



Visual Sociology Newsletter

Volume 18 | August 2019

Visual Workshop Images as Agents in Digital Public Spheres

Alpen-Adria-Universität Klagenfurt
& International Sociological Association's
Research Committee in Visual Sociology

Held at the Alpen Adria University Klagenfurt, Austria, and co-organised by Board member Anna Schober de Graaf and her colleagues, the Visual Workshop is our very own biannual international PGR/ECR focused forum. Details of the event, proceedings and images can be found within this newsletter.

Visual Sociology Sessions

IV ISA Forum of Sociology
Porto Alegre, Brazil – July 14-18, 2020

Call for Abstracts

Deadline of September 30, 2019



Contents

Letter from the President, 2

Editor's Note, 3

Visual Workshop, 4

Visual Sociology Sessions
IV ISA Forum Porto Alegre, 14

Conferences,
Publications,
Announcements,
Fellowships, Jobs, etc., 22

Getting to Know You
by Sugandha Seghal, 26

Contact, 28



Letter from the President

Dear friends,

Welcome to our summer 2019 newsletter. We have been an RC for just over one year and in that time, we have made great strides forward. In the past 6 months since our last newsletter, I have had the privilege to work with a committed Board on a range of important issues. These include our inclusivity report as well planning our Forum and Pre-Forum activities for Porto Alegre, 2020, overseeing the design and implementation of our new website and last, but not least, having the privilege to report on the success of our latest Visual Workshop.

Held at the Alpen Adria University Klagenfurt, Austria, and co-organised by Board member Anna Schober de Graaf and her colleagues, the **Visual Workshop** is our very own biannual international PGR/ECR focused forum. Details of the event, proceedings and images can be found within this newsletter, but I want to quickly spotlight the range of ECR participation and congratulate Anna and her team on their hard work. Organising such an event is a huge undertaking. And ensuring it engages with as many PGR/ECR's as possible is just as important. This year the event hosted 13 doctoral students from Romania, India, Germany, Hungary and Italy to name but a few of the locations, in addition to the 50 in the auditorium.

Our **new website** is now live and again, many thanks must go to the Board for their input and time. A great number of hours were spent planning and mapping its architecture & ensuring the functionality of the site suited the needs of the RC and our audience. To this end, Cristiano Mutti, RC member and our web designer must also get a special thank you for building the site. We now have two web editors, Maureen Michael & Christiane Wagner who will oversee the website content. I look forward to seeing the website reach its full potential.

We are also one year away from the International Sociological Association's fourth Forum, this time in Potro Alegre, Brazil, July 14 -18 2020. The call for abstracts closes on Sept 30, 2019 and you will find a list of our sessions within the newsletter. In addition, we have also added a poster session due to demand from the PGR/ECR community in our host nation. A first for the RC and an exciting prospect to engage with more junior scholars and engage with some visual thinking. This **new session** will be run by me and is accessible.

We have two joint sessions with colleagues from other RC's. Firstly, *Understanding Educational Settings Using Visual Perspectives: Methodological Affordances and Challenges* with colleagues from Sociology of Education. Secondly, we welcome applications for a joint session with RC57 and colleagues of RC53 (Sociology of Childhood). Entitled, *Visualities of Childhoods – Images of Innocence, Vulnerability, and Inequality* the session is co-convened by myself and Lars Alberth (RC53), whom I met on my first ISA Forum in Buenos Aries (2012) when we were both PhD students!

In concert with the Forum, we have our free, pre-forum workshops. The workshops are an important facet of what we do, and we are one of only a handful of groups (TG/WG or RC) who offer free, pre-forum activities. In an effort to democratise knowledge and make it accessible to all, the pre-forum workshops reflect the ethos and values of our group to share ideas, spaces and understanding with local partners, academics and communities, to better acquaint ourselves with the spaces outside our immediate locality and to collaboratively co-create knowledge and build relationships. Should you wish to help organise or support in the delivery of the pre-forum workshops, please do email our shared account with proposals and suggestions for activities: isavisualsociology@gmail.com

Lastly, we undertook an inclusivity report. Spearheaded by Maureen Michael, our RC secretary, the outcomes were largely positive, though our membership is still underrepresented by those residing in category C (only 13% of our membership). As always, we are continuously working on our inclusivity and welcome contributions from colleagues and friends from every nation, to build a space that represents a community of visual sociologists, globally.

Gary Bratchford
President

Dear Friends,

Our traditional Newsletter has had, with our use of social media, a wider reach among the community interested in our activities. As already announced by our president in his letter, one of the most significant achievements for our RC is our website, where the Visual Sociology Newsletter is available.

Furthermore, through new broadcasting tools connected to our site, we will soon use MailChimp to distribute our Newsletter. MailChimp is one of the most widely used e-mail tools in the world. It's a platform linked to our website that extends beyond sending e-mails. Cristiano Mutti, our web designer, introduced its main features, following the new standards of broadcasting, especially the guidelines established in a global context. It's certainly an awesome achievement! By using MailChimp, we can add channels such as Instagram, Facebook, Google Ads, capture pages, and more. This platform establishes e-mail activities, creatively. But it also helps create other types of e-mail messages, such as landing pages and social media posts. As they are within the same platform, these services can be integrated, thus facilitating our management. So, what's the matter with MailChimp? It'll help us reach more interested members and a wide audience.

MailChimp's key features are its registration forms, similar audience (look-alike) establishment, landing pages, segmentation, and customization of e-mails sending. It also enables integration with other platforms, optimization tips, and insights for outreach. Finally, it can produce performance reports.

