

Visual Sociology

No 13 December 2016

WG03



Fringescapes: Hangzhou Future Sci-Tech City (Valentina Anzoise, 2016) one of a series of images exhibited at the University of Central Lancashire for the *Fieldwork Symposium*.

Notes from the Editors:

Dear ISA Visual Sociology (WG03) members and colleagues/friends,

As we come to the end of 2016, we are happy to publish Volume 13 (Fall 2016 issue) of the ISA Visual sociology (WG03) newsletter. We begin with our regular column written by Valentina Anzoi (Italy), our Working Group President. In addition to news and updates, she also provides a brief report on the recent (July 2016) ISA Forum in Vienna, Austria. In her report, Valentina has important news about how we are applying to be upgraded from a Working Group to a Research Committee for 2018. While this means a larger group, it also means more funds from the ISA and greater voting rights in the organization. The fact that we are considered demonstrates how there has been growing enthusiasm for visual sociology and the work of our group. Please note, that we need electronic email agreement of more than 50 members.

We urge all of you to send a note indicating that you would like to add your name to the list. Please send an email to EJ Milne at ej.milne@coventry.ac.uk by 13 January 2017.

We also have our regular "Getting to Know You" interview. For this issue, we interviewed Carolyn Cambre (you may know her as CC). Carolyn is a new member of our Working Group, an Assistant Professor at Concordia University, and is the lead organiser for this year's International Visual Sociology Association Conference in Montreal. She is also a member of the planning committee for the upcoming ISA Conference in Toronto in July 2018. The Call for Sessions for the ISA World Congress 2018 (July 15-21) is already out and we attach it here for you. The deadline for session proposals is January 15. You can check out the varied kinds of sessions on the Congress web site. <http://www.isa-sociology.org/en/conferences/world-congress/toronto-2018/call-for-sessions/> The Abstracts submission process will be open from April 25 to September 30, 2017 (24:00 GMT)

We have two submissions for this issue, one from Northern Ireland (Jolene Mairs Dyer) and one from Budapest, Hungary (Egor Novikov).

As always, we are pleased to share CFPs for conferences, workshops, and journal issues. We thank one of active members Jerry Kruse for being so diligent in sending many of these us. We are pleased to advertise your CFPS as well as news or reviews of new books on visual sociology.

We look forward to your submissions and feedback. Please feel free to email us with your questions or ideas: isavisualsociology@gmail.com. You can also visit our Facebook Page: <https://www.facebook.com/groups/273306526112118/> or our website <http://www.isa-sociology.org/wg03.htm>

Our next newsletter will be published in June 2017. Please send us your ideas and submissions by May 15, 2017.

For those of you who celebrate this season, happy and restful holidays! We hope that many of you will submit sessions of papers for the ISA Conference in Toronto 2018

Andrea Doucet, Brock University, Canada

Gary Bratchford, The University of Central Lancashire, UK

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President's Report

Dear ISA Visual Sociology (WG03) members,

Some months have passed since our last meeting in Vienna for the 3rds ISA Forum .

This year more than **4000 participants** have participated to the **ISA Forum** and our WG has **successfully organized 17 sessions** and run a series of **creative visual workshops, film screenings** and a **walking tour** ("Housing Politics and Housing question in Vienna"), which have been attended by many Forum participants. Some of these continued during the regular sessions, which began on July 10th, 2016, and new ideas for collaboration, like between Visualising the Crisis in Academia and the **PakMap project**, emerged during those days of intense exchange and experimentation. We will keep you updated on this collective project through the WG03 Facebook page.

At the Forum we also heard a keynote talk by **Professor Claudia Mitchell** (McGill University, Canada), who joined us as our working group VIP representative at the Common Sessions. Her excellent keynote was entitled, "**Looking into the future: Problematizing socially engaging research in Visual Sociology.**"

We have already started preparing for the next **Congress to be held in Toronto from July 15–21, 2018**. Let me remind you of some key deadlines:

- **Call for sessions: February 2 - March 15, 2017**
- **Abstract submissions: April 25 - September 30, 2017.**

We will also be trying to organize two integrative sessions (deadline January 15, 2017) with other RCs, and, for the regular sessions and the creative workshop, we are now forming two subcommittees who, as with for this last Forum, will work together to share organizational responsibilities, guarantee proposal quality, etc. Some members in Vienna have already volunteered to help, but you still have time to express your interest. Anyone willing to support these activities is more than welcome and can contact me directly by email: valentina.anzoise@unive.it



In September 2017, we will co-organize a session titled “Towards more Visual Research Methodologies?” at the **1st RC33 Regional Conference on Social Science Methodology: Asia**. RC33 is the ISA Research Committee on Logic and Methodologies and will hold its conference at the Academia Sinica in Taipei (Taiwan), from September 11–14, 2017 <http://survey.sinica.edu.tw/rc33-taipei/>. We hope many of you can attend this interesting meeting in Asia. The deadline to submit abstracts is January 31, 2017.

Moreover, this year WG03 has established a closer relationship with the **University of Central Lancashire**. With co-editor Gary Bratchford taking up a new post, two ISA board members, Jerry Kruse and myself were invited to the Fieldwork Photography Symposium to present our work. A one-day event organised by the universities Photography Research Group the event also included a temporary exhibition where both Gary and I also exhibited our on-going visual research. Building upon this, in March 2017 the University of Central Lancashire will also host WG03’s own event, the **Visual workshop for Doctoral students**. This year the theme will be ‘**Visual Activism: Visualising Crisis, Invisibility and Precariousness**’. The event will be held on **March the 29th 2017** at the Innovation Studios in the Media Factory at the University of Central Lancashire. As always there will be further updates via the mailing list and our Facebook page.

