



Visual Sociology Newsletter

Volume 23 | December 2021

XX ISA World Congress

has been postponed to
June 25-July 1, 2023
in hybrid format

The 2022 Rachel Tanur Memorial Prize

is now open for applications

Read more coverage of deadlines for the 2023 World Congress program completion and the Rachel Tanur Memorial Prize applications in this newest edition.



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Letter from the President

Dear friends,

Welcome to the December 2021 RC 57 newsletter.

The COVID-19 Pandemic still looms over us as we move away from 2021. The effects of this 'new normal' have impacted on our personal, social, professional practices. As Our ISA president Sari Hanafi notes in his 2021 Presidential report,

...we tend to think of COVID-19 as something that is here to stay instead of thinking of it in terms of a crisis. Sociologists not only have a responsibility to analyze the consequences but also to actively propose commitments to the civic sphere and social movements.

Such a call to action, with an emphasis placed on 'responsibility' underpins the crucial role sociology has in society, irrespective of the landscape. As COVID-19 continues to unfold, how we come to see, visualise and represent its impact, be that positive or negative, will be important. One such positive, is the how the crisis has given rise to the importance of community and community care as well as an emphasis on family, individual and collective connection, intimacy and intimate space (Pixley 2021)¹.

Positive progress is important, and at the RC57 HQ we are always doing our best to build relationships and creative positive spaces for good sociological work. Thus, I am pleased to announce that the winner of Rachal Tanur Memorial Prize for Visual Sociology will now feature as a cover image for the Visual Studies Journal. Starting with 2020's winner, Henry Moncrieff Zabaleta who produced the brilliant, *Warao Queen: Challenging beauty in Venezuela*, each future winner will be featured in the journal's new Picture/Talk item in addition to being the cover image of one specific issue. In this case, we shall see Henry's work on the forthcoming double issue 37 1-2 in spring 2022. The winner will also receive a 4-year membership to the RC-57 as well as the usual and very generous \$2,500 USD award. It's a truly wonderful prize that ensures Rachel, her spirit and her rich legacy of visual works is repeatedly introduced to new and emerging visual social scientists.

Lastly, the XX ISA World Congress of Sociology in Melbourne, Australia has been postponed to June 25-July 1, 2023 in hybrid format. The theme is *Resurgent Authoritarianism: Sociology of New Entanglements of Religions, Politics, and Economies*. The deadline for submitting session proposals has been set for May 2022 and the RC57 team look forward to receiving your submissions. More info on the call to follow via the usual channels.

As 2021 draws to a close I wish you all a jubilant holiday season and warm wishes for a new year from all of us at the RC57.

Gary Bratchford,
President.

1. Tara Pixley (2021) Reframing the homescape: documenting domesticity during photography's COVID turn, *Visual Studies*, 36:2, 106-115, DOI: 10.1080/1472586X.2021.1915704

Dear friends,

Let's close another journey here with new perspectives for the year to come. Among the most significant of these expectations, without a doubt, is the desire to finally overcome this pandemic. So, in this edition, besides our primary activities regarding the session proposals for the ISA World Congress and Rachel Tanur Memorial Prize, as described by our president, we also announce publications, calls for papers, and other academic activities that may be of interest to you. Many activities have been extended, and submissions have had their deadlines extended, which means that in the face of our challenges, the most important thing is the optimism of seeing things normalize and get done soon—above all, overcoming this pandemic, period.

Since the beginning of this pandemic, meetings, classes, and gatherings have conditioned us to be visually framed in all settings. Consequently, statistics have proven that virtual meetings and remote learning have gained ground after a year, and face-to-face meetings have lost their audience to virtual environments. On the one hand, we use the resources of image capture in our visual studies. Yet, on the other hand, we are captured and framed all the time. Therefore, the digital resources of communication and information technologies and solutions in events and distance learning, in addition to the other remote activities related to work and daily life, are no longer just options but immediate needs. In practice, we see this need as a solution to reduce the spread of COVID-19, and we also see it as a need that will remain. These are the first signs that everyone depends heavily on the evolution of and access to new technologies. The driving force behind this change is not mobility but remote activity. Many events are being scheduled in a hybrid format. However, this new generation, which is already well-accustomed to the digital context, contrasts with another that does not have access to these technologies or does not adapt to them.

