

ISA RC 37 Sociology of the Arts

Newsletter June, 2014

Message from Acting President

In my capacity as Secretary and Acting President of the ISA RC 37 I am happy to send you this Newsletter which includes Research Notes from members of the group, news of Recent Books and Forthcoming Events in the sociology of art, and also the full program of RC37 sessions for Yokohama.

I would like to use this opportunity to reiterate my gratitude to Marta Herrero for the great work she did as President of ISA RC 37 in the years 2010-13. Amongst her achievements were a drafting of the RC's bylaws in keeping with ISA statutes; the establishment of RC37 prizes for a published essay by a young sociologist of the arts and a lifetime achievement award for a senior sociologist in our field; the programming of sessions for both the Sociological Forum in Buenos Aires (August, 2012) and the Yokohama World Congress. She also ran a highly successful conference in September of 2013, in Sheffield: *The Arts Economy: New Directions in an Age of Austerity*. She left the RC in very good shape and we wish her well.

The RC 37 program at the Yokohama World Congress (July 13-19, 2014) appears at the end of the Newsletter. We have 15 sessions scheduled (including two joint sessions with the Working Group on Visual Sociology) and a business meeting; and have approximately 80 presentations. Thank you to the session organizers – Marta Herrero, Eiko Ikegami, Alain Quemin, Jan Marontate, Paulo Menezes, Ana Lucia Teixeira, David G. Hebert and Yoshitaka Mouri- for their work

in formulating such interesting sessions and in selecting the presentations we will hear in Yokohama.

If you are attending the World Congress in Yokohama can I please encourage you to attend the Business Meeting on Thursday, July 17, 2014: 5:30 PM-7:20 PM. The Business Meeting will need to vote on the new team of President, Secretary/Treasurer and I would like to propose that we also elect a separate Newsletter Editor for the period 2014-8. I will be conferring with the full Board on how the election will be conducted; and will call for nominations before that Business Meeting on July 17th.

If you are not yet a member of RC 37 but are either presenting in our sessions at Yokohama or, more generally, interested in the sociology of art, or what John Clammer in his interesting Research Note terms a 'Sociology from Art', please consider joining the group and having a say in its future directions. With all the discussions taking place in both academia and in policy/industry circles regarding creative cities, cultural tourism, the economic and social benefits of the arts, and the growing interest in art/aesthetic topics on the part of sociologists studying things like organizations and research methods (a great example is provided by the Research Note penned by Vivant, Ozdirilik and Arab), it is arguably a very opportune time to be doing the sociology of art; as well as focusing on what sociologists can say about the 'art of life' more generally.

See you in Yokohama!

Eduardo de la Fuente
Flinders University, Adelaide, Australia.

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RESEARCH NOTES

Sociology of Art/Sociology from Art

John Clammer

United Nations University, Tokyo, Japan

The sociology (and indeed anthropology) of art has to a great extent taken the “art” part as a given, in much the same way that, say, the sociology of the family takes the existence of the family as a given – as a subject pre-existing to be studied. In the late 1990s however the French sociologist of art Nathalie Heinich announced the intriguing possibility of not so much constructing a sociology *of* art, as deriving a sociology *from* art (Heinich 1998a, 1998b). Despite distinguished forays into the study of artists reputations, feminism, the sociology of values and the nature of contemporary art, this potential project remains unfulfilled in her work. Intrigued by this possibility, and of how it might provide stimulating ideas that would flow back into a more conventional art sociology, I decided to make this the subject of the book under discussion here, my just published work *Vision and Society: Towards a Sociology and Anthropology From Art* (Routledge 2014). The basic proposition of the book is to take seriously Heinich’s suggestion and to see in what ways it might be fruitfully developed, given a fundamental hypothesis that I was working with. This was that rather than study art (and in the book my main focus is on visual arts, although reference is made to the performing arts as well) as something somehow separated from society and consequently an object of study by sociology (as embodied in such typical course titles as “The Sociology of Art”, “Art and Society” and so forth), art

should be seen as an essential constituent of society, and something generative of social forms rather than derived from them as a kind of second-order phenomenon.

Readers themselves will have to decide how successful they feel this project to be, but I think that at the very least it opens up fruitful new approaches for the sociology and anthropology of art, and very significantly, relates art sociology, usually seen as a rather interesting but minor field in the hierarchy of sociological significance (and indeed professional reputations), in a very direct way to central issues in sociological theory. How did I attempt to do this? By a number of moves, beginning with a fuller exposition of the work of Nathalie Heinich. While I have many differences with the details of her work and approach, she has opened up the exciting possibility of seeing art as constitutive of society rather than as merely an epiphenomenon, and this idea alone is well worth pursuing in much greater detail since it both contradicts the claim of such scholars as Cesar Grana that “Art is not needed for the creation or the survival of the social order” (Grana 1994:ix), and suggests some unusual ways of re-creating social theory that allows culture and here specifically the arts, a very central place.