Last but not least, we are seeking to **upgrade to a Research Committee by 2018**, and we need to apply this year. One criteria for eligibility is that we need the electronic email agreement of more than 50 members. If any WG03 member wishes to put their support behind our application, please email ej.milne@coventry.ac.uk by **13 January 2017**, and she will add your name to the list of signatories. Please note that if you have received an email saying that your membership is about to expire, make sure to renew it by 31 December 2016 so that you will be a member of the ISA and WG03 for the 15 January 2017 deadline.

Well, that’s all for the moment. Let me just wish you a happy end of the year 2016 a great start to an even better 2017!

Valentina

Getting to Know You ...
Maria-Carolina Cambre, aka Carolina,
often referred to as 'CC'



Carolina Cambre is an assistant professor in Sociology of Education at Concordia University, Montreal Canada.

Her work explores vernacular visual expression, asking such questions as: How do people produce and direct visual space? How is the image a doing? What are the social and cultural work/ings of images? Her interests range from critical policy analysis, sociology of information, image studies, to the politics of representation. She has ongoing projects on visual processes of legitimation, representation of online sharing, selfies and the politics of identity, and polymedia literacies.

1. If you could have any job what would it be?

Beekeeper

2. What is your most treasured possession?

Time

3. Which is your favourite book and why?

There are many, and I have at least one in each category, a book becomes my favourite if I find myself going back to it often, and learning anew, and reading again and feeling it call me back. Different books come into the foreground periodically: for biography it is: "Bearing the Cross" Martin Luther King, Jr., and the Southern Christian Leadership Conference, by David J. Garrow (Pulitzer winner 1987). A deliberately dry play-by-play analytical writing style for 800 pages including 170 pages of notes, Garrow began researching shortly after Dr. King was assassinated and was able to interview many of those closest to King, additionally the FBI files were made available to him and he had the record of many conversations verbatim. Garrow completed the book 18 years after King died, and it demystifies Dr. King paying him the ultimate respect in it's effort to leave no stone unturned and reveal a perfectly imperfect human being. For autobiography, I chose Maya Angelou's I Know Why the Caged Bird Sings, because it is a powerful window into a life and soul that shows that facing evil can result in good. My favourite epic is Miguel Cervantes' Don Quijote de la Mancha (I laughed till tears streamed down my face) and currently, the novel is Milan Kundera's Immortality for its poetic depth and sensitivity in looking at human relations. In terms of academic writing there are many books special to me, Lyric Philosophy by Jan Zwicky is a tome of great creativity, and integrity and revolutionized philosophy for me. When it comes to image studies, Pavel Florensky's Iconostasis was key to my understanding of icons, and Georges Didi-Huberman's Confronting the Image helped me work through issues in the image and performance. In photography, Vilem Flusser's little gem "Towards a Philosophy of Photography is indispensable for me. Finally, and only because I really have to stop here, in anthropology, Alfred Gell's Art and Agency, while controversial, continues to be a source of nourishment.

4. What do you consider your greatest achievement?

Patience and discipline, but it only lasted about 5 min. It is a work in progress.

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

Thinking of myself, I would bring my dad back. Beyond myself I would eliminate greed.

6. Do you see dreams in black and white or colour?

I am never sure, oddly...

7. What is the most beautiful scene or image that you have seen?

The beauty of a scene or image seems like something I experience, more than something I actually 'see.' Having said that, anytime I encounter a face, whether it belongs to the human species or otherwise, in the sudden moment of surprise mixed with joy, I am captivated and exhilarated.

8. What is your favorite painting?

(La trahison des images [Ceci n'est pas une pipe]) & "The Portrait" by René Magritte.



Ceci n'est pas une pipe (1929) Rene Magritte

9. How old were you when you took your first photograph and what was it of?

I think I was about 10 and I got my first camera, a Kodak Instamatic, just before a family trip where we drove from Vancouver to Disneyland in California. I photographed everything, just everything, from leaves to gravel, my feet (of course) and everyone, everything around me. I was crushed when my camera melted in the back of the Pontiac Catalina when we drove home through the desert.

10. What, if anything, is not visualizable?

The present—because as soon as it is visualized it is the past.

11. How did you become interested in visual sociology?

My work moved towards VS gradually, and instinctively as my arts training always informally influenced my scholarly work.

12. What was the subject of your first visual study?

A giant caterpillar that I had spray-painted pink and subsequently posed and photographed extensively (I was too young to realise that I was killing it...)

13. If you could undertake visual research on anything, what would it be on?

The invisible, things like kindness. And “la santa muerte” in Mexico.

14. What advice would you give someone starting out in visual research?

Experiment widely, and boldly, find your languages of visual expression and hone your skills in production, as they will also support your work in analysis.

15. What was the most challenging thing you have experienced during your research or teaching career?

Bureaucracy, I simply don't seem to know how to manage it. I repeatedly feel I am trapped in Charles Dickens' “Circumlocution Office” (in Chapter 10 of Little Dorrit) i.e. the office of going 'round in circles.

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

...That they are my teachers.