Nonetheless, these are new habits resulting from other conditions of life in society. As the jargon of the moment goes: "the new normal." It includes our perceptions of social reality, visually observed. Therefore, we can find some of these cultural transformations in some members' publications and activities shown in this edition. However, with expectations of overcoming all these challenges, I hope that this new year will be promising and that we can work with a lot of optimism, both virtually and in person.

Enjoy your reading and happy holidays,

Christiane Wagner,
Editor of Visual Sociology.



Deadlines for the 2023 World Congress program completion

March 7, 2022 24:00 GMT

Announcing Program Coordinators:

RC/WG/TG provide name and contact details of Program Coordinator to the ISA Secretariat isa@isa-sociology.org

May 10, 2022 24:00 GMT

Submission of proposals to the ISA Secretariat isa@isa-sociology.org for:

Integrative Sessions which involve at least 3 Research Committees, 3 National Associations or a combination of the two

Regular sessions by National, Regional, Linguistic and Thematic Associations

Author Meets Critics sessions

Ad Hoc Sessions

May 31, 2022: Announcing the Program Committee decision on accepted proposals

May 2-31, 2022 24:00 GMT

Call for Sessions

RC/WG/TG session proposer must submit session's description on-line via Confex platform. Descriptions of Invited Session (RC/WG/TG, Presidential, Plenary, LOC sessions, etc.) must submit session's description on-line via Confex platform.

June 1-26, 2022 24:00 GMT

Final list of Sessions: RC/WG/TG Program Coordinator must finalize a list of sessions. Sessions format, titles, descriptions and the language in which they will be held (English, French or Spanish), as well as contact details of session organizers (name, affiliation, country, e-mail) will be available on the ISA conference platform run by Confex.

July 1- September 30, 2022 24:00 GMT

Abstracts submission: Participants and organizers of invited sessions must submit abstracts on-line via Confex platform. Abstracts must be submitted in English, French or Spanish. Only abstracts submitted on-line will be considered in the selection process.

October 7 – November 7, 2022 24:00 GMT

Abstracts selection: Session Organizer must complete selection of abstracts and provide a final presentation designation (oral, distributed, poster, round table). Session Organizers move good quality abstracts unsuited for their sessions to the Program Coordinator's bin for transfer to another session.

Note: abstracts transfers should be done to the Program Coordinator's bin as early as possible so that good abstracts may be transferred to other appropriate sessions to enable organizers to consider these transferred abstracts and make decisions within the deadlines. Session Organizers add chairs, co-chairs, discussants, and panellists to their sessions as needed.

November 8 – 25, 2022 24:00 GMT

Abstracts re-location: Program Coordinator re-locates good quality abstracts considered unsuited by Session Organizers from the Program Coordinator's bin to other sessions. No more sessions can be added after that deadline.

December 2, 2022 24:00 GMT

Notification letters: Confex sends notification letters to:

- authors and co-authors of accepted abstracts
- authors of rejected abstracts

December 15, 2022 – January 26, 2023 24:00 GMT

Sessions Scheduling

December 15 - January 15:

Confex schedules Joint Session, Round Table, and Poster sessions

January 16 - January 26:

Program Coordinators schedule regular sessions

January 31, 2023 24:00 GMT

Applications for Registration Grants deadline: Program Coordinator receives applications for ISA grants submitted by the participants

February 15, 2023 24:00 GMT

Submission of proposed Registration Grants recipients:

Program Coordinator sends a list of selected individuals and amounts recommended to the ISA Secretariat isa@isa-sociology.org for verification and approval.

March 22, 2023 24:00 GMT

Registration deadline for presenters: Registration must be paid by the deadline. Confex matches registrations with accepted presenters and will send out last reminder to register. Presenters who have failed to register will be automatically deleted from the program.

April 3 - 18, 2023 24:00 GMT

- Session Organizer modifies sessions based on withdrawal of non-registered presenters.
- Chairs and discussants are assigned from among the registered participants.
- Program Coordinator completes sessions schedule according to the conference timetable.
- In case the type of an individual's presentation is changed, or if a presentation is transferred to a different session, Confex will send notifications to authors with final session and presentation details after June 15 deadline.