Following up on this foundation, subsequent chapters develop the idea of a “social aesthetics” that demonstrates how aesthetic factors enter into the constitution of everyday life in myriad ways, not only in such obvious ways as fashion and advertising, but as critique, as sources of social imagination, of utopian ideas, of emotions, and of identities, and that aesthetics extends well beyond art in the narrow sense to the ways in which

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societies perceive themselves. Anthropological studies from New Guinea, Bali, Japan, Samoa and elsewhere are utilized to show how both society and ecology are constructed through aesthetic means. These ideas are then applied to a number of aspects of social life including process of social change and cultural interaction across space and time, the urban, and the ways in which in the context of development studies, it can be shown convincingly that there is a “development aesthetics” as well as a development ethics. Oddly, in the large sociological literature on social movements, there is almost no discussion of art movements as social movements, and here one core chapter is devoted to recovering the role of cultural movements in relation to social and political change. Similarly one chapter is devoted largely to showing how the incorporation of art confronts mainstream social theory with a number of unavoidable challenges, and that assimilating these into sociology greatly broadens the discipline in less positivist and more humane directions.

A final feature of the book is its comparative perspective. Most standard textbooks on the sociology of art see Western art as the norm. Here this is challenged with not only anthropological examples, but also with detailed case studies of Japanese, Korean and Indian art. To expand the comparative vocabulary of the sociology of art is not only to move it away from its Eurocentric biases, but to open up new empirical and theoretical possibilities very congruent with a globalized world situation.

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Heinich, Nathalie (1998a) *Ce que l'art fait a la sociologie*. Paris: Editions de Minuit.

Heinich, Nathalie (1998b) *Le triple jeu de l'art contemporain: sociologie des arts plastiques*. Paris: Editions de Minuit.

Art works and the production of knowledge on cities *

*Elsa Vivant, Burcu Ozdirlik and Nadia Arab
Université Paris Est*

* *This is an excerpt from a distributed paper that is part of the RC37 program at Yokohama.*

Artists work on the built environment mainly through the production of art works in the public realm (Ardenne 2002, Chaudoir 2000, Blanc 2008, Volvey 2007). This implication has recently taken a new orientation, in some cities, where artists work on issues related to urban projects along with the project team. They do not only create art works, animate public space or use cities as subject matter for their work. They contribute also to the early stages of urban projects. They collaborate with the professionals of urban planning to the production of knowledge on city, to the definition of local problems, to public consultations, to the design of urban space, etc. Besides the use of urban planners' and architects' know-how, they collect data in various forms -sound, images, objects, words, impressions- and they transform this data into art works which are qualified as territorial. They produce through this work and their

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actions, knowledge on the city, the project site and the local community.

This paper presents the results of a research project based on five case studies where artists are invited by urban professionals to work and produce knowledge on cities and project sites in France¹. They are digital artists, sound artists, choreographers, visual artists, street performers. They work mainly through intensive field work. Site immersion and (in)formal interviews are singled out as the key elements that are used. We have conducted in-depth analyses on five contrasting cases:

- Intervention of artists on the appropriation of a public space
- Production of a street performance to alert general public to the risk of flooding
- Constitution of an urban data base and its organization and visualization by digital interfaces
- Creation of a place dedicated to public consultation for an urban renovation project.
- Implementation of a workshop on urban exploration by a public urban planning agency.

In our work we discuss to what extent artists produce knowledge that is different from those produced and used by city professionals. The question is: what kind of knowledge do artists produce? In which aspects is this knowledge different? We also examine how urban professionals use and work with this new kind of knowledge...

Re-walking a public space

The first experiment takes place in Rosiere, a working class city in the Paris inner suburb, where a large urban renewal project occurs. It involves a team of artists composed of a dancer, a

dancer/choreographer and a visual artist. They intervene within the framework of a lifelong learning master program which aims to mix artistic and scientific practices to discuss social issues and participate to public debates. The program focuses on the question of methods and encourages students to go beyond their own methods, practices and habits. In other words, artists are working on projects, not to create an art work, but to use their artistic skills to tackle a public problem. Here, they have to question the issue of the appropriation of a public space: why does one public space, recently renovated and considered as one of the main components of the ongoing urban renewal project, is not used? What are the obstacles to the appropriation of this space by inhabitants? How can the appropriation of this space by inhabitants be favoured? To work on this issue, artists develop and implement activities that encourage the expression of both inhabitants and urban professionals (members of the administrative and technical staff, especially in the planning, environment and transport department, with different levels of authority).

One activity named « walk of the eyes » is intended for the professionals themselves. This has been developed before the experimentation, tested numerous times and adapted to the context by the choreographer. The artist describes this activity as a 'sensorial experience' which works on the relation between walking, seeing and touching. Here, four staff members of the city planning department take part to this activity. During the 'walk of the eyes', they are walking alone, in silence, with closed eyes, guided by the artist who gives instructions. The participant opens his eyes briefly when the artist whispers 'open/close' to get furtive

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glimpses of the city or to touch an artificial or natural object. The artist (the dancer/choreographer) chooses the frames and the focus of different views by tilting the head of the participant. The artist guides the professionals on a journey through which they rediscover the city on which they work. The “walk of the eyes” is a procedure that makes the professionals live a sensorial experience using techniques based on body movement in space and the use of senses. The touch, the sight, the ear and the smell are stimulated by this protocol. This experience provokes emotions. At the end of the walk, the artist and the professional, the ‘walker’ and the ‘walked’ (or the “guide” and the “guided” to use the vocabulary of the artist) discuss about the experience during a recorded interview. These immediate impressions will then be used by artists in a performance.

