

Visual Sociology

No 12 June 2016

WG03



Hunderwasser House, Vienna.

Notes from the Editors:

Dear ISA Visual Sociology (WG03) members and colleagues/friends,

We are pleased to share Volume 12 (Spring 2016 issue) of the ISA Visual sociology (WG03) newsletter.

We have two regular columns in our newsletter. The first is the Presidential Report (Updates and News), written by our Working Group President, Valentina Anzoise (Italy), along with Vice President (Research), Dennis Zuev (Portugal), and Vice President and Secretary, Elisabeth-Jane Milne (United Kingdom).

We also have our regular "Getting to Know You" interview. For this issue, in consultation with members of our Board, decided it would be a good idea to focus on one of us, Gary, who is an emergent scholar in visual sociology, a member of the Board, and is a Senior Photography Lecturer, at the University of Central Lancashire (Uclan). His recently submitted doctoral dissertation, 'Visual Activism in Israel and the Occupied Palestinian Territories' deals with the politics of visibility, specifically in relation to Israel-Palestine conflict/Israeli occupation in a post 2005 context.

In this Newsletter, you also find the results of our recent competition for the Rachel Tanur Memorial Prize. This is a highly anticipated, and treasured, activity of our Working group and one that takes a great deal of time and effort by a Jury composed of WG03 members. We want to thank Anna Schober for all her work in chairing the jury. Our first prize winner is invited to serve on WG03 Board for 2 years and to take an active part in steering our group.

With the ISA Forum approaching quickly (July 10-14, 2016, in Vienna, Austria), we provide details of the final program and our Forum workshops and activities (July 8-14, 2016). In addition to the panels at the main ISA Forum, we are really excited about our series of free workshops which are open to all, regardless of whether or not people have registered for the ISA Forum or if they are members of the ISA. These workshops will run from 8-14 July and include walking tours, sessions in collaboration with local museums and activists, film screenings and creative workshops. We hope that you will be able to arrive in Vienna a day or two earlier and join us for these events. The overview programme of these activities is included in this Newsletter. If you would like to attend any of the free workshops please register (some workshops have limited numbers).

For further information about the ISA, venue, visual regulations, accommodation and discounts with partners please see the Forum's website at <http://www.isa-sociology.org/forum-2016/>

If you have any queries about the main Forum programme please contact Dennis Zuev (d.zuev@lancaster.ac.uk) or Valentina Anzoise (valentina.anzoise@unive.it).

And last, but not least, in this newsletter, we highlight a small selection of new books and journal issues and CFPs for conferences and journal issues. Please keep sending these to us as we are pleased to share ideas about this growing field of visual sociology.

As always, we look forward to your submissions and feedback. Please feel free to email us with your questions or ideas: isavisualsociology@gmail.com . You can also visit our Facebook Page: <https://www.facebook.com/groups/273306526112118/> or our website <http://www.isa-sociology.org/wg03.htm>

Our next newsletter will be published in November 2016. Please send us your ideas and submissions by October 30, 2016.

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Our next newsletter will be published in November 2016. Please send us your ideas and submissions by October 30, 2016.

Happy reading and good luck with your visual sociology projects!

Andrea Doucet, Brock University, Canada

Gary Bratchford, University of Central Lancashire (Uclan), England

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President's Report

Dear ISA Visual Sociology (WG03) members,

The III ISA Forum is fast approaching. In a few weeks we will meet again in Vienna. I know that some of you will not be able to come but we will do our best to post regular updates on our Facebook page during the Forum so that you can at least participate virtually.

This year, ca. 4200 participants have registered to the ISA Forum. Our WG has received 165 abstracts and we will hold 17 sessions: six joint sessions and eleven regular ones. In total, more than 70 presentations will be given. This time we will start off the program by announcing the winners of the Rachel Tanur Memorial Prize on the first day during our business meeting.

Following the tradition of the previous ISA forum in Buenos Aires, we will start our work on July 8th with some pre-forum workshops, free of charge, which have been jointly organized with our hosts and our liaison in Vienna, Faime Alpagu. We will hold creative workshops on July 8th and 9th, prior to the main academic program, which will be combined with film screenings and a walking tour ("Housing Politics and Housing question in Vienna") on July 8th.

The workshops will continue during the regular sessions, which begin on July 10th. We expect a very intensive schedule and four days dedicated to the practices of visual sociology adopting different approaches.

We hope that you will be able to arrive in Vienna a few days early to enjoy these pre-forum events! Please feel free to circulate the creative workshops programme to anyone who might be interested, regardless of whether or not they are participating in the ISA Forum. Be aware that in order to attend any of the free workshops, it is best to register in advance (some workshops have limited numbers), you can send an email to: ej.milne@coventry.ac.uk (EJ Milne) and alpagu.faime@gmail.com (Faime Alpagu).

This year at the World Forum of Sociology, we are excited to have Prof. Claudia Mitchell from McGill University in Canada join us as our working group VIP representative at the Common Sessions. She will give a keynote entitled, "Looking into the future: Problematizing socially engaging research in Visual Sociology."

The purpose of the Common Sessions is to foster dialogue among RCs, WGs, and TGs by jointly focusing on the common theme of the Forum, 'The Futures We Want'.

The program this year is promising to be very rich. We hope that you will join us and cool down at Vinzirast Café on Wednesday July 13th for our social evening - all family and friends are welcome. The social event will be preceded by our ex-president's session, "Looking into the future of Visual Sociology" where registered WG03 members can present their research in progress in blitz 2-5 min. presentations

Organizing our sessions and workshops has required a lot of effort - and it's not finished yet! We are very thankful to all those who have contributed: the session organizers, the members who have offered to be chairs and discussants, as well as to those who are providing the free workshops. We have had very intensive skype and e-mail exchanges in order to organize this program, and we are also incredibly grateful to Faime Alpagu, our local liaison in Vienna, who has been enthusiastically supporting us in all the logistics related to the free workshops.

For further information about the workshops and main forum panels as well as for other general information about ISA, venue, visual regulations, accommodation and discounts with partners please see the Forum's website at <http://www.isa-sociology.org/forum-2016/>

Furthermore, in the past few months our group has been supporting other initiatives as well.

We would like to congratulate EJ Milne, who has promoted a collaboration between the British Academy-Newton, the Centre for Trust, Peace and Social Relations (CTPSR), African Centre for Migration & Society (ACMS), University of the Witwatersrand, the Coventry Refugee and Migrant Centre (CRMC) and the International Sociological Association Visual Sociology Working Group (ISA WG03).

The initiative consisted of a series of events - symposia and master classes - in South Africa and UK (i.e. Johannesburg 9-11 March 2016 and in Coventry in 18-19 May 2016) on Arts-based methodologies for understanding the lived experiences of migrant sex worker and migrant Lesbian, Gay, Bi-sexual, Transgender, Queer (LGBTQ) communities in South Africa and the UK. A panel will also run as part of the WG03 Visual Sociology Panel. Our WG has contributed with a bursary to cover travel, accommodation and subsistence at the South African and/or UK event and for the future, we hope the Visual Sociology Working Group will have more and more members also in Africa.

We are additionally in the process of designing the WG03 website, an initiative which will depend upon our unlimited enthusiasm and our limited resources – we will be launching a crowdfunding campaign shortly (this also to support other activities, i.e. our free workshops).

Stay tuned, we will send you further detail in the coming days and weeks!

Anyone willing to help and share ideas regarding the forum workshops and academic programme is more than welcome to contact us directly by sending an email to: valentina.anzoise@unive.it (Valentina Anzoise) and garyphdmmu@gmail.com (Gary Bratchford).

Looking forward to see you in Vienna!

Valentina, EJ and Dennis

Getting to Know You (Us)...
Gary Bratchford



I'm a Senior Lecturer of Photography at the University of Central Lancashire (Uclan), the co-editor of the Visual Sociology Newsletter, a member of the scientific committee for the Contemphoto Conference, Istanbul, Turkey and an avid music fan, record collector and occasional DJ.

Picture 1: Mount Pilatus, Switzerland 2012.

1. If you could have any job what would it be?

I'm fairly lucky in that I've done some of the jobs I've always wanted to do. I used to be a Youth Worker, which was great, as I loved working with young people. For a while I was also an events and festival organiser for a big independent arts organisation. Before going back to university I developed their outreach programme, which enabled me to do youth work and events organising within the same role! Aside from that I've often thought about politics and working in policy. I once applied for a job at the British Embassy as a Middle Eastern policy officer for the Syrian response team.

2. What is your most treasured possession?

I think it is my record collection. I have some specific records that remind me of people, events and generally good times. In addition, I have a little section on my shelf for records that have been given to me, for one reason or another, which vary in monetary value but all have a special sentiment attached to them.

3. Which is your favourite book and why?

The Hearts of Darkness by Joseph Conrad or Robert Tressell's The Ragged Trousered Philanthropist. Conrad because it is small yet very powerful, and it is written with such descriptive prose that vividly present each scene of the book. Tressell for his characterisation of working class British life and the uneasy division between power and labour.

4. What do you consider your greatest achievement?

Getting to university. I wasn't the best student at school in terms of grades or behavior for one reason or another. My initial schooling took place in Ireland where I was taught by nuns with half the day being taught in Gaelic, which I just couldn't get to grips with! I then moved to the UK at 10yrs old and I was almost kept back a year. I was mortified at the thought! It was only when I got to college where I picked up Sociology, Media, English and Politics, which still underpin interests now, that I excelled.