17. What journal do you most enjoy reading?

I am a most inconsistent magpie in this category, and I have divergent tastes but I really enjoy Cultural Studies---Critical Methodologies and Visual Studies

18. Which academic or activist would you most like to share coffee and cake with?

If I could bring back someone who has passed, Maya Angelou, and amongst the living I would like to chat with Ai Wei Wei.

19. What would you like to do when you retire?

Read all the unread books on my shelves: they are my retirement treats.

20. Who has been your biggest inspiration in the field of visual research?

My uncle, Juan-Jose Cambre, who is a painter in Buenos Aires, has read visual and social theory extensively in French and Spanish, and is always challenging my thinking.

Women's Political Visualisation of Post-conflict Belfast

Dr Jolene Mairs Dyer
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Jolene Mairs Dyer is a Lecturer in Media Production and practice-led researcher at Ulster University in Northern Ireland. Her research interests include the role of visual and audiovisual storytelling in post-conflict societies. She filmed and edited *Unheard Voices* (2009), a collaborative documentary telling the stories of six individuals who either lost a loved one or were themselves injured as a result of the 'Troubles'. She also edited a 26min documentary and multi-screen gallery exhibition, 'Unseen Women: Stories from Armagh Gaol' (2011), which tells the stories of six women who experienced Northern Ireland's only female prison during the conflict including tutors, a former prisoner officer, loyalist and republican former political prisoners. Her current work focuses on increasing the political engagement of, and cooperation between, women living in interface areas of 'post'-conflict Belfast via collaborative photographic practice.



In late 2014, a group of women who live in the predominantly, but not exclusively, Protestant-Unionist-Loyalist Tigers Bay and Catholic-Nationalist-Republican New Lodge 'interface' areas of North Belfast, worked cooperatively to produce a visual representation of their localities as a means of highlighting political issues affecting the post-conflict city. This visualisation took the form of a photobook containing images taken and edited by the women themselves. The project emerged out a meeting between myself (a practice-led researcher at Ulster University) and Eileen Weir (Shankill Women's Centre and Greater North Belfast Women's Network) at a conference on the role of women in peacebuilding. Shankill Women's Centre is a key voluntary organization, established by a group of women in 1987, which offers educational and training opportunities to women in the Shankill area and beyond. The Greater North Belfast Women's Network aims to foster cross-community collaboration between women's groups across the region. Eileen suggested working with a women's group on 'issues affecting their area.' The group in question was Lower North Belfast Women's Group (LNBWG), comprised of women who live in Tigers Bay, who also participate in the network. Alongside LNBWG, Margaret Valente of Star Neighbourhood Centre in New Lodge, also a contributor to the network, participated in the project both as a photographer and co-facilitator. My role was primarily to guide the photographic practice, editorial process and collaborative protocols underpinning the project. LNBWG was at that time proactively involved in surveying their community on issues pertinent to people living in Tigers Bay.

They, and Eileen, viewed the visual elements that I could bring to their work, as an additional means of highlighting and making visible, experiences and socio-economic issues still present in interface areas that are being subsumed under new capitalist and neo-liberal re-framings of the city (O'Dowd and Komarova, 2013).

In terms of methodology, the project adopted a collaborative approach, adapted from my previous work, which included contrasting and competing trauma narratives and interpretations of contested sites in the same filmic and exhibitiv spaces (Mairs Dyer, 2014; Mairs Dyer, 2013; Mairs, 2013; Mairs and McLaughlin, 2012). Drawing upon this and similar research that confirms that collaborative protocols can be effective when exhibiting and (re)presenting contrasting narratives in post-conflict contexts (McLaughlin, 2010; Lundy and McGovern, 2006); from the outset, this project was premised on the notion of shared ownership of both the individual photographic work and the final outcome, which was in this case, a photobook. In addition, each individual and participating group maintained the right to withdraw from the project at any time. Whilst this approach is not without limitations (Mairs Dyer, 2013; Hackett and Rolston, 2009; Lundy and McGovern, 2006), it provides participants with 'a sense of safety and control and ha(s) the effect of maintaining engagement' (Mairs Dyer, 2013: 239).

As outlined earlier, the process of visualization was adopted as an investigative and explorative method for at once documenting and representing issues facing interface areas as manifested by the physical environment. The visual element of this research is therefore intended to be what Pink (2007: 74) describes as a 'visual survey' where myself as the visual researcher 'collaborate(s) with (participants) photographically.' Our method of was that of walking through and around Tigers Bay and New Lodge with digital cameras and smartphones, guided by our research question, 'how can we use visuality to represent socio-economic issues in Tigers Bay and New Lodge?' This methodology of physical engagement with the space we wished to document and explore 'whose layers unfold as one walks from location to location' (Muntean, 2015: 122) echoes that of Mitchell and Kelly's (2011: 309) 'ethnographic walk' where:

By walking—rather than, say, driving or remaining static in one place—one is able to transgress certain boundaries and partitions of space created by the structures in question, for instance by moving between two neighbourhoods or passing through a security gate. (...) We collected data on the visual (...) and physical aspects of everyday life inscribed on the physical landscape, and drew upon ethnographic knowledge gleaned from (our) experience of living and researching in (North) Belfast.

The selected image shows Tigers Bay in the foreground with the iconic structures of Harland and Woolf shipyard cranes and the Titanic building in the newly established quarter of the same name in the background. Harland and Woolf could be said to represent Northern Ireland's industrial past, where ship manufacturing was the cornerstone of secure employment, particularly for Protestant men. This vision of the old Belfast, with its emphasis on manufacturing and dependable jobs for the working classes, sits beside the 'new' Belfast, and its promise of the city's integration into globalized structures of international tourism and the emergent service industry. This image purposely juxtaposes the 'new capitalist' city narrative (O'Dowd and Komarova, 2013: 526) with its distinct 'visibility' from Tigers Bay.

Its positioning in the background as a slightly blurred, almost ethereal chimera highlights its physical proximity, yet simultaneous distance. It is a visualization of Murtagh and Keaveney's (2006: 187) 'bifurcated' city alongside the 'conceptual and practical differentiation of the city centre from the peripheral inner-city residential areas (that) treats working-class areas as scapegoats, as though they are vessels in which the division and sectarianism that pervades most of Northern Irish society can (and should) be contained' (Rallings, 2014: 437). This visualization acts as both representation and reminder that Belfast is a city of multiple narratives and lived experiences that require both expression and integration into wider political narratives. It attempts to make visible issues that persist in regions of the city that cannot easily be assimilated into emergent 'capitalist' city narratives. In addition, such methods of community-led cooperative engagement of women living in contested areas of the post-conflict city generates what Gizeli (2011: 524) terms a form of 'social capital' whereby 'resources embedded in social structures (...) can be mobilized towards a purposive collective action.'

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Available: <http://dx.doi.org/10.1080/13604813.2014.939481>

Sketches of bare life from fieldwork in Kalighat Home for the Dying Destitutes in Kolkata

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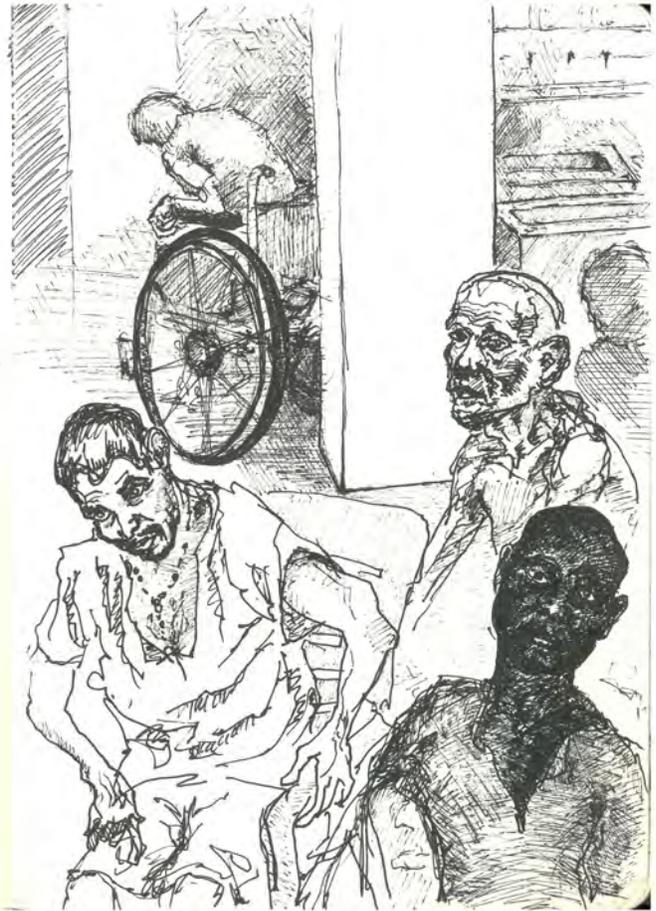
These sketches I made in April 2016 during my anthropological fieldwork at Kalighat Home for the Dying Destitutes founded by Mother Teresa and run by her monastic order Missionaries of Charity in Kolkata (Calcutta). A few years ago the sisters introduced a ban on photographs in the Home on the pretext of protecting human dignity, as one of the signs on the wall explains it: "...our patients are not animals".

As I was doing research focused on embodiment and physical borders to a large extent based on visual materials, I had to go back to the old anthropological method of sketching which proved to be effective in many ways. While working at the shelter as a volunteer I was making sketches of inhabitants of the Home and their daily life taking advantage of every break when there was not much work to do.

The use of sketches came to be an effective method of research for a few reasons. Besides being useful as illustrative materials they also gave me a reason to stay for a longer period focused in one direction, which doesn't usually happen with the volunteers who mainly spend their working time in constant movement. Thus I could pay attention to details and observe the slow pace of life of the patients and their interactions.

