Letter from the President

Dear Colleagues,

The 3rd ISA Forum in Vienna is approaching. We had this year our record of 136 proposals and thus the record of papers to be presented. I would like to thank everybody for the effort to make the RC 37 a success and I take the opportunity to invite you to attend our sessions on the Forum.

Hoping see you in Vienna,

Paulo Menezes
University of São Paulo
Brazil
Recent years have seen a growth of new social phenomena using images and the gradual incorporation of these objects (and some old ones) as legitimate research topics for sociological thought. Do these new sociological objects and themes need new methodological approaches? This session encourages papers that address these new sociological objects and themes to discuss how to deal with them on methodological, theoretical and conceptual terms.

**Discussant:**
*Dennis ZUEV, CIES-ISCTE, Portugal, Portugal*

**Oral Presentations:**

- **Material Mnemonics and Mapped Narratives in Palestine/Israel**
  *Luisa GANDOLFO, University of Aberdeen, United Kingdom*

- **New Images: A New Language?**
  *Gulsum DEPELI, Hacettepe University, Turkey*

- **A (Visual) Tale of Two Parks: Using Instagram Analysis to Examine the Public/Private Economics of Brooklyn Bridge Park**
  *Scott LIZAMA, City University of New York-Graduate Center, USA*

- **Visual Methods and Intersectional Research: The Advantages and Challenges of Using Participatory Visual Methods to Research Intersectionality**
  *Laura GOBEY, Deakin University, Australia*
Art and Public Space
Session Organizer: Andrea GLAUSER - Universität Luzern, Switzerland

This session explores the diverse forms and roles of art in public spaces. Of interest are phenomena such as festivals, street art and graffiti, commissioned artworks, artistic interventions in public spaces, and roundabout art. The session welcomes papers that discuss the social implications of such projects, addressing questions concerning how these phenomena create sociomaterial spaces in which people are encouraged to engage in aesthetic reception practices. In this sense, the session aims to (re-)examine the complex relationships between art and public spaces in order to elucidate the distinct roles of artistic practices in contemporary society. We are particularly interested in papers that address the following questions:

What actors and organizations are involved in producing the respective artifacts and performances?
How do these art forms shape public space?
In which senses do these phenomena have lives of their own?
What aims and ascribed meanings are characteristic of their enactment?
How do people perceive such installations and performances?
What aspects are central to those perception practices?
What do such enactments of art in public spaces tell us about contemporarsocieties?

Oral Presentations:

Street Art and the Changing Urban Public Sphere
Virag MOLNAR, The New School for Social Research, USA

Public Art from the Ferguson Unrest
Jacqueline HENKE, Purdue University, USA

Analysing a Spectacle: Durga Puja and the Possibilities of a Temporal Art Form
Saswati BHATTACHARYA, Lady Shri Ram College for Women, India

The Greek Social and Political Crisis As Shown in Street Art in Athens 2015
Betty DOBRATZ, Iowa State University, USA; Lisa WALDNER, University of St. Thomas, USA

Film Showing in Public Spaces: Exploring an Impact of Cinema on Local Communities in Japan
Takashi ISHIGAKI, Tokai University, Japan
Creativity and Innovation: Perspectives from the Sociology of Art
Session Organizer: Eduardo DE LA FUENTE - James Cook University, Australia

Creativity and innovation are buzzwords that, in the early part of the 21st century, have been adopted by governments, corporations, small and medium-sized enterprises, nations, cities, communities, and civic groups. Today, no one seems to be against creativity and innovation. But what do we mean by creativity and innovation and what kinds of perspectives can sociologists of art and culture bring to these topics? Presenters might want to address the following:

What does artistic creativity teach us about creativity in fields like the economy organizational or city life?
Is creativity about process or final results, distinct occupational groups or a generalized capacity of a society?
Since the arts are not overly given to quantifiable measures of progress what does innovation mean in the sphere of aesthetic symbols and cultural production?
Is innovation the same thing as novelty and how do we distinguish between avant-gardism and fashion?
And, if we are living in the knowledge economy – as some claim – what role does/should art and culture play within that socio-economic mode of organization?

Proposals on other related topics are also welcome. Feel free to run ideas past the session convenor.

