

Visual Sociology Newsletter • Dec 2025



Cover image/Imagen de tapa: *by Ayşegül Boyalı – “This photo was taken in Istanbul’s historic Validebağ Grove, and shows a couple walking beneath a monumental tree.”*

Table of Contents / Índice

Letter from the President	4
---------------------------------	---

Editors' Note: International Visual Research and Networks – ENG/SPA	5
---	---

Contributions on the Visual - Short Reflections on Drawing, Visual Technologies and Generative AI

Dibujar como práctica de investigación y conocimiento. Exploraciones del Grupo

Interdisciplinario de Investigación Visual (GIIV) – SPA/ENG	8
---	---

Visual Technologies and the Promises of post-Extractive Futures	17
---	----

Working with Generative AI in the Visual Archive: Reflections and Caveats at the Outset of a Research Project	21
--	----

Publications, Events & Networks

Launch of StoryLab Conversations	26
--	----

Socio-Anthropologie du cinéma et critique cinématographique.

Différences et complémentarité(FRE/ENG)	29
---	----

Putting Macau on the Visual Sociology Map (November 2025)	32
---	----

Examining Science Fiction Cinema and its Sociological Worth (September 2025).....	34
---	----

The Spirited North Exhibition (2026)	35
---	----

6th International Workshop on “Visual Research: Methods, Challenges

and Affordances” Argentina (September 2026) (ENG/SPA)	36
---	----

The Rachel Tanur Memorial Prize for Visual Sociology	40
--	----

Contact - Board Members and Ways of Contacting RC57

Letter from the President

Dear Friends,

The 5th ISA Forum of Sociology, held in Rabat from 6 to 11 July 2025 under the theme “*Knowing Justice in the Anthropocene*”, featured a vibrant set of sessions organized by RC57: Visual Sociology. Visual sociologists from around the world gathered to explore how visual methods and visual culture intersect with questions of justice, knowledge, and social transformations in an era marked by ecological, digital, and social crises. The program for RC57 included several sessions that stood out for their creativity and critical edge. In addition to paper sessions, we also held our Business Meeting on July 8, gathering our members to reflect, plan, and strengthen our network ties.

Attendance at the sessions was high throughout the forum, and most sessions generated lively discussions with an active and generous audience. A big thank you to all session organizers, chairpersons, presenters, and participants for making this happen!

RC57 also held a Visual Methods workshop in Macau in November 2025 and a Workshop on Visual Research will be held in Argentina in 2026. Next year, preparations for the 2027 World Conference, “*Facing an Unequal World: Challenges for Global Sociology*” in Gwangju, South Korea, will also begin with a call for sessions and papers.

Best wishes,

Luc

Editors' Note: International Visual Research and Networks - EN

Welcome to the second ISA RC57 newsletter for 2025.

It contains articles on the use of: AI in archival work; visual resources by multinational corporations to produce specific futures; and drawing both in research but also just to be in the present. These contributions highlight work in Latin America (Bolivia, Colombia and Argentina) and Europe (Scotland).

We have also received news of the Rachel Tanur award and on publications and events from across the globe, including the MENA region, the first RC57 workshop in East Asia (Macau) and the workshop that will take place in Buenos Aires in 2026. All this work evidences growing and collective efforts to enrich visual sociology and visual studies.

We are delighted that we have continued to receive contributions in English, Spanish and French from members and not (as yet) members of our RC but who share an interest in what images can bring to their work. We hope that in this way RC57 can continue to develop ties with scholars, activists and artists engaged in other fields and in a broad range of activities around the world, expanding the spaces in which our work can circulate.

We hope that you enjoy reading about this work and will consider submitting your own or encouraging others to do so.

Finally, it's been a very tough year for many of us. We hope that work conditions and prospects will improve in 2026 so that we can keep carving out critical and interdisciplinary spaces to work (with) the visual.

The editorial team

Analía Inés Meo

Sarah Wilson

Ana Inés Heras

Nota de las editoras: Redes internacionales de investigación visual- SPA

Bienvenidos/as al segundo boletín informativo de ISA RC57 para 2025.

Este número incluye artículos sobre intervenciones de IA en archivos, el uso de recursos visuales para producir futuros por parte de corporaciones multinacionales y el uso del dibujo en la producción de conocimiento, pero también como práctica para sumergirse en el presente. Presentan investigaciones (una de carácter experimental) y una experiencia de formación colaborativa. Fueron realizadas en América Latina (Bolivia, Colombia y Argentina) y en Europa (Escocia).

También hemos recibido noticias sobre publicaciones, eventos (pasados y futuros) en diferentes partes del mundo y sobre el premio Rachel Tanur. Esta edición incluye informes de actividades realizadas en países europeos, la región MENA, así como el primer taller RC57 en Asia Oriental (que tuvo lugar en Macao) y el que se realizará en América Latina (Argentina) en el 2026. Sin dudas, estos eventos evidencian los esfuerzos colectivos que se están haciendo en distintas regiones para enriquecer la sociología visual y los estudios visuales.

Estamos muy contentas de seguir recibiendo contribuciones en francés, en inglés y español tanto de integrantes de nuestro RC como de colegas que (por ahora) no lo son. Todos/as comparten un mismo interés por lo que las imágenes puedan aportar a su trabajo. Esperamos que el RC57 continúe siendo una plataforma para seguir promoviendo vínculos entre académicos/as, activistas y artistas comprometidos con distintos campos disciplinares con el propósito de ampliar los espacios presenciales y digitales en los que puede circular nuestras producciones. Esperamos que disfruten leyendo este número y ojalá puedan enviar sus aportes o invitar a otros/as a hacerlo.

Por último, ha sido un año muy difícil para todos/as nosotros/as. Esperamos que las condiciones de trabajo y las perspectivas mejoren en 2026 para poder seguir creando espacios críticos e interdisciplinarios para trabajar (con) lo visual.

Editoras del boletín de noticias

Analía Inés Meo

Sarah Wilson

Ana Inés Heras

Graphic Design

Sarah Wilson

Alister Black

Contributions on the Visual - Short Reflections on Drawing, Visual technologies and Generative AI

Dibujar como práctica de investigación y conocimiento. Exploraciones del GrupInterdisciplinario de Investigación Visual (GIIV)

Graciela De Oliveira (Arquitectura-Universidad de Córdoba, arte-investigación ÓN/ÓN, DCH-Universidad de San Martín, Argentina)

Catalina de Sanctis (Artista visual, Universidad Nacional de las Artes, Argentina)

Pablo Matías Herrera (Programa de Investigación con Organizaciones Social-Solidarias en Espacios Virtuales - Centro de Investigación en Metodologías Aplicadas a las Ciencias

Económicas - Facultad de Ciencias Económicas, Universidad de Buenos Aires - Instituto para la Inclusión Social y el Desarrollo Humano)

El GIIV surgió en 2022 como deriva del seminario doctoral Marcos conceptuales, metodológicos y técnicos para interrogar lo visual en las Ciencias Sociales, ofertado desde la Universidad Nacional de San Martín, Argentina. A partir de la motivación de las docentes y de algunas de las personas que participamos se conformó el GIIV (cuya sede de trabajo es el Instituto para la Inclusión Social y el Desarrollo Humano, INCLUIR - Argentina). A lo largo de estos años, este grupo se caracterizó por su dinamismo y diversidad en cuanto a su conformación: participamos en él diferentes personas con diversas formaciones y profesiones y desde disciplinas tan variadas como la comunicación, la sociología, la economía, la fotografía, la arquitectura y el arte gráfico.

Lo que sí se mantiene estable y en común dentro del grupo es el interés por el diálogo entre las imágenes y la investigación interdisciplinar. Más allá de este interés común, en el transcurso de los años, las temáticas que fuimos abordando en los encuentros del GIIV fueron variadas. Al inicio nos centramos en el uso de fotografías y archivos de imágenes en las ciencias sociales y luego en cómo abordar las imágenes en nuestros propios proyectos. Este año, la coordinación del GIIV quedó a cargo nuestros/as, quienes compartimos el placer de dibujar, y propusimos como tema de interés indagar en la relación que existe entre la práctica misma de dibujar y las prácticas de la investigación artística y social.

