

# VISUAL SOCIOLOGY

## Newsletter of The Visual Sociology Thematic Group TG05



*'Mess'*

*Copyright April Mandrona, Concordia University, Canada*

## Notes From The President

This is the second issue of our TG05 Newsletter where you will already notice first signs of its institutionalization alongside a few heterodox attempts. Please do not hesitate to share with us any feedback you might have on the "old" and "new" sections, and on the overall structure of the newsletter. It is up to us to make this newsletter ever inspiring, creative and exciting so please feel free to send in contributions for future editions.

The dominant theme in this issue is the visual in conflict and destruction areas. TG05 members will take you to explore their research, thoughts and travels through Sri-Lanka, Bosnia, Kurdistan and New Orleans. There is also a new "Teaching Tips" section and two fantastic photos created by April Mandrona of Concordia University to help stimulate our thought processes. I wish to thank EJ Milne for her devoted editing, and all who contributed.

I also want to take this opportunity to update you on our activities: TG05 is organizing sessions in both the IIS Congress in New Delhi (February 2012) and the ISA's Forum in Buenos Aires (August 2012, under the theme "Visual Activism and Social Justice"). Calls for papers will be posted soon via our listserve and our webpage on the ISA's website. Enjoy the read, *Regeu*

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## *Mostar 1982-2004: Researching the socio-territorial transformation of a post-war city.*

By **Valentina Anzoise & Cristiano Mutti**  
[valentina.anzoise@gmail.com](mailto:valentina.anzoise@gmail.com) ; [cmutti@sociologiavisuale.it](mailto:cmutti@sociologiavisuale.it)

In our writing “War and socio-territorial transformation: an audiovisual on the city of Mostar” (Anzoise & Mutti, 2006), we discussed the methods and techniques we adopted during fieldwork carried out between 2004 and 2005 in the “divided” city of Mostar, years after the war that affected the former Yugoslavia.

During the war, which took place between 1991 and 1994, no other city in Bosnia-Herzegovina suffered as much physical damage and experienced as much social and territorial transformation of the urban landscape as Mostar did. The city was “Targeted” following the ancient practice of ‘urbicide’ which, in essence, meant that the communities were deprived of the political and collective memory which were inscribed in its monuments, streets, public spaces and institutions of power.

Our research culminated in an exhibition and article (also published in CD-Rom), which illustrated a path among the visual signs and scars left by the war in the streets of Mostar. The visual journey shows our re-photographic survey of 10 relevant cultural, religious, industrial places and neighbourhoods with accompanying data from further research a year later where we used the images to undertake photo-elicitation interviews with privileged witnesses.

The research as a whole showed the eternal dualism between destruction and construction, prosperity and decadence, in a paradoxical fighting dialectic that sometimes characterizes human beings and their activities. Moreover, the use of these types of visual data at different stages of the research, allows people to access opinions on the destruction and reconstruction of a city, whilst also allowing a clear difference to emerge between the perception and interpretations of interviewees. This illustrates how the subjective construction of place occurs, and how space and landscape develop in different actors’ minds.

The exhibition itself consists of 24 (50x70cm) prints and 1 (70x100 cm) print. In the following photo essay we present a few of the images, together with the map of the city, which contains the references of the all the images from the survey. We also reproduce an example of “look around” photos, which contextualize the surroundings of the places that were re-photographed. This is because they provide further information of the socio-territorial transformation and processes affecting the area and the city.

### **Acknowledgments:**

The realization of the exhibition and pictures was carried out with the help of Manuela Lanfranchi.

### **References**

Anzoise V. Mutti C., “War and socio-territorial transformation: an audiovisual on the city of Mostar”, in Calloni M. (ed.), *Violenza senza legge. Genocidi e crimini di guerra nell'età globale*, UTET Torino, 2006, pp. 36-51

*Continued...*

**The Hotel Neretva**



1984



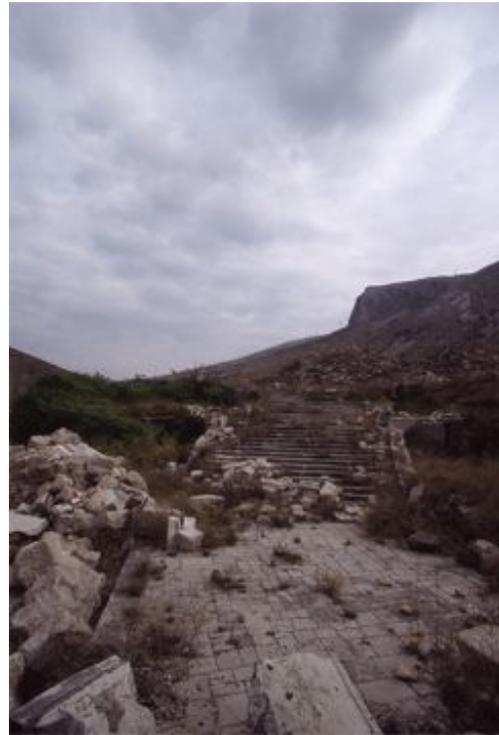
2004

Continued...

### The Orthodox Church of the Holy Trinity



1982



2004

Map of the city



*Continued...*

**“Looking around” Kardoz-Bey Mosque and Civic Theatre  
(two of the other places re-photographed).**



## Getting To Know You... Pavithra Tantrigoda

*Pavithra Tantrigoda is a PhD student in Literary and Cultural Studies at Carnegie Mellon University, Pittsburgh. She is also a lecturer affiliated to the Department of English, University of Colombo, Sri Lanka.*  
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1. **If you could have any job what would it be?**  
An academic job or any work that involves research
2. **What is your most treasured possession?**  
Knowledge
3. **Which is your favourite book and why?** I have several, but Don DeLillo's *White Noise* and Gabriel Garcia Marquez's *One Hundred Years of Solitude* stand out as a result of their apocalyptic vision.
4. **What do you consider your greatest achievement?** Getting a Fulbright scholarship
5. **If you could change one thing what would it be?** I wish that everyone in the world had equal opportunities to realize their potential.
6. **Do you see dreams in black and white or colour?** I think in color, but I don't remember those colors when I wake up.
7. **What is the most beautiful scene or image that you have seen?** Seeing snow for the first time in my life was such a blissful experience.
8. **What is your favorite painting?**  
Claude Monet's "Water Lilies".
9. **How old were you when you took your first photograph and what was it of?** I was around 15. It was of a friend of mine, while we were traveling on a train.
10. **What, if anything, is not visualizable?** I can't think of anything that is not visualizable, except for the things that we haven't seen or can't be seen like infinity.
11. **How did you become interested in visual sociology?** After reading several essays by W.J.T Michelle on picture theory, culture, and representation
12. **What was the subject of your first visual study?** Representations of War.
13. **If you could undertake visual research on anything, what would it be on?** Imagination, dreams, and fantasies or fuzzy images that are not really there and that we cannot name or capture absolutely.
14. **What advice would you give someone starting out in visual research?** I'm also starting out. But, it is important to be inspired and, also, to have a general idea about the field. So, reading up on visual research is a must.
15. **What was the most challenging thing you have experienced during your research or teaching career?** Actually, teaching itself was initially challenging for me as a shy person.
16. **What is the most important lesson your students have taught you?** That you will never stop being a student.
17. **What journal do you most enjoy reading?** Critical Inquiry
18. **Which academic or activist would you most like to share coffee and cake with?** Jeffrey Williams.
19. **What would you like to do when you retire?** I want to read, travel and think more.
20. **Who has been your biggest inspiration in the field of visual research?** W.J.T. Michelle.



**Anonymity in Visual Research?**

**Copyright April Mandrona, Concordia University, Canada.**

## Teaching Tips Column: Call for contributions

The board of the Thematic Group on Visual Sociology is soliciting Teaching Tips for future teaching tips columns in the newsletter. We welcome ideas on the full range of topics relevant to teaching visual sociology at both undergraduate and graduate levels and on-line as well as traditional classroom teaching. Tips can consist of for example:

- Examples of assignments that help students understand methods, theories, concepts, and/or processes related to visual data, visual methods and visual sociology
- Pedagogical or curriculum resources (for example helpful books, websites)
- Descriptions of in-class, small and large group exercises
- Ideas for stimulating discussion on difficult or controversial topics
- Examples of criteria or checklists for assessing assignments incorporating a visual dimension (e.g. photo-essays)

Please send submissions for the Teaching Tips Column to Gabry Vanderveen at [g.n.g.vanderveen@law.leidenuniv.nl](mailto:g.n.g.vanderveen@law.leidenuniv.nl)

Submissions should be approximately 500-1,000 words, but can deviate from this guideline. The deadline for the next column is 1<sup>st</sup> October 2011.



*Mongolia, Copyright Dennis Zuev*

### THE TG05 BOARD 2010-14



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## Teaching Tips Column: Four Useful Websites

Gabry Vanderveen, Assistant Professor of Criminology,  
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The Internet offers an infinite amount of information that can be useful when teaching; these four websites are no exception and are worthwhile visiting when thinking about your courses.

### Visual learning

<http://www.brighton.ac.uk/visualllearning/>

This site offers several resources, materials and examples of various visual approaches to teaching and learning in disciplines varying from science to art. These approaches include activities such as the observation and recording of visual data, the evaluation and analysis of visual evidence and visual literacy. Great website to get ideas on visual exercises and assignments.

### Visual literacy exercise

<http://www.csuohio.edu/class/history/exercise/vlehome.html>

This site offers a 30 minute visual literacy exercise on Japan and Japanese culture. It is based on fifteen woodblock prints from a Japanese artist Hiroshige. First, students look at the sequence of prints carefully and complete a short exercise on Japanese geography and climate and evidence of human adaptation. Then, students will look at the prints a second time. This time however, a brief explanation, captions and visual details are offered as well. After examining the prints with the information, students complete a further exercise and discuss the implications for observation and analysis of visual materials.

### Book with website

*Visual Research Methods in the Social Sciences: Awakening Visions* by Stephen Spencer. (2010) is a book on doing qualitative research using various visuals, such as photographs, archive images, maps and video interviews. It has an accompanying website which can be found at <http://cw.routledge.com/textbooks/9780415483858/>. The website offers critical thinking questions to help discuss each chapter. It also provides several exercises and samples of images.

### Exercise and Scoring Guide: Creating a photo essay

On [http://www.beta-gibbs.pcsb.org/assets/LA\\_CurrInt\\_LessonPlan-Rubric.pdf](http://www.beta-gibbs.pcsb.org/assets/LA_CurrInt_LessonPlan-Rubric.pdf) you can find practical information to help your students create a photo-essay. The site describes the steps needed and provides a detailed scoring guide that can be used by the teacher or students.

## Bringing Visual Sociology to Northern Iraq

by Dennis Zuev [tungus66@gmail.com](mailto:tungus66@gmail.com)

The first night I spent in Iraq was in the bakery, near a warm *tandir* oven, inhaling the smell of fresh bread and trying to imagine the point of my nocturnal arrival. It just happened that the phone numbers of the people who were supposed to meet me in Duhok were switched off – and nobody met me. It was my bad timing – I arrived just the day before the New Year’s Eve.



*Yezidis in the Valley of Lalesh, Copyright Dennis Zuev*

### The day before 2011

The night spent in the bakery is a blessing, because bakery is a place of goodness and peace, it also happened to become my first Kurdish visual essay theme. Already when in Turkey I spent some time with the Kurdish bakers in Diyarbakir, chatting about the politics, Abdullah Ocalan, peshmerga, Kurdish question and bread. So after crossing the border into Iraq, I did the same. The bread is something universal, that you can talk about across the borders. A very neutral topic for investigation.

It was also easy to deal with bakers on both sides of the border - bakers are good-natured, they work despite your intrusion into their rhythm. You can watch them and they don't mind. They can also chat with you, since you are hanging around anyway and they always give you some hot bread, perhaps in attempt that you leave them alone for a while. Watching a lively production line, the rhythms of bakery, the socium around it - I just for some instant had a déjà vue of visual sociology summer school in Bertinoro back in 2006 - the careless days of homework assignments. The only difference now was that I was in Duhok, Kurdistan, Northern Iraq and that I was not taking photos but using video.

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## **Duhok**

Duhok has not seen rain for several months and when I arrived it rained – people were happy. The university was closed but one of the employees in the bakery said that he knew where the house of the rector of Duhok University was and he just volunteered to show me. The President of the University - Dr. Asmat was the primary contact for me, as he was the one I intended to meet in order to propose the Visual Sociology seminar-workshop in the future. But Dr. Asmat was not in Duhok and I was received by Dr. Dawud Atrushi, who was the Vice-Rector for International Relations and in fact *the* person who I had to get in touch with. Dr. Dawud invited me for dinner where we discussed the possibilities of Visual Sociology in Duhok and I learnt that there was no social sciences department yet, although it was in the making and that there was an MA program in European Studies financed by DAAD.



*The City of Duhok, copyright Dennis Zuev*

## **Going to Kurdistan**

The idea to go to Northern Iraq, that is Kurdistan region emerged long time ago. Since I studied Turkish and Farsi (among other things) in my student years, I inevitably got drawn to Kurdish (Kurmanji) and Kurdish question. And so it was not just a curious language environment or a out of the way tourist destination for me, it was more of an intriguing case of a postwar society, experiencing the return flows of its former exiles and a knot of complex ethnic and religious contradictions (tell me about the place in the Middle East which is not). But due to the closeness of my linguistic interests and almost absolute lack of knowledge about the locale, I decided to explore the possibilities of Visual Sociology teaching in this little piece of the world and see if it is a suitable venue for workshop on visual activism. The idea to organize the seminar-workshop on visual activism has been on TG05 agenda since July 2010 and Northern Iraq seemed to be a thrilling but safe place where to have it.

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Mr. Hussain Sinjari, Ambassador of Iraq in Lisbon assisted greatly in my mission to establish contacts with the University of Duhok, which he suggested as a perfect base for the workshop. I was also provided with a visa for Iraq, but it was not formally necessary as I was not going outside of Kurdish areas (however the fact of having a *visa* worked at many checkpoints).

I must say that I have a friend, who has spent some time in Afghanistan organizing Visual Studies courses for students of Herat University. Matteo is drawn to the dangerous places to do Visual Studies, so I thought he could come to Iraq, but in the end I was alone. Thus, the goal was to meet the rector of the Duhok University and local sociologists, media people and see if there is interest from the students and faculty and if TG05 can have support in organizing this event. To meet the students and see how the organization process works in practice I suggested two lectures - on Visual Sociology and Sociology of Ethnic Relations, which was also a modest way to express gratitude for warm welcome in Duhok.



*Entrance to the Sulaimany Museum  
Copyright Dennis Zuev*

**The state of three cities.**

Kurdistan is not that big and the strip of land which is visitable and safe includes three big cities - Duhok, Arbil (Hawler) and Suleymaniye. Kirkuk is considered to be within Kurdistan region, but when we were approaching the city maybe due to the fact that the number of enforced checkpoints with machine guns multiplied or maybe due to the group of OH-58 Kiowa helicopters cruising in the distance, it did not give me an impression of an order in that city. Several days after my visit, a series of three blasts shook Kirkuk... For the interested - there was an article published on ethnic relations in Kirkuk in 'IS' this January. Having three big cities, social sciences and humanites in Kurdistan are basically represented by three universities - University of Suleymaniye, University of Salahaddin (the famous anti-crusader) and Duhok University. Suleymaniye is considered the University city, where protests against the two ruling parties happened just a few days before I arrived and where the oppositional party *Goran* has its headquarters on the hill. Hawler is the cosmopolitan capital with oil and gas companies offices, parliament and Duhok according to Mr. Muhammed Tawfiq, one of leaders of *Goran* movement is considered a "tribal city".

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### **The 5<sup>th</sup> January lecture**

The person who was supposed to help with organization of the first lecture failed to do so due to private issues. But fortunately the Vice–Rector found a fast solution and the lecture took place on the 5<sup>th</sup> of January (right on the day when Muqtada al- Sadr came to Najaf from his study-exile in Iran). The BA students of the Communication Department were not very interrogatory but attentive and I could see that the new subject matter is elusive, but intriguing to them. This was my first lecture which was interpreted, so in the beginning behind the scenes I gave a brief introduction of what the visual sociology was about and what I would talk about to Muhammed Ali, the interpreter and the lecturer at the Communication Department. Even though I could follow the interpretation I could not add or edit much myself. Surprisingly, the one hour long presentation was well received and there were questions, which were also interpreted to me. For students it was perhaps unclear, which aspects of the visual landscape of a post-war society they could visualize and they asked me what I found visualizable in Duhok myself – and I told them about my bakery essay. At first, Kurdistan may seem a challenging site for Visual Sociology but contextually very appealing and most important – a true *terra incognita* for the social scientists.

After the talk I felt a bit like a celebrity pop-singer, whose fans are asking for a group photo. The second lecture on ethnic relations was more interactive partly because it was attended by MA students who had better command of English and no interpretation was needed.

After the lectures we came to agreement with Dr. Asmat, that there is ample space for organizing the workshop at Duhok University, whenever it takes place. Now it is just a matter of time-management, when it happens.

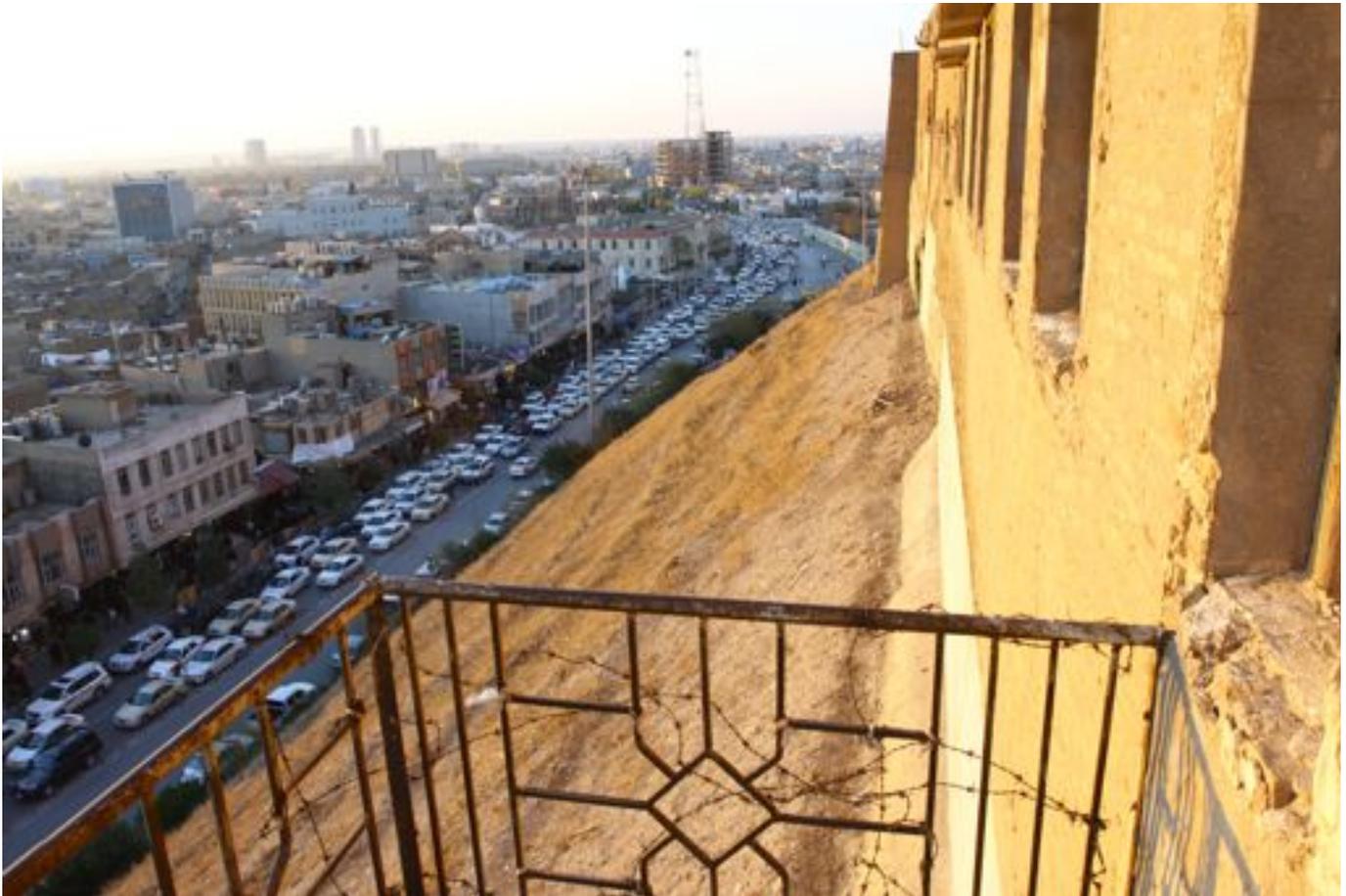
This idea was conceived before the calls for New Delhi and Buenos Aires meetings, so 2012 does not seem to be the best year for organizing the workshop in Kurdistan, but we can already start planning and see if there are volunteers and make a pool of suggestions concerning the seminar-workshop on Visual Sociology in Kurdistan.