5. If you could change one thing what would it be?

In an ideal world I would remove privatised health care. Everyone should have access to good, not even basic health care, universally. I often thought if health care was evenly distributed and universally accessible it would be one less obstacle to global equality.

6. Do you see dreams in black and white or colour?

I dream in full HD and always have. My dreams are often fairly coherent and linear. I'm envious of those people who have abstract and unusual dreams.

7. What is the most beautiful scene or image that you have seen?

The panoramas atop Mount Pilatus in Switzerland were breath taking. I visited Switzerland in 2012 to DJ in Zurich. The day after, my host took me to Luzern and up mount Pilatus. We reached the summit via the world's steepest rail track carriage, which has a maximum gradient of 48% and an average of 36. **Picture 1** at the top of this piece is one specifically memorable moment. I was half way up the summit when I found a man playing an Alphorn. I could hear it echoing out over the peaks throughout my day. It sounded amazing. The photo also makes me smile as I often think I look photoshopped into the scene.

8. What is your favorite painting?

Chord of Trees (2011) by John Hyatt. John was (and still is) the Director of MIRIAD, the research institute where I undertook my PhD. John is an amazing man, and in my opinion, a polymath: an excellent artist, writer, graphic designer, educator, musician, sculptor and much more. I saw the painting in his office one day as it was being packed up for an exhibition in Brazil and there it was! Its a metre squared, as a result the scale is very impressive but its the use of space and colour which I was drawn too. Compared to much of his other work, which is very intricate and incredibly detailed, this piece really stood out to me.



Picture 2: *Chord of Trees* (2011) John Hyatt

9. How old were you when you took your first photograph and what was it of?

I was about 14 and I was on a school trip to Malham Cove. I found the images recently while I was rooting through some boxes.

While everyone was taking photos of the limestone I was documenting my fellow students... I've always had an interest in people and behaviour. Within the wallet of images there is one of two old and very 'British' looking women eating ice-cream as they walk out of a very quaint shop in the small village before the national park entrance. I'd seemingly taken the shot from almost right underneath them. It has a funny Martin Parr quality as they both place the ice-cream to their mouths, one is holding a newspaper, the other is using her hand to block the sun from her eyes.

12. What was the subject of your first visual study?

It was Gulf War Syndrome (GWS) and PTSD in British troops. I made a short documentary that was later presented at the Imperial War Museum in Manchester, firstly arguing for GWS to be medically recognised and also problematising the nature of visualising a hidden trauma in society. The documentary led me to question Sir Simon Wessely, Director of Kings Centre for Military Health Research on his understanding of GWS, as well interviewing ex-serviceman, a host of academics, artists and politicians. As the process went on I became acutely aware of the power of post-production in constructing narratives as well as the varied methods necessary to best unearth information. It was the first time I used photo-elicitation in an interview scenario and spent a great deal of time with and observing ex-serviceman who were coming to terms with the debilitating effects of GWS/PTSD and the issue's surrounding the cultural and social issues of appearing 'fit and well'. As part of my research I also met a sculptor, James Napier, who had created a piece called The Abandoned Soldier and campaigned for the statue to be erected on the 4th plinth in Trafalgar Square, London.



Picture 3: The Abandoned Solider being installed at Exeter Castle, 2011

13. If you could undertake visual research on anything, what would it be on?

I've only just finished my PhD, so I would love the opportunity to carry out some extended research in Occupied Palestinian Territories as I have lots of avenues still to explore.

14. What advice would you give someone starting out in visual research?

To be prepared to listen as well as look.

15. What was the most challenging thing you have experienced during your research or teaching career?

Oh that's an easy one! I was invited to speak at the *1st International Conference on Visual Research for Doctoral Students* in Padova, last year (September 2015). Organised by Valentina, the president of the WG03 and with an esteemed list of presenters I began my talk, only to find that my PowerPoint didn't work!! Almost all my images, one by one, failed to appear. I can't begin to imagine how worried I looked...

16. What is the most important lesson your students have taught you?

They have taught me how important education is. I valued it growing up, but I value it even more now as an educator.

17. What journal do you most enjoy reading?

I must admit I'm not an avid follower of any specific journal. I enjoy Visual Studies and Current Sociology but aside from that I find myself reading a lot of visual culture blogs.

18. Which academic or activist would you most like to share coffee and cake with?

Edward Said or Stuart Hall if they were still with us, or Nicholas Mirzoeff.

19. What would you like to do when you retire?

Well I have only just started, so I have no idea yet.

20. Who has been your biggest inspiration in the field of visual research?

I began my undergraduate studies during the rise of Visual Culture as a disciplinary field, which reflects in part my desire to meet Stuart Hall and also Nick Mirzoeff. However, throughout my education there has been one person at each juncture who has really contributed to my development. Robert Hamilton, who was my photography lecturer whilst an undergraduate, Anna Cardin-Coyne during my Masters Degree, and Simon Faulkner who supervised my PhD. All three have been influential.



Rachel Tanur Competition: History and Spotlight

In the last edition of the newsletter we choose to spotlight the award and also acknowledge Rachel's wonderful life and photographs, which, reflected her keen interest in people, cultures and societies. Drawing from a wealth of photographs taken by Rachel, the award invites early career researchers to critically engage with one of Rachel's photos in addition to submitting their own image and supporting text.

Since the last edition of the newsletter, a wealth of amazing entries for the 2016 competition have been submitted, sorted, discussed and finally a winner was chosen. As always, the standard of submissions were excellent and decisions never easily made. Thus, we at the WG03 Board would like to congratulate the 2016 prize winner, Aubrey Graham as well as Johanna Markkula and Akansha Metha who took second and third place respectively. The winning entries will be featured before, but first we would like to once again draw attention to Rachel's legacy and the prize.

The prize recognizes students in the social sciences who incorporate visual analysis in their work. It is named for Rachel Dorothy Tanur (1958–2002), an urban planner and lawyer who cared deeply about people and their lives and was an acute observer of living conditions and human relationship.

Rachel Dorothy Tanur (1958-2002) was not trained as a social scientist, but she cared deeply about people and their lives and was an acute observer of living conditions and interactions. Her profound empathy for others and her commitment to helping those less fortunate than herself accompanied her on her travels and often guided her photography. She delighted in photographing the interaction of people and the artifacts they used and created in such engagements. These, of course, are the raw materials of social science and Rachel left us a rich legacy of such photos.

Rachel received bachelor's degrees in architecture and city planning from the University of Maryland, a master's in urban design from Hunter College, and a law degree from the University of Buffalo. She worked for the New York City Planning Commission for some years as well as in real estate law for several private law firms. She was diagnosed with cancer in 1999. In response, Rachel intensified her pursuit of travel and photography and made several trips to Cuba, South and Central America, Africa, and Europe as well as across the US before her death in 2002 at the age of 43.

Rachel Tanur's photographs represent the true spirit of ethnography. They express a direct, personal, and emotional engagement with the lives of others while also conveying enough intellectual distance to be analytic. Their play between intimacy and commentary defines the photographer as someone bound to her subject, yet concerned with the larger implications of the images she records. Ms. Tanur understands how something as simple as a street sign, a bus, or a pile of pottery is linked to an interconnected world of social, economic, political and cultural forces that define objects both as just what they are and also so much more.

Ms. Tanur's eye is that of the artist and the social scientist. Her images are beautiful in the tradition of documentary photography.

They capture differences in clothing and ritual – whether a Maasai woman’s jewelry set against a plaid shawl or multicolored cone hats from a carnival celebration. They reflect on widely different architectural styles – the mud walls of an African village, colonial homes in Guatemala. They provide us with colorful images of markets from around the world and a sense of the profound diversity of distinct cultural practice and the inter-connected nature of our global world.

For all their detail and informative power, the photos occasionally slide into a fascination with beauty itself, dark shadows, rich colors, the hint of motion, rhythm and artistry. In this way, these pictures remind us of the woman behind the lens, especially when presented together in this manner.

The photos express a life defined by movement, from one place to another across grand distances, as well as a spirit of inquiry rooted in empathy. Rachel Tanur’s images are a reminder of both the expansiveness of our world and the sense in which its broad difference can be gathered together. It is to her credit that the many visual ideas she presents hold together and that these diverse images are bound to each other by a common ease, comfort and connectedness between artist and subject.

As always, we would to extend our gratitude to Elsa Ransom from the SSRC (Social Silence Research Council) for her assistance with the award and also Judith Tanur for her tips and suggestions as how to best present the work.

2016 Prize Winner

-First Place

Kitza and the Humanitarian Photograph by Aubrey Graham.



At first glance, this image may look similar to those that appear beside ‘donate here’ instructions in magazine ads and non-governmental organization (NGO) websites. Then again, Kitza’s slightly pursed lips and resolute gaze might undermine such an association. Pride overrides victimization. This collaboratively created photograph is anything but cliché. For, it sits suspended within the intersecting webs of photographic meaning, norms, and desires caught up in both Congolese studio-like photography and humanitarian imagery that together define prominent aspects of the eastern Democratic Republic of the Congo’s (DRC) visual landscape.

The eastern DRC hosts one of the world’s densest populations of humanitarian agencies and therefore an extraordinary density of humanitarian photography. Moreover, the region is home to a thriving local photographic industry, with the provincial capital of Goma sporting more than 1000 photographers. Created in Mugunga III, an internally displaced peoples camp in North Kivu, DRC, this photograph engages both local and humanitarian visual meaning. By examining the actions of the photographic production, this image helps to deepen understanding of the social politics of local engagements with humanitarianism within the region.