The artists collect and put together a selection of information that they interpret and communicate. The presentation of this work is not formalized and is put together along the way with two decisive principles. The first is to report on the collected material in a specific way, especially through performed readings of interviews. The second is to keep in extensor the extracts from the interviews. The objective is to underline the subjectivity of the participants and to show, without commenting on, the differences of perception. One of the professionals explains that this experience has led him to the conclusion that ‘they cannot make a same space for everyone’. This activity had perturbed the professionals in their understanding of public space.

According to the artist who designs the “walk of the eyes”, this activity encourages

the professional to develop a subjective and sensible description of the public space gone through. The professionals become aware of the uniqueness of this approach in comparison with their usual practices which exclude the sensorial or subjective dimensions, considered as not legitimate. During the “walk of the eyes”, each professional describes a different relation to this city. Some try to put a distance between themselves and the city as they know it. Others try to make connections between their perceptions during the walk and their representations of the city. In spite of these differences, they testify an unsettling experience and of a renewed perception of these known spaces. The professionals interviewed explain that they have discovered the perceptive dimension of the use of space, the individual character of perceptions and the diversity of perceptions. They are brought to question the way that they have defined the issue at stake regarding the lack of appropriation of a public space. These artist-driven activities invite them to discuss their representations of notions such as public service and common good and to question their reasoning and evaluation: is a rate of frequentation of a public space the most likely indicator regarding its quality? Is a public space that is not visited not appropriated? Can inhabitants be attached to a public space and not visit it? The perceptive experience stimulates the reflexivity of the professionals concerning their own perception of this space and their representation of the problem at hand. They are brought in this way to question if not to challenge the relevance of “appropriation” as a category of thought. This disrupts their hierarchy of knowledge concerning urban planning. The professionals interviewed confirm that “artists have true skills”. They define these

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skills as opposed to their skills described as Cartesian and rational, and as being based on "modélisation" and "objectivation". Artists' skills are appreciated by the professionals because they shift the focus and allow them to see the problem from a different point of view. They stimulate reflection, and invite professionals to question the meaning of their own actions...

Conclusion

These artworks initiate a reflexive approach based on a sensorial and subjective experience of space. This is new and singular for the urban professional. The input of these interventions of artists and their collaboration with urban professionals in term of production of knowledge is subtle but significant. This questions mainly the urban professionals' practices and prejudice about the space. First, the work of artists stimulates the reflexivity of professionals concerning their own perception of the space as well as their representation of a public problem. They become aware of the various perceptions of a single public space. This questions their definition of the problem concerning a space. Then, these activities encourage the professionals to consider new approaches concerning their representation of the space and of the problem, their know-how and the way they produce representation such as map. These artworks also claim for a back to the field through the rediscovery of the walk as an essential (and subjective) mean to know the city.

Acknowledgement: This work is based on the results of a research project financed by the Conseil Régional Ile-de-France within the framework of the PICRI research program (Partnership institutions/citizens for research and innovation). It is conducted in

collaboration with Dédale, a nonprofit organisation.

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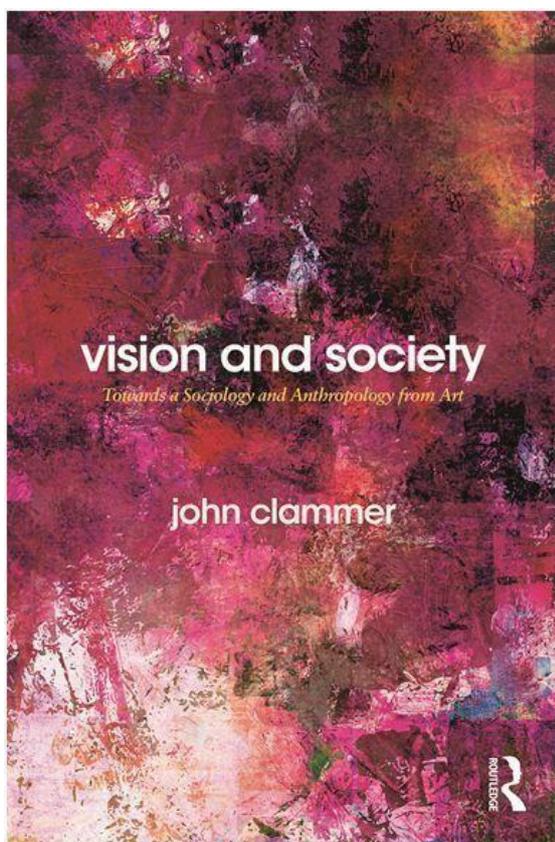
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RECENT BOOKS



Vision and Society: Towards a Sociology and Anthropology from Art

By **John Clammer**, United Nations University, Tokyo, Japan
Routledge, March 2014.

Vision and Society is an attempt to show that it is possible to go beyond a sociology of art to the more ambitious possibility of a sociology *from* art. This book develops a theory of the relationship of the visual and the social and illustrates these with comparative examples from around the world.



