGasteiz)