

Sociology Of Art

Research Committee 37

ISA

Newsletter

December 2014

Ana Lúcia Teixeira & Laia Falcón, Editors

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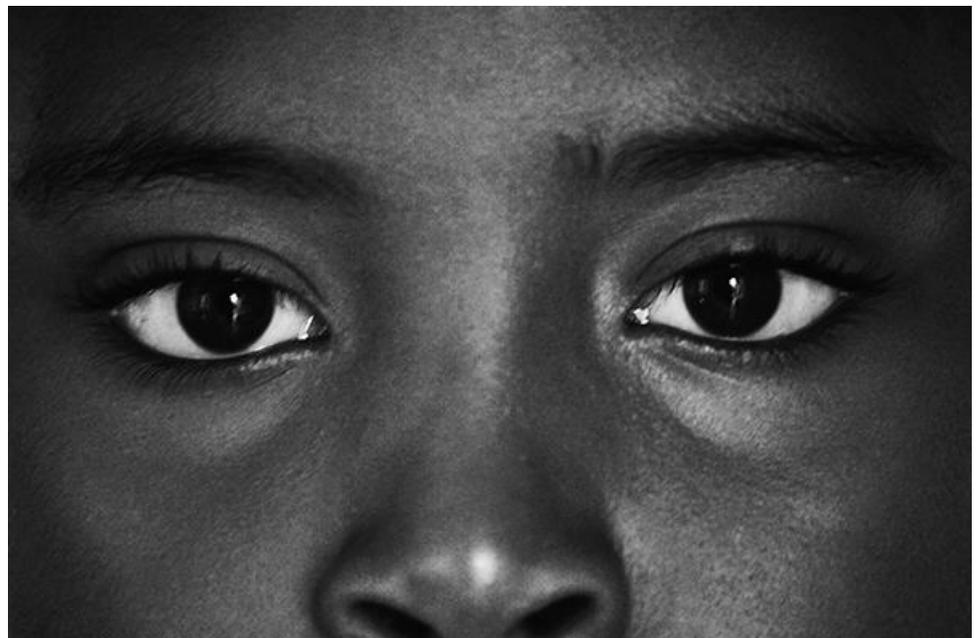
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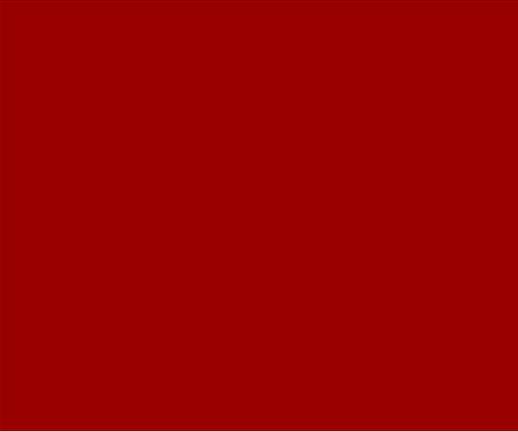
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Claudio Rivero



Letter from the president

Dear Colleagues,

I would like to welcome aboard the new Directive Committee and Board of RC 37, elected in our business meeting in Yokohama (2014-2018). You will know a bit about them in the next pages of this newsletter. I would like also to congratulate all the paper presenters in Yokohama for the very interesting sessions we had there, that covered a large amount of subjects, from food to cinema, literature to plastic arts, architecture to music, among others. This is a huge demonstration of the different approaches and research fields that are possible nowadays when Sociology of Arts comes to mind. That multiplicity makes our sessions always very suggestive in the new possibilities that can enrich each individual research or research theme in an updated sociology of arts.

We have already confirmed our mid-term congress with the IIIrd ISA Forum that will take place in Vienna July 2016. The next ISA World Congress will be in Toronto, Canada, 2018. I take this opportunity to invite all our members and colleagues to present propositions for the next Forum and World Congress.

I take this opportunity also to invite all paper presenters that are not yet members of RC 37, even if they are members of ISA and others RC's, to consider joining RC 37, Sociology of Arts, in a regular basis as the number of sessions that are assigned to the RC's depends directly on the number of regular members each committee actually has. Be a member of ISA and join the RC's are different things and many people are not aware of that particularity. Each membership is good for 4 years (ISA and RC's), which make it not expensive at all (all membership also receive for free all the editions of International Sociology or Current Sociology published in the period), also including discounts for B and C countries, according to ISA table of countries, and for students from all countries. You can have more information about became a member in the International Sociological Association ISA website (http://www.isa-sociology.org/memb_i/index.htm).

I hope we can do a good job in order to spread and stimulate even more researches in this various approaches of sociology of arts taking them to countries where this area of knowledge has not become yet a traditional or consolidate one among other thematic branches of the sociological work.

Enjoy this newsletter and many thanks to the editors that put it together in a so short notice.

Hope seeing you soon in Vienna.

Paulo Menezes
University of São Paulo, Brazil

The new board

President: Paulo Menezes, University of São Paulo



Professor of Sociology of Cinema and Art at the Department of Sociology, University of São Paulo, Brazil, since 1982. Visitant Professor at the École des Hautes Études en Sciences Sociales, Paris, France, at the University of Cuyo, Mendoza, Argentina and at the University of Chile, Santiago, Chile. Is also a coordinator of the RC 32, Sociology of Arts, of the Latin American Sociological Association, ALAS. Has been Vice-President of the Brazilian Sociological Association where is now member of the board and Treasurer of the Brazilian Society of Cinema Studies and Audiovisual and now a member of the fiscal council. Is also

member of the Board of the WG 03, Visual Sociology, ISA. Is current engaged in research in the field of sociology, with an emphasis in Sociology of Cinema and Art, acting on the following topics: sociology of cinema, sociology of art, film, documentary film, art, epistemology of image and social sciences. Has published, among several articles and book chapters, *The Plot of Images: paintings and manifests in the beginning of the XX century* and *At half-light: cinema and sexuality in the 70's* (both in Portuguese). In English has published *Film and Imaginary: The Construction of Social Interpretation*. In: Carsten Heinze; Stephan Moebius; Dieter Reicher. (Org.). *Perspektiven der Filmsoziologie*. 1 ed. Berlin: Verlag: UVK Verlagsgesellschaft mbH, 2012 and *Major Reis and the visual constitution of Brazil as a nation*. Horizontes Antropológicos, 2010. (http://socialsciences.scielo.org/scielo.php?pid=S0104-71832008000100005&script=sci_arttext&lng=en)

Secretary: Ilaria Riccioni, Free University of Bozen



Ilaria Riccioni, born in Rome, Italy, is assistant professor at the Free University of Bozen since March 2007. She received the PhD in Theory and Social Research at "La Sapienza" University of Rome in 2003, with a thesis on the social role of avant-garde art of the early Nineteenth Century in Europe: "The anticipation of postmodern society by the avant-garde of Futurism.". Graduated in the same university in 1997 in Sociology with a thesis on the paradox of modern communication in the works of Antonin Artaud, title: "Antonin Artaud and the expressivity of language in the mass society" (general sociology/sociology of culture/sociology of language), with the direction of prof. Franco Ferrarotti. Ilaria Riccioni is researcher and professor of General Sociology at the Free University of Bozen, Faculty

of Education, in the courses of social work, social educator, communication and culture and at the PhD of Social pedagogy of the Faculty..

Research Interests: She has developed, up to now, field research and theoretical approaches in three main sociological topics: 1. Arts and society, in its wide meanings to history, social and political conditions, cultural development and social needs; 2. General sociology issues starting from classical thinking, Simmel (cultural and arts theories and approaches), Pareto (theories of action and change from an economic view to a sociological comprehensive approach), Weber (the city as the centre of modern development); 3. Field work on art as social connector of cultures and on the experience of cohabitation in social and cultural diversity, such as multicultural and multilingual countries and regions.

International research and seminars: Institut für Musiksoziologie, Universität für Musik und Darstellende Kunst, Wien (2013-2014); La Trobe University of Melbourne, Australia, Sociology dept, seminar for the Thesis Eleven Review (2005-2006); La Maison des Sciences de l'Homme, Paris (research 1996-2004); research at UCSD (San Diego), USA (2002).

Treasurer: Eduardo de la Fuente, James Cook University



Eduardo de la Fuente is taking up the position of Senior Lecturer in Creativity and Innovation, James Cook University, in early 2015, and moving with his wife and new son to Magnetic Island on the Great Barrier Reef. He has degrees in economics and politics, a PhD in cultural and media policy, and has held academic positions in sociology and communications programs. His new position entails heading up a new undergraduate and MBA program in creativity and innovation studies that cuts across creative arts and business, communication and design. He has previously published books and articles on the avant-garde or R&D end of modern musical culture; the entanglements of art and economy in the age of aesthetic capitalism; and debates within cultural sociology and the sociology of art regarding the proper place of aesthetics. He is currently engaged in a study of the trend towards ultra-modern architecture and interior design; and was recently commissioned by the Sydney

firm Luxperience to undertake research on new understandings of luxury in hotel design. In 2015, he will begin – together with Professor Adrian Franklin of the University of Tasmania – a study of the role of music and music festivals in the success of the Museum of Old and New Art in Hobart,

Tasmania, a museum which since its opening has seen Tasmania listed in several travel guides as amongst the top 10 destinations to visit in the world.

Newsletters' editors:

Ana Lúcia Teixeira, Federal University of São Paulo



Ana Lúcia Teixeira has PhD in Sociology of Culture (2009) and she is Associated Professor since 2010 at the Federal University of São Paulo, in Brazil, where she teaches and researches in the field of Sociology of Culture, Sociology of Literature, modernism and modernities studies, foundations of sociological analysis of the literature and sociological theory. Her published works include "Álvaro de Campos, ele mesmo: emergência do sujeito literário na semiperiferia da cena moderna", "Ah o grande cais donde partimos em navios-nações: Apontamentos sobre um sentido político para a discussão estética do Modernismo português", "Histoire du Portugal par Coeur: Síntese entre sonho e crítica política nas linhas de Almada Negreiros", "A Letra e o Mito: contribuições de Pau Brasil para a consagração bandeirante nos anos 1920" and "Nacionalismo em verso e prosa: a

Modernidade almejada no contexto do Modernismo paulista".

Laia Falcón, Complutense University of Madrid



PhD Dr. in Sociology of Art (Université Sorbonne Nouvelle, Paris 3) and PhD Dr. in Media and Communication (Universidad Complutense of Madrid), Laia Falcón is Assistant Professor at the Mass Media Departement-CAVP1 of the Universidad Complutense de Madrid in Spain. Her main fields of research and teaching are Music Aesthetics in Communication and Narrative Arts, Character Building from Artistic and Sociological Approaches, Media and Advertising Literacy, Art Direction and Film Direction. As specialist on the social and artistic evolution of musical and stage building of characters through History, she holds an artistic career as a soprano as a very important part of her academic and

research profile: In 2008, as winner of the Best Performer Prize of the Mozarteum, she performed in the official agenda of the Salzburg Festspiele. In 2009 she performed the role of Carmen in a new production of the operatic myth commanded by Teatro Real of Madrid to Spanish composer David del Puerto. Since then she has performed as soloist in recitals and productions in some of the most representative concert halls in Europe, such as Toscanini's Hall at Teatro alla Scala of Milan, La Biennale di Venezia, the Mozarteum Grosser Saal at Salzburg, or DeSingel of Ambers.

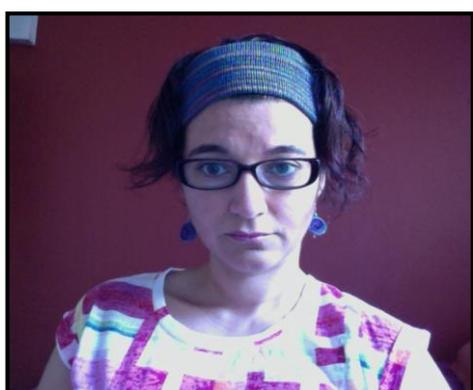
Board Members

Mariana Cerviño, University of Buenos Aires



She's Sociologist, M.A. in Social Sciences research, and Ph.D. in Social Sciences, University of Buenos Aires. Lecturer in Sociology of Art and Culture in the University of Buenos Aires and other universities. Conducts research on Argentine contemporary art, at the Research Institute Gino Germani, UBA. Has completed a postdoctoral stint at the CESSP- EHESS under the direction of Gisèle Sapiro. Currently, researcher at the National Council of Scientific and Technological Research. Her principal research interests are the production and circulation of argentinian contemporary art, the relationship between social *ethos* and esthetics and the collectors of arts ; she has published articles on all these subjects. She is member of the GT "Sociology of Art", at the Latin American Sociology Association, and of the RT "Sociology of arts", at the International Sociological Association.

Marisol Facuse, University of Chile



Marisol Facuse is Ph. D. in Sociology of Art and Culture (Université Pierre Mendès-France, Grenoble II).

Master of Sociology of Art and Imaginary (Université Pierre-Mendès France, Grenoble II).

Master of Philosophy (University of Concepción)

Graduated in Sociology (University of Concepción)

Assistant professor of the Department of Sociology of the Faculty of Social Sciences in the University of Chile (since 2009)

Coordinator of the Sociology of art and cultural practices Group of the Faculty of Social Sciences in the University of Chile

Coordinator of RC the Sociology of art and culture in Latinoamerican Association of Sociology (ALAS)

Associate investigator of the EMC2 Laboratory (Émotion, médiation, culture et connaissance) at the Université Pierre Mèndes-France, Grenoble II.

Researcher in charge of the regular FONDECYT project : The Latin American inmigrant music in Chile : identities, sociabilities and cultural crossbreeding (2014-2017).

Florent GAUDEZ, Pierre-Mendès-France University of Grenoble



Florent GAUDEZ, socio-anthropologue, est Professeur de Sociologie à l'Université Pierre-Mendès-France de Grenoble où il dirige le Laboratoire de Sociologie EMC2-LSG (*Emotion-Médiation-Culture-Connaissance*) et le Master Recherche MAC2 (*Médiation-Art-Culture-Connaissance*). Responsable du Thème "Création et Médiation" au sein de l'Axe "Cultures au pluriel" de la Communauté Académique de Recherche "Cultures, Sciences, Sociétés et Médiation" (ARC 5) de la Région Rhône-Alpes, il dirige par ailleurs la revue internationale *Sociologie de l'Art – Opus*, ainsi que dans la collection *Logiques socialeS*, aux Editions L'Harmattan, les séries *SocioAnthropo-Logiques* et *Littératures et Société*. Il a notamment publié : *Pour une socio-anthropologie du texte littéraire, Approche sociologique* Paris, L'Harmattan, 1997. ; et dirigé *Sociologie des arts, sociologie des sciences* (2 Volumes), Paris, L'Harmattan, 2007 ; *Les arts moyens aujourd'hui* (2 Volumes), Paris, L'Harmattan, 2008 ; *La Connaissance du Texte*, Paris, L'Harmattan, 2010 ; *La Culture du Texte*, Paris, L'Harmattan, 2010 ; *Figures de l'altérité* (avec Jean-Olivier Majastre), Paris, L'Harmattan, 2010 ; *Transversalités de l'altérité* (avec Pierre Bouvier), Paris, L'Harmattan, 2013.

Målfrid Irene Hagen



I started my PhD-education at the Oslo School of Architecture and Design, which I completed in 2011, with a PhD-thesis on Corporate art and Architecture in Norway, USA, France and Japan. My PhD-thesis has an interdisciplinary approach, with Sociological and Art historian perspectives on corporate art and architecture.

Summary of my work practice: For several years I worked as a visual artist, after my debut at the Annual State Exhibition in Oslo in 1979. Parallel to this, and until 1989, I also worked as a freelance graphic designer and illustrator. I have also been working as a teacher within art and design subjects for sixteen years, both at high schools (five years) and university colleges (eleven years), where I also have taught in the research methods of social sciences. I have also worked for nine years as a leader; first as head of teaching practice within art design subjects, and after that as head of

design studies. From 2003 and until recently, I have been working as associate professor and full professor within Visual Communication at Buskerud University College, School of Business and Social Sciences. (From January 2014 Buskerud and Vestfold University College).

My research experiences: Although I completed my Masters degree in Sociology in 1999, it was first after I started my PhD-education in 2006 I started more actively with doing research. In the spring of 2008 I was a Visiting Scholar at UC Berkeley. Parallel to this, I started to collect data for my PhD-project in the San Francisco area. Since then I have published several articles on art and architecture in scientific journals in Norway, and presented several research papers at international conferences within the Sociology of Arts and Culture, Visual Sociology and conferences within Architecture and Design educations. I have also been a reviewer of some scientific texts, article and book manuscript. Today I seek to publish my book manuscript with the working title *Art & Public space*, partly based on some topics from my PhD-thesis, and some of my conference papers.

Jeffrey A. Halley, University of Texas



Jeffrey A. Halley is Professor of Sociology at The University of Texas at San Antonio, where he directs the Laboratory for the Sociology of the Arts, Culture, and Communications (SACC) of the French National Center for Scientific Research (CNRS). His research focuses on theory, art, culture, and media. Recent articles concern the problem of the rationalization of culture in the Dada art movement, Mexican American *Conjunto* music, and appreciation in the visual arts and in wine tasting.

In 2010 and 2011 he was Guest Editor of two volumes of *Sociologie De l'Art* (Sociology of Art), *Théorie/Epistémologie/Littérature* [Theory/Epistemology/Literature, and "Rationalisation et Résistance/Postmodernisme" [Rationalization and Resistance/Postmodernism. He has been a Fulbright Fellow and guest professor at the universities of Ljubljana, Metz, and the École des Hautes Études en Sciences Sociales, Paris, France. He is a past President of ISA RC 37, the Sociology of the Arts.

Marta Herrero, University of Sheffield



Dr Marta Herrero is Lecturer in Creative and Cultural Industries at The University of Sheffield, Management School, where she is Director of the MSc in Creative and Cultural Industries Management. She is a published author in the fields of art museums, art markets, the sociology of art, economic sociology, and institutional theory. She was President of the ISA's Sociology of the Arts Research Committee from 2010-14.

Michael Hutter, WZB Berlin Social Science Center



Michael Hutter is Professor Emeritus at WZB Berlin Social Science Center. He earned a B.A. in Mathematics at Portland State University, a M.A. in Economics at the University of Washington, and doctorate in economics at the University of Munich. He held a chair for Theory of the Economy and its Social Environment at Witten/Herdecke University (1987-2007) and a research professorship in sociology at Technische Universität Berlin (2008-2013). He directed the research unit "Cultural Sources of Newness" at WZB from 2008 to 2014. Recent and forthcoming publications: "Beyond Price. Value in Culture, Economics and the Arts" (edited with D. Throsby), Cambridge U.P., 2008; "Moments of Valuation. Exploring Sites

of Dissonance" (edited with A. Berthoin Antal and D. Stark), Oxford U.P., 2015; "The Rise of the Joyful Economy. Artistic Innovation and Economic Growth from Brunelleschi to Murakami", Routledge, 2015.

Eiko Ikegami, New School for Social Research of New York.



Eiko Ikegami (Ph.D, Harvard, Sociology) is currently Walter A. Eberstadt Professor of Sociology and History at the New School for Social Research, in New York. Before coming to The New School, she held positions with Yale University and Nihon Keizai Shinbun (The Japan Economic Journal) in Tokyo. Her current work on civility and aesthetics, cultures of Japanese capitalism and public spheres in comparative perspectives through network formation includes visualized interactive communications on the internet. She also works on the aesthetic festival which runs a thousand years in Kyoto. She is the author of The Taming of the Samurai: Honorific Individualism and the Making of Modern Japan (Harvard University Press, 1995) , and Bonds of Civility: Aesthetic Networks and Political Origins of Japanese Culture (Cambridge University Press), which won five book prizes in fields from cultural and political sociology to Asian studies. Recent grants have been awarded from the National Science Foundation and the Robert Wood Johnson Foundation. She has held fellowships at the Institute for Advanced Study in Princeton, at the Center for Scholars and Writers at the New York Public Library, and an Abe Fellowship of the Japan Foundation. In 2003, she was elected to the chair of the Comparative Historical Sociology the section of American Sociological Association.

Volker Kirchberg, Leuphana University of Lueneburg



Volker Kirchberg is Professor of Arts Organization and Arts Communication at the Institute of Sociology and Cultural Organization, Leuphana University of Lueneburg, Germany. His research and teaching areas are sociology of arts, organizational sociology of culture, and the arts and sustainable development. His research focuses a) on the intersection of arts and urban studies and the significance of the arts for urban development and b) on the organization and social functions of museums, often in a comparative perspective between the United States and Germany. Professor Kirchberg received a diploma (1985) and a Ph.D. (1992) in sociology from the University of Hamburg and a post-doctoral habilitation degree in sociology from the Free University Berlin (2003). His postgraduate studies between

1985 and 1995 included an assistant position in urban studies at the University of Hamburg and research on arts consumption at the Johns Hopkins University and the University of Baltimore. In 1995 he founded the Basica social research institute in Hamburg and taught as an adjunct professor in sociology and cultural studies at universities of Berlin and Lueneburg. Until 2004 he was tenure-track assistant professor for sociology at William Paterson University in New Jersey, USA. He is author of the monography *Gesellschaftliche Funktionen von Museen [Social Functions of Museums]* (2005) and co-editor of *Music City: Musical Approaches to the »Creative City«* (2014). The list of articles of the last years include Kirchberg, V. , & Kuchar, R. (2014). States of Comparability: A Meta-Study of Representative Population Surveys and Studies on Cultural Consumption. *Poetics*, 43, 172-191; Tröndle, M. , Kirchberg, V. , & Tschacher, W. (2014). Is this Art?: An Experimental Study on Visitors' Judgement of Contemporary Art. *Cultural Sociology*, 8 (3), 310-322; Kirchberg, V. , & Kagan, S. (2013). The roles of artists in the emergence of creative sustainable

cities: Theoretical clues and empirical illustrations. *City, Culture, and Society*, 4 (3), 137-152; and Kirchberg, V., & Tröndle, M. (2012). Experiencing Exhibitions: A review of studies on visitor experiences in museums. *Curator*, 55 (4), 435-452. For further publications and details see <http://www.leuphana.de/en/volker-kirchberg.html>

Jan Marontate, Simon Fraser University



Associate Professor, School of Communication, Faculty of Communication, Art and Technology, Simon Fraser University (Canada).

Jan Marontate, Hon. B.A. (Sciology and Urban Studies, York U.), M.Sc. (Demography, U. Montréal) and Ph.D. (Sociology and Art History, U. Montréal) held a Canada Research Chair in Technology and Culture at Acadia University in Nova Scotia, Canada before joining the faculty at Simon Fraser University in British Columbia Canada in 2006. Her early academic and professional research during her service in the United Nations' Office of Technical Cooperation focused on methodological issues related to data collection sub-Saharan Africa. Her research in the area of the sociology of the arts began with a

study of the historical development of networks of technical collaboration related to the visual arts, focusing on relationships between artists, conservators, scientists and manufacturers in the development of new painting materials in mid-century North America (Canada, the US and Mexico). She also conducted research on occupations in the culture sector (focussing on artistic careers in peripheral regions in Canada), cultural policy and government support for the arts in Eastern Canada, and studied the transformation of creative practices in music related to new opportunities afforded by digital technologies in projects during the past decade. She is currently completing a study of soundscape recordists and historic collections of audio-visual documentation of changing acoustic environments involved with the World Soundscape Project, a project begun half a century ago. One of her current research projects is a study of international networks of museum professionals concerned with the conservation of time-based media art, a term used by conservators of cultural heritage to refer to works created using ephemeral materials, performance-based practices or technologies that rapidly become obsolete. She and Kate Hennessey, a colleague in the School of Interactive Arts and Technology have recently been awarded funding by the Canada Foundation for Innovation to establish a laboratory to support the work of a new Critical Ethnography and Digital Heritage initiative (CEDHI). The CEDHI laboratory is dedicated to designing innovative methodologies for documenting and safeguarding cultural heritage resources using digital technologies. The research addresses challenges and opportunities afforded by digital media for preservation, access and control of cultural heritage resources in art worlds and Indigenous communities. It is intended to enhance opportunities to develop innovative ethnographic research methodologies that integrate contemporary approaches to sound recording, visual imaging, and 3-D image modeling with ethical protocols for content management of archives.

Selected Recent Awards and Funded Research Projects:

"Critical Ethnography and Digital Heritage Initiative". Leaders Opportunity Fund. Canada Foundation for Innovation. 2013-2019.

"Popular Music Heritage as a Resource in the New Economy", Griffith-SFU University Collaborative Travel Grants Scheme, with co-investigator Andy Bennett. 2013-2014.

New Media as Cultural Heritage: Contemporary Art Conservation as Social Mediation , Social Sciences & Humanities Research Council of Canada standard grant competition. 2011- 2014.

Listening with Technology: Transformations in the Study of Sonic Environments , Social Sciences and Humanities Research Council Image, Text, Sound and Technology Strategic Grant. Principal Investigator with co-investigators Barry Truax and David Murphy . 2010 - 2013 .

Alain Quemin, University Paris-8



Alain Quemin is a full professor (exceptional class) of sociology of art at université Paris-8 / Institut d'Etudes Européennes (France), a researcher at Labtop and is an honorary member of Institut Universitaire de France. He is a past president of research committee number 37 (sociology of the arts) of the International Sociological Association and past vice-president of the sociology of art research network of the European Sociological Association. His publications focus on the sociology of art market and institutions and the creation of art value, the sociology of artistic professions, gender and the arts, the national dimension of the internationalisation of art, the sociology of works of art, the sociology of visitors' studies and the social construction of artistic recognition and fame. Some of his publications are: *Les commissaires-priseurs. La mutation d'une profession*, Paris, Anthropos, 1997, *L'art contemporain international. Entre les institutions et le marché*, Nîmes, Jacqueline Chambon / Artprice, 2002, *Les stars de l'art contemporain*, Paris, Editions du CNRS, 2013.

Arturo Rodríguez Morato, University of Barcelona



Professor of Sociology and Director of the Centre for the Study of Culture, Politics and Society at the University of Barcelona. Currently I am President of the Research Committee on Sociology of Culture and the Arts (Spanish Federation of Sociology). I am also former President of the ISA RC37 (1998-2002) and former Vice-President for Research of ISA (2006-2010). I have organized the 1st ISA Forum of Sociology (2008) and the VIth International Conference on Cultural Policy Research (2012). As a researcher I have been Principal Investigator in several funded projects the most recent of which are: The Cultural Policy System in Spain (funded by the Spanish Ministry of Education; 2009-11) and CulturalBase: Social Platform on Cultural Heritage and European Identities (funded by the European Commission within the Horizon 2020 programme; 2015-16). Among my publications since 2010 are: "La sociología de la música en perspectiva" (in Javier Noya et al., eds., MUSYCA. Música, sociedad y creatividad artística, Biblioteca nueva, 2010), "A metamorfose do valor cultural na sociedade contemporânea: desafios e paradoxos" (in María Lourdes Lima dos Santos et al., eds., Novos Trilhos Culturais: Práticas e Políticas, Imprensa de Ciências Sociais, 2010), "Consensos e controvérsias sobre a cultura na sociologia contemporânea" (in *Sociologia: Consensos e Controvérsias*, Tom Dwyer et al., eds., Tomo, 2011), El sistema de la política cultural: el caso de las políticas culturales autonómicas (monograph issue of *Revista de Investigaciones Políticas y Sociológicas*. 11 – 3; with J. Rius), "The Culture Society: A Heuristic for Analyzing Cultural Change in the Global Age" (in *Sociology Today: Social Transformations in a Globalizing World*, A. Sales, ed., Sage, 2012), "Cultural clusters and social interaction dynamics: The case of Barcelona" (in *European Urban and Regional Studies*, 2013; with M.I. Zarlenga and J. Rius), "The cultural paradiplomacy of Barcelona since the 1980s: understanding transformations in local cultural paradiplomacy" (in *International Journal of Cultural Policy*, 2014; with M.M Zamorano).

Helmut Staubmann, University of Innsbruck, Austria



Helmut Staubmann is Professor for Social Theory and Cultural Sociology and Dean of the School of Political Science and Sociology at the University of Innsbruck, Austria. Since 2013 he is President of the Austrian Sociological Association. He was Visiting Scholar at UCLA, the University of Pennsylvania, Philadelphia and Harvard University and Visiting Professor at UT Knoxville, Free University of Bolzano, Italy and Austrian universities in Graz, Linz and Salzburg.

He has authored and edited 4 books on action theory in the Parsonian tradition. Together with Victor M. Lidz he is editor of the book series *Studies in the Theory of Action*. His cultural research focuses on questions of aesthetics and society. He edited and translated (with Alan Scott)

Georg Simmel's book on *Rembrandt* (Routledge 2006). Most recently he published *The Rolling Stones. Sociological Perspectives* (Lexington 2013)

Vera L. Zolberg



Professor Emerita, Sociology Department and Committee on Liberal Studies, New School for Social Research PhD 1974, University of Chicago, Sociology Department MA 1956, Boston University, Sociology and Anthropology Department, African Studies Program BA, 1953, Hunter College (CUNY), Magna cum Laude, Phi Beta Kappa (1952).

Research Interests:

Sociology of culture and the arts; social and political frameworks of cultural support; museums and other cultural institutions; African art; the social construction of collective memory.

Books Published

Constructing a Sociology of the Arts (Cambridge University Press 1990) . [Trans. Italian, Korean, Spanish, Portuguese, Turkish (2014)]

Outsider Art: Contesting boundaries in contemporary culture (Cambridge University Press, co-editor with J.M. Cherbo, 1997)

After Bourdieu: Influence, Critique, Elaboration (Springer Press, paper

edition co-edited with D. L. Swartz, 2004)

International Journal of Politics, Culture and Society, Senior Co-Editor, 2005-12

Museums and Society, University of Leicester, England. Editorial Board, since 2000.

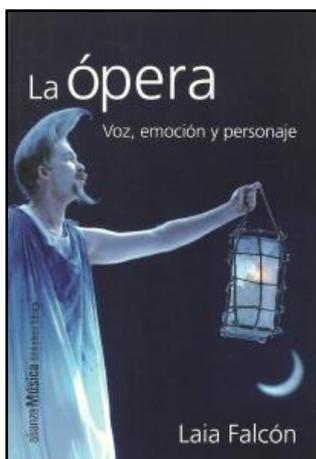
Publications

A. Just arrived from the printer

Together with our section of publications, here you may find some of the latest newcomers, just released during these last weeks.

QU'EST-CE QUI FAIT SOCIÉTÉ ?, Claude Giraud at L'Harmattan.

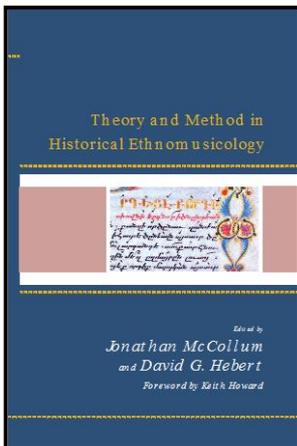
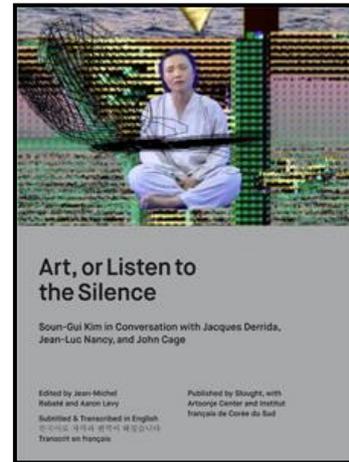
Claude Giraud aims to identify how a society comes to be what it is, what makes society and not what characterizes it: what about the place of violence in the constitution of society? What about the social order and its link to citizenship? What about the question of the organization of the company, its need and link policy?



Alianza Editorial, one of the main presses in Spanish Language, presents **La Ópera. Voz, emoción y personaje** by Laia Falcón, ("Opera. Voice, emotion and character") a Social History of Opera told in an overture and four acts. From the rare mixture of belonging both to the operatic profession as a performer and to the academic sociological approach as a professor, Laia Falcon analyzes the evolution of the very different "tribes" that take place in the lyric world: the audiences and the performers, the composers and librettists, the directors, painters, architects and set designers... from the Carnival celebrations of the Italian palaces of late XVI century to the revolution of Digital Era. "Yes, it is possible to write as if one was singing" - music critic Pedro González Mira remarks at Beckmesser.com- "Laia Falcón makes it possible... and, believe me, her singing is pure glory".

Soun-Gui Kim in Slough: **Art, or Listen to the silence – Soun-Gui Kim in Conversation with Jacques Derrida, Jean-Luc Nancy and John Cage (DVD)**

Multimedia and multidisciplinary visual artist, writer, filmmaker, musician, teacher, Soun-Gui Kim (born in 1946 in Pu-Yeo, Chung-Nam, South Korea) lives and works in France since 1971. She exhibited worldwide. Her conversations with Jacques Derrida, Jean-Luc Nancy and John Cage tour bring an outstanding link between contemporary art, the market and globalization from the perspective of Eastern thought.

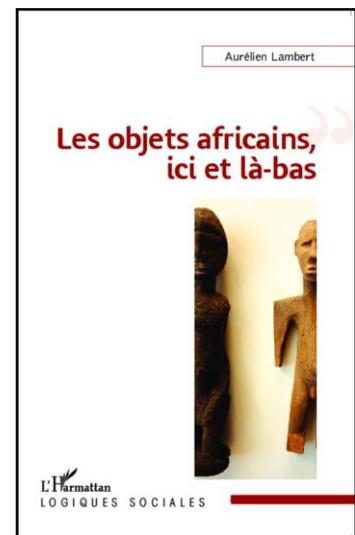


Theory and Method in Historical Ethnomusicology, edited by Jonathan McCollum and David G. Hebert (Rowman & Littlefield, 2014)

This new book of interest to music sociologists was recently published in September, 2014. It is indexed with the keywords “ethnomusicology” and “sociology” because it emphasizes application of theories from the fields of historical sociology and cultural sociology in research on music. The book includes contributors who are specialists in an array of music traditions from throughout the world (e.g. India, Iran, Armenia, Korea, USA, South Africa), and it offers a unique perspective on creative uses of new technologies for research in sociomusicology.

The African Objects, Here And There...

Aurélien Lambert have just presented **Les objets africains, ici et là-bas** (L'Harmattan). Both art and tourist souvenirs, religion and heritage assets elements, African objects are characterized by the diversity of uses and forms of ownership to which they give rise. Based on a socio-anthropological survey in France and Mali, giving voice to a wide variety of actors, this work aims to identify and understand the cultural, economic or political raised by these productions.





***The stars of Contemporary Art*, by Alain Quemin**

The world of contemporary art is not immune, either, to the vogue of the "palmarès". Bruce Nauman, Gerhard Richter, Georg Baselitz, Jeff Koons and Damien Hirst prance in the *Kunstkompass*, kind of hit parade of the most prominent artists. The star gallery owner Larry Gagosian or mega-collector François Pinault, themselves, are also in the Power 100 ranking of the most influential personalities of art. Although often cited and decried, the many rankings are unknown. What criteria are they based on and how they are built? How do the rankings are changing over time? How to develop an artist's reputation? All these questions arise when we look at the profile of the market in the visual arts and the "star system" of artists. Revealing lists and sifting through dozens of charts, Alain Quemin propose a fascinating sociological study on the sidelines of the fame

in the world of contemporary art.

B. Publications

Sociological and cultural dimension of spaces

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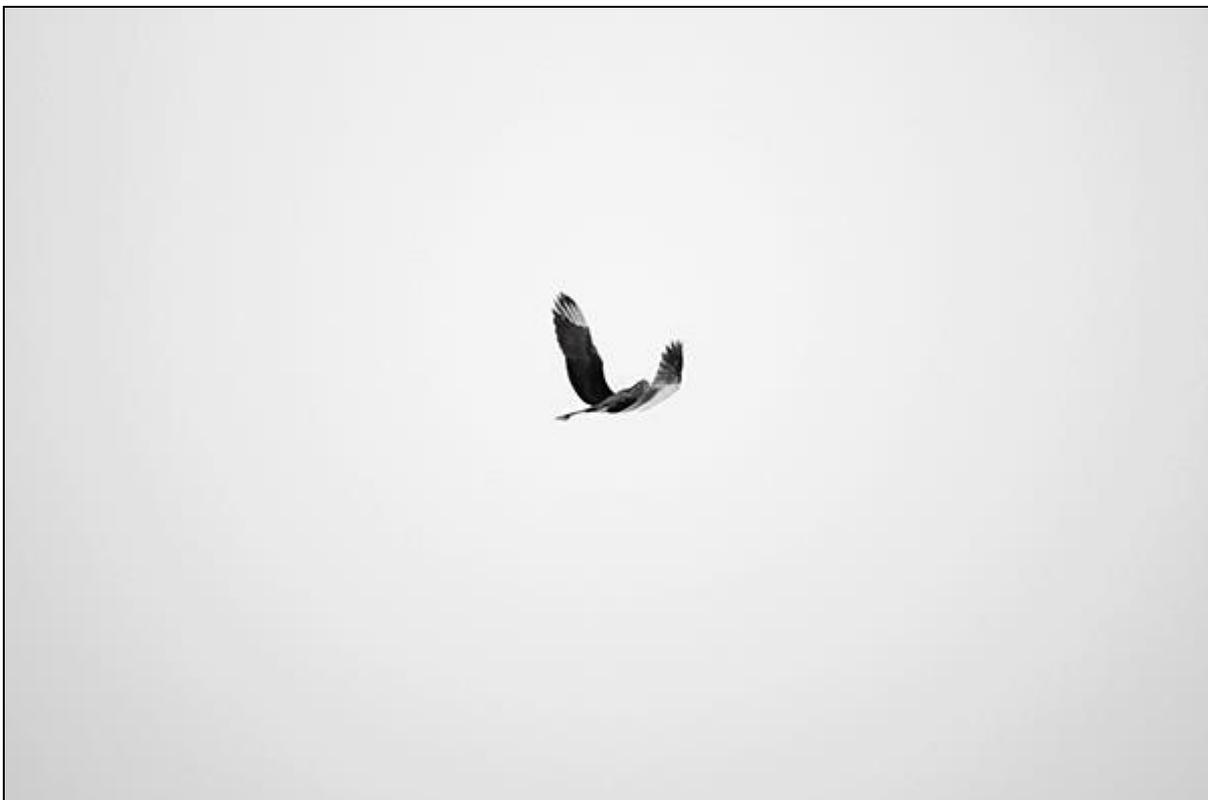
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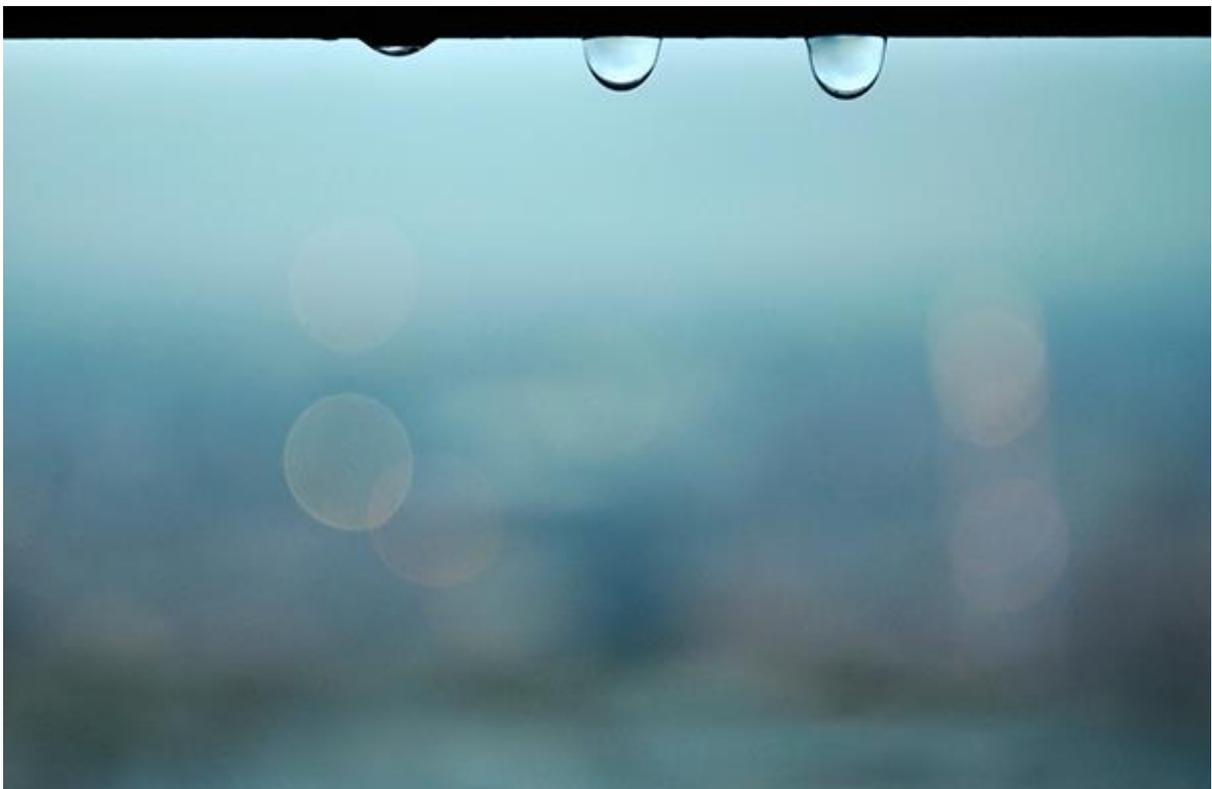
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Claudio Rivero

Don't miss the date!