By keeping us connected to our activities, this Newsletter issue offers a report on our Visual Workshop Austria. It includes exclusive interview with our Visual Workshop Austria Grant winner Sugandha Sehgal, from Delhi, India, highlighting our commitment to inclusive participation and activities with members from the C group countries. Moreover, we would like to remind you of our sessions for the IV ISA Forum 2020 Porto Alegre, and deadlines for abstracts submissions.

And there is always information on announcements, conferences, publications, fellowships, jobs, etc. Thus, for the next issue, let's all remember there is an open invitation to send us information that you think might interest other members – including abstracts, book reviews, conference reports, national organization reports, announcements, news of upcoming conferences, fellowships, vacancies, etc. Early submission of these items would be much appreciated. Let's collaborate and make it work.

Many thanks to all of you, and as always, I wish you all good reading!

Christiane Wagner
Editor of Visual Sociology



Visual Workshop

Images as Agents in Digital Public Spheres

Alpen-Adria-Universität Klagenfurt & International Sociological Association's
Research Committee on Visual Sociology ISA-RC57

June 27-28, 2019 | Klagenfurt, Austria

Opening remarks

The workshop started with the welcoming of the Dean of the Faculty, Alexander Onysko, followed by the introductory remarks of Anna Schober-de Graaf. This introduction session stressed the following points: Political agency of images in digital public spheres and the necessity of studying them from multiple angles. The ambivalent structures and cleavages in the public sphere serve the emergence of friendly communities but also the interests of hate groups. Digital images in public sphere have the potential both to become part of a friendly discourse and hate speech. In terms of contemporary image-making practices, network communities understand and position themselves as countercultural, while being connected to contemporary art world. The workshop aimed to address and bring together wide range of disciplines engaged in image-making and visual culture.



Photo by Erec Gellautz

Keynote speech: Photography, Form, and What Matters

Robert Hariman (Northwestern University Evanston) attributes images a decisive role about our attitude in relation to public sphere. Our attitude shapes towards images shapes our work. Approaching the community aesthetically three attitudes come salient in visual culture studies: Critique, admiration, and enigma. Admiration leads to general critique, as Deleuze suggested. While, admiring to the beauty and form, the long-prevailing notions and contested terms in discussions on aesthetics, critics of photography increasingly detached themselves from admiration, which also echoes a division between nature and culture. Enigma, on the other hand, which refers to a large part of human consciousness, has been also left behind. Photograph is not a copy but an analogy that resonates through allegories. Even the most enigmatic photographs are related to human nature, which we became alienated to. The abundance of photography in contemporary digital times contributed to this process. The original photograph or the "good" artistic one is not in demand but the quantity of photographs. Searching for the beauty in a queer kid, in a prison, in a process of trauma and the like are transformative experiences that locates and changes relationships in communities.



Photo by Erec Gellautz

Session 1: Visual activism / Political image making

Xénia Farkas' (Corvinus University of Budapest) paper had the title "Visuals of Politics: Visual Political Communication on Social Media Platforms at the Hungarian Elections 2010". The paper drew attention to the growing importance of digital media images in political communication, and in Hungarian political context in particular while asking: 1) How do Hungarian politicians and parties represent themselves visually in social media in the period of campaigns? 2) What kind of visual political communication strategies can be identified on Facebook and Instagram among Hungarian political actors? 3) What are the differences and the similarities between the usage of Facebook and Instagram? Following a mixed methodology combining social semiotics, qualitative content analysis, and multivariate regression models, 4141 social media posts including images and captions from 2010, 2014, and 2018 election campaigns were analysed. Sharing of results was followed by a discussion on the impact of images on the society and the creation of other images, populism as a political style and the imagery develops around it, and the relation with popular culture.

Sugandha Seghal's (Jawaharlal Nehru University) paper was titled "Rise of Feminist Digital Counter-publics: A study of social media visual content in contemporary India". It conceptualised female body as a site of corporal protest and suggested a shift from streets to digital environment. The images became the banal domain of feminist activism. The guiding questions of the study were: 1) What is the role played by the activist image in these feminist counter-publics online? 2) What role does the digital visual play in the formation of 'counter-public discourse?' 3) How do we historically explain the emergence of these visual fields of everyday feminist protest in the digital age? Seghal argued that image-based social media feminism in young, urban India is an important transformative juncture in the recent history of feminist activism(s) in the global South. Looking into various works of Instagram artists the paper discussed the presentation of the female body by feminist counter-publics online. Exploring corporeality through images that accentuate bodily taboo functions, the study suggests that the site of circulation of these works and the networked and interactive structure of counter-publics have a democratising potential for digital activism. The paper triggered a discussion on the feminist movement's positioning of itself as counter-culture since the 1960s and making of public and counter-public online, as well as consideration of hate speech against the Instagram activist images.

M. Ragıp Zik's (Free University Berlin) paper was titled "From collective framing to connective appropriation: Activist photography across Gezi Movement and Anti-Coup Resistance". The paper argued that a comprehensive analysis of images of social conflict can offer a richer understanding of framing in social movements. Also, a comparative research across two opposing political circles across longer periods that go beyond the street protests could offer insights about how visual frames are constructed while having unreconciling political stances. The paper was guided by the following research questions: 1) What kind of narratives do images in Gezi and Anti-Coup produce, attend, and negotiate, and how? 2) Do similar images, visual patterns and symbols appeal to distinct political positions? 3) Do Gezi and Anti-Coup attend to similar visual repertoires? Having analysed 146 photographs from a time period of five years by combining visual grounded theory with social semiotics and iconology, the paper presented five visual master frames that emerged from the process. It also suggested that the digital environment of visual master frame construction involves a connective logic of action, which makes visual activism a networked practice. The presentation was followed by a discussion on the methodology and the role of master frames both as constructive and disruptive agents in political processes.

Session 2: Hyperimage / Hyperscreen

Isabel Hartwig's (Free University Berlin) presentation had the title "Restaging Art History – Intervisuality in Social Media Photography". It conceptualised the tableau vivant photographs on social media platforms as a site of intervisuality and palimpsest, referring to the production of digital images based on earlier ones. Examining the 257-photograph corpus of the artist Jeff Hamada's project called "Remake", in which he invited people to restage the works of art. Engaging in a heuristic approach, the paper looks into the spatial relationships between the artwork and the stager, as well as the physical space the photograph taken and the digital space it is circulated. Some of the artworks are staged without the original work visible in the image. With the help of social media, such practices help disseminate the artworks to wider audiences. While artworks are taken out of the white cube, online images refer to an inter-medial space due to the mediacy of the online circulation. The restaging also works as a moment of punctum as it urges to stop and stare. Instead of copying the model, the paper argued that these images deconstruct the integrity of the artwork and indicate a gap. The discussions that followed the presentation focused on oscillation factor regarding these images and Deleuze's concept of time-image.

Gerrit Höffener's (Alpen-Adria-University Klagenfurt) presentation held the title "Hyperimage. Cultural analysis about the motive of the bearded woman". The study proposed to use hyperimage as an art education tool in order to go beyond the established canon that focuses on great masterpieces and take the plurality of images into consideration. Using hyperimage of the "woman with beard" as an example, the paper argued that it can be configured as a symbol of knowledge that can deepen the references in the individual images, while being a hub for different media, genres, and narratives. Examining 11 various images with Conchita's (Wurst) photograph in 2012 Eurovision Song Contest as the key image, the paper discussed that a curated pedagogical dialogue space can transcend the mere function of display and trigger discussions on the multiplicity of meaning-making. The discussion followed the presentation focussed on the making of the hyperimage, didactics of art, and the ethics around the images.

Session 3: Image Technologies / Pictures as Witnesses

Erec Gellautz's (Alpen-Adria-University Klagenfurt) paper was entitled "The networked image as exhibition subject/object". It argued that networked images did not only become pervasive but also a central part of artistic practices and in art exhibitions. The paper is part of a research project that pursues the following questions: 1) How are works presented that focus on the networking character of images? 2) In which institutional and ideological contexts of the exhibition are they embedded? 3) How are digital spheres and the exhibition space connected? 3) What new / expanded modes of perception and reception does the art exhibition open up as an aesthetic, ideological and social space for the phenomenon of networked images? 4) How are the dispositives of networked images negotiated in the exhibition displays? Going through examples of projects such as Erik Kessels' 24HRS in Photos, Marc Lee's Pic-me, and Adam Basanta's A Truly Magical Moment, the paper discussed the spatial relationship between the digital and the physical and the loss of affordance features while transforming from one to another. Based on the preliminary results, the paper argued that such works indicate a change of status and constitution of the image object. The following comments and questions addressed deliverability of the contemporary image, continuity and rupture in visual media, and the change networked image brings to the social fabric.

Ioan-Daniel Mihalcea's (University of Bucharest) paper had the title "Photographic agency and the mediations of precarity". It explored the potential role of documentary photography in developing a reflexive space. The paper is part of a larger PhD project that pursues the following questions: 1) How can landscape photography act as an agent of entering in a dialectics of seeing society? 2) What does it mean when we look at this type of images? 3) What is the relation between these images and the spectator? 4) What is photography telling differently and how does it contribute to the visual construction of the social field? Going through Ioana Cirlig and Marin Raica's photo book Post Industrial Societies, the paper discussed the role of photography from three different perspectives. First, its function as signing a civil contract involving the camera, the subject, and the spectator. Second, photographs have the capacity both to document reality in terms of realism and to offer an aesthetic experience in terms of imagination. Third, the articulations of invisible (social) tensions in photographs can lead to asking moral questions, while providing space for affective encounters and public displays of emotions. The discussions after the presentation addressed the importance of critical investigation of the narrative in the photograph and the role of public images in creating reflective spaces without romanticising or dramatizing. Following Benjamin's conceptualisation of the ruin, it was mentioned that there is a high potential for a critical encounter in such photographs.

Lisa Stuckey's (International Research Center for Cultural Studies Vienna) presentation had the title "With(-drawing) publicity: leaked images at the witness stand". The paper conceptualised spies as first-degree witnesses and source of documentary raw material. It argued that the promise of uncovering functions through the interaction of street presence that is linked to a documentary use of media and secret procedure that is linked to a forensic use of media. Examining the works of the University of London based agency Forensic Architecture, this paper asked, "what new ambivalences emerge, when a highly institutional agency processes the leaked material so it can become an image at the witness stand?" The presentation focussed at the intersection of the outcomes of the Forensic Architecture's work which are both an interest of contemporary art institutions and of legal investigations. The discussion followed raised questions about the past and present institutionalisation of the spy figure, the process of evidence-making and the modalities used within, the bridging role of the spy figure across these modalities, the recent whistle-blower cases, and Castoriadis' concept of imaginary society.

Keynote speech:

For an Ecology of Care beyond the Wasteocene

Related to her ongoing research project on "Ecodata-Ecomedia-Ecoaesthetics", **Yvonne Volkart** (Academy of Art and Design FHNW Basel) discussed the role of technology for establishing a culture of sensibility. Focusing on the images as ideological and aesthetic forces and the technology's use of images for what is unknown, she asked, "what do ecomedia and images narrate?" The examples of artists using technology in their works addressing wasteocene and ecological action showed that sharing and caring become new values of the time, while reminding us about the feminist opposition to nature and culture dichotomy. The past and future come together in the present of the artworks, where human and non-human division is questioned. Volkart discussed that the use of technology can increase the affective potential of establishing plural relationships. Communication becomes meaningful when we have feedback and empathy and collective temporality not only between humans but also when non-humans included. Staging waste aesthetically and presenting affective relations between human and non-human can challenge established understandings of participation. The following discussion addressed issues such as cybernetic theories starting in 1960s, material body vs. immateriality, eco-feminism of 1980s and 1990s, techno-eco-feminism vs. performativity, thinking the Deleuzian concept of "becoming" for human co-beings such as animals and insects, the loss of shared utopia vs. presence of shared dystopia, and aesthetic surplus and idea of excess.