Les stars de l'art contemporain: Notoriété et consécration artistiques dans les arts visuels/The Superstars of Contemporary Art: Fame and Consecration in the Visual Arts

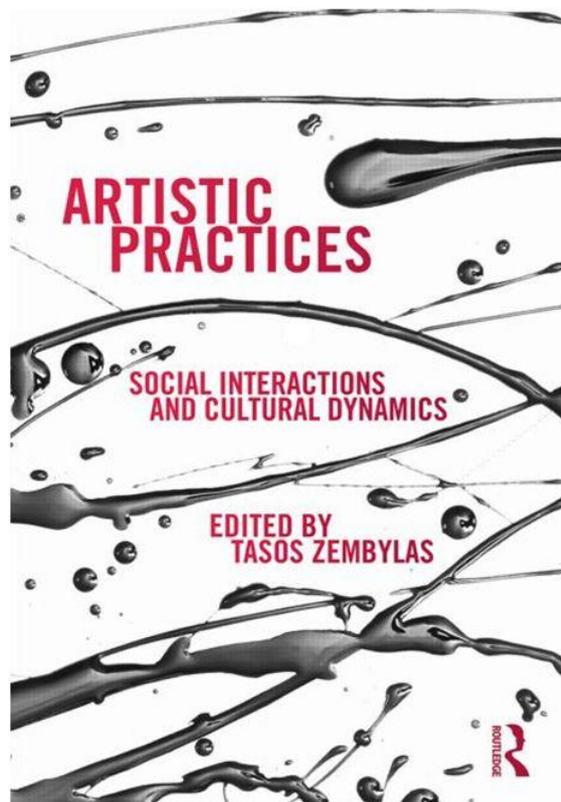
By **Alain Quemin**, Institut d'Études Européennes, Université Paris 8
CNRS Editions, October 2013a

Les stars de l'art contemporain: Notoriété et consécration artistiques dans les arts visuels focuses on the many rankings that exist in the contemporary art world such as the *Kunstkompass* (a ranking of the most visible artists at the international level) and the Power 100 (another ranking of the top 100 most powerful or influential people that also includes collectors, art dealers, curators, etc.). It locates a dozen such ranking systems them. The author analyses how these rankings are constructed, how they have evolved other time, in what measure they give similar

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results despite different methodologies and also evaluates the impact of factors such as age, gender and nationality (or country of residence) on artistic fame and consecration.



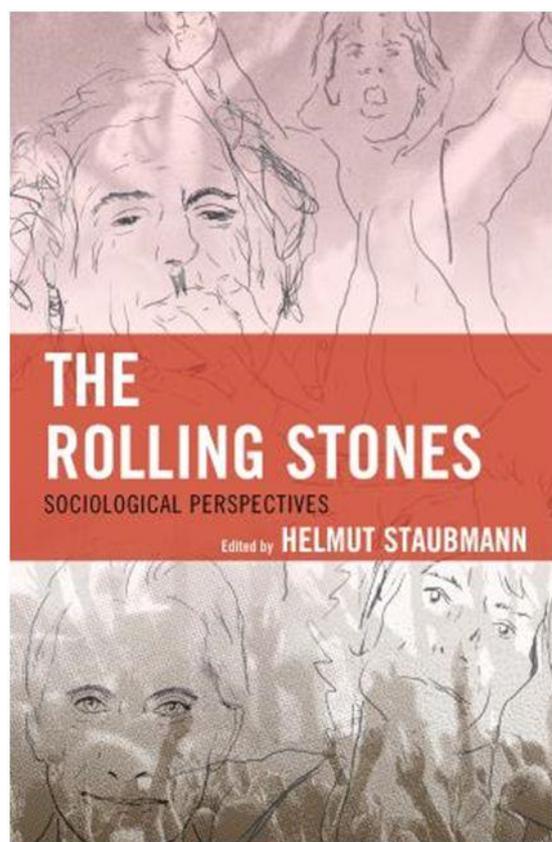
Artistic Practices: Social Interactions and Cultural Dynamics

Edited by **Tasos Zembylas**, *University of Music and Performing Arts, Vienna, Austria.*

Routledge, April 2014.

Summary: Art matters. It affects us in our daily lives and is full of meanings that are valuable to all of us. As a catalyst for social interactions, art may either cause public conflict and create dissensions or facilitate mutual understanding and strengthen collective bonds. All of this is grounded in practices that develop and change along social interaction, cultural dynamics, as well as technological and economic lines. So how is art formed and

produced? What are the relevant constraints and challenges that artists experience in the creative process? And what constitutes artistic agency? This collection of contributions from international, interdisciplinary experts explores particular case studies to deeply analyse artistic practices. Comprising eleven chapters relating to different art forms, each chapter offers an original perspective conveying a comprehensive understanding of artistic practices as arrays of specific activities in contemporary art worlds.



The Rolling Stones: Sociological Perspectives

Edited by **Helmut Staubmann**, *University of Innsbruck*
Lexington Books, June 2013.

The Rolling Stones: Sociological Perspectives draws from a broad spectrum of sociological perspectives to contribute both to the understanding of the phenomenon Rolling Stones and to an in-

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depth analysis of contemporary society and culture that takes The Stones a starting point. Contributors approach The Rolling Stones from a range of social science perspectives including cultural studies, communication and film studies, gender studies, and the sociology of popular music. The essays in this volume focus on the question of how the worldwide success of The Rolling Stones over the course of more than half a century reflects society and the transformation of popular culture.