### **Practical matters**

For the concerned about the safety and visa regulations. It is very safe in the streets of Kurdistan cities and towns and one needs no entrance visa (neither Russians nor Israelis) – a stamp, valid for 10 days is given on arrival. The overland border crossing is most convenient from Mardin, Turkey with regular minibuses traffic and there are direct Airberlin flights to Arbil and Suleymaniye.

There is a lack of public transportation within Kurdistan (only in Suleymaniye I found city buses) and really – one thing I have never found was.... the post office!

**And don't go to Kirkuk or Mosul unless you have a lot of relatives there!**



*The Traffic as seen from Arbil Citadel , Copyright Dennis Zuev*

## CALL FOR SUBMISSIONS

Are you a budding photographer or do you know one?

Do you have a colleague or student whose writing or artwork should be celebrated? Do you want an opportunity to stimulate debate?

The board of TG05 is seeking submissions for future visual sociology newsletters. If you have a photograph, an image with accompanying commentary or a photo essay you would like published in Visual Sociology, please email EJ at [elisabeth.milne@stir.ac.uk](mailto:elisabeth.milne@stir.ac.uk). Please mark the subject box 'Submission for TG05 Newsletter'. The next deadline is 1st October 2011. Images should be JPEG or Tiff files and as high a quality as possible. All images submitted must have the consent of the photographer and, if relevant, the subject(s) of the photograph.

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## NOLA March 2011: Magazine Street and Warehouse District

By Lidia K. C. Manzo [lidia.manzo@gmail.com](mailto:lidia.manzo@gmail.com)



*Copyright Lidia K.C. Manzo*

The neighborhoods are still in trouble, the face of New Orleans continues to change.

Last March I was in New Orleans for a conference and I was so impressed with the continual transformation of this city after hurricane Katrina. During my time there I decided to create a film using the photographs and some video footage of the city. This can be viewed on youtube: <http://www.youtube.com/user/lidiakcm?feature=mhum#p/u/3/EIFi9jST0ZQ>

Crossing from New Orleans' Magazine Street warehouse district into the Central Business District (CBD) bridges the two souls of this city, one European, the other American. After Katrina, a number of local associations were created to support a cultural revival. Music and art especially, in institutional or informal structures, are an engine for the rebirth of New Orleans. They are essential elements of the everyday living in a city that continues to suffer, in continual transformation...

Lidia K.C. Manzo is a PhD Candidate in Sociology, University of Trento, Italy. She has a MA in Political and Social Communication at University of Milan where she has carried out an ethnographic research and a social documentary production of Milan's Chinatown. She is particularly interested in studying the city in relation to everyday practices, and on working reflexively both on ethnographic experience and visual methods. Currently she is a Visiting Researcher at The City University of New York to conduct her PhD project on urban representations, forms of cohabitation and social boundaries in a Brooklyn neighborhood.

## Report on the Doctoral Seminar on "Migration & Cultural Diversity", Catholic University of Louvain (UCL)

by Jerry Krase [jerrykrase@aol.com](mailto:jerrykrase@aol.com)

Along with Anne-Sophie Bruno, Senior Lecturer in Modern History at the University of Paris, I was honored to be a Keynote Speaker at the fourth annual seminar "Migration & Cultural Diversity" that took place at the Catholic University of Louvain (UCL) on 19 and 20 May. It is one of the theoretical and methodological debates on Migration and post-Migration Studies offered by the Thematic School of Social Sciences of the French Community of Belgium. I gave the introductory lecture on the first day billed as "the American sociologist" Jerome Krase (Brooklyn College of CUNY, Sociology Department). I gave an illustrated presentation based on my studies of neighborhoods in New York and other global cities. I considered the possibility of a shared sense of "living together" in contemporary multicultural societies. Using multiple theoretical perspectives, and new technologies, I have been engaged in a long-term project on the visual dimensions of diversity and their use in teaching social sciences reflexively. Over the course of the two days more than twenty papers on various aspects of migration were presented by PhD students and young researchers, and upon which the keynote speakers and university doctoral faculty such as Professors Marie Verhoeven of UCL, Marco Martiniello, and Andrea Rea discussed and commented. It is the kind of intellectual and collegial exchange that makes being a professor worth all the effort. The invitation also gave me the opportunity to photograph in Brussels for the first time as well as Paris (which I haven't visited since 1965).



*UCL was thoughtful enough to place me in a hotel between the edge of a north Brussels business district called Manhattan Center and a mixed migrant, but mostly Turkish, vibrant working class community. The business district I was told had replaced another working class area in an, as a so far failed, attempt to attract business and up-scale housing. This photo was taken the day I arrived as I discovered the street market was in full-swing.*

*Copyright Jerry Krase*

*Continued...*



*Copyright Jerry Krase*

*As is typical of these marginal areas (perhaps “zones of transition”) near busy transportation hubs such as train, bus, and metro stations (this one Gare Nord) the eye is met by many different kinds of sights. This one is at the other side of railway underpass and displays an apparent house of ill repute posing as a brasserie; or does that sign say brassiere? At the next corner was a long commercial corridor with restaurants and shops. Most of the Muslim (garbed) women who were traveling into and out of the underpass seemed to prefer to walk on the other side of the street. Men of all types seemed to prefer the side on which I was accidentally strolling.*

*Continued...*



*Copyright Jerry Krase*

*I photographed and observed many different types of neighborhoods in both Brussels and Paris and am particularly interested in how ordinary people change the meaning of spaces and places by changing what those spaces and places look like. That being said, for this brief entry I have chosen to share images from Paris that have some similarity with those from Brussels. Tim Shortell and I do a lot of work together and one of his focuses is on the, once Chinatown, now changing, neighborhood of Belleville in Paris. I went to take a look myself and found this graffiti-marked photo of the district... a sort of self-neighborhood reflection perhaps.*

Continued...



Copyright Jerry Krase

*My wife Suzanne and I had visited Paris for a weekend in 1965, so we decided on this trip to re-visit places such as what we fondly remember as a very romantic stroll up the hill of Montmartre. This time we struggled up the steps and took the funicular back down. On the way back to the hop on-hop off bus we passed through a gauntlet of tourist chotchka shops and noticed that the Paris version of three-card Monte players was in the process of setting up.*

## TG05 Statement

Visual Sociology is a diverse field of study which gathers sociologists and other social scientists involved in visual studies and studies of the visual. As a relatively new discipline and methodology within sociology, Visual Sociology attracts scholars and students who are using visual methods, and/or are interested in the production, use and dissemination of visual knowledge.

The overall goal of the thematic group in Visual Sociology is to bridge discussions on theoretical and practical aspects of the analysis of visual data. The thematic group also provides an opportunity to share, exchange and develop ideas relevant to Visual Sociology in the global arena. The focus of the thematic group is on developing theoretical perspectives as well as specific sociological methods, such as website analysis, photo-elicitation interviews, sociological video and photo production and analysis.

The group aims to further discussions concerning the collection of visual data in the field (in archives, photo albums, media, websites etc.) as well as the production of visual materials by the researcher and/or participants (photography and documentaries) with an emphasis on methods of analysis of these data. Another objective is the contemporary and historical analysis of the socio-cultural locus of the visual. The key concern here is how the visual is produced, used and disseminated, and how it intersects with the verbal and other means of communication and sensual experiences.

Lastly, it is our goal to put to debate broader theoretical issues of the sociology of the visual sphere, and discuss the applicability of various sociological theories and methodologies in analysis of the visual data.

### MEMBERSHIP of The ISA Visual Sociology Thematic Group (TG05)

We wish to extend a warm welcome to scholars and professionals of sociological teaching, researchers or practitioners and encourage you to join TG05. To join us you need to be a member of The International Sociological Association, which currently has 5,000 members from 167 countries. The benefits of joining include:

- Free subscription to ISA journals **Current Sociology** and **International Sociology**.
- Reception of **isagram**, an electronic newsletter containing announcements of the forthcoming conferences, calls for papers and manuscripts, prizes, competitions, etc & the TG05 Newsletter
- Free access to **e-bulletin** an ISA on-line publication.
- Free access to **sociopedia.isa** an online database with 'state-of-the-art' review articles in social sciences.
- Free Access to **SAGE Full-Text Collection** which includes 37 journals with more than 12,500 articles.
- 45% discount on SAGE Publications books.
- A reduction in registration fees at ISA World Congress of Sociology.
- Preferential consideration for papers submitted to TG05 conferences.
- Access to bursaries to enable members to attend TG05 at the World Sociology Congress and Forum.
- Membership of TG05 Visual Sociology mailing list

ISA membership is for 4 years. It currently costs \$225/105/35 for employed members (rated according to where you live); and \$120/ 50/25 for students. TG05 membership is an additional \$40/20/10. In many countries these fees can be exempted against tax as a professional membership, thus making membership free.

To join ISA and TG05 please apply online at [http://www.isa-sociology.org/memb\\_i/index.htm](http://www.isa-sociology.org/memb_i/index.htm)

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## Call for Chapter Contributions in Edited Books

### The Far Right and Visual Politics

Editor: Fabian Virchow (University of Applied Sciences Duesseldorf, Germany)

Although far right movements and political parties in the first half of the 20th century have paid great attention to their visual performance this dimension has not gained much of researchers' interest for the post WW II period. This volume aims at investigating the use far right protagonists make of im-ages and drawings as a crucial resource for the symbolic definition of political events and as a means to express their world view.

Post WW II far right movements and parties have displayed and disseminated myriads of visual material amongst which Youtube videos are some of the most recent expressions. Visual imagery has for decades been used to illustrate and support written statements (e.g. on leaflets) or has been combined with relatively short verbal messages (e.g. stickers and posters). Photographs and video footage, drawings and cartoons are loaded with political and psychological potential; far right protagonists might refer to a powerful visual register in order to evoke implicit or explicit associations they expect to be supportive for far right politics.

The edited volume aims at presenting various approaches to this complex and multifaceted dimension of far right politics and at combining both the breadth and the depth of research and exhibition in the various disciplines concerning this issue. Following a multi-disciplinary approach, contributions from media studies, sociology, political science, history, ethnography, visual sciences, critical discourse analysis, and rhetoric are highly welcomed. Submissions should highlight original thought and critical thinking dealing with, for example, but not limited to the following themes:

- visualizing of far right leaders/leadership
- visualizing of race relations
- visualizing of gender roles and gender relations
- use of stickers and posters and their graphical composition
- design of banners at demonstrations
- use and composition of (images in) video-clips
- creation and outline of comic strip characters
- creation of graffiti and murals
- visual registers far right protagonists refer to
- visual images of the far right in the main stream media

| Timeline Position | Task   | Due Date   |
|-------------------|--|------------|
| Authors           | write and submit<br>chapter proposal                             | 31/10/2011 |
| Editor            | determine final<br>structure and give<br>feedback to the authors | 01/02/2012 |

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*Continued...*

|           |   |            |
|-----------|---|------------|
| Authors   | write and submit the articles                           | 15/06/2012 |
| Editor    | organize review process and sent comments to authors    | 15/08/2012 |
| Authors   | submit final version of the articles                    | 31/10/2012 |
| Editor    | review of articles, finally, and provide layout version | 31/12/2012 |
| Authors   | review final layout version                             | 15/01/2013 |
| Editor    | provide the page proof to the publisher                 | 15/02/2013 |
| Publisher | prints and releases the book                            | asap       |

**Review Procedures and Authors' Guidelines**

All contributions will be refereed by at least two international reviewers in a double-blind review process. Upon acceptance of your proposal, you should prepare your chapter of 8,000-10,000 words or 60,000-70,000 characters including abstract, tables, listings and references. Guidelines for preparing your paper will be sent to you upon acceptance of your proposal.

**Publication**

This book will be published by Verlag für Sozialwissenschaften (VS) ([www.vs-verlag.de](http://www.vs-verlag.de)). VS is part of the Springer Science+Business Media Group ([www.springer.com](http://www.springer.com)) and is one of the leading German-speaking publishers in the field of social sciences. VS is currently expanding its range of English-speaking titles. The book will be published in the book series »Edition Rechtsextremismus« (»Edition Right-Wing Extremism«) edited by Fabian Virchow and Alexander Häusler who are affiliated to the Research Unit on Right-Wing Extremism at the University of Applied Sciences Düsseldorf, Germany.

**Inquiries and Submissions**

Authors are invited to submit a chapter proposal until October 31, 2011, clearly explaining the mission and concerns of his/her proposed chapter. The chapter proposal (circa 1,200 words or 8,400 characters) should comprise a (preliminary) title, author/s, the basic idea, theoretical assumptions, methodology approach, the empirical material and most relevant references.

Please send your submission together with a short CV as a pdf-file *and* as a word-file e-mail attachment with [FR-VP proposal] or [FR-VP inquiry] in the subject line. Virus-infected and unreadable files will not be considered.