Session 3:

Historiographies / Archival Practices

Faime Alpagu's (University of Vienna) presentation title was "Ambivalence of Photography: Photography of a "guest worker" Woman". The paper aimed to reveal the complexity of the interaction between dimensions such as here/there, now/then, private/official, written/visual, to establish a differentiated view of the visual representation of migrants/migration by contributing to an innovative development of methods in migration research, and to offer a long term perspective on (labour) migration by taking the biography into account. The guiding question of the research was "how are the migration experiences narrated in different time references (1960s/70s/80s vs. now) and materials (photos/letters/interviews)?" The study followed a mixed methodology merging sequential analysis, visual segment analysis, biographic case reconstruction, and figurative hermeneutics. A comprehensive analysis of past and present photographs of a migrant woman showed that the tensions around spatial and emotional tensions, as well as the visibility issues regarding the self creates ambivalent meanings in the photograph. Comparing photographs against other available data can help better understand migration phenomena, particularly in the light of a temporality. Discussions followed the presentation addressed the interpretation of the photographs from different perspectives, and the important of taking biography into account while looking at the image.

Margherita Foresti's (Westfälische Wilhelms-University Münster) paper was entitled: "Images between false narration and documentation: Ammar Al Beik's The Sun's Incubator". The paper conceptualised Ammar Al Beik's movie The Sun's Incubator on 2011 Syrian protests within Arab Spring context as a falsified narrative through Deleuze's concept of time-image. The movie followed a non-chronological account of the protests along with the story of a family. A narrative analysis of the movie shows that it is a heterogenous account of events that cross and divert. Unlike the features of a conventional documentary as suggested by Sigfried Krakauer, this movie focuses on subjects, suggests a multifaceted reality, and delivers multiple truths. The following discussion highlighted points such as the application of Deleuze's notion of time-image, the power of the false narrative, alienation vs. falsification, presence of the body, and role of historiography in relation to moviemaking.

Session 4:

Visual Media and Society / Questions of Ethics

Orsolya Bajusz (Corvinus University of Budapest) presented a paper entitled “Current Debates on Biotechnology and the Role of the Visual” that investigates the visual media interventions in the public debates around biotechnology in Hungary. The paper argued that these debates represent a struggle in between two knowledge regimes: 1) connecting the rejection of genetically modified products to the neoliberal world order, 2) contemporary debates on robots conflate an imaginary future with the present. The images take part in these debates as seen in three case studies that are the advertisements of Malyvavirag Foundation, images produced within the GMO debate in Hungary, and the visual production of Docler Media, a virtual reality company. Being at the beginning phase of the research, the project asks the following questions: 1) Are the mechanisms identified in the literature present in other cases, or are they specific to a given technology or context? 2) How is visual material involved in biotechnology grounded in a materialist, political ecology-based approach? 3) What broader ideological layers do these images have? 4) What are the political connotations of these images affecting an intersubjective register such as moral axioms, identity elements, coping strategies? The following discussion pointed out to the topics of building overarching narrative in between three case studies, accentuating the interesting parts of case selection, and relationship between the genre such as text and image.

Stefanie Bauer's (Alpen-Adria-University Klagenfurt) paper was entitled “Narratives in online health communication: A qualitative content analysis of YouTube videos and user comments on the topic of food intolerances”. The study aimed to find out if the topic of food intolerance affects the society and where do people get informed about it. It conducted an online survey with the participation of 829 people, plus an analysis of German YouTube videos by vloggers and comment sections of these videos. The outcomes showed that 61% of the people used the Internet to get informed. Only 53,1% visited websites of medical doctors. On the other hand, 49,7% visited blogs dealing with the topic and 9,8% watched at least a video about it. The analysis of videos also revealed that emotional qualities of communication were important, and this was mirrored in the comments section. The discussion highlighted the importance of bridging different genres of information, including the way that information is synthesised, and the possibilities of going beyond the taboo topics on such online videos about health.

Cezara Nicola's (University of Budapest) paper was entitled "Assessing the Significance of Technoetic Aesthetics: The Self in Digital Contemporary Art". The paper aimed to examine the human activity in the ubiquitous digital, especially in contemporary art, looking at the way identity and issues of the self are transferred and function within digital means. The guiding questions of the paper are part of a larger project that ask: 1) How is the digital self understood and defined in terms of contemporary art practices? 2) To what extent is technoetics able to describe the changes in the way both the artist and the art decipherer experience an artefact? 3) How do the technologic structures or scientific principles informing a work of art translate into visual prompts or image production? 4) Can we assume and ethically accept the notion of consciousness as emerging directly in the digital realm due to the intersection and blurring of organic and non-organic factors in the artistic process? To address these questions, the paper turns to British artist and theorist Roy Ascott's concept of tecnoetics. Examining his works and other conceptualisations such as telematic arts, cybernetic art, and syncretic art, the paper concluded that identity is projected not only upon the artworks produced by specific artists, but it also reflects in the associations created by art observers. A second conclusion that concerns the speed is that the development of identity is performed a great deal quicker and with much more impact in the digital realm. The discussion followed the presentation pointed out to the change in the contemporary research and theorising around the digital and the former position of Roy Ascott in such debates, the developments in artificial intelligence field in relation to the social, and linking historical figures with the actual conceptualisations of the digital and the new media.