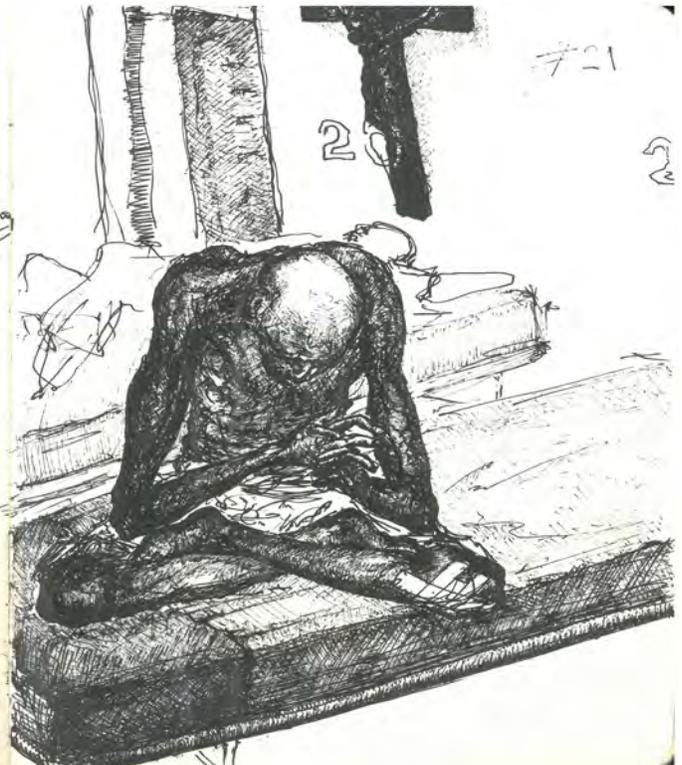
Besides various side effects such as establishing closer relations with nuns and other volunteers and involving them into my research, the sketches provided me with a much more profound access to internal values and mental state of the disempowered patients of the Home. Brought to the shelter at the verge of death from streets of Kolkata, they are predominantly silent and passive, subjected to the totality of religious charitable service of the sisters. In spite of multiple symbolical and structural borders which separated me – a western relatively socially successful volunteer, from them – nameless inhabitants of a human dumpster of Global South, we could establish a certain personal contact where sketching functioned as a universal mediator delivering multiple unclear but powerful messages through the linguistic, cultural and symbolic borders.

Clearly, when looking closely at the patients of the Home and imprinting their images on paper while processing the visual perceptions through my body, I functioned as a politically active subject objectifying their stripped bare life into a social product. Nevertheless, for these forsaken inhabitants of social bottom such a recognition from a western stranger who embodied their image in an intimate act of representation often was an apparently strong experience.



MD Sapakul (#50) was picking on the
 skinny vialo who I fed today (his pee
 sticks as hell). Was pinching his
 hand at the table, & then his foot
 and waving his head like "what?" and
 laughing. He really seems to be enjoying
 his vacation in G. Gh. The vialo was
 upset and complained some w/out
 words, I told MD Sapakul to stop it
 nicely. He did after some 3-d warning.
 Many new volent. (esp. jop, & chio. come only
 for 1-2 days, like the jop. Ken today).
 The namings in there is
~~to get~~ volent → res. d-s: baba, babu, nono.
 Res. d-s → volent: ... brother, sis
 → sist → Anovias: sister
 fem. workers talk fem volent: Anita

Residents have no certain
 way of interacting them



In some cases, upon seeing their portraits, usually apathetic people came out of their desperate indifference and showed strong emotions which were so irregular for them that they seemed almost frightening. Some of them found it important to write their names on the sketches, and one of them, usually totally passive, revealed his name for the first time since he got to the shelter. Another one was asking me to let him see all the sketches whenever he saw me passing by with the journal in my hand – I don't know for certain what he saw there, but that is a matter to reflect on. And that might be the real value of these rapid visual reflections: they are material pieces of field experiences which bear imprints of touch of various actors; they are points of attention where engaged gazes of the patients, the nuns and the volunteers cross; this is where they find meaning.

Following a call from Virgin Mary Mother Teresa founded female monastic order “Missioners of Charity” in India in 1950. She started bringing critically ill people from the streets of Kolkata to an old shelter for Hindu pilgrims at the main Kali temple in 1952, which was the beginning of the Home for Dying Destitutes. Today the Kalighat Home gives place to almost a hundred local people with critical health conditions. About ten nuns and novices, a dozen volunteers and a few paid workers provide daily care to the residents. A few patients die in the shelter every week. The Mission remains one of the most known symbols of religious charity in the world. For decades it has invoked severe discussions being an object of both furious criticism and blind veneration.



[The Second International Workshop on Visual Methods for Doctoral Students.](#)

[March 29th 2017 - University of Central Lancashire , Floor 4, the Media Factory, Preston, UK](#)

FREE EVENT

The International Workshop on Visual Research is premised upon providing a platform for doctoral students to share ideas and practices related to a common theme. Building upon the success of the last event in Padua, Italy (<http://visualworkshop.info>) this years workshop will discuss how visual methods, underpinned by sociological enquiry (or visa-versa) can help to investigate the politics of visibility. This may include marginal communities, contested spaces, and the dynamics of representation or economic, social, or cultural immobility or precarity within a specific space, based on any number of issues. As a timely response to ongoing worldwide political, cultural and economic upheaval, this one-day symposium will focus on a number of interdisciplinary approaches, which underpinned by sociological enquiry, help to us to frame and read the effect of such change upon society and its response to it.

Confirmed keynotes:

The opening session will host two keynote lectures. The first by **Dr. Andrew Clark**, a Reader in sociology at the **University of Salford**, UK. Andrew Clark is a British sociologist recognized for his contribution to the scholarly and pedagogical development of visual methodologies in research. Andrew Clarks work is informed by empirical research that explores the relationships between marginalization and the spatiality of social life in a range of contexts including the relationship between wellbeing, neighborhood and community.

The second keynote will be from **Julia Tulke**, from **Rochester University**, New York, USA. Julia Tulke's work addresses symbolic cultural practice in urban space – particularly in cities undergoing political and social crises. Tulke's most recent work has focused street art not merely as a static representation of a given socio-political reality but rather a dialectic practice that changes the very social reality it inscribes by imagining possible worlds.