Proposals are to be sent to: Prof. Dr. Fabian Virchow [fabian.virchow@fh-duesseldorf.de](mailto:fabian.virchow@fh-duesseldorf.de) Head of Research Unit on Right-Wing Extremism at the University of Applied Sciences, Duesseldorf.

*Continued...*

## **The Art of Transitional Justice**

### **Call for Book Chapter Proposals**

Editors: Olivera Simic (Griffith Law School) and Peter D Rush (Director, International Criminal Justice programme, Institute of International Law and the Humanities, University of Melbourne)

**Book Series: Transitional Justice      Publisher: Springer**

**Proposals due: August 1, 2011      Notification of acceptance: August 10, 2011**

**Chapters due: January 10, 2012**

Transitional justice is an ever-growing field of reflection on history and politics, law and cultural reformation, social policy, institutional design and coordination. It responds to dilemmas over how successor regimes do and should deal with the past human rights abuses of their authoritarian predecessors. In coming to terms with the past and setting the terms and conditions for the future, it takes up the promises of accountability and responsibility, as well as healing, reconciliation, truth and conflict resolution.

Our understandings of this field have been interdisciplinary, taking place between and across a variety of disciplines – for example, law and jurisprudence, anthropology, history, ethics, political science, cultural studies, sociology, art, development studies, theology and education.

In this volume, we turn our attention to the prevalence of art and aesthetic practices in the various domains and institutions of transitional justice. Transitional justice finds in the arts a catalyst for memory work, for reparation and means of support for survivors and societies in transition. Works of art have frequently provided a form and idiom within which survivors of atrocity can have their voices heard, tell their story or evaluate and reflect on the transitional justice mechanisms in their society. Photography, literature, film, and performance, for example, have been a resource to document atrocities committed by abusive regimes but also to offer interpretation and reflection on reconciliation processes.

This volume seeks to shed light on the significant role that artists, works of art and more broadly aesthetic practices have played in societies in transition. How artists respond to past wrongdoings? What role does art play in transitional justice processes? How survivors respond to the artistic projects? Can art do what state led transitional mechanisms cannot? What is the role of art in truth and reconciliation processes?

*Continued...*

The intention in this volume is to identify and map justice and art dimensions of research and interventions that bear on the pursuit of transitional justice processes. In order to explore these and other questions, scholarly papers and artworks are invited from scholars and practitioners on topics including, but not limited to:

- Performance and restorative justice
- 'Tribunal theatre' and the restaging of public inquiries and war crimes tribunals
- Performance and story telling
- Theatre and human rights
- Photography and documentary
- Street performances
- Histories of theatrical court cases
- Film making, recognition and reparation
- The involvement of performance scholars in the management of restorative justice
- The controversial use of verbatim 'testimony' of victims of war in theatre productions and art exhibitions
- Museum and archiving practices in the construction of memory in the aftermath of atrocity
- Advocacy photography and related media
- 

Contributions are invited from scholars, art practitioners (in for example: fine arts, photography, film, theatre), activists and policy advisers. If you are interested in contributing work for this volume, please send a tentative title, a brief indicative proposal for review (max 500 words) and short bio (150 words), to the book editors, Olivera Simic at [o.simic@griffith.edu.au](mailto:o.simic@griffith.edu.au) and Peter Rush at [p.rush@unimelb.edu.au](mailto:p.rush@unimelb.edu.au)

Chapters may use any methodology and must not be previously published or under review for publication elsewhere. Submissions from scholars at all career levels are welcome.

The book editors would like to receive all proposals by August 1, 2011. All proposals and manuscripts will go through a review process. If your proposal is accepted, the editors would like to receive your full manuscript of maximum 7,000 words by 10 January, 2012. Accepted manuscripts should conform to APA citation format.

## NEW PUBLICATIONS & CALLS FOR PAPERS

### Special Edition Journals

#### International Journal of Social Research

**Methodology** on video methods:

<http://www.informaworld.com/smpp/title~db=all~content=g937489366>

#### Visual Studies on **New Visual Technologies: Shifting Boundaries, Shared Moments:**

<http://www.informaworld.com/smpp/title~db=all~content=g938525559~tab=toc>

### Calls for Papers

#### A new journal has been launched:

**Visual Methodologies** (VM) is an international peer-reviewed trans-disciplinary journal, positioned to articulate the increasing fluidity between the visual and other forms of knowledge, values systems and power. VM invites contributions of original work embracing a visually oriented approach to research.

VM publishes work from a range of methodological positions, approaches and paradigms and provides a forum for visual studies scholars however defined. Research on aspects of visual and material culture increasingly informs critical enquiry in the social, cultural and organizational spheres and VM communicates scholarly outputs on all aspects visual-based inquiry.

VM is international in its scope and places no restriction on the topics discussed other than the need to demonstrate the potential to contribute to knowledge and inform the academy and society. A primary goal for VM is to be an accessible source of authoritative information that provides both theoretical and

practical insights of relevance to practitioners and scholars. VM is targeted at a broad audience in the academy, as well as in the public, private and third sectors. VM operates a double-blind review process and encourages visually-led submissions.

VM is extending a general call for contributions. All submissions should be made online through the journals electronic submission facility at: <http://journals.sfu.ca/vm/index.php/vm/index>

#### Journal for Artistic Research

As a newly emergent and rapidly evolving field, the status of artistic research is still hotly debated. Until now there have only been limited publication channels making it difficult to stay informed about the development of the many topics pertinent to artistic research. With the arrival of JAR we now have an online journal that focuses on artistic practice as research, and marries the multi-media capabilities of the web to the peer-reviewing and scholarly rigour of the academic journal.'

JAR invites original submissions that actively contribute to the field of research in the arts. The journal welcomes documentary reflections on artistic research practice from across and between the various disciplines in the arts, and from contributors working in academic or non-academic contexts. Its specific aim is to expose artistic practice as research.

With the aim of displaying and documenting practice in a manner that respects artists' modes of presentation, JAR is the first journal supported by a specially developed online software, the Research Catalogue. JAR abandons the traditional journal article format and offers its contributors a dynamic online canvas where text can be woven

## NEW PUBLICATIONS & CALLS FOR PAPERS

together with image, audio and video material. The result is a journal which provides a unique 'reading' experience while fulfilling the expectations of scholarly dissemination. Read our inaugural issue at <http://www.jar-online.net>

Part of JAR's mission is to re-negotiate art's relationship to academia and the role and function of research in artistic practice. Furthermore, JAR embraces research practices across disciplines, thereby emphasising the transdisciplinary character of much artistic research. If you see yourself as an artist, a designer, a musician, a performer, who works outside traditional academic research environments, we invite you to think about ways in which you can foreground the research in your work; if you work in academic settings, we invite you to experiment with alternative, more suitable and artistic modes of presenting your research than a classic journal format may support.

JAR is guided by an editorial board that works with a large panel of international editors and peer reviewers from the field of artistic research. JAR is published by the Society for Artistic Research.

The Journal of Artistic Research is published twice a year. For subsequent issues, submissions will be considered on a continuing basis.