Comenzamos a pensar juntos/as compartiendo la experiencia que Catalina tiene con el dibujo en su trabajo autoral de arte visual, la de Pablo en su práctica amateur y la de Graciela que usa la práctica de dibujar como un dispositivo de encuentro para entrevistar. Nos propusimos, además, compartir con el grupo algo de la literatura que aborda las intersecciones entre el dibujo y los estudios en ciencias sociales. Identificamos autores/as como Andrew Causey, Karina Kuschnir, Pedro Ferraz Gama, entre otros, que en sus trabajos, refieren al uso del dibujo para la recolección de material de datos del campo; toman al dibujo como una herramienta que puede ser utilizada en el trabajo de relevamiento de información. Por ejemplo, Causey en su obra, *Drawn to See. Drawing as an Ethnographic Method*, toma al dibujo como parte del método etnográfico y anima a los/as investigadores sociales a dibujar. En esa misma revisión de la literatura, también retomamos lecturas como *El arte como experiencia* de John

Dewey y *La vida de las líneas* de Tim Ingold. Estas producciones nos ayudaron a armar un estado de la cuestión del uso del dibujo en las prácticas de investigación y nos llevaron a pensar en la potencia de la práctica de dibujar como experiencia de trabajo interdisciplinar.

De esta primera revisión de la literatura nos acercamos colectivamente a la idea de que el dibujar es una experiencia en sí misma que se distingue a la idea de dibujo como algo que es útil para otra cosa (en este caso la investigación en determinados campos). Sumada a esta idea, la experiencia de los primeros encuentros del año -que articularon las lecturas que fuimos realizando con los ejercicios que propusimos en grupo vinculados con la práctica de dibujar- nos ayudó a continuar elaborando preguntas para seguir pensando en el diálogo entre la práctica de dibujar y la investigación interdisciplinar: ¿Qué permiten expresar los dibujos –en tanto imágenes autónomas– que no se pueden transmitir incluso de otras maneras visuales? y ¿qué otras cosas transmiten esos dibujos que antes no habíamos percibido? Con estas preguntas, nos acercamos nuevamente a los dibujos que habíamos realizado en el grupo y también a otros/as artistas-autores/as que nos aportaron para seguir pensando propuestas para compartir con el GIIV.

Dos de estos artistas son Martín Kovensky y Eduardo Basualdo. Kovensky (2006) repara en la potencia asociada al aprendizaje del dibujo. Menciona que en “el dibujo hay una posibilidad de entrar en acto rápidamente” y como “dicen los que estudian semiología, el dibujo precedió a la palabra” y por ello el dibujo es “un gran atajo hacia el acto creativo”. A partir del texto curatorial de la muestra de Basualdo, Noorthoorn (2022) menciona que el artista realiza “investigaciones sobre el poder de la mirada como acción constituyente del proceso de desarrollo humano (...) o, más específicamente, de las relaciones humanas”. Estas reflexiones acerca de la potencia asociada al aprendizaje del dibujo y el poder de la mirada nos permitieron como grupo vernos en el dibujo, ver otros dibujos y, en el ejercicio de ponerle palabras al dibujo de los compañeros/as, nuestras relaciones humanas se afianzaron. En los encuentros mensuales del GIIV, este año, conversamos acerca de cómo usan el dibujo ciertos investigadores y experimentamos acerca de lo que nos pasa como grupo mientras dibujamos.

Compartimos a continuación algunas de las actividades que propusimos en estos encuentros vinculadas con la práctica de dibujar:

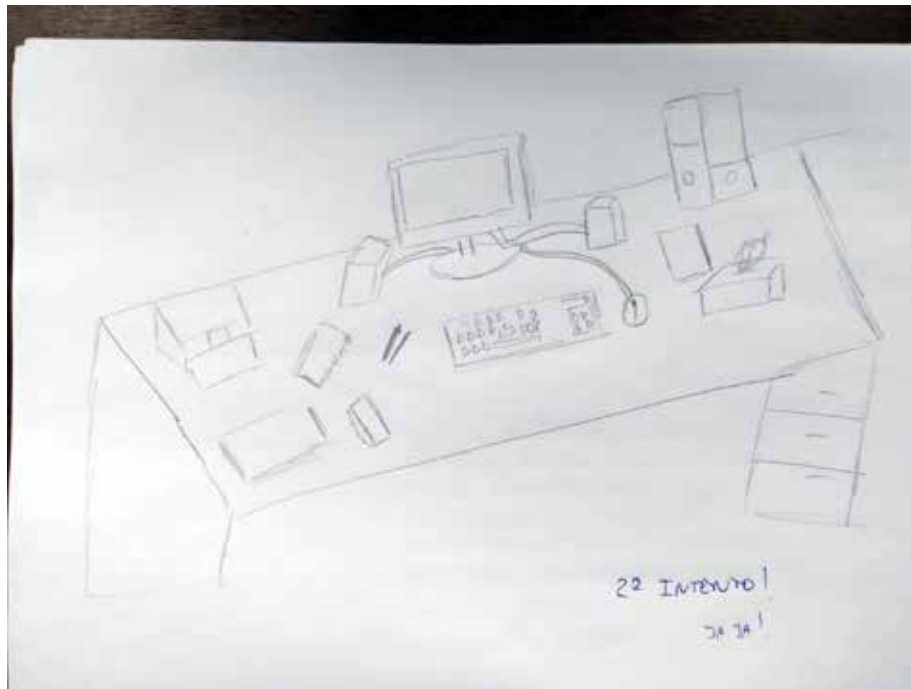
- ¿Cómo es tu actual mesa de trabajo? ¿Nos lo contarías en un dibujo? (puede ser un dibujo esquemático o uno ilustrativo, contener o no palabras)
- Realizar un dibujo vinculado con el trabajo de investigación que estés realizando.
- Elegir para dibujar una de las propuestas de Kovensky: “Dibujar la lluvia/ Hacer 49 trazos diferentes/ Dibujar 2 personas/ Dibujar 7 cuadrados y 5 círculos/ Dibujar a alguien dibujando/ Dibujar un teléfono”.
- Dibujar espirales sin levantar el lápiz durante xxx minutos
- Hacer un listado rápido de diez recuerdos con la palabra DIBUJO y elegir uno de esos recuerdos como título para dibujarlo.

Dentro del grupo consideramos que lo que venimos experimentando con el dibujo produce sensaciones que se ubican entre el placer y la inseguridad. Dibujar desnaturaliza e interroga prácticas y sentidos vinculados con distintas experiencias de la vida cotidiana y la investigación.

A continuación, incluimos dibujos hechos por integrantes del GIIV.



Río, Catalina de Sanctis, junio 2025/ River, Catalina de Sanctis, June 2025



Amalia Miano, mayo 2025/ May 2025



Julia de la Fuente Goldman, junio 2025/ June 2025

Referencias

- Causey, A. (2017). *Drawn to See. Drawing as an Ethnographic Method*. University of Toronto Press.
- Dewey, J. (2008). *El arte como experiencia*. Ediciones Paidós Ibérica.
- Gama, P. F y Kuschnir, K. (2014). Contribuições do desenho para a pesquisa antropológica. *Revista do CFCH*, pp. 1-5.
- Ingold, T. (2018). *La vida de las líneas*. Ediciones Universidad Alberto Hurtado.
- Kovensky, M. (2006). Al diseño por el dibujo. *Diario Página 12*.
<https://www.pagina12.com.ar/diario/suplementos/m2/10-887-2006-02-11.html>
- Kuschnir, K. (2015) Teaching anthropologists to draw: a didactic research experience.
https://www.academia.edu/64807240/Teaching_anthropologists_to_draw_a_didactic_research_experience
- Kuschnir, K. (2016): A antropologia pelo desenho: experiências visuais e etnográficas., *Cadernos de Arte e Antropologia* [Online], Vol. 5, N. 2. <https://doi.org/10.4000/cadernosaa.1095>
- Noorthoorn, V. (2022). Eduardo Basualdo: Pupila. Museo de Arte Moderno de Buenos Aires (MAMBA) <https://museomoderno.org/exposiciones/eduardo-basualdo-pupila/dddd>

Drawing as research and knowledge practice.