In addition the afternoon session will provide a platform for 4 current PhD students to discuss their work in relation to the theme as well as a grant for an **ISA WG03 PhD student to attend**. Keep an eye on the Facebook page and look for updates on <http://visualworkshop.info>

For information please email **Gary Bratchford: g.bratchford@uclan.ac.uk**

New Issue of Urbanities (Editors Jerry Krase and Italo Pardo): New issue (Vol 6 No 1 May 2016) is now out and available at: <http://www.anthrojournal-urbanities.com/journal-issues/all-volumes-and-issues/> This is a Special Issue, guest edited by Fernando Monge on Emerging Social Practices in Urban Space: The Case of Madrid.

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'Take Part in the Community Vegetable Garden!': Community Appropriation and Management of Urban Public Space - Sara Sama

The City in a Quarter: An Urban Village with Many Names - Fernando Monge

The Sound of the Digital Global City - Héctor Fouce

Processes of Globalization in Madrid: Indicators and Analysers for a Contemporary Metropoli - Romina Colombo

Urbanities is an open-access peer-reviewed international academic journal launched in 2011. It is published on-line twice a year, in May and in November, by ildenaro.it in association with the International Urban Symposium (IUS) and the Commission on Urban Anthropology (CUA).

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(<http://www.anthrojournal-urbanities.com/vol-6-no-2-nov-2016/>)

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“Experiments in Civil Society in Post-war Urban Sicily: Danilo Dolci and the Case of Partinico 1955-1978,” Peter Jones

“‘You Want to Eat Pizza with your Feet on the Table’: Dropping Out of School in Spain in the Context of the Financial Crisis,” Margarita delOlmo and Patricia Mata-Benito

“Commons vs Commodity: Urban Environmentalisms and the Transforming Tale of the East Kolkata Wetlands,” Jenia Mukherjee and Gorky Chakraborty

Conference Reports

“Purposeful Agency and Governance: A Bridgeable Gap,” Italo Pardo and Giuliana B. Prato

“Understanding the Postcolonial City: New Directions for Urban Research,” Hemangini Gupta

Book Reviews

Ethan N. Elkind (2014). *Railtown: The Fight for the Los Angeles Metro Rail and the Future of the City*. Berkeley: University of California Press. Fernando Monge

Fabien Frenzel and Ko Koens (eds) (2015). *Tourism and Geographies of Inequality. The New Global Slumming Phenomenon*. London: Routledge. Kelly McNeal

Matthew Gandy (2014). *The Fabric of Space: Water, Modernity, and the Urban Imagination*. Cambridge: MIT Press. Michel Rautenberg

Susannah Hagan (2015). *Ecological Urbanism: The Nature of the City*. New York: Routledge. Subhadra Channa

Tone Huse (2014). *Everyday Life in the Gentrifying City: On Displacement, Ethnic Privileging and the Right to Stay Put*. Farnham: Ashgate. Sweta Banerjee

Ian Lindsay (2014) *Living with London Olympics: An Ethnography*. New York: Palgrave Macmillan.
Giovanni Spissu

Film Reviews

Solaris. Directed by Pavel Borecký. (2015). 25 minutes. Colour. Distributed by Baltic Film and Media School, Tallinn University Delyan Lyutskanov

Passinho Dance-Off. Directed by Emílio Domingos. (2013). 73 minutes. Colour. Osmose Filmes.
Helaine Christian Alves Santos

The Bastard Sings the Sweetest Song. Directed by Christy Garland. (2012). 90 min, Colour. Produced by Chris Bennett and Christy Garland. Milena Belloni and Federica Setti

Behind The Screen. Directed by Aung Nwai Htway. (2012). 35mins. Colour. Distributed by Yangon Film School. Timothy P.A. Cooper

Tyres. Directed by Kyaw Myo Lwin. (2013). 33 minutes, B&W and Colour. Distributed by Yangon Film School. Freek Colombijn

Power to the Pedals: Wenzday Jane and the Culture of Change. Directed by Bob Nesson. 2016. 32 min, Colour. Distributed by Documentary Educational Resources. DVD. Ignacio Fradejas- García and Jabir Lund

4. A new book, titled "*Image Brokers*", could be of interest to members of our group and has just recently been released. The attached flyer includes a discount code (see below).

5. Also, **WG03 Board member Anna Scober** has co-edited a book with Andres Lagenohl and has contributions by two additional members of the WG03 group.

The book: Andreas Langenohl and Anna Schober (eds.), *Metamorphosen von Kultur und Geschlecht. Genealogien, Praktiken, Imaginationen*, München: Wilhelm Fink Verlag, 2016.

Please see the Publisher's website for more details <https://www.fink.de/katalog/titel/978-3-7705-5802-5.html>

35th Annual Meeting *of the* International Visual Sociology Association 2017

Where: Montreal, Canada.

(Concordia University, Centre for Interdisciplinary Studies in Society and Culture [CISSC])

When: June 19 - 22, 2017.

Submission Deadlines: Dec. 22 2016 Paper abstracts
Feb. 22 2017 Poster & exhibit abstracts

IVSA2017 invites scholarly and original submissions that relate to the theme:

“Framing, Reframing: Visual Sociology, Goffman and the Everyday.” & BEYOND:

We also welcome abstracts that address other topics relating to visual methods, theories, and the visual analysis of society, culture and social relationships, and are not limited to the general themes of the conference.

