

Special Issue

Affective Art

Message from the Guest Editor

An affective work of art is one that moves our emotions in response to it. These emotions include awe, fear, devotion, anger, disgust, sexual arousal, guilt, shame, humility, fervor, compassion, and more. Affective artworks also reach outward to evoke an imaginative empathy of some kind in their individual viewers. Few artworks do not evoke a token emotional response, but another response is to move us with their beauty—a sheer aesthetic response. This Special Issue will explore how art evokes its response. In his pioneering study of such pictures, *The Power of Images* (1989), David Freedberg considered the issue of responses to pictorial representations, with particular attention to iconoclasm and censorship—the preventive measures that have attempted, across the centuries, to suppress such affective responses of artworks. In connection with the specific era of the Reformation, iconoclasm has been studied by Koenraad Jonckheere (*Antwerp Art after Iconoclasm*, 2012), and I have studied the response to the Council of Trent in *The Sacred Image* (2011).

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Arts welcomes scholarly contributions that address fundamental issues in the arts, broadly conceived, from any meaningful perspective—theoretical, historical, interdisciplinary, and global. Submissions are expeditiously and rigorously reviewed by peers, in order to insure the highest scholarly standards. Because *Arts* is an online journal, articles reach their desired audiences more quickly and reliably than its print media peers. The future is digital, and *Arts* combines the stringent scholarly standards of traditional journals with the easy accessibility afforded by digitalization.

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