My analysis engages the photograph with its inclusions and the visual excess (Poole 2005) as both a material object, and as a contact zone (Pratt 1991), where individuals grapple with distinctive power dynamics and strive in contrast and coordination with the photographer, to shape particular narratives. While created in a camp rife with international aid this humanitarian-looking photograph is at once a common aid representation, and a powerful local image conveying pride of employment and self. The humanitarian content does not efface the framed local narrative.

For instance within Congolese studio photography, touch of objects, technology, and other people crafts stories of association. These inclusions and connections write the desired narrative that the photograph will carry forward to their anticipated viewers. By closing her hand around the scale, Kitza connects herself with the technology of her job. Unemployment is rife in the region, and the ability to visually 'prove' that one works is powerful; it is a strongly desired local photographic trope. Moreover, her placement, showing the logos of various humanitarian agencies in the background intentionally connects her work to the powerful network and economy of aid. The phantom hand that tilts the scale towards the camera belongs to the child's mother, who with Kitza helped to choreograph the image's creation and to ensure the clarity of the forthcoming visual narrative. Yet, the poignancy of touch and narrative is not limited to the scale. For, in her right hand, Kitza also holds her cell phone – a non-accidental photographic inclusion that connects Kitza to realities outside of regional hardship: modernity, globalization, and consumerism.

The eastern DRC suffers from more than 20 years of war, displacement, and disease. Yet hidden just below the surface of images that reflect this history are local narratives that speak to the agency and pride of the population. In contrast to Sontag's (1977; 2003) claims of the 'predatory' camera and re-victimized subject, this image of Kitza shows how photographic subjects can and do step beyond passivity. Kitza was determined in what she wished to be included in this photograph and how it was to be represented. She retied her headscarf, smoothed the front of her dress, and then choreographed the inclusion of the scale, the logos in the background, the uncluttered space behind her, and the child in the sling. Ultimately, Kitza knew I would give her a print of this image, and took great care to ensure that this humanitarian themed photograph also carried locally salient narratives that she could personally cherish.

- Second Place

Living on Water by Johanna Markkula.

Living on the water is often an existence at the margins of society. The children living in stilt houses in this port in southern Mindanao, Philippines, are young members of a squatter settlement that is exposed to storm surges and flooding. A powerful typhoon struck the area the year before this photo was taken and washed away thousands of such homes, killing over a thousand persons across the island.



Yet, on calm days like this one, the water is the children's playground and they are spending their days frolicking in it, making somersaults from the "bangka", the small wooden boat laid up on the platform in the center of the photo, and diving for treasures on the sandy bottom, such as the starfish in the picture, or the various plastic items that accumulate there. Sometimes they play by the large passenger "bangkas" at a nearby pier, urging travelers to throw coins in the water for the children to dive for.

Another community living a marginalized existence on the water is the crew working on board the container ship to the right in the photo. While the work of seafarers is central to the world economy with over ninety percent of the world's traded goods being transported by sea, for many of those who work and live on board, the sea is less a space of connection than it is a giant moat separating them from society ashore. Many sailors go to sea with dreams of freedom and of "seeing the world for free", but the reality is different. Filipino sailors, who make up around one third of the world's seafarers, typically have contracts of six to nine months, and during those months they rarely get the chance to step a foot ashore. Ships may be moving links in a global system of mobility, but the faster the goods and the ships move, the more confined the people on board the ships become, and many seafarers speak of their ships as prisons.

In today's containerized shipping industry, ships spend only a few hours in port, leaving almost no time for crewmembers to go ashore. And while historically ports were often the very heart of cities in shipping circuits, with port areas bustling with life, today container terminals are usually located at the outskirts of cities. Looking out from a ship at berth today, one sees not a bustle of bars and brothels, but a container terminal where the only colorful elements are the rows and stacks of shipping containers. The port itself has become a kind of "non-place", an intermediary zone, often highly securitized, between ships and shore. Neither the ship's crew nor the local communities living nearby actually venture into this space, each staying on their respective side of this concrete border landscape. The armed security guard standing on the quay that separates the two worlds illustrates this distance.

Having done research both in coastal settlements and ports in the Philippines, and on board internationally sailing cargo-ships with Filipino seafarers, I know that the step from being a child from a squatter area to becoming a dollar-earning seaman on an international vessel is a big one. But it is possible. Seafarers move worlds in more than one sense. They move the goods of the world. They regularly move between the world of the ship and the world back home. They live on board ships that are themselves moving worlds, entire multicultural communities in perpetual movement across the ocean. Finally, some have moved social worlds from a poor coastal community existence to a high-paying job on an international ship that allows them to send their own children to private school and to provide their families with a home that is safe from storm surges.

This photograph of the sea, the ship, and the two sea dwelling communities is an image of the global and the local. It also illustrates the sea's ability to both connect and separate, and shows how the sea is a space of recreation and play, as well as of work. Finally, it represents the interplay of mobility and immobility, physical as well as social.

- Third Place

Between Home and Away - An Everyday Narrative of Migrant Communities in London by Akanksha Metha.

At a bus stop in Southall, a suburban district of West London (UK), residents of the neighbourhood wait for the bus to arrive. My introduction to this visual carries a simplicity that emphasises the mundane and the routine of 'everyday' life that both constructs and is constructed by social space. Behind that cursory 'first look' lay a number of sociological realities that allow us to theorise, intellectually and affectively, the lived politics of home, belonging, and identity.



Ahmed (1999) argues that transnational journeys of subjects, in the present or in the narrated past, invite us to consider what it means to be at home, to inhabit a particular place, and to question the relationships between identity and home. 'Home', thus, always is an encounter between those who stay, those who arrive, and those who leave. Brah (1996), elaborates on the notion of 'diasporic space' – real and imagined social spaces where the 'native' encounters the 'stranger' and different strangers encounter each other – a movement and dislocation that form homes as complex spaces grappling and dislodging the -

dichotomies of private/public, familiar/strange, us/them, home/away, here/there, and belonging/unbelonging.

In the visual I present, subjects of different Diasporas come together, questioning the aforementioned dichotomies and negotiating public space in their new 'homes' while embodying different forms of their cultural identities. The South Asian man in traditional clothing perched comfortably, the young Sikh man with his 'Western' clothing and shoes (alongside his religious symbols) occupied with his phone, and a Somali woman (a member of the newest community in this neighbourhood), dressed traditionally and religiously and carrying a bag from a multinational corporation selling 'western' fashion. Multiple identities and layered narratives around race, class, gender, religion, globalisation, capitalism, neoliberalism, material culture, and urban life coming together in social public space – embodying strangeness yet comfort, the tensions of multiculturalism yet the simplicity of community-building and coming together, the ease of being a collective and individual and yet holding the contradictions of the migrant experience. Their very presence dislodges stereotypes and dominant/violent discourses around migrants, migration, refugees, 'Britishness,' values, and multiculturalism.

I'd also like to bring to your attention the right hand side of this visual. The practical heavy suitcases, reminders of the materiality and physicality of migration – each containing several stories, varied journeys, lived embodiments, and generational remembering and storytelling. And each mediated by broader sociological processes encompassing class, colonialism, borders, race, and gender, providing the subjects on the left side of this visual with a mobility, a means of movement, a background, a past, a reason for the present moment and space, and a future. On the top right corner, a red gleaming bag spells out an enthusiastic – I Love/Heart London – a present for the families 'back home' where stories of the migrant experience are presented to those who did not have a chance to leave. The tensions, contradictions, pleasures and solitude of migration wrapped up in a shiny material form that says - I am well in my 'new home' - and stirs the cosmopolitan aspirations of those in the 'original home'.

In summary, this photograph/visual aims to nudge dichotomies around the migrant experience, diasporic spaces, and what we call 'home'. It wants the viewer to raise a larger sociological point framed eloquently by Brah (1996: 182)- "the question is not simply about who travels, but when, how, and under what circumstances?"

ISA WG03 Forum & Workshops Programme 10/5/2016:

Key to Programme:

RED: Free Workshops open to all in Vienna*. Pre-registration is needed. To participate in a workshop email ej.milne@coventry.ac.uk listing the workshop(s) you wish to attend. Note the workshop at the Kriminalmuseum has a 10 Euro charge payable directly to the museum. This is to cover entry and the guide. The tour will be in English. Contributions will be sought via crowdfunding to contribute to the cost of these events.

BLACK: ISA WG03 Main Forum Programme. ISA registration needed. Open to all attending the Forum.

BLUE: ISA Main Events & Development Programme. ISA registration needed. Open to all attending the Forum.