Call for Proposals - IVSA 2017



The 2017 IVSA conference is dedicated to exploring the concepts of “Framing & Reframing”, and “The Everyday” in honor of one of Canada’s most influential sociologists, and also one of the most cited authors in the humanities and social science (*Times Higher Education Guide*, 2007), Erving Goffman. By drawing on eclectic sources, modelling cross-disciplinary knowledge building, and developing a range of metaconcepts to help analyze “communication and conduct in everyday life,” Goffman’s work challenges visual sociology to devise new ways to dialogue with audiences across the academy, bring sociological understandings to the micro level of the everyday, and connect the practice of sociology to broader public issues. As Marilyn Merritt noted in a recent address:

Today we are still faced with Goffman’s concern that categorization by ethnicity, race, and gender do not adequately index the complexity of social identities and how they are structured in real life. The fact of complex social identities and the need for public institutions to figure out ways to accommodate to a broader range of acceptable behavior has become a crisis in many of our schools and other public settings. More now than ever, we need better understanding of the complex elements of civility in our globalizing world.

Goffman (1922-1982) was born in Alberta, Canada to Ukrainian Jewish immigrants: he studied sociology at the University of Toronto, and completed his Masters and PhD at the University of Chicago. His work is of enduring interest in Visual Sociology and beyond. Goffman’s legacy extends from “impression management” to “face-work and selfhood”, “dramaturgy” to “total institutions” and merits re-visiting in the context of 21st century mediated culture.



- Reframing Goffman and the visual
- Framing, reframing visual methodologies
- Framing, reframing visual theory
- “Facing” and framing social change
- Activism, engagement and “situatedness”
- Visibility, invisibility and stigma
- Dramaturgy and performance
- Surveillance and resurgence
- Images and identity

- Game playing, social interaction and virtual image worlds
- Presentation rituals and social order
- Impression management and social media
- The senses in everyday life
- Gatherings and encounters: sociological publics
- Hyper-ritualization and gender ads in the 21st century
- Visual ethics, collaboration & reflexivity in research
- Framing the city

We welcome a wide range of creative approaches, ideas and presentations, including papers with images, videos, photo essays, multi-media, fine arts and other modes of visual expression.



ABOUT IVSA & THE CONFERENCE

“The IVSA is a non-profit, democratic and academically oriented professional organization devoted to the visual study of society, culture, and social relationships. Our members represent a wide spectrum of disciplines, including sociology, anthropology, education, visual communication, photography, filmmaking, art and journalism” (visualsociology.org).

Whilst strongly rooted in the discipline of sociology, the IVSA welcomes participation from a wide range of disciplinary and artistic approaches. We also encourage those unfamiliar with visual methods and analysis to visually innovate and experiment in their respective areas of substantive specialization.

As well as panel sessions, the conference will include a student poster competition, research-creation exhibition, keynote address, and spotlight panels, “walking the city” experiences and workshops. The 2017 Rieger and Prosser Awards will be announced and celebrated.

We are excited to announce the first ever spotlight panel on *Visual Criminology* that will coincide with the release of the first Routledge Handbook in this emerging area. We will also be featuring a spotlight panel on “Evaluating Students’ Visual Work in the Social Sciences” and a special focus on *Visual Pedagogies*.



Publication opportunities: *Visual Studies* (IVSA affiliated), *The Journal of Video Ethnography* and *The Senses and Society* have expressed interest in publishing top papers from the conference.

Conference Website <http://www.ivsa2017.com/>
(*submission guidelines will be posted here*)

Follow our updates here too:

Facebook: <https://www.facebook.com/visualsociology.org/>

Instagram: https://www.instagram.com/_ivsa_/

Twitter: <https://twitter.com/VisualScholars> *Conference Hashtag: #IVSA2017*

CONTACT: IVSAconf2017@gmail.com

CFP: Encounters: Handling, Placing and Looking at Photographs in Relation to Migration

Discussion published by Tim Urban on Tuesday, December 13, 2016

Call for papers

Encounters: Handling, Placing and Looking at Photographs in Relation to Migration

International Conference to be held at the Kunsthistorisches Institut in Florenz - Max-Planck-Institut Florence, Italy, October 12-13, 2017

Deadline: 01.03.2017

In the last decades, photography studies have provided fertile grounds for debates about our understanding - and critical deconstruction - of notions such as indexicality, iconicity, objectivity or evidentiality. Moreover, both the material turn as well as the affective turn have contributed significantly to larger debates about the understanding of photographs as three-dimensional tactile and visual objects in their own right, as bearers of experience, knowledge and affect (Geismar/Morton 2015), able to activate and perform relations between human beings (Olin 2012).

Elizabeth Edwards' definition of photographs as "raw histories", both "painful" and "unprocessed" (2001), can also be applied to migration experiences. Migration has been debated both as a historical-empirical reality and as a discursive concept in the wake of post-colonial scholarship. It involves ideas such as displacement and dislocation, exile and diaspora, trauma and memory, interruption and alienation, diversity and alterity as well as nationalism and transnationalism. Handling photographs in relation to migration emphasizes the multilayered encounters across time and space that are embodied in the photographs themselves.