Please use the Research Catalogue software to prepare submissions. Direct your browser to

<http://www.jaronline.net/index.php/pages/view/123> for more information on how to register an account and get started.

### **Trans/national Clothing: Production and Consumption**

Bath Spa University, Bath, UK, Thursday 1st-Sunday 4th September 2011

A three-day conference, workshop and discussion group addressing issues in the production and consumption of transnational clothing in the World Heritage City, Bath. Themes for discussion include, but are not limited to:

- \* Clothes produced in one country for consumers in another country (Top Shop t-shirts)
- \* Clothes produced for local consumers but exported (retail, smuggling, second-hand)
- \* Clothes that typify the culture of one country to consumers in another country (African prints marketed to African-Americans)
- \* Clothes that, while produced locally, link the wearer to the culture of another country (clothes made for colonialists in India; clothes worn by British Muslims)
- \* Cultural fusion and bricolage (T-shirts with English slogans made for Indian consumers)
- \* Appropriation of cultural symbols (Arab keffiyehs and Maori tattoos as fashionable motifs)
- \* Regional and national fashions (Soviet fashion; Arabic fashion, Nordic fashion, etc) and the significance of National Identity through dress.

Send submission of abstracts by July 1st and any further enquiries to Dr Jo Turney [j.turney@bathspa.ac.uk](mailto:j.turney@bathspa.ac.uk)

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## NEW PUBLICATIONS & CALLS FOR PAPERS

**The 40th World Congress of the International Institute of Sociology (IIS),** India Habitat Centre in Delhi on 16-19 February, 2012. The theme of the congress is *After Western Hegemony: Social Science and Its Publics*.

**Title of Session:** Connecting Visual Sociology and Visual Geography

**Name of Convener(s):** Dennis Zuev, CIES-IUL, Lisbon **Email:** [tungus66@gmail.com](mailto:tungus66@gmail.com)  
This session is organized by ISA TG 05 and is to be comprised of 4 sections:

### **Collecting, Producing and Analyzing Visual Data**

This section is dedicated to a discussion concerning visual data collected and/or produced in the field, and an elaboration on the relevant methods of analysis. Some of the questions that could be addressed are: What is the added value of visual methods to the sociological research? What kind of opportunities and obstacles are involved in a visually-centered method? What are important structural elements of the visual that help to analyze cultural differences and make intercultural comparisons of visual conventions and visual codes?

### **Visualizing India**

This section is dedicated to the analysis of different aspects of visual culture in Indian society. Main intention is to draw attention to the origins of the Indian visual culture and intersections of Muslim and Hindu traditions, the political aesthetics of the visual production, visual side of conflicts and impact of Bollywood on the visual and cultural landscape. Here we welcome submissions dealing with the influence of colonialist and anti-colonialist discourses in shaping the visual imaginary and aesthetics of India as a nation. Spectacles and

Spectacular in Modern Asian Societies . This section is devoted to the analysis of particular cases of public events as spectacles representing Asian societies - festivals, nationalist rallies, protest marches, holiday celebrations. The focus is on the spectacles as acts of self-presentations in different cultures and acts of constituting collectivity. What constitutes a "visual event"? What are the oriental ways of seeing?

### **Spectacles and Spectacular in Modern Asian Societies**

This section is devoted to the analysis of particular cases of public events as spectacles representing Asian societies - festivals, nationalist rallies, protest marches, holiday celebrations. The focus is on the spectacles as acts of self-presentations in different cultures and acts of constituting collectivity. What constitutes a "visual event"? What are the oriental ways of seeing?

### **Imagining Mobility and Immobility: Mobile Imaginations**

This section aims to analyze affordances of the visual in the examination of mobilities - rhythms, velocities and spatial structures. Visualization is becoming a popular method in grasping the new forms of mobility and spatial interactions. What are the challenges and advantages of visual methods in the research of mobility? What aspects of mobility and immobility are visualizable in India and in Asian societies?

Each session is 90 minutes long and consists of 3 -4 papers. If you are interested in presenting a paper please contact the session convener Dennis Zuev [tungus66@gmail.com](mailto:tungus66@gmail.com) with an abstract. Please note that the deadline for submitting a paper proposal for the regular sessions is on **25 August, 2011**. Notification of acceptance will be given by the session conveners by 25 September, 2011 at the latest.

## Conferences in 2011 (call for papers closed)

### International Visual Sociology Association July 6-8, 2011, Canada.

Traditionally, visual research has been framed as a representational practice, different from, but equally valid to other representational practices (scientific, literary, etc). IVSA 2011 is focused on **visual research as a collaborative and participatory practice**. Considering visual research as collaborative and participatory suggests new ways of working together and offers opportunities to think productively about alternative inquiry practices, analytical frames, and dissemination possibilities. Presenters will explore and theorize visual research as a collaborative and participatory practice and to consider the methodological and ethical challenges that collaboration and participation present. See

<http://www.visualsociology.org/conference.html>

### Moving Geographies: Film and Video as a Research Method, RGS-IBG Annual International Conference, London, 31 Aug - 2 Sept 2011

Geography's relationship with film, like anthropology, began in earnest in the 1920s when J.B. Noel filmed the Royal Geographical Society-sponsored 1922 ascent of Everest - the same year that anthropologist Robert Flaherty produced *Nanook of the North* in Canada. Yet while Flaherty's study of Inuit culture spurred 80 years of anthropological film development into what we now know as the discipline of visual anthropology, the Everest footage was archived and geography instead turned its focus to cinematic analysis.

In recent years, however, partly helped by technological advances offering easier and more direct access to video and production

software, geographers across the discipline are beginning to use audio-visual methods in greater numbers. Yet while it is claimed that the geographical analysis of film has 'come of age' (Aitken and Dixon 2006) the same cannot yet be said of geography's theoretical engagement with their value as a research methodology.

This session will include contributions from geographers who use film and video as a research method and who are also beginning to critically theorise their contribution to this exciting field. We are interested in the use of video and film in any area of geography and for any reason, whether it is part of a participatory ethnography, a tool for data analysis, or a reflexive exploration of new and creative methodologies. For further information contact: Bradley Garrett: [b.garrett@rhul.ac.uk](mailto:b.garrett@rhul.ac.uk)

### Visible Evidence 18, New York City, August 11-14, 2011

Visible Evidence, an international conference on documentary film and media, now in its 18th year, will convene August 11-14, 2011 in New York City, at Tisch School of the Arts, New York University, and other locations around the city. Visible Evidence 18 will feature the history, theory, and practice of documentary and non-fiction cinema, television, video, audio recording, digital media, photography, and performance, in a wide range of panels, workshops, plenary sessions, screenings, and special events.

Sign up at the VE18 conference website <http://visibleevidence.org/18/> to register.

Questions? Email conference coordinator Jonathan Kahana, Department of Cinema Studies, NYU [jonathan.kahana@nyu.edu](mailto:jonathan.kahana@nyu.edu) subject line: VE18 question.