(Forthcoming conferences,
grants, call for papers,
exhibitions...)

A. Conferences,
seminars, research
meetings...

Conference: **Third ISA Forum of Sociology**

The forthcoming Third ISA Forum of Sociology in Vienna, Austria, July 10-14, 2016.

Deadlines

- **Call for Sessions: 15 January, 2015 24:00 GMT** RC/WG/TG provide name and contact details of Program Coordinator and indicate a deadline for sessions' proposals submission having in mind that a final list of sessions needs to be received at the ISA Secretariat isa@isa-sociology.org by April 7, 2015. Those Calls for Sessions will be posted on the ISA Forum website.
- **Call for Papers: 7 April, 2015 24:00 GMT** Program Coordinator must submit final list of sessions and their extensive 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) to the ISA Secretariat at isa@isa-sociology.org for posting on the ISA Forum website as Call for Papers.
- **Abstracts submission: 3 June – 30 September, 2015 24:00 GMT** Participants 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.

Conference « **Médiatisation et fabrication des témoignages. L'histoire des médias et les médias de l'histoire** »

Organizers:

Organized by the « Groupe d'intérêt spécialisé en éducation muséale » (GISEM) and the « Musée Boréal et le Centre de Recherches Historiques sur les Sociétés Méditerranéennes » (CHRISM) of the University of Perpignan Via-Domitia (UPVD).

Organizing committee:

Virginie Soulier, president of GISEM
virginie@viriniesoulier.com

Marie-France Bérard, vicepresident of GISEM
mfberard@interchange.ubc.ca

Christine Brière, *chargée de mission* of GISEM
Christine.Briere@forces.gc.ca

Date and place of the event: Trois-Rivières, Québec, Jun 8-10

Deadline for paper's submission: will be published soon, the organizers welcome to contact Marie-France Bérard, vicepresident du GISEM (mfberard@interchange.ubc.ca) for more questions.

Conference: “**Institutions, ideas, and networks in cultural policy**” as a part of the “**International Conference on Public Policy**”.

Organizers:

Chairs

Kate Mattocks, City University London, kate.mattocks.1@city.ac.uk

Lisa Marx, University of Geneva, lisa.marx@unige.ch

Date and place of the event: (Milan, July the 1st-4th, 2015).

Deadline for abstract's submission: January the 15th, 2015. To be submitted online on the ICPP site:
<http://www.icppublicpolicy.org/conference/article/article.php?conference=2>
(Max. 200 words).

Colloque pluridisciplinaire « **Penser les catégories de pensée. De l'objet à l'objectivation dans l'étude des arts, des médias et des cultures** »

Organizers:

Organizing committee: Chloé Delaporte, Léonor Graser, Julien Péquignot

Date and place of the event: Jun the 11th and 12th, 2015, Université Sorbonne Nouvelle, Paris.

Deadline for abstract's submission: December the 15th, 2014. Abstracts may be sent to chloe.delaporte@gmail.com, leonor.graser@gmail.com and julien.pequignot@gmail.com . See information of submission at: <http://penserlescategorisedepensee.wordpress.com/>.

Event International Conference "PROBING MISUNDERSTANDING"

Organizers: University of Liège- LEMME (Laboratoire D'Étude sur les Médias et la Médiation)

Organizing committee:

Bénédicte de Villers (ULg), Jérôme Englebert (ULg), Eric Florence (ULg), Christine Servais

(ULg), Véronique Servais (ULg), Erik Spinoy (ULg), Didier Vrancken (ULg), Michel Dupuis

(UCL)

Scientific committee

Bernard Darras (Paris 1) ; Bénédicte de Villers (ULg) ; Christophe Dubois (ULg – Lemme)

Michel Dupuis (UCL) Jérôme Englebert (ULg) ; Eric Florence (ULg – Lemme) ; Philippe

Hambye (UCL/Lemme) ; Yves Jeanneret (Paris Sorbonne – Celsa) ; Monique Jeudy- Ballini

(CNRS) ; Marco Martiniello (ULg – Cedem) ; Christine Servais (ULg – Lemme) ; Véronique

Servais (ULg – Lemme) ; Erik Spinoy (ULg – Lemme) ; Didier Vrancken (ULg) ; Friedrich

Stiefel (Lausanne) ; Thomas Heller (Lille 3 - Gerrico) ; Frans Van Peperstraten (Université de

Tilburg) ; Yves Winkin (E.N.S. Lyon)

Date and place of the event: 2-3 July, 2015, University of Liège (Belgium),

Deadline for paper's submission: January the 15th, 2015. Paper proposals (300-400 words) should be sent to: erik.spinoy@ulg.ac.be . The full text of the call and a description of its axes are available on the conference website: <http://www.lemme.ulg.ac.be/>

International research day on "Bourdieu et la musique. Bilan et perspectives".

Organizers: University of Paris-Sorbonne, IReMus and Univerdity of Montréal, OICRM.

Organizing committee:

Pascal Kaelblen (Univ. Paris-Sorbonne, IReMus)
Irina Kirchberg (Univ. de Montréal, OICRM)
Alexandre Robert (Univ. Paris-Sorbonne, IReMus)

Scientific committee :

Christine Détrez (ENS-LSH, GRS)
Nicolas Donin (Ircam, labEx CAP)
Michel Duchesneau (Univ. de Montréal, OICRM)
Jean-Louis Fabiani (EHESS, CESPRA)
Gérard Mauger (CNRS, EHESS, CSE)
Bruno Moysan (Agrégé de Musique et docteur en Musicologie)
Danièle Pistone (Univ. Paris-Sorbonne, IReMus)
Hyacinthe Ravet (Univ. Paris-Sorbonne, IReMus)
Olivier Roueff (EHESS, Centre Norbert Elias)
Catherine Rudent (Univ. Paris-Sorbonne, IReMus)

Date and place of the event: April the 16th, 2015, Paris.

