The Public Image

IVSA 2013 Annual Conference
Goldsmiths, CUCR, University of London
July 8-10, 2013

Conference Programme
CONTENTS

1. Welcome address ......................................................................................... 2

2. Delegate information .................................................................................... 3
   2.1. Registration/help desk ......................................................................... 3
   2.2. Venue and travel .................................................................................. 4
   2.3. Breaks .................................................................................................... 7
   2.4. Wifi ....................................................................................................... 8

3. Conference programme at a glance .............................................................. 9

4. Plenary sessions ............................................................................................ 10

5. Parallel sessions at a glance ........................................................................ 17
   5.1. Monday 8 July 2013 ............................................................................. 17
   5.2. Tuesday 9 July 2013 ............................................................................ 18
   5.3. Wednesday 10 July 2013 ..................................................................... 19

6. Workshops, walks, exhibitions, installations and fringe events .................. 20

7. Parallel sessions programme ....................................................................... 31
   7.1. Monday 8 July 2013 ............................................................................. 31
        Monday 11.30 – 13.30 ........................................................................... 32
        Monday 14.30 – 16.30 ......................................................................... 43
   7.2. Tuesday 9 July 2013 ............................................................................. 58
        Tuesday 9.00 – 11.00 .......................................................................... 59
        Tuesday 11.30 – 13.30 ....................................................................... 75
        Tuesday 14.30 – 16.30 ....................................................................... 94
   7.3. Wednesday 10 July 2013 ..................................................................... 113
        Wednesday 9.00 – 11.00 .................................................................... 114
        Wednesday 11.30 – 13.30 .................................................................. 128
        Wednesday 14.30 – 16.30 .................................................................. 143

8. Delegate index .............................................................................................. 151
Welcome address

Welcome to the International Visual Sociology Association Annual Conference. At CUCR we are delighted to host the conference and to welcome you all to London and Goldsmiths in particular.

The conference is inspired by the idea of the ‘public image’, taking the lead from recent debates around the role and scope of public sociology. Public sociology endeavours to bring sociology into dialogue with audiences beyond the academy, an open dialogue in which both sides deepen their understanding of public issues: in what ways then can visual sociology meet this challenge to bring a sociological understanding of social life to a vibrant, active and diverse public? Many streams in the conference address this question from diverse perspectives, including issues of activism and engagement, public and private images, resilience and urban change, new visual methodologies and many more.

Indeed the response to our call for proposals on these topics was overwhelming. The call for panels and papers has had a success that far exceeded our expectations: thank you so much to all those who submitted proposals and have helped make this happen. The result of this collaborative work is a large number of very diverse and exciting sessions, with delegates coming from and doing research on an impressively diverse range of places and approaches, making the conference truly global and interdisciplinary. As organizers we have lived with the image of the conference for a long time now, and we really look forward to experiencing it with you all: we hope it will be an exciting and memorable event for everyone.

IVSA2013 Organizing Committee

Monica Sassatelli and Alison Rooke (CUCR directors)
Douglas Harper (IVSA President)
Caroline Knowles (Professor of sociology, former director CUCR)
Alex Rhys-Taylor (CUCR deputy director)
Carolina Ramirez (Conference coordinator)
2. Delegate information

2.1. Registration/help desk

Staff will be available in the Ian Gulland (IG) foyer to register delegates throughout the conference from 8.30 to 16.30 hrs.

At registration you will receive your conference pack, including this programme. You will also be given your conference badge which must be worn at all times during the event.

Contact at the conference

The main medium of communication with the conference coordinator is via email. Please contact Carolina Ramirez via ivsacucr@gold.ac.uk.

During the conference emergency messages can be left at the registration/helpdesk.

A notice board with relevant up-dates about the conference will be on display besides the registration desk. Delegates can also leave important messages to each other in this notice board.

Ambassadors will be around college with identifiable t-shirts to assist delegates. Before each panel, they will be assisting chairs and panellists to set their presentations and test the equipment.
2.2. Venue and travel

Goldsmiths, University of London
New Cross, London, SE14 6NW, UK

Goldsmiths is located in **New Cross, South East London**. Vibrant, urban, and with great transport connections to Central London, it’s an ideal base for experiencing and enjoying the capital. Routes to get here include:

- 5 minutes’ walk from both New Cross and New Cross Gate stations (zone 2), on the main rail network and London overground.
- The major bus routes including 21, 36, 53, 136, 171, 172, 177, 225, 321, 343, 436, 453.
- 10 minutes’ walk from Deptford Bridge Docklands Light Railway (DLR) station.