Time:	9-12am	12-1pm	1-4pm	4-4.30pm	4.30-7.30pm		
Fri 8 July	<p>Creative Workshop:</p> <p>What is Cellphilm Method? DIY in the digital media age</p> <p>(MacEntee, Burkholder & Schwab-Cartas)</p> <p>Location: housing project (Gebietsbetreuung)</p> <p>Quellenstraße 149, 1100 Wien Tram 6, 67, O (Station:Quellenplatz)</p>	<p>Lunch Break</p>	<p>Film Screenings & Discussion:</p> <p>Queering Faith Rituals (Milne, Kochberg, Greenfields & Knan) And</p> <p>The Strange Case of the Wandering (or was that 'Wondering?')</p> <p>Jew: collaborative Auto/Ethnographic film practice on the streets of London (Kochberg)</p> <p>Location: housing project (Gebietsbetreuung) Quellenstraße 149, 1100 Wien Tram 6, 67, O Station:Quellenplatz</p>	<p>Break</p>	<p>Walking Tour:</p> <p>Housing Politics & the Housing Question in Vienna</p> <p>(Kadi, Verlic & Manzo)</p> <p>Walk leaves from housing project at 16.30hrs</p> <p>Dep: housing project (Gebietsbetreuung)</p> <p>Quellenstraße 149, 1100 Wien Tram 6, 67, O Station:Quellenplatz</p>		

<p>Sat 9</p>	<p>Workshop: Pre-registration needed</p> <p>Ethical Dilemmas in Practice: creating, showing and looking at images. Continues after lunch</p> <p>(Kriminalmuseum & Vanderveen</p> <p>Location: Kriminalmuseum No. 24, Große Spergasse http://www.kriminalmuseum.at/krimwien.html</p> <p>for directions see back page.</p> <p>English Overview: https://www.wien.info/en/sightseeing/sights/from-g-to-k/crime-museum</p> <p>PLEASE NOTE: THIS IS A CRIME MUSEUM WITH PHOTOS OF CRIMES AND BRUTAL MURDERS. IMAGES WILL BE GRAPHIC AND DISTURBING</p>	<p>Lunch Break</p>	<p>Workshop:</p> <p>Ethical Dilemmas in Practice: creating, showing and looking at images</p> <p>Session 2: continued from the morning</p> <p>(Kriminalmuseum & Vanderveen)</p> <p>Location: housing project (Gebietsbetreuung)</p> <p>Quellenstraße 149, 1100 Wien Tram 6, 67, O Station:Quellenplatz</p>	<p>Break</p>	<p>Creative Workshop:</p> <p>Photo-interviews, Mind Maps & Itinerant Soliloquies: triangulation of visual methods to explore great events.</p> <p>Session 1 (Anzoise, Natali, Mutti & the Exposed Project)</p> <p>Location: housing project (Gebietsbetreuung)</p> <p>Quellenstraße 149, 1100 Wien Tram 6, 67, O Station:Quellenplatz</p>		
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Time:	9-10.30	10.45-12.15	12.30-2pm	2.15-3.45pm	4-5.30pm	5.45-7.15pm	7.30-9pm
Sun 10	<p>Panel:</p> <p>Visual Biographies in Media Communication With RC38 (Breckner & Kohn)</p> <p>Hörsaal 47</p>	<p>Award of Rachel Tanur Memorial Prize & WG03 Business Meeting</p> <p>All welcome</p> <p>Hörsaal 13</p>	<p>Panel:</p> <p>Framing Discourses, Action & Collective Imaginaries about Environmental Issues With RC24 (Anzoise)</p> <p>Hörsaal 10</p>	<p>Panel:</p> <p>Perspectives & Challenges of Working with Images & New Media With RC37 (Menezes)</p> <p>Hörsaal 31</p>	<p>4-6pm</p> <p>ISA Opening Ceremony</p> <p>Auditorium Maximum</p>	<p>6-8pm</p> <p>Plenary:</p> <p>ISA Opening Plenary Session on the Futures We Want: Global Sociology and the Struggles for a Better World</p>	<p>7.30-9pm</p> <p>Development Workshop:</p> <p>ISA Print Publications – The Editors of the ISA Publications Current Sociology, International Sociology and ISA Monograph series speak about their Editorial experiences and getting published</p> <p>(Sinha)</p> <p>Hörsaal 18</p>

Time:	9-10.30	10.45-12.15	12.30-2pm	2.15-3.45pm	4-5.30pm	5.45-7.15pm	7.30-9pm
Mon 11	<p>Panel:</p> <p>Visual Narratives of Faith: religion, ritual, identity (Milne)</p> <p>Hörsaal 13</p> <hr/> <p>ISA Business Meet (only affects Anzoise & Zuev)</p>	<p>Panel:</p> <p>Visual Narratives of Faith: spirituality, materiality & identity (Milne)</p> <p>Hörsaal 13</p> <hr/> <p>ISA Business Meet (only affects Anzoise & Zuev)</p>	<p>Workshop:</p> <p>Visualising your Arguments: pedagogy & technique of preparing a visual presentation (Nathansohn)</p> <p>Location: Institut für Soziologie, Seminarraum 1, Rooseveltplatz 2, 1090 Vienna (Department of Sociology, lecture room 1, Floor 1)</p>	<p>Panel:</p> <p>Visual Sociology & Conflicts (Del Re)</p> <p>Hörsaal 13</p>	<p>Panel:</p> <p>The Visual Construction of Nature & Environment With RC24 (Anzoise)</p> <p>Hörsaal 10</p>	<p>ISA & WG03 Key Note:</p> <p>Looking into the Futures: problematising socially engaged research in visual sociology</p> <p>Prof Claudia Mitchell McGill University ISA Common Session 1D</p> <p>Hörsaal BIG 1</p>	<p>Creative Workshop:</p> <p>Photo-interviews, Mind Maps & Itinerant Soliloquies: triangulation of visual methods to explore great events.</p> <p>Session 2 (Continues from Sat pm)</p> <p>(Anzoise, Natali, Mutti & the Exposed Project)</p> <p>Location: Institut für Soziologie, Seminarraum 1, Rooseveltplatz 2, 1090 Vienna (Department of Sociology, lecture room 1, Floor 1)</p>

Time:	9-10.30	10.45-12.15	12.30-2pm	2.15-3.45pm	4-5.30pm	5.45-7.15pm	7.30-9pm
Tues 12	<p>Panel:</p> <p>Visualising Spaces of the Everyday (Schober & Nathasohn)</p> <p>Hörsaal 13</p>	<p>Panel:</p> <p>Visual Culture & the (Re)Creation of Everyday Life (Schober & Nathansohn)</p> <p>Hörsaal 13</p>	<p>Creative Workshop:</p> <p>Visualising the Crisis in Academia Session 1</p> <p>(Wilson & Nathansohn)</p> <p>Location: Institut für Soziologie, Seminarraum 1, Rooseveltplatz 2, 1090 Vienna (Department of Sociology, lecture room 1, Floor 1)</p>	<p>Panel:</p> <p>Imagining Futures Through the Visual With RC07 (Bratchford)</p> <p>Hörsaal 18</p>	<p>Panel:</p> <p>Empowering Methods? Critiquing visual methods with LGBTQ refugees & migrant sex workers (Oliveira)</p> <p>Hörsaal 13</p>	<p>Exhibition and Q&A:</p> <p>Visual & Arts Based Methods in Research with LGBTQ Refugees & Migrant Sex Workers (Oliveira)</p> <p>Location tbc</p>	<p>Development Workshop:</p> <p>Publishing for Publics - Publishing in a digital world including blogs, social media, different languages (Chair: Holmwood)</p> <p>Hörsaal 18</p>

Time:	9-10.30	10.45-12.15	12.30-2pm	2.15-3.45pm	4-5.30pm	5.45-7.15pm	7.30-9pm
Weds 13	<p>Panel:</p> <p>Critical Re-Thinking of Visual Methodologies (Cambre)</p> <p>Hörsaal 13</p>	<p>Panel:</p> <p>Research on Teaching & Learning Using Visual Methods (Vanderveen)</p> <p>Hörsaal 13</p>	<p>Ex-President's Session:</p> <p>Looking into the Future of Visual Sociology (Nathansohn).</p> <p>Opportunity for ISA WG03 members to present research-in-progress in 2-5 mins using 1 image (time allocation depends on number registered).</p> <p>Location TBC:</p>	<p>Panel:</p> <p>Critical Perspectives on Visual Methodologies (Cambre)</p> <p>Hörsaal 13</p>	<p>Panel:</p> <p>Studying Public Events Visually (Zuev)</p> <p>Hörsaal 13</p>	<p>Exhibition and Q&A:</p> <p>The PAK Map Project (Anzoise, Natali, Mutti & the Exposed Project)</p> <p>Location tbc</p>	<p>WG03 Social All welcome including friends & family.</p> <p>VinziRast/ Mittendrin</p> <p>Socially Conscious Arts café/bar</p> <p>Location: Währinger Straße 19, 1090 Wien, Österreich</p> <p>Website: https://mittendrinrestaurant.wordpress.com/ http://www.vinzirast.at/</p> <p>Review in English: http://www.spottedbylocals.com/vienna/vinzirast-mittendrin/</p>

Time:	9-10.30	10.45-12.15	12.30-2pm	2.15-3.45pm	4-5.30pm	5.45-7.15pm	7.30-9pm
Thurs 14	<p>Panel:</p> <p>Art in the Cities (Sztompka)</p> <p>Hörsaal 13</p>	<p>WG03 Board Meeting</p> <p>Venue tbc</p>	<p>Development Workshop:</p> <p>In Conversation with Senior Sociologists: making connections, bridging generations</p> <p>(Sinha)</p> <p>Seminarsaal 10</p>	<p>Creative Workshop:</p> <p>Visualising the Crisis in Academia Session 2</p> <p>(Wilson & Nathansohn)</p> <p>Location: Institut für Soziologie, Seminarraum 1, Rooseveltplatz 2, 1090 Vienna (Department of Sociology, lecture room 1, Floor 1)</p>	<p>Panel:</p> <p>Exploring the Role of Seeing in Racism, Nationalism & Ethnic Relations (Krase & Treitler)</p> <p>Hörsaal 18</p>		<p>Development Workshop:</p> <p>International Academic Publication</p> <p>Eloisa Martin Editor of Current Sociology Hörsaal 18</p>
Time:	9-10.30	10.45-12.15	12.30-2pm	2.15-3.45pm	4-5.30pm	5.45-7.15pm	7.30-9pm
Fri 15	<p>ISA Business Meeting (only affects Anzoise & Milne)</p>	<p>ISA Business Meeting (only affects Anzoise & Milne)</p>					

Directions to Kriminalmuseum

Location: No. 24, Große Sperlgasse in Vienna's 2nd district, less than a mile north of the heart of the Inner City.