May 9, 2023 24:00 GMT

Online program published

For more information, please visit the [XX ISA World Congress of Sociology's website](#)

XX ISA World Congress of Sociology

Melbourne, Australia | June 25-July 1, 2023

Melbourne Convention and Exhibition Centre



Resurgent Authoritarianism:
*Sociology of New Entanglements of
Religions, Politics, and Economies*



www.isa-sociology.org





The Rachel Tanur Memorial Prize for Visual Sociology

The 2022 Rachel Tanur Memorial Prize is now open for applications.

Applications are due March 1, 2022
at 9:00 pm (New York time).

The Rachel Tanur Memorial Prize for Visual Sociology 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 who was an acute observer of living conditions and human relationships.

The purpose of the prize is to encourage students to work with photography as a visual medium in their study and understanding of social phenomena. The contest is open worldwide to undergraduate and graduate students in the social sciences. Students must be enrolled in their undergraduate or graduate program at the time of application. Students from diverse social science disciplines, with an interest in visual media, are encouraged to apply.

The first prize is \$2,500 USD, two years of honorary Board Membership to the International Sociological Association (ISA) **Visual Sociology Research Committee**, and publication of the winning essay as a “picture talk feature” with an associated DOI in the journal **Visual Studies**. The second prize is \$1,500 USD and the third prize is \$500 USD. All prize winners will be awarded student membership to the ISA and the Visual Sociology Research Committee. The prize is awarded biennially.

Some of Rachel's work is collected in the 2008 volume **Visualizing Social Science: Photographs by Rachel Tanur** (New York: SSRC Books). An online gallery can be viewed [here](#).

The Rachel Tanur Memorial Prize for Visual Sociology is made possible by a generous gift from the Mark Family Fund.

Application Process

The applicant must submit two short sociologically-informed commentaries in English. One commentary must be based on one of the photos by Rachel Tanur and one must be based on an original photo taken by the applicant. Some of Rachel's work is collected in the 2008 volume *Visualizing Social Science: Photographs by Rachel Tanur* (New York: SSRC Books). An online gallery can be viewed [here](#).

2020 Competition Winners

First Prize



Henry Moncrieff Zabaleta, Universidad Nacional Autónoma de México
Warao Queen: Challenging beauty in Venezuela Becoming (Dis)placed into Visual Sociology, by Henry Moncrieff Zabaleta

Second Prize



Pranathi Diwakar, University of Chicago
Writing on the Wall

Third Prize



Desirée Valadares, UC Berkeley

Absent Presence: Residential Barracks at Manzanar National Historic Site

For more information, please contact Thea Shahrokh
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Visual Studies

Volume 36, 2021 - Issue 3

Visual Studies Roundtable

Edited by Gary Bratchford, Julie Patarin-Jossec, Susan Hansen,
John Grady & Derek Conrad Murray

Published online: 26 Oct 2021



Diana Markosian, Jessica from the series Quince, 2018.
Color photograph

Over the course of the past 16 months, *Visual Studies*, under its new editorial stewardship, has embarked on a journey to explore and engage with what Visual Studies is or could be. The apex of this journey to date can be found in the preceding page of this special issue, entitled The Visual Studies Questionnaire: What is Visual Studies Today.

Framed around a set of eight questions, our Visual Studies Questionnaire has been an exercise in reflexivity and future signalling for the field of Visual Studies and its affiliated disciplines. While the responses have been published in full, we, the Editors, also chaired an open-response roundtable discussion at the IVSA ('Visual Studies roundtable: The future of visual studies', 7 July 2021) with a select number of questionnaire respondents. Those who participated reflected the diversity of our field and afforded us the opportunity to extend the dialogue with a wider community of scholars and practitioners present at the event – the transcript of which is included in this issue.