To move around London and plan your route in advance, we advise you to visit:

- National Rail Enquiries (www.nationalrail.co.uk).
Campus Map

The main buildings where the conference will take place are the Ian Gulland (IG), both foyer and lecture theatre (34 on campus map), New Academic Building (NAB) (02 on campus map) and the Richard Hoggart Building (25 on campus map, see also floor plan on next page).
Richard Hoggart Building Ground Floor Plan
2.3. Breaks

Tea and Coffee

Refreshments and biscuits will be served in the Ian Gulland (IG) Foyer and New Academic Building (NAB) Foyer during morning and afternoon breaks.

Lunch (not provided)

Lunch will not be provided during the conference. We have made a selection of recommended places, both on campus and off campus. All of them have affordable options and some of them offer set menus.

New Academic Building cafe
New Academic Building
An on campus café with a selection if sandwiches and salads, cold and hot drinks.

Natura Cafe
Dixon road
Tiananmen building (the green room)

Vegetarian restaurant based in the first floor of the Goldsmiths’ Student Union Building (see number 28 in the map). Some popular options are

<table>
<thead>
<tr>
<th>Item</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mix Salad</td>
<td>£ 4.50</td>
</tr>
<tr>
<td>Soup of the Day</td>
<td>£ 3.70</td>
</tr>
<tr>
<td>Pasta</td>
<td>£ 4.70</td>
</tr>
<tr>
<td>Specials of the day</td>
<td>£ 5.20</td>
</tr>
</tbody>
</table>

The Thailand
15 Lewisham Way,
New Cross
SE14 6PP

The Thailand serves Thai and Laos cuisine in a relaxed atmosphere. It is located opposite Goldsmiths library. Along with dishes a la carte, it offers set menus. As a reference:

| Starter + main dish | £4.75  |
**Noodle & Rice**  
5 Lewisham Way  
New Cross  
SE14 6PP  

This is a Chinese/Japanese restaurant which offers set menus as follows:

2 courses with rice £4.50

**Goldsmiths Cafe**  
25 Lewisham Way  
New Cross  
SE14 6PP  

The Goldsmiths Cafe is a traditional greasy spoon, with great hearty meals for between £3.50 and £6.50.

**Reyna**  
379-383 New Cross Rd,  
New Cross  
SE14 6AT  

A wonderful and very well priced Turkish restaurant on New Cross Road. As a reference Pizzas (Lahmacun) start at £2.25 and a (very large) mixed grill is £12.50.

**Madison’s Express**  
2D Lewisham Way,  
New Cross  
SE14 6PP  

A family run business right on the edge of Goldsmiths campus and serves an assortment of very affordable sandwiches, jacket potatoes, pasta dishes and Turkish pastries.

**2.4. Wifi**

Wireless Connection will be provided. Go to the registration/help desk to obtain a user name and password to access the wireless. Eudoram wireless internet is available throughout Goldsmiths for already registered users as well.