FORTHCOMING EVENTS



The **ANOTHER MUSIC IN A DIFFERENT ROOM** will be a fruitful space for ideas, discussions and, therefore, for a great developments on scientific knowledge. So, it's our intention to share all this scientific dynamic with the world in order to contribute to a larger debate on music, youth, lifestyles, culture, cultural scenes, music scenes. In this context, the ideas and discussions held in the Advanced Seminar, both by lecturers and participants, will be published in a Collaborative e-book.

This way, we invite, for participation, lecturers, researches, students, representatives of public national and trans-national institutions and other curious people who would like to know more about the subject.

ANOTHER MUSIC IN A DIFFERENT ROOM will have a maximum of 40 participants and the deadline to submit the application form is June 20th, 2014.

For more information, please access the following links:
KISMIF Another Music in a Different Room
<http://www.punk.pt/advanced-seminar/>

8th Conference of the Research Network Sociology of the Arts 4-6 September 2014, Cluj-Napoca, Romania

Art and its contexts: cross-disciplinary dialogue

The ESA Research Network Sociology of the Arts hereby announces its **8th midterm conference** which will take place from **4 to 6 September 2014** at **“Babes-Bolyai” University in Cluj-Napoca, Romania**. The language of the conference is English.

The Research Network aims to provide the sociological context for understanding the multifaceted and interwoven social aspects which characterize the art worlds. The focus of this conference will be on sociological approaches to art and their tense but promising relations with other approaches by cultural studies, art history, philosophy and aesthetics. Therefore, researchers from all social sciences disciplines, philosophy and humanities, as well as PhD students and artists who are interested in **inter- and trans-disciplinary dialogue** are welcome to participate in this conference. We would like to create special sessions and invite papers on this theme with the expectation that they may include a broad nexus of sub-issues around alternative approaches to **art and its contexts**, the social and the aesthetic, willing to cross the divide between sociology and aesthetics.

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The conference will feature **keynote lectures**, **parallel sessions** with contributed papers (each paper session will have the duration of 90 minutes, including normally 4 papers), and **workshops**. The invited key speakers are: **Pierre-Michel Menger**, sociologist, director of study at EHESS Paris and Professor at Collège de France (to be confirmed), and **Noël Carroll**, philosopher, Professor at The Graduate Center, City University of New York (to be confirmed).

Further information and guidelines will be on the Conference website:
<http://hiphi.ubbcluj.ro/ESA-Arts-2014>

Please note that there will be a **conference fee** (to cover all catering services, etc.), with discounts for all students and PhD graduates, free-lance artists and ESA-members. The proofs of status or affiliation should be presented during the Registration process. Active participants will have the option to register their co-authors (max. 2 persons) for the low fee (€100).

Reduced fees:

- €100 for all students and PhD graduated in 2013 still not employed
- €100 for all free-lance artists
- €150 for all participants who are members of the European Sociological Association (ESA)
- €150 for all participants from countries with a low gross national income (categories B and C in

http://www.isa-sociology.org/table_c.htm)

Full fees:

€200 for all other participants (non-ESA members, from countries category A in http://www.isa-sociology.org/table_c.htm)

A registration form will be available on the conference website. Non-active participants (audience) could also register on-site with the same fees.

The French Institute in Cluj-Napoca will support participation of one francophone PhD student and one francophone artist from Europe (travel and housing, translation) (see Conference website). The city of Cluj-Napoca is situated in the province of Transylvania, north-western part of Romania, and its International Airport (<http://airportcluj.ro/>) offers direct flights to several European cities or can be reached by connecting flights mainly from Bucharest, Munich and Vienna. For further information on the conference, please contact us at email: daneugen.ratiu@gmail.com

VENUE: "Babes-Bolyai" University
ORGANIZER: Prof. Dr. Dan Eugen

Rațiu 1, M.Kogălniceanu Street
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ESA Research Network Sociology of the Arts

<http://www.ubbcluj.ro/en/>
<http://www.europeansociology.org>

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Yokohama World Congress

ISA RC 37 Final Program

All the sessions below will take place in the Room: Booth 57. Details regarding the venue can be found at: <http://www.isa-sociology.org/congress2014/practical-information.htm#ven>

631: Emotions and the Sociology of Art

Monday, July 14, 2014: 10:30 AM-12:20 PM
Room: Booth 57

Session Organizer: Marta HERRERO, University of Sheffield, United Kingdom

[Relational Art and Managing Emotions](#)

Henrik STENBERG, Halmstad University, Sweden

[Bearing Witness to Social Suffering: The Emotional and Social Complexity of Social Documentary Photography](#)

John VAIL, Newcastle University, United Kingdom

[To Embark and/or be Embarked ? Emotion As Element of Method Digressions Around the Sensitive VS Intelligible Connection](#)

Florent GAUDEZ, Grenoble-Alps University, France

[When Art Becomes an Emotional Burden](#)

Målfrid Irene HAGEN, Previously affiliated to Buskerud University College, Norway

[Emotions As Reason, Rationale and Result of Urban Artist Areas](#)

Volker KIRCHBERG, Leuphana University of Lueneburg, Germany

632 The Artwork Made Me Do It: Reflections on Art and Agency

Monday, July 14, 2014: 3:30 PM-5:20 PM
Room: Booth 57

Session Organizer: Eduardo DE LA FUENTE, Flinders University, Australia

[When Art Worlds Look to Sociology for Inspiration: A Case Study of Contemporary Art Conservation Strategies](#)

