

VISUAL SOCIOLOGY

Newsletter of The Visual
Sociology Thematic Group TG05



'Athens Resisting', copyright Myrto Tsilimpounidi

Notes From The Editor

Welcome to the fourth edition of our newsletter focusing on using visual methods as a way to communicate often silenced perspectives and act as a means to bring about social justice. After successful sessions in New Delhi, this edition acts as a taster of our approaching conference on Visual Activism and Social Justice that will take place at the World Forum of Sociology in Buenos Aires from the 1st to the 4th of August 2012. The conference will bring together visual sociologists and activists around the world and will see the award of the Rachel Tanur Memorial Prize, a book launch and our biennial business meeting which will be complemented by a series of free workshops run across Buenos Aires from the 30 July to the 4th August. Anyone is welcome to attend the workshops whether you have registered for the conference or not. The full workshop and conference program will be circulated over the next few weeks through the Visual Sociology Listserve and the organizers and TG05 board look forward to welcoming you there.

In the meantime I wish to extend a big thank you to all who have contributed to this edition, particularly Myrto Tsilimpounidi, Elsa Oliveira, Shannon Walsh, and Amanda Edmondson. Don't forget to send in any contributions for the next edition by the 1st October 2012. Enjoy the read, *EQ*

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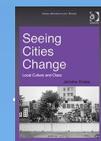
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Working the City: Experiences of Migrant Women in Inner-City Johannesburg: A Participatory Photo Project by Elsa Oliveira

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In order to better understand the experiences of migrant women sex workers in inner city Johannesburg, a ten-day participatory photo project was conducted in collaboration with the Market Photo Workshop (MPW), Sisonke Sex Worker Movement, and the African Centre for Migration and Society at Wits University. The participatory photo project culminated in a public exhibition titled, “*Working the City: Experiences of Migrant Women in Inner-City Johannesburg*” that was originally showcased at the Market Workshop Gallery for a month long exhibition in August 2010.

Through working with Sisonke, a group of eleven migrant women involved in sex work in inner-city Johannesburg, South Africa, were identified and invited to participate. Out of the eleven women, six were internal migrants and five were cross border migrants from Zimbabwe. The women were issued digital cameras, taught basic photography and editing skills, and asked to take images of the story, or multiple stories, that they wanted to share about their lives. Under the mentorship of students from MPW, the women created their own individual poster that displayed their selected photo stories, captions and narratives of their experiences.

This project contributes to an ongoing body of research that is being undertaken with women involved in sex work in inner city Johannesburg.

In this newsletter, I share some of the images that were selected by the participants and displayed at various exhibitions, public spaces and art festivals in South Africa and beyond. In addition, I include the personal captions written by the women photographers. This project also contributes to an increasing body of knowledge relating to the experiences of migrant women involved in sex work and how they represent themselves, perceive their urban spaces, as well as navigate socio-economic systems.

Continued...



©Ana

Street vendors sell their wares in front of a dilapidated building. This is an example of the lack of vending space in the City.

According to the World Health Organization, the global urban population will reach 60% by the year 2030 (World Health Organization 2011). In developing countries as a whole, 40 percent of the population currently lives in urban areas (Cohen 2004). Urban growth in South Africa is taking place at a faster rate than in any other African country with almost 60 percent of the population already urban (Kok & Collinson 2006). According to the 1996 South African Census, over half of South Africa's population live and work in urban areas with the largest percentage being in the Gauteng Province (Landau 2009).

Continued...



©Ana

This statue is located along Pretoria St. It summarizes life in Johannesburg. Here we have trolley pushers, cyclists and people from all over Africa who come here and try to make a living in this land.

Continued...



©Lety

Johannesburg is the land of opportunities for most people in Africa; although most people face difficulties, like I did, when coming to South Africa.

Continued...



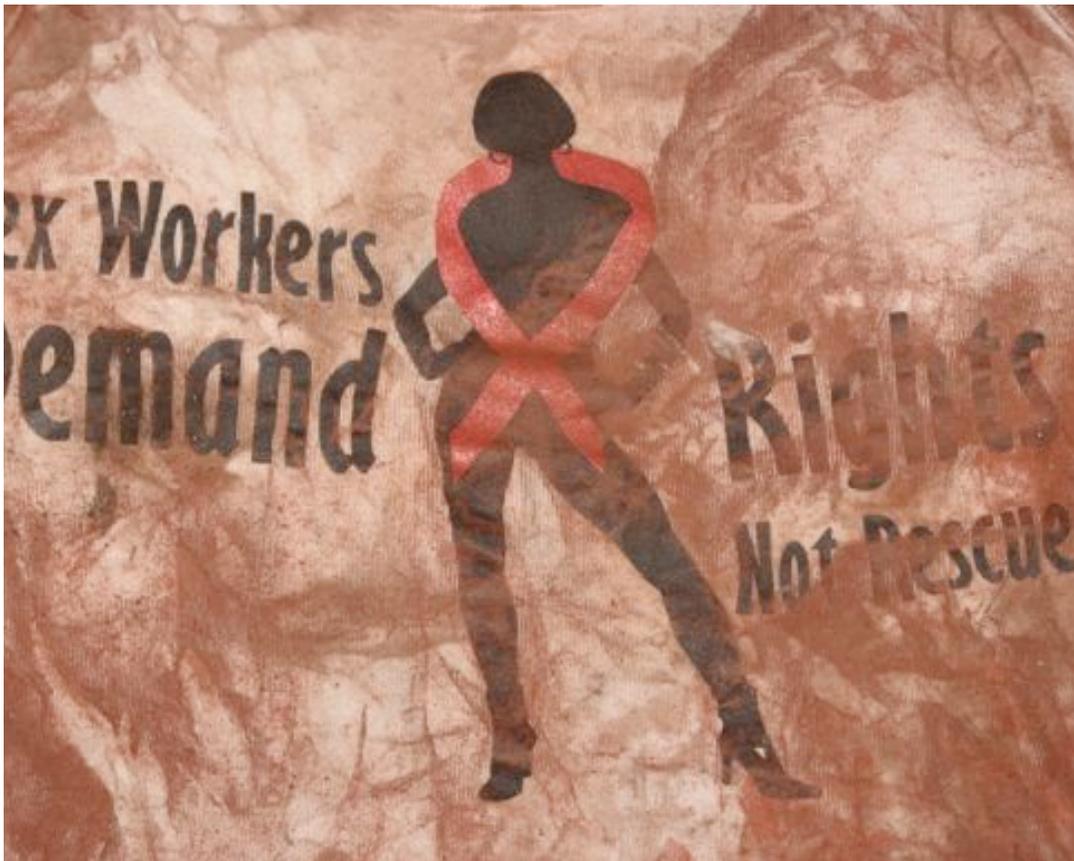
©Skhu

People come to work in the City. This shows the many ways people earn a living in Johannesburg.

Many migrants in Johannesburg engage in informal work and unconventional livelihood strategies, including sex work (e.g. Richter 2010, Vearey & Nunez 2011). Although sex work is considered an informal livelihood strategy, it is illegal according to South African Law (1). Unfortunately, there is a significant gap in research focused on migrant sex workers; however, there is substantial evidence that sex workers in inner-city Johannesburg face and experience unsafe, unhealthy- and often extremely violent- living and working conditions.

Continued...

Agustin (2006) criticizes current migration research claiming that it ignores migrants who are involved in sex work, leaving it at the hands of feminist scholars to battle out. Research rooted in victim/hero binaries often seen in abolitionist dialogues and/or sex worker revolutionist discourse- mainly focused within feminist scholar circles- not only tends to ignore male, transgender and transsexual sex workers but also begins from a moralizing position (Agustin, 2006: 43). Contrary to trafficking discourse, not all sex workers are victims of trafficking. Most sex workers choose to take on sex work albeit that this choice is often constrained in many instances by criminalization laws, abuse, and stigma. Although there is an abundance of research that focuses on migrant women, literature on migrant women sex workers is limited and tends to rely too heavily on discourses focused on exploitation that often portrays women as passive participants or as individuals who lack agency.



©Confidence

Sex Workers Demand Rights Not Rescue. I took this picture as I felt that most sex workers are being discriminated against and some people want to feel ashamed as if sex work is out of this world.

Continued...



©Thembile

The photograph is of a woman alone in the streets trying to make a living through vending. The business might not be going well but she waits patiently.



©Sbu

This library is located in my house. It belongs to me and my three other family members. I know the importance of education and started this collection of books in 1996.

Continued...



©Iketlang

I chose to recreate the scene of when I was beat up and raped in 1998 as a way to try to highlight the abuses that sex workers routinely face.



©Mimi

An old lady selling her wares along Banket St. in Hillbrow. Behind her there are stickers on a wall of people looking for accommodation. There is housing shortage in Johannesburg.

Continued...



©Pinky

This is on Klein St. These are someone's belongings and people cannot pass on the pavement because of these boxes. I took this photograph to show that some people sleep on the streets in Hillbrow.

Continued...



©Mimi

It is unhealthy to find condom's on the streets because kids might pick them up and play with them as like they are a balloon. However, this picture also shows that people are using condoms as a way of protection against sexually transmitted infections.

Continued...