To read more, click: <https://doi.org/10.1080/1472586X.2021.1969803>

Metropolis: Visual Dynamic and Democratic Ideals

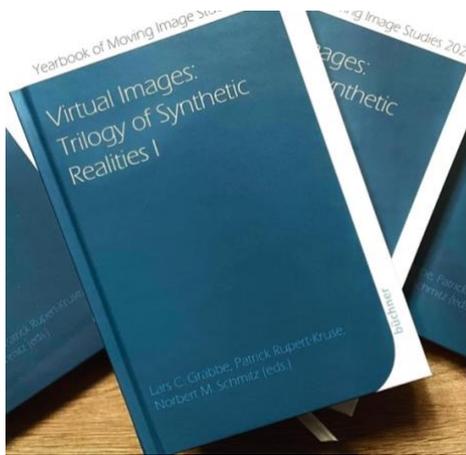
Edited by **Christiane Wagner**



Numerous recent events in major metropolitan centers have highlighted democratic ideals through the media and the arts in the international arena. In this consideration, the image analysis focuses on the visual aspects allusive to the metropolis' daily life in the context of a social aesthetic. The analysis is based on the elements that constitute a democratic society, with common and reciprocal values for quality of life and the politicization of the individuals who compose that society. Therefore, a visual analysis of these elements in their social context, as aesthetic, political, and fundamental experiences of freedom by the social actors, has become essential. In these conditions, images produced as part of the urban culture and rhythm—art, photographs, films, videos, dance, theater, advertising, design, architecture, fashion—are part of the complex system of the visual dynamics of society and democratic ideals. This theme is explored in two separate parts: One focuses on public space, aesthetics, politics, critical theory, cinematography, digital media, and “scenopolitics,” and the other on architecture, urban monuments, “artivism,” cultural anthropological studies, and art history related to the current socio-cultural context (<https://artstyle-editions.org/issue-8/>).

Yearbook of Moving Image Studies Virtual Images: Trilogy of Synthetic Realities I

Edited by **Lars C. Grabbe, Patrick Rupert-Kruse, Norbert M. Schmitz**
Marburg: Büchner, December 2021



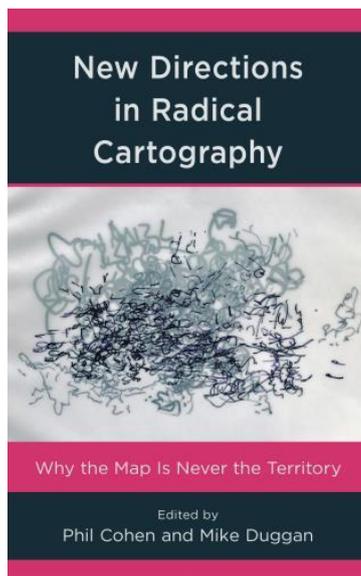
Book Chapter:

Christiane Wagner

Image and Digital Media:
The Concept of Mediated Reality

New Directions in Radical Cartography Why the Map is Never the Territory

Edited by **Phil Cohen and Mike Duggan**
London: Rowman & Littlefield, December 2021



New Directions in Radical Cartography looks at the contemporary debates about the role of maps in society. It explores the emergence of counter-mapping as a distinctive field of practice, and the impact that digital mapping technologies have had on cartographic practice and theory. It includes original research, accounts of mapping projects and detailed readings of maps. The contributors explore how digital mapping technologies have sponsored a new wave of practices that seek to challenge the power that maps are commonly assumed to have. They document the continued vitality of analogue maps in the hands of artists and activists who are pushing the boundaries of what is mappable in different ways. New Directions in Radical Cartography draws on a rich body of mapping work that exists as part of community action, urban ethnography, environmental activism, humanitarianism, and public engagement.

Article

Anna Schober, "Mediators of Public Resonance: Cinematic Reflections on the Role of Iconic Figures of the 'Everybody' in Populist Political Processes," In Redescriptions: Political Thought, Conceptual History and Feminist Theory, 24 (2) 2021, 1–16.



Call for Papers

Biographic, Narrative and Lifecourse Research Group (BNLR) of the Sociological Association of Ireland (SAI)

First Biennial Conference Online – 12th March 2022

Call for Papers

Reimagining Voices and Identities in Uncertain Times: Social Transformation, Fragmentation and Post-Pandemic Futures

Overview

The Biographic, Narrative and Lifecourse Research Group (BNLR) of the Sociological Association of Ireland (SAI) was established in 2019 as a forum for critical discussion and debate among Irish, European and international social scientists on the multidimensionality of narrative, biographic and lifecourse inquiry, to address methodological questions and challenges and advance scholarship in these interlinking fields. Our first biennial conference engages critically with national and international biographic, narrative and lifecourse scholarship on voices in uncertain times; how voice is conceptualised, why and how some voices are accorded greater or lesser social legitimacy depending on context and how the voices of some social groups that have traditionally been marginalised from social debates, might be given more primacy in contemporary social and political debates. We are also interested in the interplay between voice and visibility, i.e. how voices may become noticeable and seize public spaces.