J. MARONTATE, Simon Fraser University, Canada

[Art Works and the Production of Knowledge on Cities](#) (NB: Unable to attend – paper to be distributed)

Elsa VIVANT, Université Paris Est Latts, France; Nadia ARAB, Université Paris Est, France

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Genre As Social Force: Hollywood Cop Action from the Perspective of Filmmakers

Neal KING, Virginia Tech, USA

633 Carving Out Gastronomical Spaces of Aesthetic Publics: Cuisine and City in Global Perspective

Monday, July 14, 2014: 5:30 PM-7:20 PM

Room: Booth 57

Session Organizer: Eiko IKEGAMI, The New School for Social Research, USA

[The Multi-Culinary City: Transforming Traditions](#) (Oral Presentation)

Priscilla FERGUSON, Columbia University, USA

[The Cuisine Culture from a Polish Perspective. How Popular TV Programmes Use Cooking to Create a Modern Lifestyle and Present the New Middle Class](#) (Oral Presentation)

Malgorzata BOGUNIA-BOROWSKA, JAGIELLONIAN UNIVERSITY, Poland

[Food Aesthetics and the Unintended Construction of Civility in Peru](#) (Oral Presentation)

Luis TSUKAYAMA CISNEROS, New School for Social Research, USA

[Globalizing the Local: Restaurants, Racial Identity, Gentrification, and Immigration](#) (Oral Presentation)

Sharon ZUKIN, Brooklyn College and CUNY Graduate Center, USA

634 Artistic Reputations, Success and Consecration: A Sociological Analysis

Tuesday, July 15, 2014: 8:30 AM-10:20 AM

Room: Booth 57

Session Organizer: Alain QUEMIN, Université Paris 8, France

[The Art of the Other. The Paradox of Universality in Western Conceptions of 'Japanese Art' \(1860-1940\)](#)

Willem SCHINKEL, Erasmus University Rotterdam, Netherlands

[Consecration and Reputation Among the Independents: Reflections on the Case of Contemporary Independent Cinema in Brazil](#)

Maria Carolina VASCONCELOS OLIVEIRA, Department of Sociology, FFLCH- USP (University of Sao Paulo), Brazil

[Power Transition in the Legitimation Mechanism of Fashion Designers](#)

Yuniya KAWAMURA, Fashion Institute of Technology/State University of NY, USA

635: The Arts in 'Times of Trouble'

Tuesday, July 15, 2014: 10:30 AM-12:20 PM

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Room: Booth 57

Session Organizer: J. MARONTATE, Simon Fraser University, Canada

[Moving Through Space](#)

Brigit MORRIS, University of New South Wales, Australia

[Art as Acute Action: Art and Articulations of Public Concerns in the Wake of 3.11](#)

Line Marie THORSEN, University of Copenhagen, Denmark

[Expressing the Inexpressible. Japanese Artists about the March 2011 Tragedy](#)

Beata KOWALCZYK, Warsaw University, Poland

[Screening the 2001 G8 Summit in Genoa: An Italian Cultural Trauma](#)

Anna Lisa TOTA, University of Rome III, Italy

636: What is the Worth of Art?: Approaches to the Sociology of Art Valuations and Evaluations

Tuesday, July 15, 2014: 3:30 PM-5:20 PM

Room: Booth 57

Session Organizer: Marta HERRERO, University of Sheffield, United Kingdom

[Artistic Valuation and Growth in the Creative Economy](#)

Michael HUTTER, WZB Berlin Social Science Center, Germany

[Assessing the Value of Art in the Culture Society](#)

Arturo RODRIGUEZ MORATO, University of Barcelona, Spain

[This Is Not a Toolkit: Reclaiming Critical Evaluation of Participatory Arts](#)

Alison ROOKE, Goldsmiths, University of London, United Kingdom

[Is There a Field of Art in Russia?](#)

Elise HERRALA, University of California, Berkeley, USA

[Using Arts to Generate Representations of Resistance to Hegemonic Understandings of 'Deprived Communities'](#)

Eva ELLIOTT, Cardiff University, United Kingdom; **Ellie BYRNE**, Cardiff University, United Kingdom; **Gareth WILLIAMS**, Cardiff University, United Kingdom; **Clare BARKER**, Leeds University, United Kingdom; **Qulsom FAZIL**, University of Birmingham, United Kingdom; **Roiyah SALTUS**, University of South Wales, United Kingdom; **Peter SEAMAN**, Glasgow Centre for Population Health, United Kingdom

637: Analyzing Art Works as a Way to Social Knowledge. Part I

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Tuesday, July 15, 2014: 5:30 PM-7:20 PM

Room: Booth 57

Session Organizer: Paulo MENEZES, University of Sao Paulo, Brazil

[Social Narratives For Noble Art Collecting \(Spain, 1750-1850\)](#)

Antonio URQUÍZAR HERRERA, *Universidad Nacional de Educación a Distancia (UNED), Spain*

["To be Controversial" - a Social View on the Russian Art Piece at the Venice Biennale in 2013 \("Russia: Never overturn"\)](#)

Elena ROZHDESTVENSKAYA, *National Research University Higher School of Economics, Russia*

[Drifters and Borinage: From the Filmic Subject to the Historical Subject](#)

Paulo MENEZES, *University of São Paulo, Brazil*

[Reading Comics with Ears](#)