Cities everywhere are a patchwork of increasingly crowded infrastructures, where a proliferation of impressions and interpretations of space and representation exist in multiple, intersecting levels; therefore, I argue that it is impossible to engage in the complexity of urban spaces without actively engaging the participants in the research. In order to gain insight into the lives of migrant women sex workers, research must allow ample room for their voices to be shared, heard and acknowledged. This project allowed for a deeper insight into the voices of the migrant women photographers by allowing them to personally engage in their life stories, and equally as importantly, control how they wanted to portray themselves as they shared a story, and/or multiple stories, about themselves and their lives. The participants addressed areas of stigma, structural violence, abuse, coping strategies, migration histories, and trajectories into sex work that were relevant to them and the urban space in which they live. Furthermore, they exposed their acceptance/rejection of stereotypes, their livelihood strategies and coping mechanisms, their dreams/aspirations, and their tragedies with the police by using their 'voice'.

Notably, this project's methodology can serve as an example of how to engage with 'hard to reach' urban populations and serve as a model that engages with the voices of urban populations. Research indicates tremendous growth in the global urban population over the next two decades. Internal infrastructures of cities around the world will be challenged to insure that the needs of their citizens are being met. This photo participatory project, highlights glaring systemic injustices, as well as practical remedies. Moreover, the ultimate aim of this study is to provide testimony and evidence that will influence policy and programmatic responses that address the needs of all inner-city residents regardless of immigration and/or work status.

Sometimes things happen and they eat you your whole life. This project helped to think about my story, my life and now I get to talk with you and it's a good thing. People are too stressed because they never get to tell their story. They have this and that, that is hard in their lives and no one knows (2).

Continued...



©Monica Mombassa

Self Portrait

Endnotes:

¹ Sex work is illegal in South Africa. It is made a criminal offence under Section 20(1A)(a) of the Sexual Offences Act, Act 23 of 1957 which reads: “20. Persons living on earnings of prostitution or committing or assisting in commission of indecent acts. (1A) Any person 18 years or older who —... (a) has unlawful carnal intercourse, or commits an act of indecency, with any other person for reward... shall be guilty of an offence” (SAFLII, 2010).

² A statement made by Confidence during one of the narrative interviews that took place after the participatory photo project.

For further photographs, information about the project and publications please see our website

<http://workingthecity.wordpress.com/>

Ethics Clearance: The research study received ethics approval from the University of the Witwatersrand Ethics Committee, and all photographers signed a consent form for the use images by African Centre for Migration Society, Market Photo Workshop, and Sisonke Sex Worker Movement.

Anonymity: Research participants in this study, with the exception of two who opted to use their birth names, selected pseudonyms; therefore, names as per the photo credits are not the actual names of the participatory photo project participants.

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Shannon is a filmmaker, educator and writer born in Canada. In addition to publishing she has made collaborative films with communities, and a number of feature length documentaries exploring social issues. She is currently living in Johannesburg where she is a postdoctoral research fellow at the South African Research Chair in Social Change at the University of Johannesburg.



1. If you could have any job what would it be? Exactly what I'm doing: mixing filmmaking and research.

2. What is your most treasured possession?

My curiosity.

3. Which is your favourite book and why?

Impossible question, but lately, I'd say Hubert Aquin's amazing novel "Blackout" (called "Trou de mémoire" in French) is one of my favourites as it opened up an entire world of Quebec intellectual and artistic culture that I absolutely fell in love with.

4. What do you consider your greatest achievement? My first feature film H2Oil, and the children that I have made a part of my life.

5. If you could change one thing what would it be? End capitalism.

6. What is the most beautiful scene or image that you have seen? A boy who at one point could not walk, who had almost not survived his HIV status, finally on ARVs, running across the lawn.

7. What is your favorite painting? Patterson Ewen's "Rain over Water" 1974, and many of Mark Rothko's paintings.

8. How old were you when you took your first photograph and what was it of? I mainly remember photographing in high school. I took a lot of self-portraits because I didn't have anyone else to shoot. I made a pin-hole camera from a soup can.

9. What, if anything, is not visualizable? The visual has the potential to convey anything we can feel, or think. Even Marx's Capital could be made visual. It might be more difficult with Heidegger's Being & Time.

10. What was the subject of your first visual study? I would say I was doing 'visual study' in my first degree in Photography. I did a photo / research project on a stretch of shoreline along Lake Huron. I put research and visual images of various aspects of this stretch of land into hand made books which traced the personal (our family cottage); political (a huge stand off around stolen indigenous land, including the killing of a community elder, Dudley George, by police); geological (rare 'kettle' stone

formations); and the intervention of humans on nature (a provincial park with a zealous park manager transformed with non-native trees).

11. If you could undertake visual research on anything, what would it be on? Everything. I love using a camera as a way to tell a story.

12. What advice would you give someone starting out in visual research? Take the visual as seriously as you would take the written word. It is a language, and you must learn it. It is through learning how to 'speak' the visual that work is able to go deeper.

13. What was the most challenging thing you have experienced during your research or teaching career? Watching people die from preventable illness because of a political system that does not value their lives. Also, it is always challenging that the visual is not always taken seriously in academia as a means of communicating to a broad public.

14. What is the most important lesson your students have taught you? Humility.

15. What journal do you most enjoy? Upping the Anti <http://uppingtheanti.org/>

16. Which academic or activist would you most like to share coffee and cake with? Emma Goldman or Silvia Federici.

17. What would you like to do when you retire? Turn the soil.

18. Who has been your biggest inspiration in the field of visual research? "The Distance Between Two Points is Measured in Memories" by Newfoundland artist Marlene Creates. It mixed natural objects, stories told by the people, memory maps, and photographic portraits to describe the relationship between nature and culture for people in Labrador. It was so rich, and deep in content, and stuck with me ever since that this was a way to do research that could include the voices and ideas of the people you are working with. I also studied with Mark Ruwedel, who's painfully beautiful landscape work around the Nevada Nuclear test sites deeply marked me. These are just two of many examples of inspiring work that convinced me of the merits of Visual Research.



'Shopping in the time of austerity', Athens, Greece 2012

Comment:

The 'consumer basket' is a term used by economists to describe the average cost of goods and services and usually depicts the health of an economy. This image shows a homeless man clutching his empty shopping trolley, navigating central streets near the Acropolis, Athens. We can't see where he is going, nor what he is feeling. Yet, despite the austerity of his trolley, he seems assured of his destination.

Photographer (Copyright) Dr Myrto Tsilimpounidi

Executive Director

Ministry of Untold Stories

Contact myrtotsil@gmail.com

Using a Camera to Explore Self-harm.

Amanda Edmondson, University of Leeds, Institute of Health Sciences, UK
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Stinging nettles



A participant with personal experience of self-harm took a photograph of stinging nettles to help describe their motivation(s) to self-harm. The image depicts the physical sensations experienced prior to self-harm, and how self-harm can serve as a form of physical pain relief.

“Nettles, that’s the sensation I get when I need to self-harm...stinging...when I need to self-harm... you try distraction techniques and try to do all the things you’ve learnt to make it go away but it’s still stinging...that’s the sensation I sometimes get. *It’s a very surreal sensation... when it gets to that point I’d do anything to make it stop*”

The photographer wishes to remain anonymous. Copyright Amanda Edmondson, University of Leeds.

Acknowledgements: This image has been reproduced with permission. Amanda’s PhD is supervised by Dr Cathy Brennan & Professor Allan House, University of Leeds and is funded by the Economic and Social Research Council, (ESRC), UK.

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

Submissions should be approximately 500-1,000 words, but can deviate from this guideline. Please do not include footnotes in your submission. The deadline for the next column is 1st October 2012.

THE VISUAL SOCIOLOGY TG05 LIST SERVE

We have recently launched our new ISA TG05 listserv 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 listserv please email elisabeth.milne@stir.ac.uk.

THE TG05 BOARD 2010-14

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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

NEW PUBLICATIONS

Special Edition Journal on Visual Methods

We thought that readers of this newsletter might be interested in knowing about special edition journals related to visual methods and sociology. If you wish to let readers know of other special edition journals please email elisabeth.milne@stir.ac.uk by 1st October 2012.

Sociological Research Online

Issue 1 of Volume 17 published on 29 Feb 2012.

Sociological Research Online is an electronic, refereed academic journal which publishes high quality applied sociology, focusing on theoretical, empirical and methodological discussions which engage with current political, cultural and intellectual topics and debates.

The journal is at <http://www.socresonline.org.uk>.

Articles are available free for private readers. Institutional subscriptions for 2012 cost GBP £189 plus any applicable tax and can be obtained through traditional subscription agents e.g. Swets or EBSCO.

Peer Reviewed Special Issue

Introduction to the Special Issue on the Use of Visual Methods in Social Research by Ross Coomber and Gayle Letherby <http://www.socresonline.org.uk/17/1/10.html>

Ethical Regulation and Visual Methods: Making Visual Research Impossible or Developing Good Practice? by Rose Wiles, Amanda Coffey, Judy Robison and Jon Prosser <http://www.socresonline.org.uk/17/1/8.html>

Community Health Workers Working the Digital Archive: A Case for Looking at Participatory Archiving in Studying Stigma in the Context of HIV and AIDS by Naydene de Lange and Claudia Mitchell <http://www.socresonline.org.uk/17/1/7.html>

Looking for Africville - Complementary Visual Constructions of a Contended Space by Stephen Spencer <http://www.socresonline.org.uk/17/1/6.html>

Capturing Christmas: The Sensory Potential of Data from Participant Produced Video by Stewart Muir and Jennifer Mason <http://www.socresonline.org.uk/17/1/5.html>