Google maps locator:[[48.21836,16.37839](#)]

Either:

Walk down from the metro (U-Bahn) stop Taborstraße (U2) or the tram stop (line 2) on the same street, along Kleine Pfarrgasse (which branches off from Obere Augartenstraße to the left, westwards) until you get to Große Sperlgasse; turn left and continue for a block and a half. The low, yellowish and beige-coloured building that the museum is housed in stands out – literally, by being a bit closer to the street, i.e. where the pavement narrows.

Or:

Walk it all the way from the Inner City centre - Cross the Danube canal and walk up Hollandgasse, which branches off north from Obere Donaustraße. Proceed past the Karmelitermarkt food market (the 5A bus also goes past here) and turn right into Haidgasse. Große Sperlgasse is the next street and you'll see the beige house with the crime museum on your left.

New books and Journal issues on visual sociology and related fields

1. Race, Class, and Gentrification in Brooklyn: A View from the Street

Jerome Krase and Judith N. DeSena In this book, the authors “revisit” two iconic Brooklyn neighborhoods, Crown Heights-Prospect-Lefferts Gardens and Greenpoint-Williamsburg, where they have been active scholars since the 1970s. Krase and DeSena's comprehensive view from the street describes and analyses the neighborhoods' decline and rise with a focus on race and social class. They look closely at the strategies used to resist and promote neighborhood change and conclude with an analysis of the ways in which these neighborhoods contribute to current images and trends in Brooklyn. This book contributes to a better understanding of the elevated status of Brooklyn as a global city and destination place.

The book can be purchased here: <https://rowman.com/isbn/9781498512565>

2. The spring 2016 issue of the Journal of Video Ethnography (Editor-in-Chief Greg Scott) is now live!. This issue includes five films from five different countries. We invite you to please share this news with your colleagues, students, and other professional networks.

<http://www.videoethno.com/index.html>

3. New Issue of Urbanities (Editors Jerry Krase and Italo Pardo): New issue (Vol 6 No 1 May 2016) is now out and available at: <http://www.anthrojournal-urbanities.com/journal-issues/all-volumes-and-issues/> This is a Special Issue, guest edited by Fernando Monge on Emerging Social Practices in Urban Space: The Case of Madrid.

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Personal is Metropolitan: Narratives of Self and the Poetics of the Intimate Sphere - Francisco Cruces

Just in Time: Logistical Imaginaries of the Cosmopolis - Montserrat Cañedo

'Take Part in the Community Vegetable Garden!': Community Appropriation and Management of Urban Public Space - Sara Sama

The City in a Quarter: An Urban Village with Many Names - Fernando Monge

The Sound of the Digital Global City - Héctor Fouce

Processes of Globalization in Madrid: Indicators and Analysers for a Contemporary Metropoli - Romina Colombo

4. A new book, titled "**Image Brokers**", could be of interest to members of our group and has just recently been released. The attached flyer includes a discount code (see below).

5. Also, **WG03 Board member Anna Scober** has co-edited a book with Andres Lagenohl and has contributions by two additional members of the WG03 group.

The book: Andreas Langenohl and Anna Schober (eds.), *Metamorphosen von Kultur und Geschlecht. Genealogien, Praktiken, Imaginationen*, München: Wilhelm Fink Verlag, 2016.

Please see the Publisher's website for more details <https://www.fink.de/katalog/titel/978-3-7705-5802-5.html>

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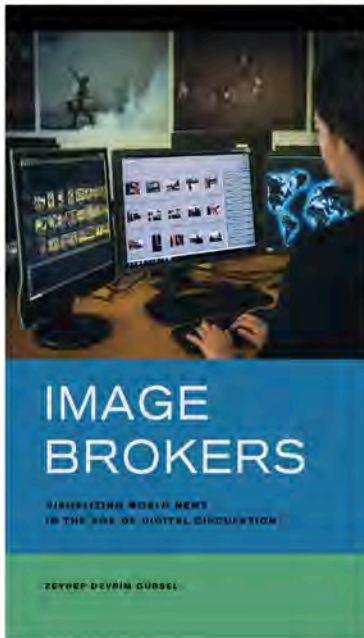


Image Brokers

Visualizing World News in the Age of Digital Circulation

ZEYNEP DEVRIM GÜRSEL

"Zeynep Devrim Gürsel's original and important new book takes ethnography to the heart of the ever-accelerating media world of photojournalism."—Faye Ginsburg, New York University

"A wonderful close-up study—ethnographically lively, intellectually sophisticated."—Ulf Hannerz, author of *Foreign News: Exploring the World of Foreign Correspondents*

"This sophisticated and articulate book will be most welcome to scholars and students in a variety of fields."—Patricia Spyer, Graduate Institute, Geneva

How does a photograph become a news image? An ethnography of the labor behind international news images, *Image Brokers* ruptures the self-evidence of the journalistic photograph by revealing the many factors determining how news audiences are shown people, events, and the world. News images, Zeynep Gürsel argues, function as formative fictions—fictional insofar as these images are constructed and culturally mediated, and formative because their public presence and circulation have real consequences in the world.

Set against the backdrop of the War on Terror and based on fieldwork conducted at photojournalism's centers of power, *Image Brokers* offers an intimate look at an industry in crisis. At the turn of the 21st century, image brokers—the people who manage the distribution and restriction of news images—found the core technologies of their craft, the status of images, and their own professional standing all changing rapidly with the digitalization of the infrastructures of representation. From corporate sales meetings to wire service desks, newsrooms to photography workshops and festivals, *Image Brokers* investigates how news images are produced and how worldviews are reproduced in the process.

Zeynep Devrim Gürsel is a media anthropologist and Assistant Professor of International Studies at Macalester College.

424 pp. 6 x 9
Illustrations: 13 b/w, 1 table
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978-0-520-28637-5 \$29.95/£19.95 Paper
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Lastly, the **Journal of Video Ethnography (Dec 2015 special issue)** contains eight peer-reviewed selections from the 2015 Ethnografilm Festival in Paris is now available at www.videoethno.com.

The content is as follows.

A Better Road by Juan Aguilar Video (35 min. 22 sec), Luxembourg: For centuries, Tibetan nomads have coped with all kinds of difficulties on the high grasslands of the former Tibetan Kham province. Now they are facing a completely new challenge: modern education. The nomads all agree that their children have to attend school that they deserve a better education than they themselves could have, that they need a modern education to come to terms in our changing world.

To Live in This World by Michael Wesch Video (8 min. 39 sec.), USA: Eleven students moved into a continuing care retirement community for one semester. After four months and 100+ hours of interviews, the students found themselves fully immersed in the lives and stories of the residents. This short compresses many lifetimes into a 7 minute short exploring meaning and significance throughout the life cycle.

Cutting the Cord (Lutu Chuktiwa) by David Shorter Video (21 min. 8 sec.), USA: This ethnographic film portrays the Lutu Chuktiwa (Cutting the Cord) ceremony of the Yoeme (Yaqui) Indians. In 2006, David Shorter joined the family of Ignacio Sombratuka'u as they held the all night lutu pahko, which takes place one year after someone's death in order to release the family and community from mourning. Along with indigenous dancing and Catholic prayers, mourners have a cord tied around their neck in the first part of the evening; and these cords are then cut and burned in the early morning.

Macholand (Mardistan) by Harjant Gill Video (19 min. 17 sec.), India: Mardistan (Macholand) is an exploration of Indian manhood articulated through the voices of four men from different generations and backgrounds. A middle-aged writer trying to make sense of the physical and sexual abuse he witnessed studying in an elite military academy, a Sikh father of twin daughters resisting the pressure to produce a son, a young 20-year-old college student looking for a girlfriend with whom he can lose his virginity, and a working-class gay activist coming out to his wife after twenty years of marriage.

Cut Off By Mountains by by Tamara Sushko Video (39 min. 53 sec.), Tofa, Siberian: Swedish-British co-production "Cut off by mountains, rivers connected with" intimate and poetic story that brings the viewer a harmonious reality that could disappear quickly, which is especially valuable because they rarely have occasion to see in the international film circuits on the problems of Russia, a country in which the action unfolds.

Out of Focus (Fuero de Foco) by Adrian Arce Video (36 min. 16 sec.), Mexico: This is a collaborative documentary about arts, culture and everyday life inside a prison for minors. It was shot during a photography and video workshop with young inmates at the Juvenile Community for Specialized Treatment in San Fernando, Mexico City.

Kora by Jorge Carvalho Video (15 min. 26 sec.), Portuguese: In the cataloging card at the Lisbon National Museum of Ethnology the unusual object is summed up but we can't hear his sound and all of its history, mysticism, geographic quarrels and the ethnographic journey of one of the most important musical instruments of West Africa. The Kora is as important to this African region as it is unknown by us, westerners.

