

CFP for a special issue of The Pomegranate on Pagan Art and Fashion

A beautiful young woman drapes her long auburn hair over a human skull, pressing it close to her face like a lover. Another, clad in black and holding a wooden staff, poses like a model in a photo shoot on location in an incongruous forest. Long, elaborately decorated fake fingernails like talons grasp shiny crystals, evoking the “just so” beauty of a staged magazine spread. In the world of the Witches of Instagram, the art of photography meets business witchery and feminist activism.

Is it (still) the season of the witch? Luxury fashion house, Dior, has a tarot-themed collection; witchcraft featured in recent issues of *Vogue* magazine; young witch-identifying women perform “fashion magic”; and an alchemist-fashion designer has invented colour-changing hair dye, inspired by a scene in the 1996 movie, *The Craft*. An angry yet luxurious sex-positive feminism is in the air; goddesses, witches and sluts are rising up again, a decade and a half after Rockbitch stopped touring and almost thirty years after Annie Sprinkle’s first workshops celebrating the sacred whore.

Exhibitions showcasing the work of living and dead occult artists have been on the increase for several years now, most recently *Black Light: Secret Traditions in Art Since the 1950s* at the Centre de Cultura Contemporània de Barcelona, and Barry William Hale + NOKO’s Enochian performance at Dark Mofo in Tasmania. Multidisciplinary artist Bill Crisafi and dancer Alkistis Dimech exemplify the Sabbatic witchcraft aesthetic; Russ Marshalek and Vanessa Irena mix fitness and music with witchcraft in the age of the apocalypse; DJ Juliana Huxtable and queer arts collective House of Ladosha are a coven; rappers Azealia Banks and Princess Nokia are out and proud brujas; and singer Lana del Rey admits hexing Donald Trump.

The Pomegranate: The International Journal of Pagan Studies invites submissions of articles (5000–8000 words) for a special issue on Pagan Art and Fashion, edited by Caroline Tully (caroline.tully@unimelb.edu.au). How are Paganism, modern Goddess worship, witchcraft and magick utilised in the service of creative self-expression today? Potential topics might fall under the general headings of, but are not limited to, Aesthetics, Dance, Fashion, Film and Television, Internet Culture, Literature, Music, and Visual Art.

Submissions due June 15, 2019.

For information on the submission process

see: <https://journals.equinoxpub.com/index.php/POM/about/submissions>

Please note that *The Pomegranate: The International Journal of Pagan Studies* uses the University of Chicago Press notes-and-bibliography citation

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