The Covid-19 pandemic has wrought unprecedented changes in global societies, irrevocably transforming governance and social relationships, everyday interactions, touch practices, and emotional displays. At the same time, international debates rage about climate justice, inequitable impacts of environmental degradation in majority and minority world contexts, while major transformations take place globally and locally in how society is organised and governed. The social and cultural effects of these events on people's lived experiences are long-lasting affecting how we talk, touch, move, and interact in private and public spaces. In contemporary society, voices are continually repositioned and their legitimacy is reimagined due to profound cultural transformation with regards to rights, freedoms, membership of online communities, political protests and the impact of non-human actors (e.g. viruses, animals) on human worlds (and vice versa).

For this first biennial conference, we invite abstracts for papers and proposed conference roundtables and panels from narrative, lifecourse and biographical researchers which engage with one or more of the following themes/topics relating to voice and social transformation:

- The meaning of voice in contemporary societies; positionalities, legitimation and de- legitimation of particular voices;
- Methodological innovations, challenges and novel solutions to capturing, analysing and interpreting voices and lived experiences in times of unprecedented social and cultural transformation;
- Research with groups often considered to be 'marginalised' and/or 'hard to reach';
- Effects of recent social transformations on lived lives and everyday social experiences, including concealed and unspoken aspects of daily living; Interdisciplinary or Transdisciplinary research which incorporates distinctively biographic, narrative or lifecourse research focus;
- Research on socially fragmented professional and working lives (e.g. working arrangements, emotions, social isolation, innovative technological responses; 'blurred' boundaries of professional and personal living arrangements, impacts on particular professional groups;
- Voices of young people in contemporary education systems and novel challenges of learning and teaching online;
- Societal perceptions of Covid-19, risk, trust and governance;
- Research on built space, urban/rural environments and our relationships with non-humans;
- Reflexivity and research impacts upon individual researchers and/or research teams.

Submission of Abstracts

Abstracts for papers should be 200-250 words approximately and must also contain an indicative title, list of authors' names, institutional affiliation and 2-3 keywords.

Proposals for individual panels, roundtables or workshops should be approximately 700 words in length and must contain a title, list of convenors, outline of the key focus, and description of workshop/panel activities (if appropriate).

Please submit all abstracts and panel/workshop proposals to bnlrgroup@gmail.com. Deadline for submissions: 10th December 2021
Authors will be notified of the outcome of their submission by email on/by 8th February 2021.

Environmental Aesthetics: Socio-Territorial Conflicts throughout Media

Deadline extended until January 31, 2022.

Art Style, Art & Culture International Magazine, an online and peer-reviewed magazine devoted to art and culture, invites the submission of extended essays and scholarly articles. The theme of the upcoming edition is: Environmental Aesthetics: Socio-Territorial Conflicts throughout Media.

The world and *Weltanschauung* are changing due to scientific and technological advances. Therefore, by analyzing the configurations of human social life throughout humanity's evolutionary history, we find that "technology transfer" has always been an interaction between nature and culture for all possible realizations of human civilization, as stated by Wolfgang Iser (1972) concerning Darwin's evolutionary aesthetics. In these ways, more complex environmental crises and climate change can be understood through visual studies, aesthetics, and communication, with the coexistence of humans and nonhumans under the digital process as the most appropriate relationship. In theory, an agreement to combat climate change according to the world's industrial and financial aspects through technologies of communication and artistic practices can integrate art with a social critique on the Internet as collective intelligence due to the influence of images. However, this agreement could present images of a nostalgic return to nature artificially, valuing biodiversity through broadcasted visual arts, and so contesting the fact. In this respect, two aspects of cultural transformation are important—technique, in which the term "art" is included, and knowledge to separate facts based on perception when considering the attraction of images, which was always emphasized in the communication process and language development. Under these conditions, we expect contributions that discuss images by focusing on visual studies that allude to everyday life in urban spaces in the sense of environmental and everyday aesthetics. Moreover, these images appear at contemporary cultural events and in the media. Furthermore, they raise discussions and present new elements that need to be researched and discussed with respect to the media image's relationship with contemporary society. To this end, it is necessary to ground the articles within the scope of the image's relationship with the media image. It mainly concerns the awareness of citizenship's representativeness, respecting international human rights norms, and ethics for the exercise of freedom of expression through images. The visual analysis becomes as essential as art under the time-space aspects and in its social context. Thus, to outline this special issue's theme, we seek articles that can discuss environmental aesthetics' central theme through the main social and critical theories of relevance during the 20th century and the transition to the 21st century. Finally, this edition is open to ideas that encompass this edition's theme in arts, humanities, and social studies. The goal of creative and intellectual work is to find new possibilities and overcome limits. Your contribution will be well-received and well-evaluated within the principles of good conduct and the editorial ethics of research.