Call For Papers

CFP: Studies in Social Justice

Special Themed Issue:

VISUAL RESEARCH AND SOCIAL JUSTICE

Special Guest Editors:

Nancy Cook, Department of Sociology, Brock University

Andrea Doucet, CRC in Gender, Work and Care, Department of Sociology and Women's and Gender Studies, Brock University

Jennifer Rowsell, CRC in Multiliteracies, Department of Teacher Education, Brock University

Please distribute widely.

Across the globe, visual awareness and engagement feature prominently in people's everyday lives. Qualitative researchers have responded to this social phenomenon by attending to the visual organization and saturation of social life, and by contemplating issues of visual theory, epistemology, methodology, methods, ethics, justice and knowledge mobilization. Many have also employed a range of visual research methods to explore dynamics and experiences of social inequality. This interdisciplinary field of visual studies is constantly emerging through scholarly processes of debate, disagreement and doubt that enliven research possibilities and transformations.

We imagine this special issue of Studies in Social Justice (SSJ) as contributing to reflections on and interdisciplinary conversations about visual research that build on considerable existing knowledge, particularly through an emphasis on relationships between visibility and social justice. It focuses, therefore, on qualitative visual research that explores a range of intersections among, for example, filmmaking, photography, digital story telling, visual methodologies, epistemic justice, and social justice processes and interventions.

This special issue of SSJ emerges from the 33rd Qualitative Analysis Conference (Visual Research Methods and Visual Ethnographies) that was held at Brock University in May 2016. We plan to publish a selection of papers that were presented at the conference, as well as new papers that address the special issue's theme.

SSJ is an interdisciplinary Open Access journal that is widely read; in the last five months alone, 6,594 SSJ articles have been downloaded, and 2,715 people have viewed the contents of the last two special issues. The journal publishes articles that (a) deal with social, cultural, economic, political and philosophical problems associated with struggles for social justice and (b) link social justice theory to social change and the analysis of substantive issues. It welcomes heterodox contributions that are critical of established paradigms of inquiry.

Commensurate with the journal's conceptual mandate, articles submitted to this special issue should be framed explicitly in relation to social justice in terms of their purpose, contributions, analysis and conclusions. For a complete description of SSJ's mandate, please consult: <https://brock.scholarsportal.info/journals/SSJ>.

SSJ also publishes review essays, book reviews, dispatches and creative interventions that can include visual, aural and artistic contributions. Contributors to this special issue may submit topically relevant material to any of these journal sections:

Articles (6 – 8,000 words): original, previously-unpublished, and fully-referenced research contributions that significantly extend knowledge in the broad field of social justice along substantive, theoretical or methodological lines, and which are likely to be of interest to researchers and practitioners. Articles will be blind peer-reviewed.

Review Essays (< 6,000 words): critical and evaluative overviews of particular literatures, theoretical traditions, debates, activist experiences, etc., relating to social justice. Review essays are intended as expert overviews for the benefit of activists and researchers who are unfamiliar with the area. Review essays will be blind peer-reviewed.

Book reviews (1 – 2,000 words): reviews of important theoretical, political and research works relating to social justice issues. Book reviews are vetted by the editors, but are not subject to peer review.

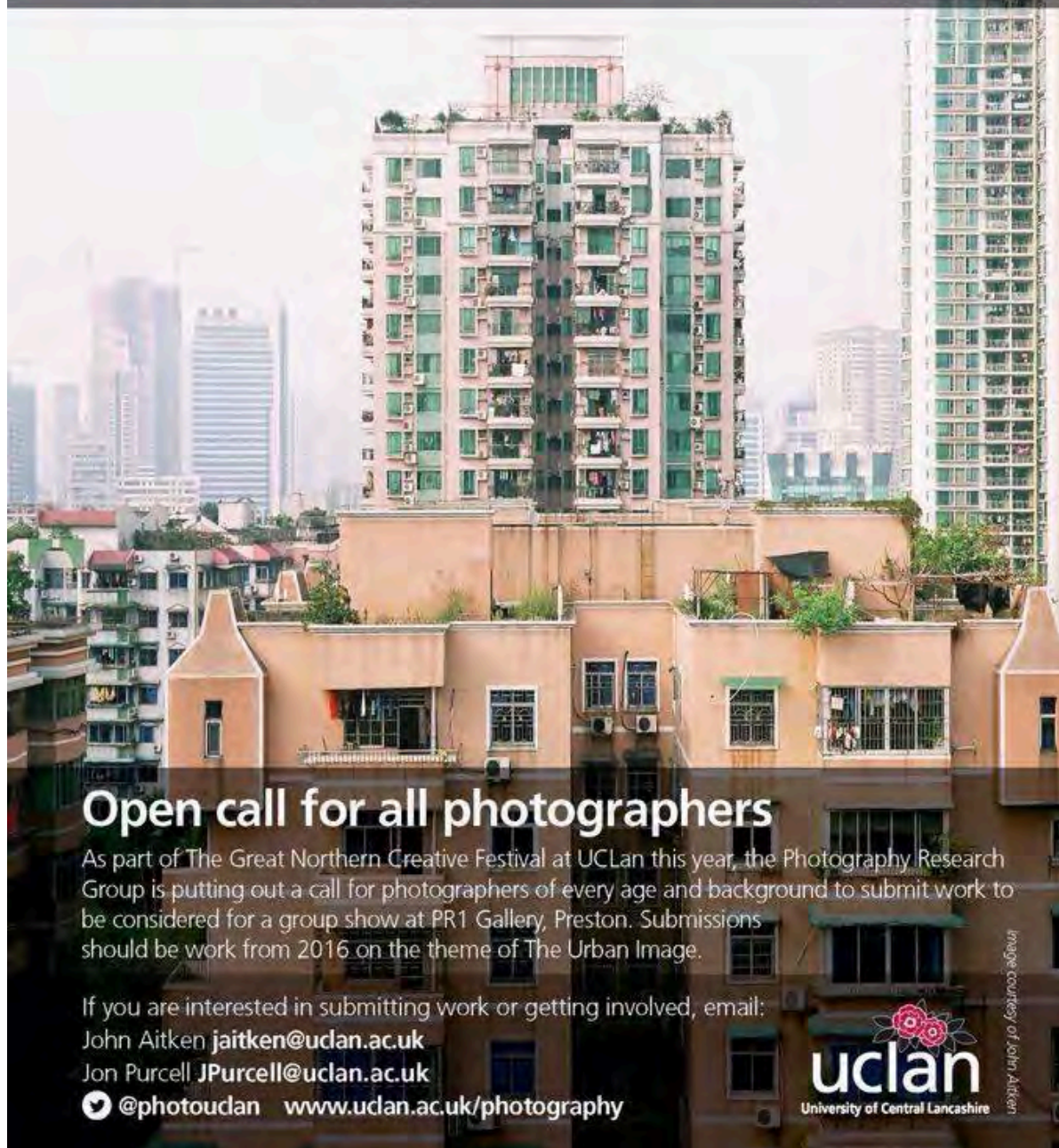
Dispatches (< 4,000 words): reports or commentaries from the non-academic and academic spaces of social justice practice, discourse and contestation. Dispatches may report on research activities, methodological innovations, movement experiences, mobilization efforts, educational practices, social justice events and actions, etc. They need not employ an academic writing style or speaking position. Dispatches are reviewed and vetted by the editorial team, which will work with authors as necessary to help shape submissions for publication. They are not exposed to a blind review process.

Creative Interventions: visual, aural or textual products that reflect on social justice issues using an aesthetic or evocative mode of address. Creative interventions are reviewed and vetted by members of the editorial team or others with competence in the relevant areas of creative practice. They are not exposed to a blind review process. Please submit special issue materials that conform to SSJ's Author Guidelines to Nancy Cook (ncook@brocku.ca) by November 1, 2016. Special issue editors will review submissions within a month. Authors will then be notified about submitting their papers into SSJ's peer review process.

Feel free to consult with Nancy Cook (ncook@brocku.ca) about possible submissions.

FIELDWORK PHOTOGRAPHY SYMPOSIUM

Wednesday 9 November 2016




Open call for all photographers

As part of The Great Northern Creative Festival at UCLan this year, the Photography Research Group is putting out a call for photographers of every age and background to submit work to be considered for a group show at PR1 Gallery, Preston. Submissions should be work from 2016 on the theme of The Urban Image.

If you are interested in submitting work or getting involved, email:

John Aitken jaitken@ucan.ac.uk

Jon Purcell JPurcell@ucan.ac.uk

 [@photoudan](https://twitter.com/photoudan) www.ucan.ac.uk/photography


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University of Central Lancashire

Image courtesy of John Aitken

04

**INTERNATIONAL
CONFERENCE OF
PHOTOGRAPHY
AND THEORY 2016**

PHOTOGRAPHY AND
THE EVERYDAY



4th International Conference of Photography & Theory (ICPT2016)

PHOTOGRAPHY AND THE EVERYDAY

December 2-4, 2016

at the Nicosia Municipal Arts Centre,
Associated with the Pierides Foundation [NiMAC]
Nicosia, Cyprus

International Association of Photography & Theory (IAPT)

www.photographyandtheory.com

Keynote Speakers:

Martha Langford

John Stezaker

Lucia Nimcova

Research in historical, artistic and vernacular photography has been rapidly expanding in the past few years. Responding to this trend, the International Conference of Photography and Theory (ICPT) was created with the aim to provide an outlet for an interdisciplinary and critical theoretical exploration of photography and photographic practices. The 4th International Conference of Photography and Theory (ICPT2016) aims once again at bringing together researchers and practitioners from diverse fields of study, who share a common interest in photography.