The North Laine: A Visual Essay by Chris Yuill <http://www.socresonline.org.uk/17/1/4.html>

Conceptualizing the 'Visual Essay' as a Way of Generating and Imparting Sociological Insight: Issues, Formats and Realisations by Luc Pauwels <http://www.socresonline.org.uk/17/1/1.html>

Video and a Sense of the Invisible: Approaching Domestic Energy Consumption Through the Sensory Home by Sarah Pink and Kerstin Leder Mackley <http://www.socresonline.org.uk/17/1/3.html>

A Video Testimony on Rural Poverty and Social Exclusion by Eldin Fahmy and Simon Pemberton <http://www.socresonline.org.uk/17/1/2.html>

NEW PUBLICATIONS & 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 together with 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.

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.

Venets: The Belogradchik Journal for Local History, Cultural History and Folk Studies

<http://www.venets.org>

Venets is a periodical consisting of three main sections: Literary Section, Archives Section and Research Section. The profile of the journal (peer-reviewed in its research part) embraces the following topics:

Local/Family History, Oral History, Heritage Studies, Rural Studies, Memory Studies, Folk Studies, Visual Studies.

Contributors from all over the world are encouraged to send manuscripts in the above mentioned areas that should be written in a readable and scholarly manner. Manuscripts (in English or in Bulgarian) should not exceed 20 standard pages in length including illustrations, tables, figures and references. Articles must be accompanied by a summary of size not exceeding 20 lines.

Style should conform to that of the Publication Manual of the American Psychological Association (APA).

The electronic submission of the manuscript (in word format) is preferable.

Call for Articles

sociopedia.isa is a new online publication of the International Sociological Association with review articles on subjects in the social sciences. It is a new concept in the production and dissemination of knowledge as it combines the best of two worlds: i) the opportunities the Internet offers for rapid publication and dissemination ii) the quality guaranteed by thorough and imaginative editing and peer review. All the articles in **sociopedia.isa** are up-to-date, 'state-of-the-art' reviews and will be revised on a regular basis. Each entry will have a discussion section to supplement it. Once a paper is accepted and finalized it will only take a few days before it is published online.

Sociopedia.isa is a joint venture of the International Sociological Association (ISA) and SAGE Publications. The editorial office of **sociopedia.isa** is located at the VU University in Amsterdam. **Sociopedia.isa** was launched during the ISA World Congress of Sociology in Gothenburg on July 13th, 2010. At the moment, it includes over 40 peer reviewed articles, some of which are also published in French and/or Spanish. Various articles are supplemented by commentaries and/or replies.

We have been approached by the Editor who has invited members the Visual Sociology Thematic Group to submit a paper for **sociopedia.isa** on one of the topics covered by our TG as they would like to include entries on visual sociology. SAGE has agreed to pay authors of accepted entries \$250 upon completion of the manuscript.

For more information on what the aims and scope of **sociopedia.isa** are, what structure the entries should have and what the submission procedure looks like please visit our website:

<http://www.isa-sociology.org/publ/sociopedia-isa/>

If you are interested in submitting an article please also contact Dennis Zuev, Vice president (Research) of the TG05 so he can co-ordinate entries.

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Visual Activism and Social Justice

30-31 July 2012 (pre-conference free workshops)

1-4 August (conference & free workshops) 2012, Buenos Aires, Argentina

Working under the International Sociological Association (ISA), the Visual Sociology Thematic Group (TG05) will hold its mid-term conference in ISA's Forum on Social Justice and Democratization. Free workshops will be run from the 30 July and throughout the conference with main conference sessions running from **1-4 August 2012 in Buenos Aires, Argentina**. The focus of this year's conference is **Visual Activism and Social Justice**. Full details of the accepted abstracts, conference proceedings, book launch and activist and academic workshops are available on the ISA TG05 webpage <http://www.isa-sociology.org/buenos-aires-2012/tg/tg.php?n=TG05>

Session A Visual Sociology As/Of Activism for Social Justice Organizers: Regev NATHANSOHN (University of Michigan, regev@umich.edu), EJ MILNE (University of Stirling, elisabeth.milne@stir.ac.uk)

Session B On Crime, Justice, Activism, Power and Resistance: Top Down and Bottom-up Visual Practices
Organizer: Gabry VANDERVEEN (University of Leiden, g.n.g.vanderveen@law.leidenuniv.nl)

Session C Visual Activism: The (Street) Art of Making Visible Alternative Ways of Seeing the World
Organizer: Christian v. WISSEL (Goldsmiths, c.wissel@gold.ac.uk)

Session D Civic Media and Creative Youth Activism in the Middle East (CMCYA-ME)

Organizers: Nitin SAWHNEY (The New School, NY, nitin@media.mit.edu), Julie NORMAN (Concordia University, jnorman@alcor.concordia.ca)