You just need to follow the magazine's author guidelines for information:

<https://artstyle.international/author-guidelines/> and submit your extended essay or scholarly article for evaluation to editorial@artstyle.international. Deadline extended until January 31, 2022. This issue is scheduled for publication in March 2022.

For more information, please visit the Art Style Magazine's website:

<https://artstyle.international>



Wolfsonian Fellowship Program

2022–23 academic year

by Jonathan Mogul

The Wolfsonian–Florida International University is a museum and research center that promotes the examination of modern visual and material culture. The focus of the Wolfsonian collection is on North American and European decorative arts, propaganda, architecture, and industrial and graphic design of the period 1851–1950. The collection includes works on paper (including posters, prints and design drawings), furniture, paintings, sculpture, glass, textiles, ceramics, lighting and other appliances, and many other kinds of objects. The Wolfsonian's library has approximately 50,000 rare books, periodicals, and ephemeral items.

The Wolfsonian's collection is an important resource for the study of Italian culture and politics in the first half of the twentieth century. The Wolfsonian holds an outstanding collection of Italian Stile Floreale furniture and decorative art, as well as rare publications that document Italian design of this period.

The collection also has strong holdings of Futurist decorative and graphic art, publications about Rationalist architecture, and exhibition catalogs from the 1920s and 1930s. A number of significant journals—such as *Domus*, *Capitolium*, *Emporium*, *Casabella*—complement these holdings. Books, journals, fine art, posters, and other objects in the collection address key aspects of the Fascist regime, including the Duce cult; Italian colonization of North Africa; the planning of new towns; the celebration of aeronautic achievements; the autarchy campaign; youth and student organizations; *Romanità*; and sports and fitness campaigns. The Wolfsonian also has a substantial amount of Italian war propaganda, including an archive of propaganda material produced under the Italian Social Republic. Besides material from Italy, the Wolfsonian also has extensive holdings from the United States, Great Britain, Germany, and the Netherlands. There are also smaller but significant collections of materials from a number of other countries, including Austria, Czechoslovakia, France, Japan, the former Soviet Union and Hungary.

Fellowships are intended to support full-time research, generally for a period of three to five weeks. The program is open to holders of master's or doctoral degrees, Ph.D. candidates, and to others who have a significant record of professional achievement in relevant fields. Applicants are encouraged to discuss their project with the Fellowship Coordinator prior to submission to ensure the relevance of their proposals to the Wolfsonian's collection.

For more information, visit <https://www.wolfsonian.org/research/fellowships> or email to research@thewolf.fiu.edu

The application deadline is December 31, for residency during the 2022–23 academic year.



The Pandemic makes Localites of Us All

By Jerry Krase

Although it might sound a bit detached, here I'd like to talk about the research opportunities on one face-block where I live in Park Slope, Brooklyn that were offered by the strictly imposed Covid-19 Pandemic lockdowns in New York State.