Oral Presentations:

The Interplay of Various Forms of Artistic Knowing
Tasos ZEMBYLAS, Vienna University of Music and Performing Arts, Austria

Cultural Resonance and Creativity Processes
Arturo RODRIGUEZ MORATO, Universitat de Barcelona, Spain; Matias ZARLENGA, Universitat de Barcelona, Spain

Coping with Migration: Celebrations of Community, Identity and Belongingness By Andean Diaspora
Sari PEKKOLA, Kristianstad University, Sweden

Aesthetic Experiences in Movement: Literary Production in the Periphery of São Paulo
Lucas OLIVEIRA, University of Sao Paulo, Brazil
14:15-15:45  
Location: Hörsaal 14 (Juridicum)

Analyzing Art Works As a Way to Social Knowledge  
**Session Organizer:** Paulo MENEZES - University of São Paulo, Brazil

This session aims to evaluate the state of art of research in sociology and social sciences that have their principal focus in the analyses of art works as a way to achieve social knowledge about societies or social groups. It intends to discuss sociological possibilities and strategies in the analyses of art works in their epistemological, methodological or analytical problems and approaches, in order to problematize art works as an important social phenomena that alludes to the observer various possibilities of meaning constitution and interpretation about reality and social organization, social groups and their relational systems of values and social structuration. In this way, it aims to compare differentially these possible perspectives related to art works in their various supports, from the visual arts like painting, sculpture, video art to films and photographs in order to discuss their epistemological, methodological or analytical proximities or discrepancies in researches in the social sciences.

Oral Presentations:

**Adolescent Students As Media Fictional Characters: Preventing and Repairing Poor Engagements Between Teenagers and School through Media Literacy.**  
Laia FALCON, Complutense University of Madrid, Spain

**70 Years after Auschwitz: Revisiting Night and Fog (Alain Resnais)**  
Paulo MENEZES, University of Sao Paulo, Brazil, Brazil

**A Sociological and Aesthetical Essay on Alain Resnais’s Film Hiroshima Mon Amour**  
Mauro ROVAI, Federal University of São Paulo, Brazil

**The Representation of Fear in Contemporary Russian Cinema: the Fear of Everyday Life**  
Liubov BRONZINO, Peoples's Friendship University of Russia, Russia

**Films Conscript Interesting Life-Styles to Serve a Plot – or about Humane Scientists and Sciences As the Great Adventure of Our Time**  
Christian SCHNEIJDERBERG, University of Kassel, Germany
This session will explore the phenomenon of music and its migration around the world. Possible topics may include music and immigration; comparative studies across international borders; international music and identity; musical diasporas; musical hybridization – after migration, the evolution of musical identities; or other related topics.

Oral Presentations:

Migration and Music in Texas and Chile: Mestizaje, Hybridization, and Identity
Jeffrey HALLEY, University of Texas San Antonio, USA; Marisol FACUSE, University of Chile, Chile

“Nostalgia and Deracination in the Latin-American Immigrants Music”
Pablo ALBORNIZ MORALES, Universidad de Chile, Chile

Brazilian Drums in Portugal: Migration and Identities
Luciana MENDONCA, UFPE - Federal University of Pernambuco, Brazil

Pathways of Professional Immigrant Musicians: Collaborations As Vehicles to Foster Social Mobility
Mariko HARA, Hedmark University College, Norway; Arild BERGH, Norwegian Defence Research Establishment (FFI), Norway

Music, Musicians and the Brazilian Community in Lisbon
Amanda GUERREIRO, Instituto de Ciencias Sociais - Universidade de Lisboa, Portugal
Art Autonomy, Ethics and the Freedom of Speech
Session Organizer: Malfrid Irene HAGEN - Temporarily working freelance, Norway

This session invites papers concerning different problems and experiences related to the autonomy of art, ethics, and conflicts between art autonomy, ethics and the freedom of speech. Basically the autonomy of art means that artists may create art expressions independent of the opinion and influence of others. The freedom to create art independently is also closely related to the freedom of speech. However, this may sometimes cause ethical problems, if the art is controversial, or experienced as offending by some individuals or social groups, for example art at work, in museums and galleries, or in the public space. This may rely on several factors, such as the art content, the meaning of the art, as well as on art knowledge, cultural capital, age and gender of the art audience, etc. Sometimes this creates public debates, and sometimes artworks are removed, which may be experienced as art censorship, as well as leading to questions on art autonomy, ethical responsibility and the freedom of speech. It may also problematize the relation between independently created and commissioned art. Both artist experiences and the experiences of the art audience are relevant for this topic.