Delegates need to use their own laptops.
## 3. Conference programme at a glance

<table>
<thead>
<tr>
<th>TIME</th>
<th>ACTIVITY</th>
<th>LOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>MONDAY (8 July)</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>8.30-4.30</td>
<td>Registration/help desk open</td>
<td>IG Foyer</td>
</tr>
<tr>
<td>9.30-11.00</td>
<td>Plenary Session</td>
<td>IG Lecture Theatre</td>
</tr>
<tr>
<td>9.30-11.30</td>
<td>Welcome address, M. Sassatelli and A. Rooke</td>
<td>IG Lecture Theatre</td>
</tr>
<tr>
<td>11.30-1.30</td>
<td>Parallel sessions</td>
<td>Various NAB, RHB: see sections 5 and 7.</td>
</tr>
<tr>
<td>1.30-2.30</td>
<td>Break</td>
<td></td>
</tr>
<tr>
<td>2.30-4.30</td>
<td>Parallel sessions</td>
<td>Various NAB, RHB: see sections 5 and 7.</td>
</tr>
<tr>
<td>4.30-5.00</td>
<td>Break</td>
<td>IG Foyer; NAB Foyer</td>
</tr>
<tr>
<td>5.00-6.30</td>
<td>Plenary Session</td>
<td>IG Lecture Theatre</td>
</tr>
<tr>
<td>6.30-7.30</td>
<td>Welcome reception</td>
<td>NAB foyer</td>
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<tr>
<td><strong>TUESDAY (9 July)</strong></td>
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<td></td>
</tr>
<tr>
<td>8.30-4.30</td>
<td>Registration/help desk open</td>
<td>IG Foyer</td>
</tr>
<tr>
<td>9.00-11.00</td>
<td>Parallel sessions</td>
<td>Various NAB, RHB: see sections 5 and 7.</td>
</tr>
<tr>
<td>11.00-11.30</td>
<td>Break</td>
<td>IG Foyer; NAB Foyer</td>
</tr>
<tr>
<td>11.30-1.30</td>
<td>Parallel sessions</td>
<td>Various NAB, RHB: see sections 5 and 7.</td>
</tr>
<tr>
<td>1.30-2.30</td>
<td>Break / IVSA Business Meeting</td>
<td>NAB 326</td>
</tr>
<tr>
<td>2.30-4.30</td>
<td>Parallel sessions</td>
<td>Various NAB, RHB: see sections 5 and 7.</td>
</tr>
<tr>
<td>4.30-5.00</td>
<td>Break</td>
<td>IG Foyer; NAB Foyer</td>
</tr>
<tr>
<td>5.00-6.00</td>
<td>Plenary Session</td>
<td>IG Lecture Theatre</td>
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<tr>
<td>5.00-6.30</td>
<td>Incubating a Syndrome – Crossmedial Sociology, B. Kräftner</td>
<td>IG Lecture Theatre</td>
</tr>
<tr>
<td>6.00-7.00</td>
<td>Publishers Exhibition</td>
<td>IG Foyer</td>
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<tr>
<td><strong>WEDNESDAY (10 July)</strong></td>
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<td></td>
</tr>
<tr>
<td>8.30-4.30</td>
<td>Registration/help desk open</td>
<td>IG Foyer</td>
</tr>
<tr>
<td>9.00-11.00</td>
<td>Parallel sessions</td>
<td>Various NAB, RHB: see sections 5 and 7.</td>
</tr>
<tr>
<td>11.00-11.30</td>
<td>Break</td>
<td>IG Foyer; NAB Foyer</td>
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<td>2.30-4.30</td>
<td>Parallel Sessions</td>
<td>Various NAB, RHB: see sections 5 and 6.</td>
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<tr>
<td>4.30-5.00</td>
<td>Break</td>
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<td>Plenary Session</td>
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<td>5.00-6.30</td>
<td>Why do Sociologists take Photographs, L. Back</td>
<td>IG Lecture Theatre</td>
</tr>
<tr>
<td>5.00-6.30</td>
<td>Uses of Photography in the Practice of Sociological Research, C. Knowles</td>
<td>IG Lecture Theatre</td>
</tr>
</tbody>
</table>

### Locations:

- **IG:** Ian Gulland (34 on campus map)
- **NAB:** New Academic Building (02 on campus map)
- **RHB:** Richard Hoggart Building (25 on campus map)

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**Walks, Exhibitions & Other Activities:**
See section 6
4. Plenary sessions

Monday, July 8th, 9.30 – 11.00
Ian Gulland Lecture Theatre

Douglas Harper

Terrible Beauty: the Public Eye of De-Industrialization

My presentation visualizes the economic collapse America’s most important steel making region, the Monongehelia River Valley, or “Mon Valley” near Pittsburgh, PA. The photos explore textures of decay and seeds of social and economic rebirth; voices inscribed on walls and infrastructure; the intrusion of nature into a new urban wilderness; the accidental public forms emerging from structural decay and tentative community reformulation.

I suggest that the photo study embodies Michael Burawoy’s call for a public sociology that is both a “mirror and conscience of society,” a “critical imagination” that critically engaging such issues as deepening class inequalities, environmental degradation, and other public issues.

Chaired by Monica Sassatelli and Alison Rooke

Douglas Harper is Professor of Sociology at Duquesne University. He has published five books with the University of Chicago Press, which include innovative uses of photography as well as other qualitative methods. Harper has also edited or co-edited four books on visual sociology. He is the founding editor of Visual Studies, the official journal of the International Visual Sociology Association. He has published more than fifty chapters, articles and photo essays, and has been invited by more than 100 universities and academic societies in the US and abroad to lecture on qualitative methods and visual sociology. He is currently president of IVSA.

This session also includes a Welcome address by Monica Sassatelli and Alison Rooke, CUCR directors and members of the Conference Organizing Committee, and the presentation of the IVSA’s Rieger Award.
Kuldip Powar, Francis Silkstone, Sanjay Sharma and Nirmal Puwar

“Noise of the Past”
A poetic journey of war, memory and dialogue through two inter-related works

In this evening plenary session the group involved in the Noise of the Past project (principally funded by the Arts & Humanities Research Council) will present two commissions produced from a creative ‘call-and-response’ method to cast a different light on war, memory and the art of dialogue. The project brought together a curatorial sociological direction with composition, film and space as modes of collaborative and public exchange, hinged on call-and-response.

Unravelling (2008, 17 mins) was produced from of a unique film-making process, creatively working with poetry, archive materials, visual art and music. Internationally acclaimed Nitin Sawhney composed a new score in response to an original inter-generational poetic dialogue in Urdu between Sawarn Singh, a WWII Indian soldier who fought for the British in Burma, the Middle East and Africa, before moving to the UK, and his grandson, Kuldip Powar. Through poetic motifs a sensory experience emerges, both evocative and haunting, inviting us to explore our own ambivalences towards collective and personal stories of war.