**Here's a look at some of
Austria Workshop images.
Click here!**



Visual Sociology Sessions

IV ISA Forum of Sociology
Porto Alegre, Brazil – July 14-18, 2020

Call for Abstracts

Submissions up until the deadline of September 30, 2019

Steps and Instructions:

1. Title

Enter your presentation title, and any comments to organizers.

2. Keywords

Enter up to four custom keywords.

3. Author(s)

Add presenting author and any co-authors.
There is a limit of seven (7) authors.

4. Abstract

Abstract text may not exceed 300 words and can be entered in either English, French or Spanish.

5. Confirmation

Review the content of your submission and click the 'Conclude Submission' button to receive a confirmation email. You will have access to edit your submission up until the deadline of September 30, 2019

Begin a submission! [Click here!](#)



Visual Sociology Sessions

Click on the titles to submit an abstract to the sessions!



IV ISA Forum of Sociology

Borders, Boundaries, Walls and Fences. A Visual Approach to the Politics of Inclusion and Exclusion.

Language: English | Session Type: Oral

Border studies have expanded dramatically over the last decades and have become a truly interdisciplinary endeavor. While initially mainly focused on the study of geopolitical demarcations between nation states, the concept of a 'border' in border studies opened up to include a wide variety of phenomena and situations that relate in one way or another to forms of inclusion and exclusion. While the prophets of unmitigated globalization seemed to prefigure a borderless world we now seem to experience a serious backlash in the form of clear tendencies towards 're-bordering' and towards emphasizing 'differences' and 'threats' instead of communalities and opportunities. These differences and the ways they are being enacted (propagated, installed, enforced) have numerous visual dimensions. Though visual methods and visual studies no doubt hold a great potential to contribute to border studies both in an empirical and theoretical sense, its involvement has been rather limited to date. For this panel we therefore invite papers that explore aspects of the broad array of phenomena and conceptions relating to dimensions of inclusion and exclusion in both physical and mental respects. Contributions using all types visual methods and approaches (systematic, arts-based,..) are welcomed to illuminate or express this wide ranging and timely problematic.

Session Organizer:

Luc PAUWELS, University of Antwerp, Belgium, luc.pauwels@uantwerpen.be

Cultures of Visualization: Comparing Ways of Doing Visual Sociology

Language: English | Session Type: Oral

This panel invites innovative approaches to study visual culture from a variety of methodological perspectives. Papers are welcome that 1) employ new or innovative methodological techniques with bodies of empirical data, 2) provide methodological primers for advances in methods appropriate to the study of visual sociology, and/or 3) examine the ethical implications of studying visual data such as privacy, authorship, and intellectual property etc.

Session Organizers:

Julie WIEST, West Chester University of Pennsylvania, USA, jbwiest@gmail.com

Laura ROBINSON, Santa Clara University, USA, laura@laurarobinson.org

Inequality, as a Fact and a Permanent Image of Investigation

Language: English | Session Type: Oral

Global visual culture presents distinguishing features of human representations—i.e., the essential aspects of the human condition consecrated by classic art. Most themes allude to the will of freedom and democracy, the fight against inequalities through visual representations in the actual world. Inasmuch as ethics and aesthetics can be questioned, one should not necessarily consider the socio-political meanings of images as politically exercised. Therefore, would be the search for politicization in the production of images or simply the practical consequence of vicissitudes in the formal diversity of creations? To provide insight on this preliminary problem, this research on the symbolic aspects of images focuses on the following two questions: What would designate and condition the exploitation of tragedy as a common reason for visual experiences in media? What are the “true” symbolic values that would prove factual through images on the impact of inequalities in visual representations in the actual world? To address these questions, visual analysis based on the symbolic aspects of the elements that constitute democratic society’s imagery is essential, along with reviewing conventional values concerning the awareness of freedom and citizenship and fundamental human rights. In this sense, the objective of this proposal is to investigate the visual products of global society—its production, consumption, and meaning. Images from different contexts and localities, with formal diversity and distinct contents, have—in general—exerted significant influence through photojournalism in global and everyday social interactions, whether in economics, politics, science, or culture and its diversity.

Session Organizer:

Christiane WAGNER, UNICAMP, Brazil, christiane.wagner@malix.univ-paris1.fr

Insta-God: Online Religious Visibilities

Language: English | Session Type: Oral

Religious movements, sects, institutions often use visual platforms to promote their missions, causes, branding themselves to generate power, influence and funding, electoral votes, and other forms of societal recognition. The 21st century has witnessed hate crimes, riots, terror attacks, and violence in a number of places around the world instigated by religious movements. Religious movements are able to promote their visibility through invisible methods. They invisibly raise fears, beliefs and anxieties through slogans and sermons. At the same time, these very same mechanisms have enabled a growth of alternative liberal religious communities and their ability raise tolerance, promote diversity and inclusion, voices of peace and dialogue. Progressive religious movements have been struggling to create their identities and to gain recognition, using these same platforms. Visual media platforms online- such as Facebook, Instagram, tweeter, as well as analog billboards on streets, bus stops, and the press serve to generate donations, power, legitimization and influence in societies. This panel seeks to explore how those different religious movements employ and address practices of viewing in society in order to promote their agendas. How do they use visual technologies, public media and visual aids to engage with society and their surroundings? What are the current mechanisms of religious movements to in relation to promoting their cause? What is happening today in this arena with the introduction of digital platforms?