Explorations of the Interdisciplinary Visual Research Group (GIIV) in Argentina

Graciela De Oliveira (Universidad de San Martín. Argentina)

Catalina de Sanctis (Artista independiente. Argentina)

Pablo Matías Herrera (Universidad de Buenos Aires, Universidad de San Martín, Instituto para la Inclusión Social y el Desarrollo Humano. Argentina)

The Interdisciplinary Visual Research Group (GIIV) was founded in 2022 and is based at the Institute for Social Inclusion and Human Development (Instituto para la Inclusión Social y el Desarrollo Humano, a non-governmental, non-profit organisation). It evolved out of a doctoral seminar series, ‘Conceptual, Methodological, and Technical Frameworks for Exploring the Visual in the Social Sciences’, offered by the National University of San Martín. This vibrant and diverse group reflects the commitment of faculty members and participants to bringing together people from different professional and disciplinary backgrounds, including sociology, communication, architecture, economics, photography and graphic art. United by a shared curiosity as to how images interact with interdisciplinary research, our discussions have ranged widely over the years. We first considered the use of photographs and visual archives in the social sciences more generally, before focusing on how images have shaped our own projects. This year, a group of us who all enjoy drawing took on the group’s coordination and decided to interrogate the connections between the act of drawing itself and the practices involved in artistic and social research.

We started off by brainstorming, sharing our experiences with drawing: Catalina is an illustrator, Pablo enjoys drawing and Graciela has worked with drawing as a research elicitation tool. We then decided to review literature that explores overlaps between drawing and social science studies to share with the group. This review led us to authors such as Andrew Causey, Karina Kuschner, and Pedro Ferraz Gama, who discuss drawing as a tool to collect field data, and regard it as a valuable resource for gathering information. In his book, *Drawn to See. Drawing as an Ethnographic Method*, Causey argues that drawing should be considered an essential tool of the ethnographic method and encourages social researchers to draw. Similarly, we revisited John Dewey’s *Art as Experience* and Tim Ingold’s *The Life of Lines*, work that further encouraged us to question how drawing is used in research practices and to consider the power of drawing as a way of experiencing interdisciplinary work.

Through this initial literature review, GIIV participants have developed a perspective on drawing as an experience in its own right, rather than merely as a tool for something else (such as research in specific fields). Building on this idea, our initial sessions -which combined our reading with group drawing exercises—helped us to keep raising new questions relating to the interplay between drawing and interdisciplinary research: What can drawings—as independent images—express that can’t be conveyed in other ways? And what do these images reveal to us that we hadn’t noticed before? With these questions in mind, we revisited the drawings we had made together and looked to other artist-authors, notably Martín Kovensky and Eduardo Basualdo, who inspired new ideas to share with the group.

Kovensky (2006) emphasises the power of learning to draw. He observes that “drawing gives us the chance to act quickly,” and that “those who study semiotics say, drawing came before words”—making it, in his view, “a fantastic shortcut to creative action.” Reflecting on Basualdo’s exhibition, Noorthoorn (2022) notes that the artist explores “the power of looking as a key part of human development—or, more specifically, of our relationships with others.” These thoughts on the creative power of learning to draw and of the act of seeing allowed us, as a group, to recognize ourselves in our drawings, to see each other’s work in new ways, and, through putting our impressions of others’ drawings into words, to deepen the connections between us.

At monthly GIIV meetings this year, we have discussed how other researchers have used drawing, and have engaged in experimental exercises to explore what happens to us as a group as we draw. The drawing activities developed during these sessions included:

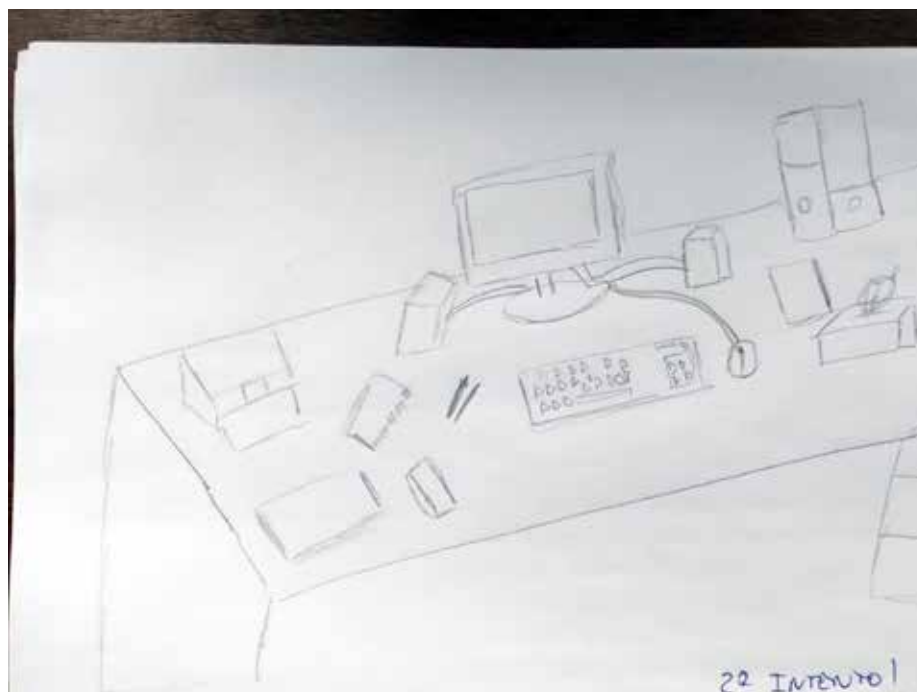
- What does your current workspace look like? Would you show us in a drawing? (Through a simple sketch or a detailed illustration, with or without words).
- Create a drawing related to an ongoing research project.
- Pick one of Kovensky’s drawing prompts: “Draw rain/ Make 49 different pencil strokes/ Draw 2 people/ Draw 7 squares and 5 circles/ Draw someone drawing/ Draw a phone.”
- Draw spirals without lifting your pencil for xxx minutes
- Quickly list ten memories connected to the word DRAWING and choose one as a title for your drawing.

As a group, we’ve found that drawing generates a mix of pleasure and uncertainty. The act of drawing challenges and questions our everyday habits and assumptions, both in daily life and in research.

We include three drawings by participants below.



Río, Catalina de Sanctis, junio 2025/ River, Catalina de Sanctis, June 2025



Amalia Miano, mayo 2025/ May 2025



Julia de la Fuente Goldman, junio 2025/ June 2025

This piece was translated from the Spanish by Sarah Wilson.

References

- Causey, A. (2017). *Drawn to See. Drawing as an Ethnographic Method*. University of Toronto Press.
- Dewey, J. (2008). *El arte como experiencia (Art as Experience)*. Ediciones Paidós Ibérica. Gama, P. F y Kuschnir, K. (2014). Contribuições do desenho para a pesquisa antropológica (Contributions of Drawing to Anthropological Research). *Revista do CFCH*, pp. 1-5.
- Ingold, T. (2018). *La vida de las líneas (The Life of Lines)*. Ediciones Universidad Alberto Hurtado.
- Kovensky, M. (2006). Al diseño por el dibujo (Design Through Drawing). *Diario Página 12*. <https://www.pagina12.com.ar/diario/suplementos/m2/10-887-2006-02-11.html>
- Kuschnir, K. (2015) Teaching anthropologists to draw: a didactic research experience. https://www.academia.edu/64807240/Teaching_anthropologists_to_draw_a_didactic_research_experience
- Kuschnir, K. (2016): A antropologia pelo desenho: experiências visuais e etnográficas (Anthropology Through Drawing: Visual and Ethnographic Experiences), *Cadernos de Arte e Antropologia* [Online], Vol. 5, N. 2. <https://doi.org/10.4000/cadernosaa.1095>
- Noorthoorn, V. (2022). Eduardo Basualdo: Pupila. Museo de Arte Moderno de Buenos Aires, MAMBA. (Eduardo Basualdo: Pupil. Museum of Modern Art of Buenos Aires, MAMBA). <https://museo-moderno.org/exposiciones/eduardo-basualdo-pupila/>

Visual technologies and the promises of post-extractive futures

Dr. María A. Vélez-Serna

Many researchers and activists have noted that the legitimization of mining is founded on the claim that it is a temporal and spatially bounded activity. Knöpfel (2020), for instance, argues that the ‘temporalisation’ of the resource frontier is a way to manage responsibilities and expectations, at the interface between companies, governments and communities. Meanwhile, Jaramillo and Cardona (2022) contend that extractivism makes itself inescapable for communities, producing ‘temporal enclosures’ that restrict the range of possible futures. I am interested in how visual media, and in particular a combination of technical and representational images, are used to organise these temporalities and spatialities of containment, allowing companies to negotiate planning, including environmental, requirements.

At a mining convention in 2023, I was struck by the richly intermedial presentation given by the environmental manager of Cerrejón, the largest open-pit coal mine in Colombia (and Latin America), which is currently owned and operated by the Swiss multinational Glencore. Like other extractive behemoths, Cerrejón has a substantial PR budget. On YouTube and TikTok, dedicated PR staff (often peppy, media-savvy young women) amplify the company’s social responsibility presence and workplace initiatives. Elsewhere, data-led visualisations of matters such as habitat coverage, participatory monitoring of fauna, and videos from camera traps, help to weave a science-flavoured story of successful environmental restoration, despite the expansion of the mine area and its legacy of documented environmental harms often affecting indigenous communities. [Fig. 1]



Some of these visualisations can be defined as ‘operational images’: “images that do not represent an object, but rather are part of an operation” (Farocki 2004, p. 17). Such images are widespread in extractive industries, as they serve to turn landscape into data for prospecting. But Cerrejón’s public-facing media are designed to be looked at, to persuade, and to produce futures. This includes the future-directed dimensions of planning and then demonstrating compliance with environmental management plans or other such requirements.

The use of images, and in particular moving images, in the operations of environmental licencing and planning processes, is key to negotiating the threshold between the technical and the speculative. For instance, a ‘special report’, broadcast on a national news programme, but made in collaboration with Cerrejón’s public relations to coincide with the COP16 Biodiversity meeting in Colombia in 2024 (and shared on Cerrejón’s YouTube channel), combines documentary footage and animation to lend a grounding in reality to a future promise. [i] This is not a technical image, of the sort produced by satellite telemetry, but it almost looks like one. It establishes a persuasive cooperation between technical images, animation, and documentary footage. The fact that the animation seems to be based on a technical image allows it to borrow the scientific image’s ability to extrapolate. [Fig. 2]



Rather than purely ‘operational’, then, these hybrid image practices may be better described as co-operative, following Bender and Kanderske’s (2022) work in the context of military drone imagery. The term refers to an “image whose usefulness in organizing activities in space derives from the various layers of co-operative action inscribed into it”. In planning processes, the operation being performed by the images requires the cooperation of people who can make political decisions to enact a version of the future.



The use of such computer-generated video imagery based on digital architectural drawings is now standard for most projects that require planning. To finish with a post-extractive example, we can look at the promotional videos for a proposed wellness centre on the former site of the Barony colliery in Ayrshire, one of the largest in Scotland at its peak. Architectural designs are rendered as 3D digital objects, decorated with digital greenery and people, and augmented with stock footage, to present a new future for the site. At the end of the clip the northern lights dance above eco-pods, with the famous Barony colliery A-frame a dark figure in the background, the only reminder of the extractive history of the landscape. [Fig. 3]

This industrial relic on the horizon signals how the legitimating temporalisation of extractivism breaks down. Although the deep mine closed in 1989, the future of this landscape is still disputed. The proposed version is perceived by some local inhabitants as an enclosure, potentially restricting access to a popular walking spot, and disturbing butterfly species and other feral ecologies that have had four decades since the closure of the mine to establish themselves. Meanwhile in Colombia, the

compensation zones and ecological corridors required by environmental management plans often require the exclusion of peasant farmers and nomadic herders that traditionally have used these areas.

As computer-assisted image generation becomes increasingly widespread, it is important therefore to develop critical frameworks to understand the affordances of hybrid, co-operative image practices within processes of social and environmental transformation. This work requires interdisciplinary approaches and an attention to the longer history of these forms as well as to their new developments.

References

Bender, H., & Kanderske, M. (2022). Co-operative aerial images: A geomedia history of the view from above. *New Media & Society*, 24(11), 2468-2492.

Farocki, H., 2004. *Phantom Images*. Public. Jaramillo, P. and Carmona, S. (2022) 'Temporal enclosures and the social production of inescapable futures for coal mining in Colombia', *Geoforum*, 130, pp. 11–22.

Knöpfel, L. (2020) 'Proximity, Responsibility and Temporality at Resource Frontiers: Corporate-Community Relations in the Colombian Mining Sector', *Journal of Legal Anthropology*, 4(2), pp. 39–56.

[i] Although uncredited, the film includes Cerrejón-produced media exclusively and only Cerrejón employees are interviewed.

Working with Generative AI in the Visual Archive: Reflections and Caveats at the Outset of a Research Project

Federico Ignacio Fort (Escuela Interdisciplinaria de Altos Estudios Sociales, Universidad de San Martín - Consejo Nacional de Investigaciones Científicas y Técnicas). Argentina

Introduction

In my doctoral dissertation, I examined how a particular national visual landscape was produced around two pivotal moments in Bolivian history: the “Primer Centenario de la República de Bolivia” (The Centenary of the Bolivian Republic) (1925) and the Chaco War (1932–1935). My analysis drew on a wide range of visual sources—photographs, paintings, drawings, and films—many of which were either promoted by the Bolivian state or created by contemporary artists.

One of the central sources for this research was an album containing more than 2,000 photographs, *Bolivia en el primer Centenario de su Independencia* (Alarcón 1925), commonly referred to as the *Álbum del Centenario*. Through its combination of images and texts by prominent intellectuals, the album stages a particular vision of the nation and its landscape (Fort 2021). Yet this vision is not without omissions: Indigenous peoples and nations, as well as entire territories—most notably the Chaco—are deliberately excluded.

Working with Archives Using Generative Artificial Intelligence (GAI)

Building on this earlier research, my postdoctoral project revisits these images, approaching the archive “not merely as a source of data but as a complex and vast object of study in itself” (Tello 2018, p.11). My current proposal is to work with the archive through generative artificial intelligence, seeking to materially (re)construct (Soto Calderón 2022) the absences—faces, bodies, and territories—that are missing from the official photographic corpus.

This endeavor is not without risk. As much of the scholarship has cautioned (Faliero 2021; Ferrante 2021; Mendoza, 2020; Ortiz de Zárate Alcarazo 2023; Sued 2022), such metatechnologies (Costa et al. 2023) often reproduce entrenched racial, class-based, gendered, and other biases. Furthermore, the datasets on which they are trained systematically omit countless faces, bodies, peoples, and territories that remain absent from representation.

In a preliminary exploration using Stable Diffusion, a generative AI model capable of text-to-image and image-to-image generation, I generated several portraits of women intended to challenge the official imagery presented in one section of the *Álbum del Centenario*: the so-called “social galleries” (Fort 2022). This section contains numerous portraits of bourgeois women, while completely effacing the presence of women from other social classes, ethnic groups, and nations (Figs. 1, 2 and 3).

I used the following prompt to generate the portraits: “A photographic portrait of a woman in 1920s Bolivia, with facial features from an [...] subject, neutral gaze, composed expression, black and white tone, studio lighting, film grain”. The bracketed content was the only part of the prompt that changed, depending on the ethnic or national origin of the woman that I wished to generate.

Despite the use of this “minority prompt” (Rivas San Martín, 2025), multiple biases and exoticizations emerged in the generated faces: from images of topless women—despite the prompt never specifying this—to features drawn from Hindu culture (such as the third eye). These outcomes underscore that working with GAI demands both ethical and methodological caution.

Biases in GAI, Biases in Us

Beyond the obvious biases reproduced by these systems, we must also interrogate our own position as researchers and users of a visual archive. A central question concerns the ultimate purpose of our work: is it simply about producing “restorative” images that render past absences visible? This question raises a fundamental problem: by posing it—and by simultaneously critiquing the biases reproduced by GAI-generated faces—we implicitly assume that it is possible to produce images that more faithfully “represent” certain peoples than others.

Put differently, can we truly position ourselves as evaluators or arbiters of images, judging how well they correspond to the people, nations, or ethnicities we seek to make visible?

Assuming such a role risks sliding into essentialism and reducing images to a merely representational function. Accordingly, this research should aim not only at the images generated, but also at critically examining the processes that give rise to them.

Concluding Notes: Toward Guiding Principles

To close, I would like to propose a few guiding principles for archival work with GAI:

1. Whenever possible, identify the images that comprise the dataset used to train the AI model.
2. If constructing a dataset from scratch, attend to the contexts in which the selected images were originally produced. We must not simply “feed” the AI model with images but rather acknowledge the violence and stereotypes that often shape the production of visual representations of oppressed peoples.
3. Document and critically reflect on the technical, ethical and aesthetic decisions made throughout the process, recognizing that each choice in the use of these tools forms part of the political and epistemic gesture that images carry.



Fig. 1 Woman from the “social gallery” of Santa Cruz (Eastern Bolivia)(Alarcón, 1925, p.1131)



Fig. 2 Woman generated using AI by the author based on images taken from the “social gallery” of Santa Cruz (Alarcón, 1925, p. 1131)



Fig. 3 Selection of images from the “social gallery” of Santa Cruz (Alarcón, 1925, p. 1131) including one female portrait created using AI by the author

References

- Alarcón, R. (1925). *Bolivia en el Primer Centenario de su Independencia*. The University Society Inc.
- Costa, F., Mónaco, J. A., Covello, A., Novidelsky, I., Zabala, X., & Rodríguez, P. (2023). Desafíos de la Inteligencia Artificial generativa: Tres escalas y dos enfoques transversales. *Question/Cuestión*, 3(76), e844. <https://doi.org/10.24215/16696581e844>
- Faliero, J. C. (2021). Limitar la dependencia algorítmica. Impactos de la inteligencia artificial y sesgos algorítmicos. *Nueva Sociedad*, 201(294), 120–129.
- Ferrante, E. (2021). Inteligencia artificial y sesgos algorítmicos. ¿Por qué deberían importarnos? *Nueva Sociedad*, 294, 27–36.
- Fort, F. (2021). Dispositivos visuales en torno a la construcción de la nación en el “Primer Centenario de la República de Bolivia” (1925): El Álbum del Centenario y la reimaginación de los pueblos indígenas. XIV Jornadas de Sociología. Facultad de Ciencias Sociales, Universidad de Buenos Aires, Buenos Aires. <https://cdsa.aacademica.org/000-074/698.pdf>
- Fort, F. (2022). El rostro de la nación, el rostro de la mujer: Retratos y “galerías sociales” en el Álbum del Centenario (Bolivia, 1925). *Revista Sociedad*, 45, 205–225.
- Mendoza, D. (2020). Racismo y roles de género, conductas perpetuadas en algoritmos de inteligen-

cia artificial. Coloquio. Revista de Artes, Ciencias y Humanidades de La Universidad Del Azuay, 65, 131–135.

Ortiz de Zárate Alcarazo, L. (2023). Sesgos de género en la inteligencia artificial. Revista de Occidente, 502, 5–20.

Rivas San Martín, F. (2025). Archivo inexistente. ReCIA — Revista Del Centro de Investigación En Artes, 1, 153–171. <https://doi.org/10.21134/a3y8jg10>

Soto Calderón, A. (2022). Imaginación material. Metales Pesados.

Sued, G. E. (2022). Culturas algorítmicas: Conceptos y métodos para su estudio social. Revista Mexicana de Ciencias Políticas y Sociales, 67(246). <https://doi.org/10.22201/fcpys.2448492xe.2022.246.78422>

Tello, A. M. (2018). Anarchivismo: Tecnologías políticas del archivo. La Cebra.

Publications, Events and Networks

Publications

Launch of StoryLab Conversations – A New Innovative Online Publication for Narrative Filmmakers

The StoryLab Research Network is proud to announce the launch of StoryLab Conversations, an online publication dedicated to exploring narrative filmmaking as practice-led research.

This new platform aims to strengthen the conversations that creative filmmakers naturally engage in across academic, professional, and cultural sectors—conversations that until now have largely taken place in writing—by foregrounding the act of filmmaking itself as the primary means of inquiry and insight.

The Philosophy of StoryLab Conversations

StoryLab Conversations recognizes that narrative filmmakers often straddle the academic, professional, and cultural spheres. While creative practice research has been encouraged over the past three decades, most peer-to-peer dialogue remains textual. We seek to shift this approach by fostering systematic, practice-led enquiry where the creation and sharing of film outputs themselves constitute the research.

Research, in this context, is defined simply: systematic enquiry into the art, forms, crafts, and themes of narrative filmmaking that generates new insights for the betterment of both the practice itself and the enjoyment of the form, ultimately supporting human flourishing.

Submissions should demonstrate:

- Methodology: a clear creative and research process
- Research Questions: related to enquiry through creative practice
- Originality: new insights into narrative filmmaking
- Contribution: to advancing the field
- Impact: encouraging engagement and human flourishing through film.

This platform is not limited to academics; it welcomes any enquiring filmmaker seeking to contribute to the art and craft of narrative filmmaking.

How StoryLab Conversations Works

StoryLab Conversations curates thematic engagements through the selection of an **Anchor Film**.

Filmmakers submit **Response Films**. These are works that respond to the Anchor Film emotionally, intellectually, culturally, historically, stylistically, or creatively. Response Films may be up to two hours in length. Prior works up to five years old are eligible.

Each submission should be accompanied by a 300-word **Creative Research Statement**, outlining the Response Film's thematic or formal relationship to the Anchor Film.

Submissions are anonymously peer-reviewed by an international Editorial Board, which selects works for publication alongside the Anchor Film. The Anchor Film's director is then invited to contribute a conversation or interview replying to the selected works. Public engagement is encouraged through online discussion, and selected works may also be showcased at live events or festivals organized by the Editorial Board.

Editorial Board

The international Editorial Board brings together leading scholars and practitioners in narrative filmmaking, including:

- Professor Erik Knudsen – Emeritus Professor, University of Lancashire, UK
- Dr Iakovos Panagopoulos – Assistant Professor, Ionian University, Greece; RC57 Vice-President/Secretary
- Dr Agata Lulkowska – Associate Professor, Staffordshire University, UK
- Dr Nico Meissner – Associate Professor, Griffith Film School, Australia
- Dr Sandra Carolina Patiño Ospina – Director, Centro de Memoria Audiovisual para la Paz del Tolima, Colombia
- Sarah Kuntoh – Head of Production, National Film and Television School, Ghana

Submission Process

1. Proposal Submission: Outline your intended Response Film and Research Statement.
2. Editorial Review: Proposals are assessed and may receive conditional offers.
3. Production: Accepted proposals have seven months to complete the Response Film and Research Statement.
4. Final Review: The Editorial Board approves submissions aligned with the proposal.
5. Publication & Events: Conversations between the Response and Anchor Films are published online, with potential for incorporation into festivals or conferences.

Submission Deadline for the First Issue:

9 January 2026, 5 PM UTC

Anchor Film: Electra (2014, 90 mins.)

Directed by Petros Sevastikoglou, *Electra* is a contemporary retelling of the ancient Greek myth, following a young woman who feels like a foreigner in her own land and abroad. Shot over two years, the film pieces together fragments of her identity across Africa and Europe, blending past and present through improvisation and observational storytelling.