Mikako HATA, *Hanazono University, Japan*

[Coherence; Art Content & Society](#)

Målfrid Irene HAGEN, *Previously affiliated to Buskerud University College, Norway*

[Photography and Society: Lessons from Susan Sontag](#) (NB: This is a Distributed Paper)

Andrea GLAUSER, *Lucerne University of Applied Sciences and Arts, Switzerland*

638: Analyzing Art Works as a Way to Social Knowledge. Part II

Tuesday, July 15, 2014: 7:30 PM-8:50 PM

Room: Booth 57

Session Organizer:

Paulo MENEZES, University of Sao Paulo, Brazil

[A Different Kind of Tension: Portuguese Musical Creation and Identitary Narratives \(](#)

Paula GUERRA, *Faculty of Arts University of Porto, Portugal*

[Music As a Factor of Social Cohesion: At What Conditions?](#)

Iaria RICCIONI, *Free University of Bozen, Italy, Italy*

[The Place of Art in Social Theory: A Possible Approach to Max Weber and Michel Foucault](#)

Ana Lucia TEIXEIRA, *Federal University of Sao Paulo, Brazil*

[Differentiating Gender Roles Onstage: An Analysis of the Takarazuka Performance](#)

Naomi MIYAMOTO, *Ritsumeikan University, Japan*

[Programme Articulation As a Communication Strategy Element on the Theatre Field in Spain](#)

(NB: This is a Distributed Paper)

Alba COLOMBO, *Universitat Oberta de Catalunya, Spain*; **Enrique BANÚS**, *Universitat Internacional de Catalunya, Spain*

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639 Literature and Sociological Knowledge

Wednesday, July 16, 2014: 8:30 AM-10:20 AM

Room: Booth 57

Session Organizer: Ana Lucia TEIXEIRA, Federal University of Sao Paulo, Brazil

Chair: Ana Lucia TEIXEIRA, Federal University of Sao Paulo, Brazil

[Literary Cognition and Scientific Fiction Literature As Subject of Knowledge Digressions Around the Pathic VS Epistemic Connection](#)

Florent GAUDEZ, Grenoble-Alps University, France

[Knowing Society through Literature](#)

Erkki SEVÄNEN, University of Eastern Finland, Joensuu Campus, Finland

[Living Between Tongues. Elements of Evocative Autoethnography in Tawada Yōko's Writings](#)

Beata KOWALCZYK, Warsaw University, Poland

[The Reality of Nineteen Eighty-Four. How Fiction Becomes Social](#) (Oral Presentation)

Marcela KNAPP, Justus-Liebig-University Giessen, Germany

[History and Text: A Study on the Changing Forms of Governmentality of the Communist Party of China](#)

Qiuyuan HUANG, Peking University, China

[The Intellectual Advantages and Dangers of Borrowing. the Complex Relation Between Literature and Sociology](#) (NB: This is a Distributed Paper)

Feivel KUPFERBERG, Malmoe University, Sweden

[Constructing Social Myths in the Modern Mass Literature \(the Narrative Analysis of the Female American Novel\)](#) (NB: This is Distributed Paper)

Valeriya VASILKOVA, Saint-Petersburg State University, Russia; Margarita

CHERNOVSKAIA, Saint-Petersburg State University, Russia

640 Meta, Macro, Meso, Micro: Different Levels of Analysis in the Sociology of Art

Wednesday, July 16, 2014: 10:30 AM-12:20 PM

Room: Booth 57

Session Organizer:

Eduardo DE LA FUENTE, Flinders University, Australia

[The Beauty Of Advertisement. Searching For Ultimate and Proximate Causes In Cross-Cultural Study](#)

Kamil LUCZAJ, Jagiellonian University, Poland

[From the Inner Workings of Innovation to Historical Accounts of Artistic Development](#)

Denise MILSTEIN, Columbia University, USA

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[Alternative Art-Production Networks in Lower Manhattan in the 1960s-1970s: An Organizational Account of the Soho's Gentrification](#) (Oral Presentation)

Hideaki SASAJIMA, Osaka City University, Japan

[Scenes of Street Art in Montevideo: City and Creative Processes](#)

Ricardo KLEIN, Facultad de Ciencias Sociales - UDELAR (Uruguay) / CECUPS - UB, Spain

[Authoritarianism and Paths of Resistance in Latin America](#) (NB: This is a distributed paper)

Denise MILSTEIN, Columbia University, USA

JS-43 Production, Circulation, and Consumption of Visual Conceptual Frames

Wednesday, July 16, 2014: 3:30 PM-5:20 PM

Room: 313+314

WG03 Visual Sociology (host committee)

RC37 Sociology of Arts

Session Organizers: Regev NATHANSOHN, University of Michigan, USA and Paulo MENEZES, University of São Paulo, Brazil

Chair: Mateusz HALAWA, Polish Academy of Sciences, Poland

Discussant: Gülsüm DEPELI, Hacettepe University, Turkey

[Cold War 2.0 Visual Conflicts: American Visual Constructions of the Chinese 'cyber Threat'](#) (

Daniel GARRETT, City University of Hong Kong, Hong Kong

[Friends, Comrades and The Aesthetic Melting Pot: Instagram As a Tool Of Propaganda](#)

Ayelet KOHN, Hadassah Academic College, Jerusalem, Israel, Israel

[Performance As Resistance: The Taino Show](#)