Session Organizers:

Edna BARROMI-PERLMAN, Kibbutz College of Education,
Technology and Arts, Israel, edna.barromi@smkb.ac.il

Carolina CAMBRE, Concordia University, Canada, mcambre@ualberta.ca

Mediated Cities: Images, Screens, Citizen Experiences and Audiences

Language: English | Session Type: Oral

Direct urban experiences and 'mediated' ones have become intricately connected and together 'produce' the city and life within the city in radical but as yet hardly documented new ways. The city is replete with screens and media of all sorts: city dwellers and visitors 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.

We invite papers that critically explore aspects within these three strands:

1. Studies of directly observable mediated and non-mediated enactments of urban culture in public space (behavior and material culture). This includes visually recording of visual behavior and material culture in urban public and semi-public spaces (streets, squares, buildings, parks, parking lots, shopping malls, train stations...)
2. Studies of the complex intersections of digital media technologies and urban life (both in private and public urban environments). This includes the study of social media and on-line worlds in private and public space (tourism websites, institutional web sites, activist websites, personal websites, Web 2.0 websites, geomedia, smartphones).
3. Studies of people's perceptions and experiences of screens and visual media in the city, including film and video in public (outdoor screens) or semi -public space (cinemas, lobbies, retail spaces, shopping malls), billboards and electronic displays in public and private contexts of reception.

Session Organizer:

Luc PAUWELS, University of Antwerp, Belgium, luc.pauwels@uantwerpen.be

RC57 Poster Session

Language: English, French and Spanish

Session Type: Poster

Session Organizer:

Gary BRATCHFORD, University of Central Lancashire,
United Kingdom, gbratchford@uclan.ac.uk

Understanding Educational Settings Using Visual Perspectives: Methodological Affordances and Challenges

Language: Spanish and English | Session Type: Oral

In the field we forge dialogic relations, crucial aspects of knowledge production. We use variety of ways of recording and documenting what goes on at different stages of our research in formal and non-formal educational settings, based on methodological, theoretical and epistemological reasons. This session will focus on the methodological affordances and limitations of engaging with visual techniques when researching in formal and non-formal educational settings. Visual data are often produced and analyzed in relation to other types of data (e.g., written, oral and combined modalities). One might then situate this type of research as multi-modal data production and analysis. The use of multi modal data collection techniques and analyses demands closer attention since it attempts to decenter "words" or language in what comes to be understood as knowledge. We are particularly interested in discussing with those who conduct this kind of research: i) what epistemic and theoretical opportunities this kind of multi-layered methodological perspective has to offer; ii) what kinds of analytic obstacles and/or opportunities researchers face when recording, organising and analysing different visual and audiovisual data; and iii) what kinds of analytic trajectories researchers have followed to interpret visual records in relation to other empirical evidence.

Session Organizers:

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Visual Methodologies Revisited

Language: English | Session Type: Oral

Visual research in general could benefit from a *better theoretical and methodological grounding and a more sophisticated analytical set of tools*. Visual researchers do seem to have a broad range of theories and analytical frameworks to choose from when trying to make sense of images and visual artifacts: e.g. content analysis, social semiotics, iconology, ethno-methodology, rhetoric. Unfortunately they hardly offer a well-integrated and clear methodology to systematically interrogate visuals with respect to their social and cultural significance, and most methods and frameworks are ill-equipped to handle larger sets of visual data. Furthermore, they are often not fully adapted to deal with the complex nature of visual images, or for that matter with increasingly hybrid multimodal constructions. Whereas the analysis of existing ("found") visual products can rely on a fairly broad literature and

tradition, methodologies for producing and processing (selecting and reordering, analyzing, presenting) visual data are far less explicitly developed and documented. As these issues embody the core aspects and the specific contribution of a more visual social science, scholars in the field should address this matter more vigorously than they have so far. Therefore this panel seeks to provide a forum for the in-depth discussion of a variety of critical aspects with respect to the theoretical and methodological underpinning of visual research in the social sciences. We in particular invite papers that shed light on innovative methodological, typological, theoretical, ethical, or technological aspects of visual research.

Session Organizer:

Luc PAUWELS, University of Antwerp, Belgium, luc.pauwels@uantwerpen.be

Visualising Uneven Distributions of Power

Language: Spanish and English | Session Type: Oral

In a world dominated by visual images the photograph has become almost invisible (Clarke, 1997: 11). In the two decades since this statement the proliferation of visual imagery [still or moving] has arguably reinforced this sentiment. This session seeks to unpack this observation, by asking, how have artists used lens-based practice to push back against this threat of invisibility, mass saturation, compassion fatigue (Moeller 1999) or 'un-greivability' (Butler 2009) in times of global crisis or threats to democracy. Specifically, this session seeks papers that pay particular attention to the strategic deployment of lens-based practices by artists who reframe both emerging or existing crisis in new and engaging ways and equally, how can these approaches be problematised or critiqued. Asking how we can sociologically analyse visual approaches to crisis, we welcome papers that consider a range of geographies and political contexts. Papers can address issues of representation (Tagg 1988), ethics and 'audiencing' (Fiske 1994), (co)-authorship, dissemination and mediation as well as how can we look, sociologically at crisis through the prism of contemporary artists for pedagogical and political gains.

Session Organizers:

Gary BRATCHFORD, The University of Central Lancashire, United Kingdom, gbratchford@uclan.ac.uk

Ruthie GINSBURG, Minerva Humanities Center, Tel Aviv University, Israel, ruthieginsburg@gmail.com

Visualities of Childhoods – Images of Innocence, Vulnerability, and Inequality

Language: English | Session Type: Oral
RC57 Visual Sociology (host committee)
RC53 Sociology of Childhood

The historical and social fabrications of childhoods rest upon images of children's innocence, indicating their disinterestedness and powerlessness vis-à-vis the immorality of society. Such forms of representation therefore allowed for the instrumentalization of children in the name of political, cultural, or scientific claims. Contemporary representations of childhoods added further dimensions of marginalization, which at the same time recognize and exploit children's positions as powerless compared to adults, e.g., their victimizations, exclusion from education, forms of consumption, or decision-making, etc.