About the Director

Born in Moscow, Sevastikoglou studied Sociology in Paris and Film Direction in the United States. He has directed six feature films, several documentaries for Greek public television, and theatre productions staged in Greece, Belgium, France, China, and Poland. He currently teaches at the (Greek) National School of Drama.

Submissions are accepted via the StoryLab Conversations online form. Filmmakers retain rights to their work while granting StoryLab Network non-exclusive publication rights.

Explore narrative filmmaking as research, join the conversation, and contribute to the first edition of StoryLab Conversations!

<https://www.storylabconversations.org/>

Socio-Anthropologie du cinéma et critique cinématographique. Différences et complémentarité

Cette publication (Coordination et publication du Prof. Abdelfattah Ezzine 1, Responsable du GSAOEV et président de l'EsMed) intervient dans le cadre d'un programme de rencontres- échanges envisageant le développement de réflexions théoriques et pratiques sur les fonctions et les rapports entre l'oral, l'écrit et le visuel au sein de la société marocaine dans une perspective socio-anthropologique suite à l'éruption du multimédia et de la révolution digitale dans la communication et la recherche et où les frontières entre oral, écrit et visuel sont devenues poreuses.

Le Groupe socio-anthropologie de l'oral, l'écrit et le visuel (GSAOEV) au sein de l'Espace Médiation (EsMed), qui a déjà organisé une 1^{ère} journée d'étude en 2019 sur « La place de l'Oral, l'écrit et le visuel dans la recherche marocaine » (Cf. Publications IURS, Univ. Mohamed V, 2024), travaille sur ces questions à partir d'un ancrage marocain par l'invitation d'une pratique, d'une publication ou d'une personne supposée référence pour la problématique choisie par le GSAOEV tout en l'ouvrant sur l'international et en invitant des chercheurs étrangers pouvant enrichir la réflexion et le débat.

Cette deuxième 2^{ème} publication dont la thématique est « la socio-anthropologie du cinéma et la critique cinématographique : Différences et complémentarité » reste fidèle à la démarche du GSAOEV. Cependant, comme notre invité d'honneur était Noureddine Saïl qui, compte tenu de sa contribution majeur à la promotion du cinéma et de la critique cinématographique au Maroc étant notamment éditeur de la revue *Cinéma3* (paru en 1970), est décédé (la nuit du 15 au 16/12/2020), nous y avons ajouté une partie pour célébrer sa mémoire, mais en relation avec la thématique.

Feu N. Saïl, philosophe et intellectuel et connu aussi bien au Maroc, qu'en Afrique et au MENA et même dans l'aire européenne sous l'appellation « Monsieur Cinéma », a écrit « [...] [On dit d'un sujet peint, photographié ou filmé qu'il est écrasé par la lumière » et comme le cinéma est à la croisée de plusieurs disciplines, il permet l'étude de l'homme dans ce qu'il donne à voir et qu'on appréhende par des outils d'investigation tout en cherchant si écrasement existe réellement (Nous avons été les porteurs du Festival du Film Sociologique organisé au sein du 5^{ème} forum mondial de l'ISA à Rabat, Maroc).

Dans cette optique, les textes publiés (arabe et français) présentent au lecteur d'analyses comparées où l'anthropologie et la sociologie dites « visuelles » collectent par médiation de l'image les informations sur les sociétés et les cultures sans oublier le questionnement du médiologique non seulement comme support mais aussi comme objet et technique agissant sur les manières et les formes de perception. Par contre, les textes de critique cinématographique, oscillant entre profession, érudition (spécialité académique) et amateurisme (initiation à la cinéphilie au sein des ciné-clubs), essaient d'expliquer la situation difficile où cette critique se trouve depuis l'avènement du multimédia, tout en devenant partie prenante de l'industrie cinématographique avec ses émissions télévisées et sa présence rituelle dans les festivals.

Grosso-modo, cette 2^{ème} publication contient des textes pouvant aider le lecteur à avoir une idée sur ces deux spécialités, à savoir : La socio-anthropologie du cinéma et la critique cinématographique ainsi que leur interférence non seulement au Maroc, mais aussi dans d'autres aires socio-culturelles.

Nous invitons les lecteurs à y trouver des chercheur(e)s et critiques cinématographiques hommes et femmes, de différents horizons abordant des thématiques ; à l'instar de : l'inceste, le genre, le soufisme, le tourisme, l'histoire, etc. Il est à noter que nos publications seront disponibles avec un décalage d'une année au moins sur notre site web (<https://espacemediation.org/>) pour lecture ou achat de copie numérique à partir du mois de mars 2026. Comme nous vous informons sur le lancement de l'appel à participation à la 2^{nde} édition du Festival du film sociologique prochainement

1 Membre du RC57, Coordinateur national de l'Instance Marocaine de Sociologie et prof. visiteurs dans plusieurs universités.

The Social Anthropology of Film and Film Criticism: Differences and Complementarity

This publication (edited by Prof. Abdelfattah Ezzine 1, Head of GSAOEV and President of EsMed) is the result of a series of exchanges aimed at fostering theoretical and practical discussion of the functions of and interplay between the spoken word, writing, and visual media in Moroccan society. It draws on socio-anthropological responses to the rise of multimedia and the digital revolution in communication and research, and notably to instances where the boundaries between speech, text, and image are increasingly blurred.

The Socio-Anthropological Group for Oral, Written, and Visual Communication (GSAOEV), forms part of Espace Médiation (EsMed <https://espacemediation.org/apropos/#esmed>). It hosted its first study day entitled “The Role of Oral, Written, and Visual Forms in Moroccan Research” in 2019 (See Publications IURS, Univ. Mohamed V, 2024). Since then, the group has continued to work on these issues from a Moroccan perspective, by inviting discussion of practices, publications, or key figures relevant to a topic chosen by the group.

The group also maintains an international focus and welcomes contributions from international scholars to enrich conversation and debate. The theme of this second publication, the “Socio-anthropology of Film and Film Criticism: Differences and Complementarity”, reflects this approach. However it also includes a special section on these themes to honour the memory of our guest contributor, Nouredine Saïl—whose significant contributions to Moroccan cinema and film criticism included serving as editor of the magazine *Cinéma3* (published in 1970)—who passed away on the night of December 15-16, 2020.

A philosopher and public intellectual, Saïl, was well-known not only in Morocco, but also across Africa, the MENA region, and in many European countries, where he was known as “Monsieur Cinéma.” He once wrote: “[...] It is said that a painted, photographed, or filmed subject is erased by light” and since film sits at the crossroads of several disciplines, it enables the study of humans through what they allow to be seen and what can be revealed using research tools, while exploring whether this effect of erasure truly exists. (The GSAOEV organised the Sociological Film Festival held at the 5th ISA World Forum in Rabat, Morocco on this theme).

With this in mind, the included texts (in Arabic and French) offer readers comparative analyses of ‘visual’ anthropologists’ and sociologists’ use of images to gather information about societies and cultures, while also interrogating the role of media not just as a tool, but also as a subject and as a set of techniques that influence perception. The book also includes essays of film criticism, by professionals, academic specialists and amateurs (for example on learning to love cinema through film clubs). These essays try to shed light on the challenges facing film criticism since the rise of multimedia, at the same time as it has also become an integral part of the film industry, with its TV programs and its ritual presence at film festivals.

1 Member of RC57, National Coordinator of the Moroccan Institute of Sociology, and visiting professor at several universities.

This note was translated from the French original version by Sarah Wilson.

Events

Putting Macau on the Visual Sociology Map (November 2025)

Denis Zuev, Head Coordinator of the workshop



Photo: Carolina Cambre

The RC57 5th international workshop in visual methods took place in Macau between 10th and 14th of November, 2025. This was the first large scale ISA RC57 event held outside of Europe and the first one in Asia. As such, a historic event!

The workshop was hosted by the University of Saint Joseph, Macau which generously provided space and support for this international event. Over twenty young scholars (postdoc and PhD level) from the Philippines, India, Indonesia, Thailand, South Korea, Singapore, Spain, Portugal, Hong Kong, Macau and mainland China took part and enjoyed

five days of intensive (exhausting) scholarly exchanges and fieldwork experiences. They also had time to benefit from organized field trips before and after the workshop that provided an essential taste of Macau as a unique geographic setting.