Session E Joint session with RC48 (Social Movements, Collective Action and Social Change),

hosted by RC48 Visual Representation of Injustice and Exclusion Organizer: Piotr SZTOMPKA (Jagiellonian University at Krakow, Poland, ussztomp@cyfkr.edu.pl), BOGUNIABOROWSKA (Jagiellonian University at Krakow, Poland, mbogunia@poczta.onet.pl)

Session F Critiquing Participatory Video: Experiences from Around the World Organizer: Gabry VANDERVEEN (University of Leiden, g.n.g.vanderveen@law.leidenuniv.nl)

Session G Collaborative Visual Methodologies 1 EJ MILNE (University of Stirling, elisabeth.milne@stir.ac.uk)

Session H Collaborative Visual Methodologies 2 EJ MILNE (University of Stirling, elisabeth.milne@stir.ac.uk)

Session I New Media, Videos and Cyber-Activism on Social and Environmental Issues

Organizers: Valentina ANZOISE (University of Milano-Bicocca, valentina.anzoise@gmail.com) & members of the Visual Research Centre (University of Milano-Bicocca)

Session J Culture and Visual Forms of Power: Experiencing Contemporary Spaces of

Resistance Organizers: Jerome KRASE (Brooklyn College CUNY, jerrykrase@aol.com), Lidia K.C. MANZO (Tronto University/CUNY, lidia.manzo@unitn.it)

Session K Teaching Visual Methods, Learning to become a Visual Sociologist

Organizer: Dennis ZUEV (CIES-ISCTE, tungus66@gmail.com)

Session L TG05 Business Meeting & Awarding Ceremony for 2012 Rachel Tanur Prize for Visual Sociology Organizer: Regev NATHANSOHN (University of Michigan, regev@umich.edu)

Session M TG05 Book and Film Launch Organizer: EJ MILNE (University of Stirling elisabeth.milne@stir.ac.uk)

2ND INTERNATIONAL CONFERENCE OF PHOTOGRAPHY AND THEORY

Photography and Museums: Displayed and Displaying

THALASSA MUNICIPAL MUSEUM, Ayia Napa, Cyprus. November 30 – December 2, 2012

Research in historical, artistic and vernacular photography has been rapidly expanding in the past few years. Responding to this trend, the International Conference of Photography and Theory (ICPT) was created with an aim to provide an outlet for an interdisciplinary and critical theoretical exploration of photography and photographic practices. The 2nd International Conference of Photography and Theory (ICPT 2012) aims once again at bringing together researchers and practitioners from diverse fields of study who share a common interest in photography. This year's topic is 'Photography and Museums'. For more information see <http://www.photographyandtheory.com/>

The International Visual Sociology Association, July 9-11 2012, St Francis College, Brooklyn Heights, New York, USA

For centuries, images of the city have been recorded and inscribed in our memory by artists, historians, ethnographers, and cartographers who have left an extensive visual repository for our exploration and interpretation. Drawing on a variety of methods, this year's conference theme aims to explore an array of and re-imagine it as a social-scape with transformative potential. The papers will include a broad assortment of presentations that represent a range of disciplinary leanings, interpretations, creative juxtapositions and analogies. For more information see <http://www.visualsociology.org/conference.html>

Job Vacancies

Research Assistant (Part-time)

University of Bradford - School of Health Studies Reference: RHS1914

Grade 7 Salary: £27,578 - £30,122 per annum, pro rata (0.6FTE)

Fixed-term post for 18 months from May 2012. Applications are invited for the post of Research Assistant to work on a mixed methods study funded by the National Institute for Health Research's School for Social Care, to evaluate the use of Participatory Video with older people who have dementia and are living in residential homes. You will work with the grant-holders as part of a friendly team, who will provide training, guidance and ongoing support.

You should have experience of working in a paid or voluntary role with people who are socially marginalised or excluded. Specific experience of interaction with people who have dementia will be an advantage. You should also have an undergraduate degree in a relevant area (such as Psychology, Sociology, Creative Studies or Media Studies) and some experience of undertaking research or service evaluation.

You will participate in the Participatory Video sessions and help people with dementia to produce short films. You will also carry out observations and facilitate focus groups and interviews within dementia care environments, and help with analysing interview and observation data, writing reports and disseminating research findings. The fieldwork will be undertaken in Leeds/Bradford. Due to the sensitive nature of this post, applicants will be required to disclose details of any criminal record including convictions, cautions, reprimands and final warnings and any other information, which may have a bearing on their suitability for the post. For further information please see

<http://www.brad.ac.uk/human-resources/jobs-at-bradford/jobs/research-vacancies/>

Summer Schools

Urban Photography Summer School 2012, Goldsmiths, University of London

Designed for photographers, artists and urbanists whose work addresses notions of urban space and culture the international Summer School provides a highly intensive two week practical and theoretical training in key aspects of urban visual practice. The course aims to offer participants a wide range of relevant skills resulting in the production of a photography portfolio drawn from London's urban environments combined with a collective final exhibition.