Therefore, this session raises questions on the current visual imagery of childhood. We welcome papers that take stock of global, regional, or local visual repertoires of childhoods and the wider network of interests that are tied to their position of powerless: What are the arenas, locales, and spaces that serve as the stage for these images? What are central iconological elements, who are the makers and users of those images, and which groups or institutions profit from such representations of children as vulnerable, innocent, or excluded?

Papers may also address the performativity of images in the reproduction of or challenges to the generational order and its inequalities: How do such images institutionalize, legitimize or criticize its structural features? Finally, we invite papers that address the children as the makers and users of the images that represent their own social position and respective claims of inequality, vulnerability, and injustice.

Session Organizers:

Lars ALBERTH, Leibniz University Hannover, Germany
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the written with **purple** color!

Call for Abstracts

Yearbook of Moving Image Studies

Trilogy of Synthetic Realities I: Virtual Images (2020)

Deadline for Abstracts: November 30, 2019 (Review till January 24, 2020)
Deadline for Articles: May 29, 2020

The double-blind peer-reviewed Yearbook of Moving Image Studies (YoMIS) is now accepting articles from scientists, artists, designers, developers and film makers for the fifth issue, which is the first part of the “Trilogy of Synthetic Realities” concept, entitled “Trilogy of Synthetic Realities I: Virtual Images.” The issue in 2021 will focus on “Augmented Images” and 2022 will address “Mixed Reality Images.” YoMIS will be enriched by disciplines like media theory, film studies and philosophy, art and design, artistic research, image science, semiotics, phenomenology, art history, game studies, visual culture studies, computer graphics and other research areas related to the moving or moved image in general.

Call for candidates

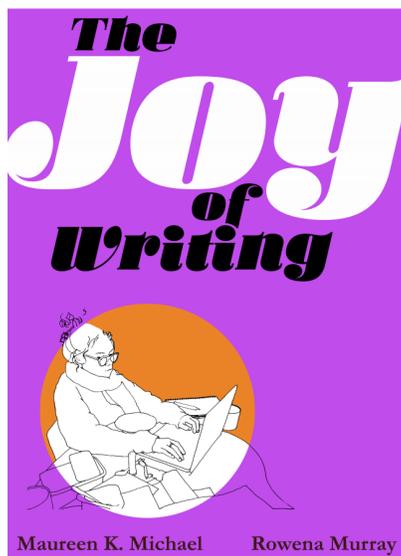
Post-doctoral researcher with the Minds & Traditions Research
Group at the Max Planck Institute for the Science of Human History

The Max Planck Society advertises two post-doctoral projects at the Max Planck Institute for the Science of Human History in Jena, co-supervised by the Minds & Traditions Research Group and the Department of Linguistics & Cultural Evolution. One project will study the value of cultural diversity; the other will develop tools to measure the distinctiveness of traditional graphical symbols. (Jena, Germany). Two years contract (2020–2022).

The Joy of Writing

By Maureen K. Michael and Rowena Murray

Despite our leanings towards the visual, writing remains a core academic practice and amongst the most hidden in contemporary academia. Hidden practices are easy to marginalize – particularly significant at a time when academics around the world are increasing accountable for the monetary value of their written outputs... A new publication opens up questions about writing in academia, and it does so in an unexpected way.



Illustrations by Maureen K. Michael and Cover Design by Eric Michael

The Joy of Writing is a picture book about writing. This new publication is the result of an exciting collaboration between our RC57 Vice President/Secretary [Maureen K. Michael](#) and [Rowena Murray](#). Together they have developed an innovative visual approach to the study of academic writing practices; and in doing so have provoked all sorts of questions about the (in)visibility of a core academic practice. Maureen's original drawings can be viewed in [Gallery Joy](#).

Repositioning Artistic Practices: a Sociomaterial View

By Maureen K. Michael



Photo-collage by Maureen K. Michael

What does everyday work look like? This critical question has motivated sociologists, anthropologists, educationalists and many more in trying to reveal the often hidden complex worlds in which work happens. In her journal article, [Repositioning Artistic Practices: A Sociomaterial View](#), Maureen K. Michael has proposed a series of collages in answer to this question for the everyday work of contemporary visual artists.

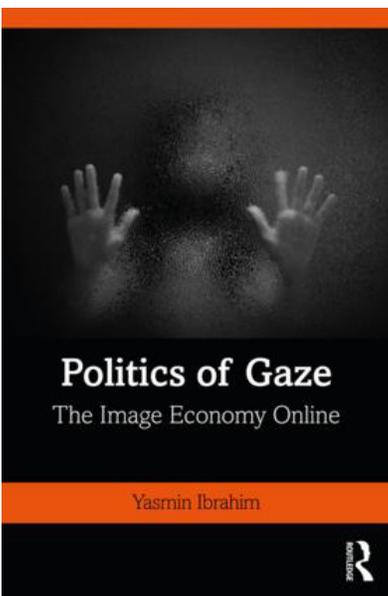
Politics of Gaze

The Image Economy Online

By Yasmin Ibrahim

Routledge, 1st Edition, 124 pages

Going beyond the cursory reasons behind why we capture images on the move, *Politics of Gaze* explores our contemporary practices around visual imaging and brings original conceptualisations about why we constantly capture ourselves and our environments through digital technologies. Our technologically mediated 'everyday visibility' has moral and ethical implications for the ways in which we construct our worlds, understand world events, represent ourselves, commodify our environments and transact these with the wider world.