Lecturers and mentors from the UK, Germany, Singapore, Macau and Canada provided inspiring lectures and intensive feedback. Notably, three keynote mentors travelled long distances to Macau: Prof. Terence Heng (Liverpool University), Prof. Carolina Cambre (Concordia University) and Dr. Dennis Zuev (representing CIES-ISCTE, Portugal and the host institution University of Saint Joseph). Two lecturers gave online lectures (Prof. Gary Bratchford, Birmingham and Prof. Veronica Gregorio of Singapore National University). Dr. Tobias Kamelski (Lingnan University) presented live at the final session of the workshop. Despite a typhoon warning, the weather was more than welcoming (due to intensive prayers to Mazu, Goddess of the Sea, and patron of the sailors of Southern China). Unfortunately, several participants from the Philippines had to cancel their flights or had their travel plans disrupted by an unseasonal super typhoon, Uwan. Measures were taken to allow the Filipino scholars to participate online until it was clear that they would be unable to come for the fieldwork.

While some of the workshop participants were seasoned social scientists, there was a healthy mix with scholars in media and design, arts and communication studies, museum and development studies, heritage, tourism and religious studies. The workshop participants were given preliminary instructions and readings to prepare them for the intensive assignments and fieldwork in Macau. The workshop included keynote lectures (most of them offline) related to visual research methods, specifically visual essays and ethnography, ethical implications, while one session was dedicated to the topic of publi-



shing visually based research.

The high quality and visual nature of the presented essays allowed the organizers to approach the Visual Studies journal editorial board to propose a themed section. There are also plans for a potential publication of the proceedings as a small book in the Palgrave Macmillan Social Visualities series.

The participants were inspired to create their own website, to which their essays will be provisionally uploaded and discussed further to gain further feedback. Some participants are also keen to set up regional hubs for visual research in India and Philippines and asked for guidance as to how to do so.

The workshop organizers would like to acknowledge the generous contributions –in terms of their time and travel costs- of the workshop mentors: Prof. Terence Heng and Prof. Carolina Cambre, in addition to those of colleagues from the University of Saint Joseph and Research Laboratory for Cultural Sustainability: David Perez Casamayor, Bonnie Sin and Loretta Chang, and those of local hosts/Macau ambassadors: Prof. Carlos Lo, University of Macau and Mr. Terence Lee, President of Sustancia.Org (www.sustancia.org).

Examining science fiction cinema and its sociological worth. A contribution to the XIth National Congress of the Turkish Sociological Association (September 2025)

Esin Berktaş



The XIth National Sociology Congress took place from 17- 19 September 2025 at Bursa Uludağ University, Turkey, organised jointly by the Turkish Sociological Association and Uludağ University. The congress aimed to conduct in-depth discussions on contemporary issues; sociological issues and potential futures. I presented a paper in a session entitled “Visual Sociology” which took place on Thursday, September 18, chaired by Ezgi Karmaz. My presentation -“The Sociological Analysis of Future Possibilities in the Science Fiction Cinema”- focused on the visualisation of stories about future possibilities of the World we live in through science fiction movies. My sample included the Alien movies (Alien, Aliens, Alien³, Alien: Resurrection, Alien: Prometheus, Alien: Covenant, Alien: Romulus) produced between the years 1979- 2025 and directed by important creators such as Ridley Scott, James Cameron, Davis Fincher, Jean- Pierre Jeunet.

The Spirited North Exhibition (2026)

If you are in Liverpool and would like a personal tour of the exhibition, please contact Terence (t.heng@liverpool.ac.uk).



SPIRITED NORTH

A PHOTOGRAPHIC AND SOCIOLOGICAL JOURNEY THROUGH
HIDDEN SPIRITUAL SPACES IN THE NORTH OF ENGLAND

TERENCE HENG

25 OCTOBER - 1 APRIL 2026
VICTORIA GALLERY & MUSEUM
ASHTON ST, LIVERPOOL L69 3DR
WWW.SPIRITEDNORTH.UK

LAUNCH EVENT
24 OCTOBER 2025
1600 - 1800 HRS
WWW.SPIRITEDNORTH.UK/LAUNCH



Call for Expressions of Interest 6th International Workshop on Visual Research for academics, postgraduate students and artists “Visual research: methods, challenges and affordances”

23rd, 24th, 25th September 2026, (Buenos Aires, Argentina)

The sixth edition of the Visual Sociology Workshop, organized by the ISA Research Committee RC57 Visual Sociology, is designed for doctoral students, social science and humanities scholars and artists. The general theme will be “Visual Research: Methods, Challenges, and Affordances,” and the event will take place at the Research Institute “Gino Germani” (Faculty of Social Sciences, University of Buenos Aires), Argentina, from 23rd to 25th September 2026. One of the three days will be entirely virtual, while the other two will take place in person. The sessions will be conducted in Spanish.

Aims and objectives

The overall objective of this workshop is to explore and map visual methods in sociological and transdisciplinary research. We aim to provide workshop participants with renewed tools and approaches to address visuality in their own research. Workshop participants will be able to:

- a. Recognize the importance of visual studies in the social sciences and humanities, and to understand their impact on contemporary research methodologies.
- b. Identify, map, and compare visual methods and techniques used in different disciplines (sociology, anthropology, philosophy, communication, arts, etc.) to analyze and produce knowledge with images.
- c. Explore innovative methodological tools and techniques that allow for the integration of the visual dimension into academic, artistic, and/or transdisciplinary research projects.
- d. Analyze cases and experiences of visual research that exemplify different ways of working with and on images.
- e. Develop critical and reflective skills to situate visuality as both an object and method of research, evaluating its potential and limitations.

Key themes:

1. Generative artificial intelligence and image creation: methodological tools, ethical dilemmas, and potential research strategies and topics.
2. Drawing as a technique for visual social research: drawing as a sensory experience that enhances alternative approaches to knowledge production as well as its use as an elicitation technique.
3. Photography as an object of analysis and as a trigger of stories: from image analysis to producing visual narratives in the social sciences.

Workshop structure

This event will run over three days of approximately 8 hours each, during which three types of sessions will be developed. In each we will promote dialogues amongst participants:

1. Keynote speakers: lectures given by invited scholars on the use, advantages and challenges of integrating the visual into their own research.
2. Workshops: hands-on sessions where participants will learn how to use different visual methods to answer research questions exploring different topics (which will be defined in dialogue with participants' background and interests).
3. Collectives doing visual research. Tales, affordances and foes of interdisciplinary work with images.
4. Roundtable: On creative formats to communicate social and artistic research (such as short films, performances, and art exhibitions).

This event is sponsored by the Research Committee 57 Visual Sociology (International Sociological Association); Instituto de Investigaciones Gino Germani (IIGG), Universidad de Buenos Aires (Argentina); Interdisciplinary Visual Research Group (GIIV - Instituto para la Inclusión Social y el Desarrollo Humano); Casa/estudio B'atz'; and TRAD (research group "Teachers' work at secondary schools", IIGG).

This event will be funded by the Research Committee 57 Visual Sociology (International Sociological Association). The event will be free of charge.

If you would like to receive more information on this event, please email

imagenyvisualidad@gmail.com

Academic program coordinators

- Analía Inés Meo (Consejo Nacional de Investigaciones Científicas y Técnicas - Instituto de Investigaciones Gino Germani, Universidad de Buenos Aires -Instituto para la Inclusión Social y el Desarrollo Humano), Argentina.
- Elisabeth Simbürger (Universidad de Valparaíso), Chile.
- Federico Ignacio Fort (Escuela Interdisciplinaria de Altos Estudios Sociales, Universidad de San Martín - Consejo Nacional de Investigaciones Científicas y Técnicas), Argentina.