## Conferences Continued...

### **The 2<sup>nd</sup> International Visual Research Methods Conference, UK, 13-15 Sept 2011.**

The 2<sup>nd</sup> International Visual Methods Conference will be held at the Open University in Milton Keynes from 13<sup>th</sup>-15<sup>th</sup> September 2011. We invite academics and others who work with visual methods to take part in presentations and discussions, as well as a programme of workshops, viewing a variety of exhibitions and screenings.

Following the success and interest generated at the first conference it was decided that a conference focussing on visual methods should take place every two years, enabling the growth of a visual methods community.

At this second conference there will be three internationally acclaimed keynote presenters, Professor Carey Jewitt (Institute of Education, University of London, UK), Professor Ludmilla Jordanova (King's College, UK) and Katerina Cizek (National Film Board of Canada) (provisional).

Alongside this, workshops will be held for those new to visual methods, there will be paper and panel sessions as well as a range of exciting exhibitions and screenings around the conference venue. Presentations will focus on state of the art visual methods as well as innovative real world applications.

This is not a theme-based conference and we envisage a broad based interpretation of visual methods.

To receive news on the conference as it develops, please sign up to the VM2011-NEWS list at <http://jiscmail.ac.uk>, or check the conference website at [www.visualmethods.org](http://www.visualmethods.org)

### **Using Digital Technologies in the generation of data, London South Bank University, 21st June 2011, 10 - 4pm**

The seminar brings together a range of interdisciplinary researchers, consultants and practitioners working in a variety of fields to explore the possibilities and pitfalls of adapting, creating and using digital technologies as tools in social research.

#### PRESENTATIONS INCLUDE:

- Towards a participatory GIS methodology in youth research
- Re-imagining the real: The role of digital technologies in revisiting the Stephen Lawrence case.
- 'Maritime city': Using gaming technology to facilitate safeguarding training for children and young people.
- Hypermedia techniques in the generation of qualitative research data.
- Geriatric1927 and YouTube: A case study of video blogging exploring issues of access and digital inclusion for older people.
- It is all fun and games: Tools and techniques for using digital games in research.
- Enacting Technology: Game engines, microcontrollers, sensors and corporeality.
- Mobile and online HIV/AIDS outreach and prevention using social networks, mobile phones and MP3 players for marginalised populations .

ATTENDANCE AT THE SEMINAR IS FREE BUT PLACES WILL BE LIMITED. To book a place please contact Susie Weller/Yvonne Robinson at: [robinsy2@lsbu.ac.uk](mailto:robinsy2@lsbu.ac.uk)

A second seminar exploring the use of visual media in the communication of research findings is scheduled for 9<sup>th</sup> November 2011 at Cardiff University.

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## COURSES, SUMMER SCHOOLS & INTERNSHIPS

### Insightshare Participatory Video Training Course

5 or 7 day training course in learning how to facilitate participatory video projects. The course will equip the participants with the knowledge and skills needed for designing and facilitating participatory video processes. The skills gained will be useful for empowering marginalised groups to have a greater impact on decision-making processes and advocate for social justice.

Our next training courses will take place in Oxford, UK:

17-21 October: Introduction to Participatory Video - £600 (10% discount for students)

22-23 October: Editing for Participatory Video - £250 (£200 for alumni)

Package of both courses: £800

To receive a booking form and secure your spot on one or both of these courses send an email to [mbovenmars@insightshare.org](mailto:mbovenmars@insightshare.org).

### ***!CALL FOR CONTENT!***

DO YOU HAVE A BOOK OR FILM COMING OUT?

ARE YOU BURNING TO WRITE A BOOK REVIEW?

ARE YOU ORGANISING A CONFERENCE OR DO YOU KNOW OF ANY THAT MIGHT BE OF INTEREST TO OTHER VISUAL SOCIOLOGISTS?

HAVE YOU HEARD OF ANY COMPETITIONS, PRIZES AND AWARDS RELATED TO VISUAL SOCIOLOGY?

ARE YOU ORGANISING A SUMMER SCHOOL OR COURSE RELATED TO VISUAL SOCIOLOGY?

ARE YOU ABLE TO OFFER AN INTERNSHIP OR DO YOU WANT TO FIND AN INTERNSHIP OPPORTUNITY WITH A VISUAL RESEARCHER OR SOCIOLOGIST?

If so then please send your listings, calls for papers, conference details, details of summer schools, job opportunities, internships, book & film reviews to EJ at [elisabeth.milne@stir.ac.uk](mailto:elisabeth.milne@stir.ac.uk). Mark the subject of all emails 'Submission for TG05 Newsletter'. All listings and call for papers should be no longer than 250 words. Book reviews should be no longer than 750 words.

### THE VISUAL SOCIOLOGY TG05 LIST SERVE

We have recently launched our new ISA TG05 listserve using The UK Academic Mailing List Service (JISCmail). The service is designed specifically for the further and higher education and research communities and is the foremost strategic collaboration tool within the academic community. If you have joined TG05 you will automatically become a member of this list unless you opt out. If you are not a member and wish to join the listserve please email [elisabeth.milne@stir.ac.uk](mailto:elisabeth.milne@stir.ac.uk).

## Film Releases



Film Festival, Toronto.

Shannon Walsh is a Canadian filmmaker and writer based in Montreal. Her first feature documentary, *H2Oil*, was recognized as one of the top ten independent documentaries of 2009 for its urgent and poignant telling of the human and environmental devastation caused by Alberta's tar sands. Her second feature documentary, "*À St-Henri, le 26 août*", brought sixteen filmmakers together over the course of one day to uncover the complexity and contradictions of everyday life in a Montreal neighbourhood. Underlying all her work is a focus on social justice and collaboration. Walsh has a background in popular education and ethnography, and received a PhD from McGill University in 2010.

The film is currently being premiered at film festivals around the world. It will be released in different countries over the next few months. For more details see [sthenriethe26thofaugust.ca](http://sthenriethe26thofaugust.ca)

On August 26th, 2010, 16 filmmakers followed multiple stories in the Montreal neighbourhood of St-Henri. The result is a touching, funny and fascinating day-in-the-life of this eclectic community. Doris travels the streets collecting bottles; Belinda is a dynamic hair stylist from Togo; Babyface, the 15 year old Canadian feather weight boxing champion prepares for a match; Robert and Edmée enjoy their golden years together; Danielle, an urban explorer scales abandoned buildings and descends into St-Henri's sewers. These are just a few of the characters we follow in "*St-Henri, the 26th of August*", a film that asks what community means today, and how we inhabit our neighbourhoods. Inspired by the 1962 ONF film "*À St-Henri le 5 Septembre*", this unique collaborative film brings together some of the brightest talents in the contemporary Montreal documentary community to capture this story.

'The rhythm of St-Henri is beautiful; it will make you ache for Montreal, for the depts and the rickety staircases, and even that monster, the Turcot Interchange. An absolutely perfect soundtrack amplifies the sensual experience.' 2011 Official Selection, HotDocs International