Through these acts we constantly negotiate our sense of aesthetics, our notions of what is private and public, our depictions of the everyday and issues of security and conflict whilst constructing moral codes for a technologically-mediated society. This book argues that we have crafted a 'Glasshouse' society where the forms of gaze are open-ended, promising us empowerment while making us endlessly vulnerable. *Politics of Gaze* is a vital resource for New Media studies and related fields such as photography, technology studies, visual communications, journalism and sociology.

Highlight

See an interesting example of how an experienced visual sociologist builds a resource of ideas by Terry Nichols Clark, Professor of Sociology at University of Chicago.

Here we show you a document that reveals some of Terry's research practices in 'collaging' ideas together, sketching a visual text towards a manifesto. For more information, please, click on the following title:

Goffman with an iPhone:
Rough Notes for A Manifesto for Visual Sociology,
Or Ethnography? Or Social Science?

The Empirical Studies of Moholy-Nagy on Photography



László Moholy-Nagy, Self-Portrait with Hand 1925-1929
© Moholy-Nagy Foundation

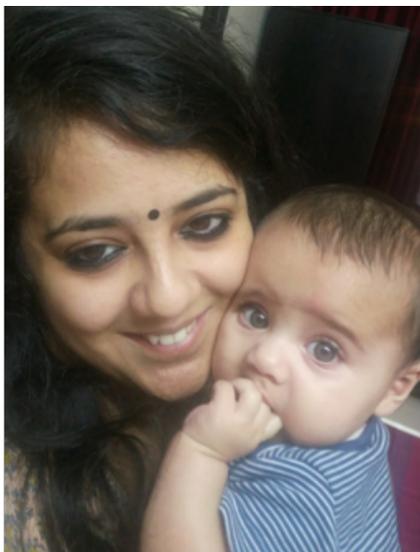
László Moholy-Nagy explored photography in all its technical possibilities for mastering light in frames using ordinary, everyday objects. Although the technique was not new, the innovative aspect was the use of such a technique for formal results through light in abstract compositions. Moholy-Nagy, one of the Bauhaus artists, alerted to the growing importance of the media from that moment on. He suggested to his colleagues at the Bauhaus that they think of artworks involving photography, as imagery work was gaining more space as a vehicle of communication in modern society. László Moholy-Nagy was showing the Bauhaus artists the emergence of photography as a new communication tool increasingly solicited in messages and reports of the time. Finally, the Bauhaus was dissolved after 1933. Even then, it still had or still has its theoretical and practical principles alive in a fragmented way. It has not disappeared over time; it remains. However, despite the diversity of thought within this school, and perhaps for that reason, its members—in their own way—left significant contributions to the arts and its followers.

See [Aesthetic and Social Values of Bauhaus](#) in the [Art Style Magazine's Bauhaus Special Edition](#), by Marjorie Lambert, Christiane Wagner and Jan Schandal.



Getting to Know You

by Sugandha Seghal



A young mother, academician and Assistant Professor at the University of Delhi, India, I live in New Delhi and juggle multiple roles. I teach as an Assistant Professor in the Department of English, Jesus and Mary College, University of Delhi. I'm a Ph.D. scholar in the Department of Visual studies, School of Arts and Aesthetics, Jawaharlal Nehru University. An M.Phil. in English Literature from the Department of English, University of Delhi, visual culture and gender studies are my primary areas of interest. For my doctoral research, I am working on digital cultures of gender and sexuality in social media cultures.

Which is your favorite book, and why?

Gustave Flaubert's *Madame Bovary* has remained a personal favorite all these years. Flaubert's delineation of a romantic female subjectivity, his treatment of the theme of wifely adultery and the banality of everyday provincial life in nineteenth century France makes it a classic.

What journal do you most enjoy reading?

I enjoy reading *Ada: A Journal of Gender, New Media and Technology* primarily for the range of contemporary research articles it offers to the reader in the field of feminist new media studies. Also the content posted on this open access journal is of great academic interest to me for my doctoral research.

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

The sight of azure blue skies over Lake Geneva in Vevey, Switzerland and the green meadows further up the lake will always remain close to my heart. I spent a month devouring this spectacular landscape in the year 2017.

What do you consider your greatest achievement?

I'm proud of the way I juggle multiple roles: as a young mother of a beautiful girl, a full-time Assistant Professor in the University of Delhi, and also a Ph.D. research scholar at the School of Arts and Aesthetics. There are days when the struggle to keep myself afloat gets too real. But I always resurface.

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

Honestly I don't remember. But with the onset of camera phone technology and the revitalization of the art of photography in the present moment, I have become a passionate photographer of the everyday and the banal. I like clicking random shots of a glass half filled with wine, or a tea light burning bright.

How did you become interested in visual sociology?

I did a course in Masters on Visual Studies, which introduced me to the tradition of High Renaissance in the Arts. I remember being spellbound as a young student one first encountering Michelangelo, Rembrandt, Caravaggio and Titian. I can trace back my interest in the field of visual culture back to my student days at the University.

What is the most challenging thing you have experienced during your research or teaching career?

Every single day presents a new challenge when one is in a teaching position. Every new batch you meet, every lecture one takes is like a new adventure. The biggest challenge I have always faced in my teaching career so far is to make students critically and imaginatively engage with the text.

What was the subject of your first visual study?

For my M.Phil dissertation I worked on eighteenth-century popular caricatures in the wake of a post-Hogarthian urban aesthetic in Georgian England. I specifically examined the caricatures of Thomas Rowlandson with an emphasis on his visual engagements with eighteenth-century gender, medicine and urban culture.

What advice would you give someone starting in visual research?

Dealing with visual content as the primary object of research as both its pleasures as well as challenges. A genuine and passionate interest in the visual goes a long way.

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

Nicolas Mirzoeff, E.H. Gombrich and Panofsky.



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