Oral Presentations:

After the Death of Lee Kuan Yew Will Freedom of Art Expressions Are Possible in Singapore?
Kenichi KAWASAKI, Komazawa University, Japan

Cultural Foundations and Brand Philanthropy: Rethinking the Role of Contemporary Art
Marta HERRERO, University of Sheffield, United Kingdom

On Lifting the Quilts: Ethics, Autonomy, and South Asian Queer Films
Mashrur HOSSAIN, Jahangirnagar University, Bangladesh

Measuring Unmeasurable - Evaluation of Studio Visits and Residencies
Anna SZYLAR, University of Warsaw, Poland
Sociological Problems Regarding Construction of the Artistic Value
Session Organizer: Mariana Eva CERVINO - Universidad de Buenos Aires-Conicet, Argentina

The classical perspective about the economy of the symbolic goods suggests that within it interact two logics not always peaceful between each other. On the one hand, for its own legitimization, artists look for a kind of recognition, preferably by their peers, and not firstly for their economical success. The circulation of the works, that influences on that symbolic value and at the same time takes it for granted, in a way, has to do, however, with the possibility of entering a market of art.

The search for the first kind of value implies most of the time a lack of interest over an immediate economic monetary retribution, and therefore, finds itself in conflict with the own circulation of the work. Starting of this problematic base, we propose the following axis of discussion around the formation of not only the economic value of work, but the symbolic one as well.

Production: Commercial art and avant-garde art; types of artistic strategies; social types of artists; trajectories and artistic ethos; adaptations and ruptures; ways of recognition and consecrating instances.

Circulation: the local and international field; centers and peripheries within the international circuit of art; public policies; individual challenges.

Commercialization: public and private collectionism; types of collectors; types of collections; the short and long term and its effect on the value.

Oral Presentations:

Collectors As Curators in Public Arts Institutions? Aesthetics and Market Values in Contemporary Art Worlds
**Jan MARONTATE**, School of Communication, Simon Fraser University, Canada

Top Gallerists As Key Players in the Globalized Visual Art Game
**Michael HUTTER**, Berlin Social Science Center (WZB), Germany

The Genesis of the Hungarian Theatre Field in the 19th Century
**Adam HAVAS**, Corvinus University of Budapest, Hungary

**Marjorie GLAS**, IRIS / EHESS, France

Champ Culturel Et Sens Pratique Du Galeriste. Une Recherche Qualitative Sur Les Intermédiaires D'art Dans La Ville De Milano
**Anna UBOLDI**, University of Milano Bicocca, Italy
Tuesday, 12 July 2016

14:15 -15:45
Location: Hörsaal 14 (Juridicum)

Literature and Sociological Knowledge
Session Organizer: Ana Lúcia TEIXEIRA - Federal University of São Paulo, Brazil

Literature has always been in the centre of the sociological studies of art. This session seeks to discuss the mutual contribution that may arise by combining both fields of knowledge. The purpose of this session will be to explore new approaches to sociological studies of literature through theoretical experiences that have been giving new dimensions to this classic theme of sociology. Therefore it is of the interest of this session to discuss multiple possible relationships between sociology and literature: 1) taking literature as an object of sociological interest; 2) proposing the use of literature as a vehicle for the formulation of other objects in the field of sociology, including a dialogue with other specialized fields of sociology; 3) taking the sociological text itself as a literary text.

Oral Presentations:

Contested Issues. Public Conflicts in the German-Speaking Literary World
Tasos ZEMBYLAS, Vienna University of Music and Performing Arts, Austria

Franz Kafka, Fernando Pessoa e Mário De Andrade: On the Meanings of a Minor Literature
Ana Lúcia TEIXEIRA, Federal University of São Paulo, Brazil

„before, They Were Passing Petitions Under the Tables, Now They Do It with Drugs“ : Analysis of Construction of Dis/Continuity Between the Periods before and after the Revolution of 1989 in Czech Prose
Jan VANA, Sociology, Czech Republic

Hope and Revolution in a Critical Dystopia: The Hunger Games
Ceren ALKAN USTUN, Maltepe University, Turkey

Subjectivity Formations, Resistance and Sociological Knowledge of Dalit Writers in Telangana, South India
Julia GUENTHER, University of Vienna, Austria
16:00 - 17:30
Location: Hörsaal 14 (Juridicum)