This conference will analyze the entanglement between photography and migration by means of case studies as well as methodological, theoretical and artistic contributions. It seeks to investigate the "migration and photography complex" (paraphrasing Hevia 2009) in its aesthetic, material, affective, ethical, legal and archival dimensions by approaching important questions such as:

How have experiences of migration shaped and reshaped the production and uses of photographic images, their subjects and motifs, their iconographies, their aesthetics, their object character and materiality? How do photographs circulate (in)between private and institutional networks with regards to their collection and exhibition as well as popular and artistic practices? Who are the actors and agents in these socio-political and aesthetic migration processes concerning image production, reception, transmission, translation and distribution? How do migration trajectories of people and photographs intersect and thereby shape vernacular, artistic and academic photographic practices?

Due to the present state of emergency in its global dimension, recent and current migration

processes, and the related production and circulation of images (e.g. digital pictures taken on smartphones circulating on social networks), we are constantly confronted with the “excess” (Pinney 2003) and the “noise” (Poole 2005) of photography. It is exactly these disturbing moments, however, that can constitute a point of departure for an interdisciplinary debate that we expect to be lively and dynamic.

Presentations for the conference will be given in English and should not exceed 25 minutes. Applications in English consisting of an abstract of 300 words and a short C.V. should be submitted by the 1st of March, 2017 to:

anna.messner@khi.fi.it

Contributions to travel and accommodation expenses may be available for participants.

Organization:

Costanza Caraffa, head of the Photo Library, Kunsthistorisches Institut in Florenz - Max-Planck-Institut

Eva-Maria Troelenberg, head of the Max Planck Research Group “Objects in the Contact Zone - The Cross-Cultural Lives of Things”, Kunsthistorisches Institut in Florenz - Max-Planck-Institut

Anna Sophia Messner, doctoral fellow, Kunsthistorisches Institut in Florenz - Max-Planck-Institut



CALL FOR PANELS, PAPERS AND OTHER CONTRIBUTIONS

The phenomenon of cities is an increasingly important aspect of the everyday life of individuals. The United Nations reports that as of 2014, 54 percent of the world's population live in urban areas, with that proportion rising to 66 percent by 2050. Asia and Africa are projected to contribute the most to this growth. Cities come in, and are engaged with, on a variety of scales, shapes and interactions. From global cities to urban neighbourhoods to the bedrooms of our informants, from walking to sensing to mapping the city – the ways in which we have seen, experienced and documented cities are myriad.

In this 5th installment of the International Visual Methods Conference, we seek papers, presentations and performances that critically examine the city through visual methods. However, we also welcome proposals for topics not directly related to urban life, but nonetheless encompass visual methods.

Hosted in Singapore, itself a unique blend of city and state, we welcome presenters from a wide range of disciplines, from the arts to social sciences to STEM subjects – and particularly encourage interdisciplinary dialogues. Specific themes include, but are not limited to the following:

- Critical Perspectives on Visual Methods
- Visual Methods for Urban Areas
- Walking, Sensing and Experiencing the City and other Spaces
- The Science and Technology of Visual Methods
- Mapping Everyday Life
- Visualising the Unseen
- Visual methods as an Agent of Change in the City
- Visual Methods in Teaching and Learning
- Open Stream

For information on on **submission guidelines, instructions for panels and paper/presentation guidelines and registrations** please see: <http://www.visualmethods.info/cfp/index.php>

Call for Submissions to the ISA Visual Sociology Newsletter

Next Deadline: May 15, 2017

Are you a visual sociologist? A visual researcher? A researcher who is experimenting with visuals and visibility? A professor or instructor who teaches visual sociology, visual methods, or visual culture? Are you a budding photographer or do you know one? Do you want an opportunity to stimulate debate? Do you wish to let people know about conferences, employment vacancies, internships or summer schools related to visual sociology?

If you responded yes to any of the above, then please submit your work, ideas, reflections or notices to the ISA Visual Sociology newsletter.

We are interested in the following type of submissions:

- . A photograph or an image with accompanying commentary or a photo essay;
- . Reflections on/from your visual sociology project (e.g. process, methods of data collection or data analysis, findings, dilemmas, tensions, questions).
- . An overview of a visual sociology or visual methods workshop you have just presented;
- . Notices for upcoming conferences, workshops, summer schools, courses;
- . Jobs, internships, scholarships and postdoctoral opportunities;
- . Calls for papers and special journal issues;
- . Any other interesting ideas that you would like to share with us.

Send your submissions or questions to: isavisualsociology@gmail.com

Please mark the subject box 'Submission for WG03 Newsletter'.

Please include the following with your submission: your name, email, institutional or work affiliation, and a few lines about yourself.

We suggest 2-4 photos maximum.

The newsletter fills up quickly, so do email us in advance if you wish to be considered for submission.

Images should be JPEG or Tiff files and as high quality as possible. All images submitted must have the consent of the photographer and, if relevant, the subject(s) of the photograph. Please confirm you have this consent when you submit your images.

Submissions will be accepted from outside the Visual Sociology WG03 group, but priority will be given to members or their students.

WG03 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 working group in Visual Sociology is to bridge discussions on theoretical and practical aspects of the analysis of visual data. The working group also provides an opportunity to share, exchange and develop ideas relevant to Visual Sociology in the global arena. The focus of the working 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 Working Group (WG03)

We wish to extend a warm welcome to scholars and professionals of sociological teaching, researchers or practitioners and encourage you to join WG03. 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 WG03 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 WG03 conferences.
- . Access to bursaries to enable members to attend WG03 at the World Sociology Congress and Forum.
- . Membership of WG03 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. WG03 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 WG03 please apply online at http://www.isa-sociology.org/memb_i/index.htm**