Sexto Workshop internacional sobre Investigación Visual para investigadores/as, estudiantes de posgrado y artistas: “Investigación visual: métodos, desafíos y posibilidades”

23, 24 y 25 de septiembre de 2026 (Buenos Aires, Argentina)

La sexta edición del workshop sobre sociología visual, organizado por el comité de investigación RC57 “Sociología visual” de la Asociación Internacional de Sociología, está destinado a estudiantes de posgrado, investigadores/as de las ciencias sociales y humanidades, y artistas. El eje temático del workshop será “Investigación visual: métodos, desafíos y posibilidades”, y se llevará a cabo en el Instituto de Investigaciones “Gino Germani” (Facultad de Ciencias Sociales, Universidad de Buenos Aires - Argentina), los días 23, 24 y 25 de septiembre de 2026. Uno de los tres días estará destinado a actividades enteramente virtuales, mientras que los otros dos serán presenciales. Las actividades serán desarrolladas en el idioma español.

Objetivos:

El objetivo general del workshop es explorar y cartografiar métodos visuales en sociología, así como también en investigaciones transdisciplinarias. Nuestro interés es brindar a los/as participantes herramientas y enfoques renovados para el abordaje de la visualidad en sus propias investigaciones.

Los/as participantes del workshop podrán:

- a. Reconocer la importancia de los estudios visuales en las ciencias sociales y humanas, así como su incidencia en metodologías de investigación contemporáneas
- b. Identificar, cartografiar y comparar métodos y técnicas visuales usadas en diferentes disciplinas (sociología, antropología, filosofía, comunicación, artes, etc.) para analizar y producir conocimiento con imágenes.
- c. Explorar técnicas y herramientas metodológicas innovadoras que permitan integrar la dimensión de lo visual en proyectos académicos, artísticos o en investigaciones transdisciplinarias
- d. Analizar casos y experiencias de investigación visual que muestren distintas perspectivas de trabajo con y sobre las imágenes.
- e. Desarrollar una mirada crítica y reflexiva que permita situar la visualidad tanto como objeto de estudio y como metodología, evaluando sus alcances y limitaciones

Ejes temáticos:

1. Inteligencia artificial generativa y creación de imágenes: herramientas metodológicas, dilemas éticos y posibles estrategias y líneas de investigación.
2. El dibujo como técnica de investigación socio-visual: su uso como herramienta para la entrevista y la producción colaborativa de conocimiento.

3. La fotografía como objeto de análisis y como disparador de relatos: desde el análisis de imágenes hasta su utilización en la construcción de narrativas en las ciencias sociales.

Modalidad y estructura del workshop

El encuentro se desarrollará a lo largo de tres jornadas de aproximadamente ocho horas cada una, durante las cuales se llevarán a cabo distintos tipos de actividades orientadas a fomentar el diálogo y el intercambio entre las y los participantes:

1. Conferencias magistrales: presentaciones a cargo de especialistas invitados/as que abordarán los usos, potencialidades y desafíos de la incorporación de lo visual en sus propias investigaciones.
2. Talleres: sesiones de trabajo en las que las y los participantes aprenderán a utilizar diversos métodos visuales para responder preguntas de investigación vinculadas a distintos temas, definidos en diálogo con sus trayectorias e intereses.
3. Colectivos de investigación visual: relatos de experiencias, potencialidades y desafíos del trabajo transdisciplinario con imágenes.
4. Mesa redonda: formatos creativos para la comunicación de la investigación social y artística, como cortometrajes, performances y exposiciones.

El evento es auspiciado por el Comité de Investigación visual 57 en Sociología Visual de la Asociación Internacional de Sociología (ISA); Instituto de Investigaciones Gino Germani (IIGG), Universidad de Buenos Aires (Argentina); Grupo Interdisciplinario de Investigación Visual (GIIV - Instituto para la Inclusión Social y el Desarrollo Humano); Casa/estudio B'atz'; y TRAD (Trabajo Docente - Grupo de investigación, IIGG).

Asimismo, el workshop será financiado por el Comité de Investigación Visual 57 en Sociología Visual de la Asociación Internacional de Sociología (ISA)

El evento será de acceso libre y gratuito.

Para consultas y más información pueden escribirnos a: imagenyvisualidad@gmail.com Coordinadores académicos

- Analía Inés Meo (Consejo Nacional de Investigaciones Científicas y Técnicas - Instituto de Investigaciones Gino Germani, Universidad de Buenos Aires - Instituto para la Inclusión Social y el Desarrollo Humano). Argentina.
- Elisabeth Simbürger (Universidad de Valparaíso). Chile.
- Federico Ignacio Fort (Escuela Interdisciplinaria de Altos Estudios Sociales, Universidad de San Martín - Consejo Nacional de Investigaciones Científicas y Técnicas). Argentina.

This note was translated from the English original version by Analía I. Meo, Federico Fort and Elisabeth Simbürger.

The Rachel Tanur Memorial Prize for Visual Sociology

During the ISA Forum of Sociology in Rabat we had the pleasure of hosting a small award ceremony for the 2025 Rachel Tanur Memorial Prize for Visual Sociology during the RC57 business meeting.

The Rachel Tanur Memorial Prize for Visual Sociology encourages students to work with photography as a visual medium in their study and understanding of social phenomena. It is named for Rachel Dorothy Tanur (1958–2002), an urban planner and lawyer who cared deeply about people and their lives and who was an acute observer of living conditions and human relationships.

This year we received 75 submissions from all over the world. The submissions were evaluated by a jury coordinated by Elsa Ransom and Nicole Levit and composed of:

- Maria Sereti
- Pat Roos
- Nikita Pokrovsky
- Tito Marci
- Asko Lehmuskallio
- Edgar Gomez-Cruz
- Carolyn Ellis
- Marina Ciampi
- Dina Brode-Roge

A key member of the jury, Judy Tanur, joined us online from the US for the award ceremony.

This years prize winners were:

Les mains du monde
(2025 First Prize)
Stephanie Fanfan Simbo,
Université Paris Cité, France



Good Night, God Bless
(2025 Second Prize)
Jenae Carpenter,
University of California, Berkeley,
United States

**Displaced in Plain Sight: The Silent Testi-
mony of Urban Inequality**
(2025 Third Prize) Jefferson Cuadra,
Caraga State University Cabadbaran
Campus, Philippines



Contact – Board Members and ways of contacting RC57

Access our web site: [Click](#)

RC57 Board 2023 – 2027

President

Luc PAUWELS, University of Antwerp, Belgium
luc.pauwels@uantwerpen.be

Vice-President/Secretary

Iakovos PANAGOPOULOS, Ionian University, Greece
iakovospanagopoulos@yahoo.co.uk

Vice-President for Research

Carolina CAMBRE, Concordia University, Canada~
carolina.cambre@concordia.ca

Treasurer

John GRADY, Wheaton College, USA
jgrady@wheatonma.edu

Board member responsible for the Rachel Tanur Memorial Prize

Paolo S. H. FAVERO, University of Antwerp, Belgium
paolosh.favero@uantwerpen.be

Board Members / Newsletter Editors

Analía Inés MEO, CONICET - UBA- INCLUIR, Argentina
analiameo@conicet.gov.ar

Ana Inés HERAS, CONICET EH-LICH-UNSAM & INCLUIR, Argentina
herasmonnersans2@gmail.com

Regular Board Members

Marina CIAMPI, Sapienza University of Rome, Italy
marina.ciampi@uniroma1.it

Annalisa FRISINA, University of Padova, Italy
annalisa.frisina@gmail.com

Sarah WILSON, University of Stirling, U.K.
sarah.wilson@stir.ac.uk

Immediate Past President

Gary Bratchford, Birmingham City University, U.K.
Gary.Bratchford@bcu.ac.uk

Back cover images/Imágenes de contratapa: *by Ayşegül Boyalı - Photo 1: “I took the photo on the Salacak coast, on the Asian side of Istanbul. This lively shoreline brings together people from different classes and identities. Longtime residents still swim there on nice days, though, we only see men in the water... and the seagulls.” - Photo 2: “This photo was taken on the Karaköy waterfront, on the European side of Istanbul. It is a historic neighborhood, that has hosted many cultures including Jews, Genoese, Greeks, Romans, French, Venetians, and Ottomans.”*