The programme has been developed in collaboration with Urban Encounters and the Centre for Urban and Community Research (CUCR). The course will be taught by tutors from Goldsmith's Sociology Department and the international MA in Photography and Urban Cultures. The programme draws on the advanced theoretical, research and practical image-making specialisms of key practitioners in the field. Summer School tutors include: Paul Halliday (MA in Photography and Urban Cultures Convener), Beatriz Véliz Argueta (Coordinator/Goldsmiths), Les Back (Goldsmiths), Caroline Knowles (CUCR Director), Mandy Lee Jandrell (Goldsmiths), Peter Coles (Oxford/ Goldsmiths), Alex Rhys-Taylor (Goldsmiths), Manuel Vazquez (Goldsmiths), Michael Wayne Plant (Goldsmiths), Laura Cuch (Goldsmiths) and Jasmine Cheng (Goldsmiths).

The programme will explore how the practice of urban image making informs the development of a reflexive and critical research perspective and will include assignments and guided fieldtrips focusing on (1) urban landscape, (2) street photography and (3) material objects.

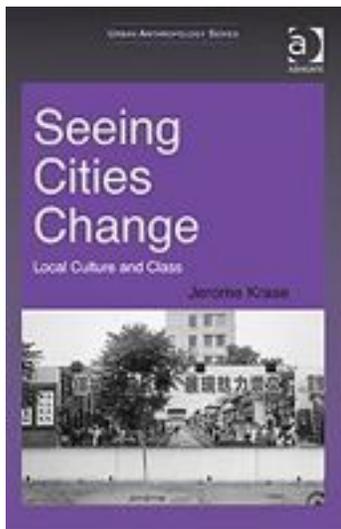
Application deadline: **June 3rd, 2011**

For more information: www.gold.ac.uk/cucr/summer%20school/

CALL FOR SUBMISSIONS

Are you involved in visual research? 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? Do you wish to let people know about employment vacancies, internships, courses or summer schools related to visual sociology?

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. Please mark the subject box 'Submission for TG05 Newsletter'. The next deadline is 1st October 2012. 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.



Seeing Cities Change

Local Culture and Class

Jerome Krase, City University of New York, USA

Urban Anthropology



February 2012

300 pages

978-1-4094-2878-7

Includes 59 b&w photographs

234 x 156 mm

Hardback

\$104.95

Cities have always been dynamic social environments for visual and otherwise symbolic competition between the groups who live and work within them. In contemporary urban areas, all sorts of diversity are simultaneously increased and concentrated, chief amongst them in recent years being the ethnic and racial transformation produced by migration and the gentrification of once socially marginal areas of the city.

Seeing Cities Change demonstrates the utility of a visual approach and the study of ordinary streetscapes to document and analyse how the built environment reflects the changing cultural and class identities of neighborhood residents. Discussing the manner in which these changes relate to issues of local and national identities and multiculturalism, it presents studies of various cities on both sides of the Atlantic to show how global forces and the competition between urban residents in 'contested terrains' is changing the faces of cities around the globe.

Blending together a variety of sources from scholarly and mass media, this engaging volume focuses on the importance of 'seeing' and, in its consideration of questions of migration, ethnicity, diversity, community, identity, class and culture, will appeal to sociologists, anthropologists and geographers with interests in visual methods and urban spaces.

Contents

Introduction; Seeing diversity in New York City; Seeing Little Italy change; Chinatown: a visual approach to ethnic spectacles; Visualizing American cities; Polish and Italian landscapes; Seeing ethnic succession in Big Italy; Gentrification in Poland and polonia; Seeing community in a multicultural society; References; Index.

About the Author

Jerome Krase is Murray Koppelman Professor and Professor Emeritus at Brooklyn College of The City University of New York, and author of *Self and Community in the City*, co-author of *Ethnicity and Machine Politics*, and co-editor of *Race and Ethnicity in New York City*, *The Melting Pot and Beyond*, and *Ethnic Landscapes in an Urban World*.