This year's topic, 'Photography and the Everyday' investigates the current meanings, distribution, materiality, impact, and affect of vernacular photography (or else everyday photography) in relation to our economy of images. Furthermore, it aims to examine the ways vernacular photography influences, shapes and challenges memory, individual and collective identities, historical and other narratives, the social fabric, issues of authorship and authenticity, privacy and public life.

With the advent of the digital era, an unprecedented volume of photographs are being produced, shared and distributed, perhaps signalling a shift in our engagement with vernacular photography. Smartphones, tablets, social media and photo-sharing applications seem to have altered our economy of images, making everyday photography more immediate, accessible, shareable and visible than ever. The ease of taking vernacular photographs has resulted in fleeting, temporal, and what they are often described as 'superficial' images. However, the growing and overpowering number, the viral nature, and often personal – yet universally - understood content of such images cannot be easily dismissed. More so, online photographic collections have established a diverse and flexible channel for exchange of both images and discourse around everyday photography, whilst producers and consumers of photographic images have assumed curatorial roles over these collections.

We invite proposals for 30-minute presentations (20 minutes presentation and 10 minutes for discussion) from various disciplines, such as: photography, art history and theory, visual sociology, anthropology, museology, philosophy, ethnography, cultural studies, visual and media studies, communications, and fine and graphic arts.

Submitted proposals for presentations should address, but are not limited to one or more of the following:

Vernacular, Snapshot and Everyday Photography

- The nature of everyday photography: producing, collecting, displaying, categorizing and distributing the everyday image
- The ephemeral nature of everyday photography
- Found vernacular photography: issues of privacy and ownership
- The Digital Archive: a new materiality
- Personal photo album vs a shared public database
- Redefining the family album
- The digital rebirth of the surveillance society

Traces of Memory & Identity

- Everyday image: memory, place and everyday life
- The indexical nature of everyday digital photography
- Digital memory: a fluid strand of memory
- Sharing photographs online: constructing family and private life
- Empowering through vernacular photography
- Producing and consuming photographic images

The Effect of Photo-Sharing Applications & Social Networks

- From Polaroid to Instagram
- The Selfie phenomenon
- Digital Photographic collections and communities: formulating, participating and social tagging
- Collaborative photographic practices and experiences
- Everyday photographic production and photo-sharing as a social process
- Photo Diary/Weblog/Photostreams as narratives
- Politics, revolutions and propaganda of photo-sharing

Art and Everyday Photography

- The everyday/snapshot aesthetic in art photography
- Artists' use of everyday photography – found or (re)created
- Issues of appropriation and assimilation
- The personal and collective in everyday photography
- Curating the vernacular
- Simulating and performing the vernacular

To propose a paper, please submit a 400-word (excluding references) abstract no later than **June 1, 2016 (extended deadline June 30, 2016)** by filling in the **Submission Form (http://photographyandtheory.com/wp/?page_id=957)**. For the purposes of blind refereeing, full name of each author with current affiliation and full contact details (address, email, phone number), title of presentation will be submitted separately, while a short biographical note (200 words) should be uploaded as a separate document in ICPT2016 Submission Form. Both documents (abstract and contact details) should be in English.

Important Dates:

- **Deadline for submission: June 1, 2016. Extended Deadlin: June 30, 2016**
- **Notification of authors: July 30, 2016**
- **Deadline for early registration: September 15, 2016**
- **Deadline for late registration: October 15 2016**
- **Conference: December 2-4, 2016**

Submitted proposals will go through a blind peer-reviewing and authors will be notified of the acceptance of their proposals by July 30, 2016.

For more information and conference updates, please visit the website of the International Association of Photography and Theory: www.photographyandtheory.com.

Questions may be send to: icpt@photographyandtheory.com

ICPT2016

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ICPT2016

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Sponsors



Reframing Family Photography (Toronto, 28-30 Sep 17)

Toronto ON, Canada, September 28 - 30, 2017
Deadline: Sep 1, 2016

Reframing Family Photography

University of Toronto, Canada
A conference hosted by the Toronto Photography Seminar

What is family photography? Scholars have often understood the genre as simply snapshots of domestic scenes—images that reflect and produce normative notions of family. Yet, family photographs are more complex than we think: they can also include images taken by a wide spectrum of producers, including the press and the state; they frequently circulate between private and public spheres, linking personal memories with national and even global histories; and, just as importantly, they don't just illustrate families, but also shape the very idea of family, as racialized and gendered social structures. Foundational thinkers including Roland Barthes, Pierre Bourdieu, Jo Spence, Marianne Hirsch, Martha Langford, Deborah Willis, and others, have offered influential terms for investigating family photographs, respectively, as: an affective punctum; middlebrow art; means of reinforcing domestic ideology; conduit for postmemory; integrally linked to orality; a form of resistance; and at the heart of identity formation.

This conference will re-examine the genre and develop new ways of investigating the cultural politics of family photography. This critical task is all the more timely not just because of photography's transformation with the digital turn, but also because of recent historical shifts that have altered the composition and very meaning of kinship—including Cold War dislocations, the visibility of queer and trans* family belonging, transnational adoptions, and immigration under the auspices of family reunification.

We are seeking papers that critically reframe family photography in light of these historical shifts. To what extent do domestic images confirm or contest official discourses of racial, sexual, and gender diversity? How do family photos produce 'the family' and function as one of the many technologies of the self? How do family photographs offer a counter-archive of normative modes of kinship? What problems do orphan images—photographs that lack context—pose for interpretation, and what methods might we develop to understand their significance? How might the reproduction and circulation of family photos, or their loss due to sudden or violent dislocation, help connect and constitute diasporic communities? How has the digital turn altered the look and meaning of family photographs? How might we situate family photography within the history of photography more generally? What are the implications for the recent interest in institutional collecting of family photos? How have contemporary artists contributed to new ways of understanding family photography? These are just some of the key questions that this international conference on REFRAMING FAMILY PHOTOGRAPHY will explore.

Confirmed speakers include:
Tina Campt (Barnard College)
Nicole Fleetwood (Rutgers University)

Richard Hill (Canada Research Chair in Indigenous Studies, Emily Carr University of Art and Design)
Marianne Hirsch (Columbia University)
Martha Langford (Concordia University)
Laura Wexler (Yale University)
Deborah Willis (NYU)

Deadlines: Please submit a 300 word abstract and a 1-page CV by September 1st, 2016.
For more information, please contact: info@torontophotographyseminar.org

Schedule:

September 1st, 2016: 300-word abstract and a 1-page CV.
October 30 2016: The selection committee will notify applicants of its decision.
September 1st, 2017: Drafts of 10-page papers to be submitted to discussants.
September 28th-30th, 2017: Conference

Call for Papers - LESBIAN LIVES - February 2017, Brighton (UK)

The theme for the 2017 Lesbian Lives Conference is Lesbian Love/s. The 23rd edition of this conference is hosted by the University of Brighton LGBT and Queer Life Research Hub in conjunction with feminist scholars from University College Dublin. The organisers of this two-day international and interdisciplinary conference now welcome proposals from academics, scholars, students, activists, documentary and film-makers, writers and artists.

The Lesbian Lives Conference is not just the world's only annual academic conference in Lesbian Studies, it is a large international event that draws speakers and participants from all continents and hosts the best-known as well as emerging scholars in the field. In the past we have hosted Emma Donoghue, Jackie Kay, Joan Nestle, Sarah Schulman, Cherry Smyth, Del La Grace Volcano, Sarah Waters and academics such as Sara Ahmed, Terry Castle, Laura Doan, Lisa Downing, Lillian Faderman, Sarah Franklin, Claire Hemmings, Alison Hennegan, Sally R. Munt, Helena Whitbread, Bonnie Zimmerman among many others.

CfP: Lesbian Lives Conference 2017: Lesbian Love/s - University of Brighton, UK, 24-25 February 2017.

Submit proposals of no more than 300 words to <https://set.formstack.com/forms/conferenceabstracts> by 17th October 2016. For more details and for regular conference updates visit: www.facebook.com/LLconference.

The conference organisers welcome proposals for (A) individual papers, (B) sessions, (C) round table discussions, (D) workshops and (E) visual presentations or performances. This conference also includes a series of film screenings, which run concurrently with the main programme. We encourage submissions across all genres, both fact and fiction which align to the conference theme, and which have been produced between 2014-2017. Proposals are welcomed on (though are by no means limited to) the following:

- LGBTQ Love Research
- Historicising Lesbian Love
- Lesbian Friendship and Love
- Lesbian Love and Queer Kinship
- Lesbian Love and Intimacy
- Lesbian Love and Marriage
- LGBTQ Families
- Lesbian Dating and Courtship
- Love, Sex and Sexuality
- Lesbians and Romance
- Lesbian Fan Fiction and Shipping
- Representations of Lesbian Love
- Polyamory
- Lesbian Love and Politics
- LGBTQ Affection and Public Space
- Lesbian Love and Art
- Lesbian Love and Youth
- Queer Affect Studies
- Religious and Secular Loves
- Lesbian Erotic Love
- Lesbian Styles and Taste
- Lesbian Love and Home

A. Individual Papers: Individual papers should last 20 minutes (c. 2,400 words). Individuals should submit: (1) paper title, (2) abstract (up to 300 words), (3) biography (c. 100-150 words), (4) institutional affiliation and address (if any), (5) audio-visual requirements.