Jorge CAPETILLO, University of Massachusetts at Boston, USA; Julian JEFFERIES, California State University at Fullerton, USA

[Redefining The Public Space Through Art and Culture Events—The Case Of Bat Yam City In Israel](#)

Dr. Yael GUILAT, Oranim Academic College, Israel

[The Origin of the World: Analysis, Representation and Performance](#)

Sarah WILSON, University of Stirling, United Kingdom; Syd KROCHMALNY, University of Buenos Aires, Argentina

[From Real to Ideal: Visual Narrations of Collective Traumas and Identities](#) (NB: This is a Distributed Paper)

Vicky KARAISKOU, Cyprus Open University, Cyprus

JS-50 Using Visual Material for Knowledge Creation: The Process of Analysis and Interpretation

Wednesday, July 16, 2014: 5:30 PM-7:20 PM

ISA RC 37 Sociology of the Arts

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Room: 313+314

WG03 Visual Sociology (host committee)

RC37 Sociology of Arts

Session Organizers: Sarah FRANZEN, Emory University, USA and Paulo MENEZES, University of São Paulo, Brazil

Chair: Jerome KRASE, City University of New York, USA

Discussant: Sarah FRANZEN, Emory University, USA

[Simultaneity of Seeing and Doing in Wayfinding from an Ego-Perspective. Eye-Tracking and Video Analysis As Tools of Visual Sociology](#)

Cornelia THIERBACH, *Technical University Berlin, Germany*; **Alexandra LORENZ**, *Technical University Berlin, Germany*

[Comparing Different Styles of \(Vernacular\) Video Analysis](#)

René TUMA, *Technical University Berlin, Germany*

[Is There a Difference Between a Sociological and an Anthropological Approach to Cinema?](#)

Paulo MENEZES, *University of São Paulo, Brazil*

[Analysing and Interpreting Participants' Photographs of a Mental Health Hospital](#)

Ellie BYRNE, *Cardiff University, United Kingdom*

641 Sociological Approaches to Western Music in Japan

Thursday, July 17, 2014: 8:30 AM-10:20 AM

Room: Booth 57

Session Organizer: David G. HEBERT, Bergen University College, Norway

Discussant: David G. HEBERT, Bergen University College, Norway

[Musicology in Post-War Japan: German Influence and Social Context](#)

Naomi MIYAMOTO, *Ritsumeikan University, Japan*

[“Japanese” Approaches to the Music of Frédéric Chopin](#)

Yasuko SHIBATA, *The Institute of Philosophy and Sociology, Polish Academy of Sciences, Poland*

642: The Sociology of Art in Japan

Thursday, July 17, 2014: 10:30 AM-12:20 PM

Room: Booth 57

Session Organizer: Yoshitaka MOURI, Tokyo University of the Arts, Japan

[Japanese Artistic Traditions: Mimêsis, Politeia and Re-Interpretation](#)

Mika MERVIÖ, *Kibi International University, Japan*

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[Is Improvisational Theatre Really Improvised? : The Inherent Structure in Improvised Performances](#)

Yurie SONOBE, The University of Tokyo, Japan; Hiroyuki FUKUDA, Hitotsubashi University, Japan

[Collaborative Authors without Rights: Creative Consumption, Intellectual Property and the Governance of Global Cultural-Commodity Chain of Japanese Animation, Manga and Subcultural Goods](#)

Yuk Man CHEUNG, Chinese University of Hong Kong, Hong Kong

643: Sociology of the Arts: Open Session

Thursday, July 17, 2014: 3:30 PM-5:20 PM

Room: Booth 57

Session Organizer: J. MARONTATE, Simon Fraser University, Canada

[Concept of Artistic Brand As a Tool for Analysing Art World](#)

Agnieszka SZYMANSKA, Adam Mickiewicz University, Poland

[Artistic Urban Interventions, Informality and Public Sphere: Research Insights from Ephemeral Urban Appropriations on a Cultural District](#)

Pedro COSTA, ISCTE - University Institute of Lisbon, DINAMIA'CET-IUL, Portugal; Ricardo LOPES, ISCTE - University Institute of Lisbon, DINAMIA'CET-IUL, Portugal

[Artistic Communities: Strategies and Tactics of Creative Products Promotion in Petersburg Market of Contemporary Art](#)

Anisya KHOKHLOVA, St. Petersburg State University, Russia

[Reputation Building, Gatekeeping and Cultural Audiences: Some Conclusions from a Survey to Lisbon's Municipal Cultural Offer](#)

Pedro COSTA, ISCTE - University Institute of Lisbon, DINAMIA'CET-IUL, Portugal; Margarida PERESTRELO, ISCTE - University Institute of Lisbon, DINAMIA'CET-IUL, Portugal; Cristina LATOIRA, ISCTE - University Institute of Lisbon, DINAMIA'CET-IUL, Portugal; Giles TEIXEIRA, ISCTE - University Institute of Lisbon, DINAMIA'CET-IUL, Portugal

[Rio Museum of Art in Times of Trouble](#)

Sabrina PARRACHO SANT'ANNA, Universidade Federal Rural do Rio de Janeiro, Brazil

644: RC37 Business Meeting

Thursday, July 17, 2014: 5:30 PM-7:20 PM

Room: Booth 57