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Recently Published Books

The Right to Look: A Counterhistory of Visuality by Nicholas Mirzoeff

“*The Right to Look* is a brilliant book, original, ambitious, and constantly surprising. Nicholas Mirzoeff is at the center of the most advanced thinking in visual culture studies, and *The Right to Look* is a very important project within the field. It is a genuinely postcolonial text that puts visual culture studies on a broad historical and political basis for the first time.” —Terry Smith, co-editor of *Antinomies of Art and Culture: Modernity, Postmodernity, and Contemporaneity*

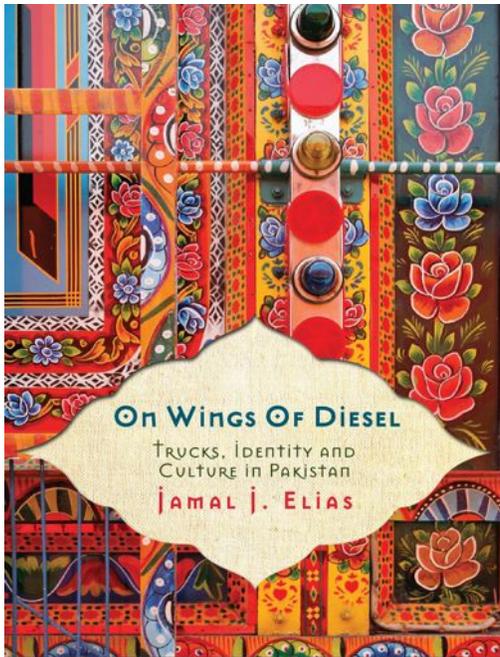
“Nicholas Mirzoeff’s *The Right to Look* is a passionate and magisterial intervention in the field of visual culture studies. Emphatically arguing that the domain of human visual experience and all its technical prostheses and metaphorical extensions is a fundamentally ethical and political domain, Mirzoeff ranges over an amazingly varied historical and geographical terrain. Everything from the administration of the colonial plantation, to missionary and military adventurism, to drone attacks and counter-insurgency flow-charts, to the latest in tactics of spectacle and surveillance is analyzed with a sure sense of the crucial detail and the revelatory anecdote. This is a brilliant contribution to visual studies, one that sets a very high standard for this emergent discipline.” —W. J. T. Mitchell, author of *Cloning Terror: The War of Images, 9-11 to the Present* and *What Do Pictures Want?*

In *The Right to Look*, Nicholas Mirzoeff develops a comparative de-colonial framework for visual culture studies, a field that he has helped to create and shape. Casting modernity as an ongoing contest between visuality and counter-visibility, or “the right to look,” he explains how visuality sutures authority to power and renders the association natural. An early-nineteenth-century concept, meaning the visualization of history, visuality has been central to the legitimization of Western hegemony. Mirzoeff identifies three “complexes of visuality,” plantation slavery, imperialism, and the present-day military-industrial complex. He describes how, within each of these, power is made to seem self-evident through techniques of classification, separation, and aestheticization. At the same time, he shows how each complex of visuality has been countered—by the enslaved, the colonized, and opponents of war, all of whom assert autonomy from authority by claiming the right to look. Encompassing the Caribbean plantation and the Haitian revolution, anti-colonialism in the South Pacific, anti-fascism in Italy and Algeria, and the contemporary global counterinsurgency, *The Right to Look* is a work of astonishing geographic, temporal, and conceptual reach.

Duke University Press

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On Wings of Diesel: trucks, identity and culture in Pakistan

Jamal Elias

Professor of Islamic Studies and Chair of the Department of Religious Studies, University of Pennsylvania

About the book: Visually arresting and symbolically rich, *On Wings of Diesel* is a mesmerising examination of the unique and fascinating world of Pakistani truck decoration. Beautifully illustrated throughout, Jamal J. Elias explores the cultural significance of these moving works of art which have been embraced as an important form of expression and a powerful symbol of national identity. Much more than a simple means of transport, these lavishly designed trucks are a dynamic expression of the artistry and personality of the owners, drivers and artists and are a prominent part of everyday life.

Written by the world's foremost expert on the subject, Elias offers an insightful introduction to one of the most distinguishing features of Pakistani culture. Exciting and highly original, *On Wings of Diesel* demonstrates how truck art opens a window into Pakistan's extraordinary and complex society.

"A brilliant, solidly constructed study. This is a commanding work of scholarship." – David Morgan – Professor of Religion, Duke University

"At last a book that treats the emperors of Pakistan's roads with the insight they deserve. Wonderful and engrossing." – Christopher Pinney, Professor of Anthropology and Visual Culture, University College London

"What a pleasure to read, view, and ponder! Elias has made a major contribution to South Asian visual culture." – Andy Rotman, Associate Professor of Religion, Smith College

About the author: Jamal J. Elias is Professor of Islamic Studies and Chair of the Department of Religious Studies, University of Pennsylvania, and the author of *Key Themes for the Study of Islam* (Oneworld, 2010). The world's foremost expert on Pakistani truck art, Elias is also a photographer who has held a number of solo and group exhibitions in the US.

Author proceeds will be donated to relief funds for victims of the 2005 earthquake in northern Pakistan.

9781851688111 | Paperback | 336 pages | £29.99