B. Sessions: Panels of academic papers should include 3 speakers and 1 moderator. Each paper should last for 20 minutes (c. 2,400 words), with a further 30 minutes for questions and discussion. Proposers should submit (1) session title, (2) paper titles, (3) abstracts for each paper (c. 100 words), (3) biography for each participant (c. 100-150 words), (4) institutional affiliation and address (if any) for each participant, (5) audio-visual requirements.

C. Round Table Discussions: Round table discussions should include 6 speakers and 1 moderator. Each paper should last for 10 minutes (c. 1,200 words), with a further 30 minutes for questions and discussion. Proposers should submit (1) round table title, (2) rationale for round table (up to 300 words), (3) biography for each participant (c. 100-150 words), (4) institutional affiliation and address for each participant (if any), (5) audio-visual requirements.

D. Workshops: Workshops last 90 minutes. Proposers should submit (1) workshop title, (2) rationale for workshop (up to 300 words), (3) biography (c. 100-150 words), (4) institutional affiliation and address (if any)

E. Visual presentations or performances: documentary, video, art, video-art, musical, theatrical, comic or multi-media presentations by individuals or groups are welcomed.

The Lesbian Lives Conference is open to all genders and any political and sexual orientations. There is an ethos of welcome and accessibility. The Lesbian Lives Conference has considered and signed a comprehensive statement of support for 'Feminists Fighting Transphobia' accessible at:

<http://feministsfightingtransphobia.wordpress.com/2013/09/16/a-statement-oftrans-inclusive-feminism/>

*Occasionally, organisers of some workshops will want to focus on particular issues and cohorts and will wish to limit participation on certain grounds (such as people who are recently bereaved, or to certain categories or intersections of age, race, class and gender). The Lesbian Lives Conference wishes that proposals for workshops will state clearly why they might wish to limit participation in particular ways and will, in principle, facilitate such desired boundaries. However, the Lesbian Lives Conference will not allow a positive preference operate as prejudice: grounds for focusing on particular identity issues are valid provided that they are not based on assumptions of purity and hierarchy of value.

The Visual & Digital Cultures Research Center (ViDi) of the University of Antwerp seeks a:

Full-time Junior Researcher/PhD Candidate with an interest in Visual Urban Culture for the FWO-funded project: RESEARCHING THE NEW URBAN EXPERIENCE: a Transnational Multi-Method Study of the Intersections between Direct and Mediated Visual Enactments in Cosmopolitan Contexts

Abstract: Direct urban experiences and 'mediated' ones together 'produce' the city and life within the city in radical but as yet hardly documented new ways. This research proposal aims to produce an in-depth, multilayered analysis of these new urban experiences that have resulted from the greater involvement that contemporary cities have with mediatized flows of information and communication. Today's globalizing cities are indeed replete with screens and media of all sorts: people are using personal media while navigating the city, and the city is virtually and visually marketed and reframed by numerous official and private actors with distinct or overlapping political, cultural or social agendas. These media and their practices are both cultural specific and potential tools to create cross-cultural spheres of negotiation. This project focuses on the complex intersections between 'direct' experiences, 'technologically enhanced' experiences and purely 'virtual' experiences of the city. The social and cultural practices that result from these intersections yield important questions with respect to changing notions of the public and the private, civil society, community and subjectivity. Such a multilayered approach will be realized by bringing in dialogue different methodologies (such as image-based research, net-based ethnography, and visual participatory research) to construct an integrated approach for analyzing globalizing mediatized cities.

Profile and requirements:

- A master degree in Sociology, Anthropology, Communication Studies, Film Studies & Visual Culture, Urban Studies, Social and Cultural Geography (or any other degree relevant to the project).
- A strong interest in and/or prior experience with visual methods (visual data production and analysis).
- Strong analytic and conceptual skills.
- Good English language skills.
- Ability to carve out an original PhD project in the broad confines of the FWO project.
- Master students in their final year may also apply.

We offer:

- A research position/ doctoral scholarship for a period of one year, with the possibility of three renewals for one year after positive evaluation (so four years in total to complete a PhD).
- A dynamic and stimulating work environment of experienced visual scholars, post docs and PhD candidates.
- A very competitive gross monthly salary of minimally € 2.124,11 (= approx. € 1.860 net income).

The position can be filled starting October, 1 2016 (or sooner)

How to apply?

- Send a CV, a motivation letter (1 page), some preliminary ideas for a PhD project about visual urban culture (min. 3 pages), and proofs of your writing skills (paper, article or thesis) to Prof. dr. Luc Pauwels (luc.pauwels@uantwerpen.be) and Prof. dr. Paolo Favero (paolo.favero@uantwerpen.be), preferably before July 31, 2016.

- A pre-selection will be made from amongst the submitted applications. The next step will involve an interview (possibly via Skype) and a number of practical assignments.

The University of Antwerp strives to contribute to an open, democratic and multi-cultural society. We are a family friendly environment and follow an equal-opportunities policy.

WG03 Statement:

Visual Sociology is a diverse field of study, which gathers sociologists and other social scientists involved in visual studies and studies of the visual. As a relatively new discipline and methodology within sociology, Visual Sociology attracts scholars and students who are using visual methods, and/or are interested in the production, use and dissemination of visual knowledge.

The overall goal of the working group in Visual Sociology is to bridge discussions on theoretical and practical aspects of the analysis of visual data. The working group also provides an opportunity to share, exchange and develop ideas relevant to Visual Sociology in the global arena. The focus of the working group is on developing theoretical perspectives as well as specific sociological methods, such as website analysis, photo-elicitation interviews, sociological video and photo production and analysis.

The group aims to further discussions concerning the collection of visual data in the field (in archives, photo albums, media, websites etc.) as well as the production of visual materials by the researcher and/or participants (photography and documentaries) with an emphasis on methods of analysis of these data. Another objective is the contemporary and historical analysis of the socio-cultural locus of the visual. The key concern here is how the visual is produced, used and disseminated, and how it intersects with the verbal and other means of communication and sensual experiences.

Lastly, it is our goal to put to debate broader theoretical issues of the sociology of the visual sphere, and discuss the applicability of various sociological theories and methodologies in analysis of the visual data.

MEMBERSHIP of The ISA Visual Sociology Working Group (WG03)

We wish to extend a warm welcome to scholars and professionals of sociological teaching, researchers or practitioners and encourage you to join WG03. To join us you need to be a member of The International Sociological Association, which currently has 5,000 members from 167 countries. The benefits of joining include:

- . Free subscription to ISA journals **Current Sociology** and **International Sociology**.
- . Reception of **isagram**, an electronic newsletter containing announcements of the forthcoming conferences, calls for papers and manuscripts, prizes, competitions, etc & the WG03 Newsletter
- . Free access to **e-bulletin** an ISA on-line publication.
- . Free access to **sociopedia.isa** an online database with 'state-of-the-art' review articles in social sciences.
- . Free Access to **SAGE Full-Text Collection** which includes 37 journals with more than 12,500 articles.
- . 45% discount on SAGE Publications books.
- . A reduction in registration fees at ISA World Congress of Sociology.
- . Preferential consideration for papers submitted to WG03 conferences.
- . Access to bursaries to enable members to attend WG03 at the World Sociology Congress and Forum.
- . Membership of WG03 Visual Sociology mailing list.

ISA membership is for 4 years. It currently costs \$225/105/35 for employed members (rated according to where you live); and \$120/ 50/25 for students. WG03 membership is an additional \$40/20/10. In many countries these fees can be exempted against tax as a professional membership, thus making membership free. **To join ISA and WG03 please apply online at http://www.isa-sociology.org/memb_i/index.htm**

Call for Submissions to the ISA Visual Sociology Newsletter

Next Deadline: September 10, 2016

Are you a visual sociologist? A visual researcher? A researcher who is experimenting with visuals and visibility? A professor or instructor who teaches visual sociology, visual methods, or visual culture? Are you a budding photographer or do you know one? Do you want an opportunity to stimulate debate? Do you wish to let people know about conferences, employment vacancies, internships or summer schools related to visual sociology?

If you responded yes to any of the above, then please submit your work, ideas, reflections or notices to the ISA Visual Sociology newsletter.

We are interested in the following type of submissions:

- . A photograph or an image with accompanying commentary or a photo essay;
- . Reflections on/from your visual sociology project (e.g. process, methods of data collection or data analysis, findings, dilemmas, tensions, questions).
- . An overview of a visual sociology or visual methods workshop you have just presented;
- . Notices for upcoming conferences, workshops, summer schools, courses;
- . Jobs, internships, scholarships and postdoctoral opportunities;
- . Calls for papers and special journal issues;
- . Any other interesting ideas that you would like to share with us.

Send your submissions or questions to: isavisualsociology@gmail.com

Please mark the subject box 'Submission for WG03 Newsletter'.

Please include the following with your submission: your name, email, institutional or work affiliation, and a few lines about yourself.

We suggest 2-4 photos maximum.

The newsletter fills up quickly, so do email us in advance if you wish to be considered for submission.

Images should be JPEG or Tiff files and as high quality as possible. All images submitted must have the consent of the photographer and, if relevant, the subject(s) of the photograph. Please confirm you have this consent when you submit your images.

Submissions will be accepted from outside the Visual Sociology WG03 group, but priority will be given to members or their students.