**Arts in Dialogue. Part I**
**Session Organizer: Paulo MENEZES** - University of São Paulo, Brazil

**Additional session**

**Oral Presentations:**

**Gay Ethos and Countercultural in Argentina's Artistic Field during the Transition to Democracy**
*Mariana Eva CERVINO*, Universidad de Buenos Aires - Conicet, Argentina

**Using Art to Signal Economical and Political Power**
*Malfrid Irene HAGEN*, MI Hagen, Norway

**Marathi Experimental Theatre: A Sociological Enquiry**
*Madhura JOSHI*, JAWAHARLAL NEHRU UNIVERSITY, India

**Artistic-professional strategies in music art scene in Barcelona. The case of modern music and jazz**
*Marta CASALS BALAGUER*, CECUPS, University of Barcelona, Spain
Wednesday, 13 July 2016

9:00 -10:30
Location: Hörsaal 14 (Juridicum)

**Arts in Dialogue. Part II**
**Session Organizer:** Paulo MENEZES - University of São Paulo, Brazil

**Additional session**

**Oral Presentations:**

Pop-up Engagement: Design Thinking, Museum ‘Labs,’ and Urban Problem-Solving  
*Max HOLLERAN*, New York University, USA

Bio-Art, Sci-Art – Encounter Human Technogenesis  
*Eva SLESINGERova*, Masaryk University, Czech Republic

Rival Narratives of Autonomy in American Film: Auteur Martin Scorsese and Experimental Film  
*Paul LOPES*, Colgate University, USA

The Dance Coming from the Streets: Understanding Recognition and Consecration in Independent Artistic Contexts  
*Maria Carolina VASCONCELOS-OLIVEIRA*, Cebrap, Brazil

On the Track of Fado  
*Ana GONÇALVES*, Institute of Social Sciences - Lisbon University, Portugal
Art and Power
Session Organizer: Ilaria RICCIONI - Free University of Bozen, Italy

The relation between artists and power has always been ambiguous and strongly committed. In history we may think of the avant-garde art of the early nineteenth century; in either way, as strong opposition or as a joint relation toward change, all avant-gardes had a relation to power. We may think of art as a tool for the weberian legitimation of power: create conscience and legitimation of power through a charismatic figure. Art has its power in many ways, one is the symbolic transformation of reality, and political power often has needed art to strengthen its values as propaganda or to create an already coded image for entering popular collective imagination.

On another level, art itself has a power which is released in time and that cannot be immediately rationally understood, but can immediately be recognised as a kind of power. This theme can therefore be approached on many levels of abstraction, from the relation of artists and artistic movements to power, either economical or political power, up to the power an artistic action itself can exert in society.

Oral Presentations:

Barbora VACKOVA, Masaryk University, Czech Republic

Love in Turkish Cinema: I Don’t Know Why I Love You
Ozan GUNEL, Beykent University, Turkey; Zeynep BAYKAL, Beykent University, Turkey

Managing the Process of Production of Theatre Play
Wojciech SOBOLEWSKI, Institute of Applied Social Sciences, University of Warsaw, Poland

“Gender Occupational Segregation in Films” Does the Story Still Goes on?
Michael TSANGARIS, University of Piraeus, Greece; Iliana PAZARZI, Okypus Theatre Company, Greece
Art Scenes As Trading Zones
Session Organizer: Jan MARONTATE - Simon Fraser University, Canada

This session revisits the notion of art scenes as “trading zones”, a term widely used in anthropology and social studies of science as a metaphor for social (and material) spaces where people from different cultures or disciplines collaborate, without necessarily sharing the same values, language or understandings of what they hope to achieve.
At their best, these encounters may result in aesthetic enrichment, transcend differences and make new connections, but they may also give rise to contention. Proposals are encouraged that explore the emergence of artistic forms that promote solidarity or transgress boundaries in ways that enhance the emergence of new forms of communication and social formations.