Deadline for paper's submission: before December the 15th, 2014. **The abstracts** (3000-6000 s.), notes and Bibliography included, describing subject, methodology, empirical materials, hypotheses and main results) must be submitted to bourdieuetlamusique2015@gmail.com

Conference **13th Annual International Conference on Communication and Mass Media**, Athens, Greece.

Organizers: The Athens Institute for Education and Research (ATINER), a world association of academics and researchers.

Date and place of the event: 11-14 May 2015, Athens, Greece

Deadline for paper's submission: Please submit a 300-word abstract before 12 January 2015, by email (atiner@atiner.com), addressed to Dr. Yorgo Pasadeos, Head of the Mass Media & Communication Research Unit, ATINER & Professor of the University of Alabama, USA. Please include: Title of Paper, Full Name (s), Current Position, Institutional Affiliation, an email address and at least 3 keywords that best describe the subject of your submission. Decisions will be reached within four weeks of your submission.

Should you wish to participate in the Conference without presenting a paper, for example, to chair a session, to evaluate papers which are to be included in the conference proceedings or books, to contribute to the editing of a book, or any other contribution, please send an email to Dr. Gregory T. Papanikos, President, ATINER & Honorary Professor, University of Stirling, UK (gregory.papanikos@stir.ac.uk).

B. Attention, young sociologists!
(scholarships, special events...)

Subject: The Department of History and Civilization (HEC) of the **European University Institute of Florence, Italy, offers 40 scholarships for the Ph.D. in History and Civilization** for the academic year 2015-2016.

Deadline of the submission: January the 31st, 2015.

Online submission:

<http://www.eui.eu/DepartmentsAndCentres/HistoryAndCivilization/DoctoralProgramme/Index.aspx>

More information:

<http://www.eui.eu/ServicesAndAdmin/AcademicService/DoctoralProgramme/Index.aspx>

Subject: The University of Bonn would like to invite graduate and postgraduate students **Summer School on Intellectual Property in Bonn.**

Organizers: The University of Bonn would like to invite graduate and postgraduate students from your institution to The Summer School on Intellectual Property, addressed to graduate and postgraduate students from any field of study. The program is conducted in English.

Date and place of the event: from July 20 to July 31, 2015. Bonn, Germany.

More information: Please contact Ms. Monique Trachsel via email (m.trachsel@uni-bonn.de) in case you want to obtain printed information material.

Please feel also free to visit the website of the Summer School on Intellectual Property: www.ipsummerschool.uni-bonn.de. The website will provide detailed information about the Summer School.

C. Journals' call for papers

Subject: call for papers on the next volume of the journal *Culture & Musées*, « L'artiste et le musée », edited by Julie Bawin (Université de Liège) and François Mairesse (Université Sorbonne Nouvelle- Paris 3). To be published in Jun, 2016.

Deadline for the abstract's submission: January the 15th

More information: abstracts (5000 characters, including title, 5 references, name of authors and e-mail) must be sent to Julie Bawin (jbawin@ulg.ac.be) and François Mairesse (francois.mairesse@univparis3.fr).

Subject: call for papers for the volume on "Acteurs et dispositifs de la réputation" of the journal « *Terrains & Travaux* »

Deadline for the paper's submission: December the 1st, 2014.

The papers, (max. **40 000 s.**, notes and bibliography included) and the notes (max. **25 000 characters**) must also include **five keywords and mots-clés** and an abstract of 150 words (in French and English). To be sent to:

Jean-Samuel Beuscart : jsbeuscart@gmail.com [<http://gmail.com/>](http://gmail.com/)

Pierre-Marie Chauvin : pmchauvin@gmail.com [<http://gmail.com/>](http://gmail.com/)

Anne Jourdain : anne.jourdain@gmail.com [<http://gmail.com/>](http://gmail.com/)

Sidonie Naulin: sidonie.naulin@gmail.com [<http://gmail.com/>](http://gmail.com/)

IMPORTANT: The journal also accepts papers on other subjects, to be sent to :

Carine Ollivier : carine.ollivier@univ-rennes2.fr [<http://univ-rennes2.fr/>](http://univ-rennes2.fr/)

Vinciane Zabban : vinciane.zabban@gmail.com [<http://gmail.com/>](http://gmail.com/)

hd.terrainstravaux@gmail.com [<http://gmail.com/>](http://gmail.com/)

More information:

[http://www.melissa.ens-cachan.fr/IMG/pdf/T T Consignes aux auteurs.pdf](http://www.melissa.ens-cachan.fr/IMG/pdf/T_T_Consignes_aux_auteurs.pdf)

D. Art around the world!

(Exhibitions and news from here and there)

Exhibition **Traverses; J. M Coetzee in the World**

An exhibition of J.M. Coetzee's literary manuscripts curated by Jennifer Rutherford, Kerry Packer Civic Gallery, University of South Australia in Association with the Harry Ransom Centre, University of Austin Texas, The J.M. Coetzee Centre for Creative Practice, University of Adelaide, The Writing and Society Research Centre, The University of Western Sydney; L'Institute Universitaire de France, Nanterre Paris VIII. November, 2014

A look at billionaires' museums. — THE NEW YORK TIMES, By Stephen Heyman, Nov. 19

"What does it take to become a world-class art collector? These days, you need to build not only a great collection, but a great museum to house it in. Over the past few years, a rash of art-loving billionaires have dedicated themselves, or their foundations, to the construction of spectacular new venues to show off their finest acquisitions. (...)"

Read more: http://www.nytimes.com/2014/11/20/arts/international/the-new-status-symbol-for-billionaires-art-museum.html?_r=2

Skowhegan opens permanent New York space. — THE ART NEWSPAPER, By Pac Pobric, 19 Nov.

"The Skowhegan School of Painting and Sculpture, which offers a nine-week summer residency for artists in Skowhegan, Maine, opened a permanent New York space on 18 November. The new Chelsea-neighbourhood location features two floors and 5,000 sq ft. of space, half of which will be devoted to archives and event space.

The artists Daniel Bozhkov and Mary Mattingly, both alumni, were due to finish a site-specific fresco and an "edible forest garden," according to the school. Initial programming includes a re-performance of the composer John Cage's *Variations VIII* on 18 December. The work was first performed with the choreographer Merce Cunningham at Skowhegan in 1967. (...)"

Read more: <http://www.theartnewspaper.com/articles/Skowhegan-School-opens-permanent-New-York-space/36289>

E. Our Guest Artist:
Claudio Rivero
González,
photographer

Regarding its fundamental scientific link with Art, the RC37 newsletter will invite one artist to collaborate on each number. In this occasion we have the honour to present Claudio Rivero González, whose pictures illustrate our texts from the frontal page to this very last one. You may contact him at claudio.rg@hotmail.es .
Enjoy his work!

Young photographer Claudio Rivero González was born in Las Palmas de Gran Canaria, in Canary Islands. His works underline his passion for conceptual art, social regard and the permanent search of simplicity. He is working on a number of exhibitions for 2015 focusing of the portraying of those who had lived around him for years.

More information: claudiorivero.es



Claudio Rivero