There are many aphorisms such as "Time makes fools," and "Politics makes liars," which end with "of us all." Covid 19 has added a new one for visual ethnographers, like myself, who live in cities — The Pandemic has made "localites" of us all. Much has been made of history of academe about the distance between academics and the worlds, near and far, that surround it. It has often been as critically expressed as "Town vs Gown" mocking the self-elevation of academics who look down at the masses from their ivory towers. I would venture that most of "us" think of ourselves as what Herbert J. Gans, building on Louis Wirth (1938), called "Cosmopolites." in *The Urban Villagers* (1982) (See also: Anderson (2011), Hannerz (1992), and Krase (1977) The dictionary definition of the term cosmopolite is "citizen of the world," and Gans' five-part typology of urban residents expanded on their differing lifestyles and experiences. Cosmopolites were those who chose to live in cities for their cultural attractions and other features such as restaurants. They included students, writers, musicians, intellectuals and others which today we might label part of the "Creative Class." (Florida 2002) In the second category were "Unmarried and childless individuals and couples." The third type was "Ethnic Villagers." According to Gans these first three collectivities found the city, for various reasons, inviting and had a surplus of positive over negative experiences residing in their localities. The last two (obviously non-cosmopolitan) types, "the deprived," and "the trapped," require little elaboration here having little choice but to remain where they were. Of course, the differential ethno-racial and class attributes between and within each category make significant differences; especially as to their relative freedom to make residential choices, and to take advantage of what the city and the locality has to offer. More to the current point, what happens when the urban attractions normally available to cosmopolites like myself, are removed or made unavailable? Do we become "trapped." This is exactly what happened during a year-long New York State-mandated lockdown that lasted from March 20, 2020 until the start of Phase 2 on June 22, 2021. During that time, only "essential services," such as health care and, more locally, grocery, hardware, and pet food stores, pharmacies, and restaurants/bars (only for take-out/delivery) remained open. (<https://esd.ny.gov/guidance-executive-order-2026>) The restrictions on movement within the city and also one's own neighborhood resulted in major quotidian life-style changes. Those who ventured outside their dwellings to shop were faced with strict masking and distancing requirements that resulted in unpleasant waits in long lines. The safest options for necessities were resorting to delivery services from local and on-line merchants.

As with other disasters, the pandemic has provided publishing opportunities for a wide range of scholars. For example, Routledge initiated a "COVID-19 Pandemic Series" that "...examines the impact of the COVID-19 pandemic on individuals, communities, countries, and the larger global society from a social scientific perspective." (<https://www.routledge.com/The-COVID-19-Pandemic-Series/book-series/CVIDPAN>) More to the issue at hand, the *American Anthropologist*, called upon anthropologists to describe how the pandemic had "... affected you, your family, the institution where you work, and your work as an anthropologist?" To this query, Ulf Hannerz replied:

Since I am retired, I was less affected than many. I spent half the year in a village in Skåne, the southernmost province, where I have family roots, and I could hardly have been safer anywhere. On my walks on village roads and paths, I would often meet only wild ducks in pairs and trios. Back in Stockholm for the winter half of the year, in an inner-city neighborhood, my life is pedestrian, as unnecessary use of public transport is discouraged due to the pandemic. My spouse, an anthropology professor at Stockholm University, has been doing all her teaching digitally. I guess the campus, on the outskirts, is pretty much a ghost town. (Dominguez 2021: 8)

Scholars like myself, and Hannerz’s wife, were able to escape our confines via the Internet and engage in digital and other virtual academic practices. Although, I could have fled the city, I decided to remain and in the process became more of a localite in the “super-gentrified” (Halasz 2018) Brooklyn neighborhood of Park Slope. The socioeconomic profile of residents of my face-block drawn from the 2010 Census fit the general pattern of much higher than average education, income, occupation and all the one and two-family homes were assessed at over \$3,000,000. As a consequence of the lockdown, access to local attractions disappeared, and my higher-class neighbors and I became, like other less-privileged urbanites, more dependent on our immediate environment. As an urban visual ethnographer committed to direct observations, I turned my eye, and my camera, to my immediate environs. Although I have done a great deal of research on Brooklyn in the past, the span of my walks was reduced to a few contiguous blocks. During these walks I came to realize the visual richness of my confines, especially as to how cosmopolites came to behave as urban villagers to repurpose their private spaces and, in some cases, appropriate public spaces such as sidewalks for private uses.



Figures 1. and 2. Repurposing Front Spaces: a. Work Space, b. Play Space
Figure 3. Long Lines at Local Stores



Figure 4. Package Deliveries.

Figure 5. Local Civic Expression



Figure 6. Protesting at Home

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International Sociological Association
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