Oral Presentations:

The Creative District in Rio De Janeiro and the Rio Art Museum As Trading Zone
Sabrina PARRACHO SANT’ANNA, UFRRJ, Brazil

Youth Music Bands and Transitional Values in a Trilingual Region
Ilaria RICCIONI, Free University of Bozen, Italy

Proximity, Art Openings and Potentiality
Julie REN, City University of Hong Kong, Hong Kong; Martin FULLER, Technische Universität Berlin, Germany

Ce Que Fait La Musique : Espaces D'écoutes En Foyer De Travailleurs Migrants
Claire CLOUET, EHESS, centre Georg Simmel, France

Latinoamerican Music, Aesthetics and Politics in the Global Stage: The Case of 'el Sueño Existe' Festival in Wales
Ignacio RIVERA VOLOSKY, Goldsmiths, University of London, United Kingdom
Artistic Production and Neoliberalism: Challenges and Opportunities
Session Organizer: Marta HERRERO - University of Sheffield, United Kingdom

This session explores what it means to be an artist in the context of neoliberal capitalism where current social, economic and political contexts – creative industries' aspirations, cultural policy discourses and funding regimes – compel artists to be entrepreneurs. By treating art practice as a type of economic practice and the artist as an entrepreneur, changing funding regimes urge artistic producers to model creative entrepreneurialism. The influence of neoliberal attitudes is reflected on an emphasis on independence, self-starting, risk-taking, productivity, impact, innovative ideas and practices, and the attainment of financial profits. The session will explore the potential benefits and detrimental effects of applying entrepreneurial attitudes and practices to artistic production and distribution. Particularly welcome are abstracts drawing on multi-disciplinary theoretical approaches.

Oral Presentations:

Voluntary Precarious. Clothing Designers As Entrepreneurs in Russia and in Finland
Olga GUROVA, University of Helsinki, Finland

Economics in Art and Artists in Economy
Zuhal KAVACIK, Universitat Hamburg, Germany

Theaster Gates: Chicago's Entrepeneurial Artist
Julia ROTHENBERG, Queensborough Community College, USA

The Role of Intermediaries of Artistic Work in the Rise of the “Entrepreneurial Regime" of Artistic Production. the Case of Popular Music in France
Wenceslas LIZE, University de Poitiers - GRESCO, France

Artistic Integrity and Contemporary Business Models.
Ieva MOORE, University of Latvia, Latvia
Thursday, 14 July 2016

10:45 -12:15
Location: Hörsaal 14 (Juridicum)

Changing Modes of Production and the Arts
Session Organizer: Jorge GONZALEZ - University of Ottawa, Canada

This session will explore global perspectives on drastic changes in the modes of production and how said changes effect the arts. As can be argued, arts and culture are not mere reflections of a society’s political economy; rather, the arts and culture produced in a given context will dialectically provide insights into the nuances of a societal mode of production. Possible topics that can be presented may include the transitions post-socialist nations have experienced since the early 1990s and their respective influences on the arts; the concept of consecration in the realm of art when comparing Apartheid and post-Apartheid South Africa; the incorporation of previously marginalized cultural groups into mainstream art movements (cf. Mexican-Americans in the American Southwest or First Nations and Aboriginal peoples in Canada and Australia, respectively); the crisis of artistic representation in late capitalism; and others.

Discussant:
James DICKINSON, Rider University, USA

Oral Presentations:

Assembly Line Art; Modes of Making Art in the Era of Capitalist Production
James DICKINSON, Rider University, USA

Faces of Rurban Mobility of Artists in Slovakia
Michaela RUDYJOVA, Comenius University in Bratislava, Slovakia

The Involvement of Art Institutions in the Construction of a New Symbolic Order. Polish Art Institutions after 1989
Elzbieta NIEROBA, Opole University, Poland

Institutional Changes of the Arts in NYC before and after WWII
Hideaki SASAJIMA, Osaka City University, Japan
Si la richesse des échanges entre le Brésil et la France est bien connue dans différentes sciences sociales comme la sociologie ou l’anthropologie où la présence française au Brésil a suscité des échanges très féconds qui ont clairement profité aux deux traditions nationales, il en va tout autrement de la sociologie de l’art, puisque les liens entre les deux pays restent encore largement à explorer. Pourtant, il existe clairement deux traditions nationales toutes deux marquées par le fort développement de ce domaine de recherche et, suite à leur forte croissance, les travaux qui se sont imposés au Brésil comme en France n’ont pas manqué de se rencontrer. Le présent ouvrage entend présenter l’état de la sociologie de l’art dans chacun des deux pays de forte tradition sociologique que sont désormais la France et le Brésil, en faire ressortir les spécificités mais aussi les traits communs, ainsi que les sujets de dialogue, que celui-ci soit déjà clairement amorcé ou en probable devenir.