Post-Colonial War Requiem (2008) also drew upon the inter-generational poetic dialogue as the source of inspiration for Francis Silkstone, who produced a new composition performed with moving musicians. Benjamin Britten's original 'War Requiem' inaugurated the newly-built Coventry Cathedral in 1962, offering Remembrance without militarism. Though consciously inclusive, it did not reference the contributions of the (former) colonies.

Chaired by Nirmal Puwar

Introduction by Nirmal Puwar, Co-Director of Methods Lab, Goldsmiths, University of London.

Post-colonial War Requiem (excerpt from live performance) - Composed by Francis Silkstone.
Unravelling (screening/17 mins) - Directed by Kuldip Powar (Poet/Screenwriter), with original score by Nitin Sawhney.

Q&A with Kuldip Powar, Francis Silkstone, Sanjay Sharma and Nirmal Puwar

Kuldip Powar directed the international award winning film Unravelling. He is a film maker and freelance educational consultant. Powar has worked on various film projects to explore the lives of Asian people in Britain. He completed a short film piece Remembrance (2005) funded by the BFI Screen Rootz Initiative, which poetically explored post-colonial memory of WWII vis-à-vis personal narrative and the art of dialogue. He co-Directed the film, Kabhi Ritz Kabhie Palladium (2003) on social cinema scenes created by South Asian diaspora communities, for a Herbert Art Gallery & Museum exhibition. He is experienced in conducting oral and visual ethnographies across Britain. In collaboration with Gunnersbury Museum he created an oral history archive and directed a documentary (funded by the MLA) titled For the Record: the social life of Indian vinyl in Southall (2008), which has screened at The British Library (2009). Powar has also been a member of the 'Music In Museums’ group (programmed by the MLA) and has given presentations at The Horniman Museum and The Royal College of Music. He has worked with The Royal Geographical Society as a Volunteer Community Consultant for the Hidden Histories and Moving Journeys projects. Being a trained Art & Design teacher, he has worked with the Sorrell Foundation on the ‘Building Schools for the Future’ programme as a Project Facilitator.

Francis Silkstone composed Post-colonial War Requiem when he was an AHRC Fellow in the Creative and Performing Arts at Goldsmiths. He is developing a unique and meaningful approach to interactions between the contemporary classical music of India and the West. He has studied Western classical music since childhood, and Hindustani music since 1974, including three years as a Commonwealth Scholar in India (1978–81) with Ustad Imrat Khan. He has performed on violin and sitar at major European festivals. His PhD on Ethnomusicology PhD was on improvisation in the art-music of Thailand. His compositions have been performed at major festivals in the UK, Italy and Germany, including by the Ensemble Modern at La Biennale di Venezia: Frankfurt Book Fair, ‘Today’s India’; and ISCM World New Music Festival, Stuttgart, 2006. He held an AHRC Fellowship in Intercultural Composition: Arranging Marriages Between Western and South Asian Art Music. He has also published academic works, including a piece on ‘Composing Post-colonial War Requiem: issues and processes’, published in a special issue of the journal Senses and Society (2011), on Noise of the Past, edited by Puwar and Sharma.

Sanjay Sharma is a Senior Lecturer in Sociology & Communications at Brunel University. He is Co-editor of darkmatter journal and the collection Disorienting Rhythms (1996), and author of Multicultural Encounters (2006). His original training was in engineering & computing, but he found the social sciences & humanities to be a better home to academically pursue issues of social change and justice. His work is of an interdisciplinary nature, drawing on cultural, media and sociological studies approaches. This research is located in the areas of racialization and difference, cultural politics and new media, to critically consider questions of representation, radical pedagogy, subjectivity and materiality. These interventions operate through the thematics of critical race theory and ‘technologies
of race'. In particular, his work is concerned with bridging conceptual and political issues, especially in relation to the production of racialized knowledge and material culture. He is currently researching in the area of race and digital media and working on a project funded by the British Academy on *Twitter Racial Discourse*.

**Nirmal Puwar** is a Senior Lecturer in Sociology at Goldsmiths, where she has worked for nearly nine years. Her work draws on multiple methods from inter-disciplinary sources to consider the encounters of bodies and space. She is the author of *Space Invaders: race, gender and bodies out of place* (Berg, 2003) and has co-edited a number of collections including: ‘Live Methods’ for Sociology Review (2012), with Les Back; *South Asian Women in the Diaspora* (2003) with P.Raghuram; ‘Post-Colonial Bourdieu’ for Sociological Review (2009); ‘Intimacy in Research’ in *The History of the Human Sciences* (2008) with M. Fraser; ‘Noise of the Past’ for Senses and Society (2011) with S.Sharma; as well as ten issues of the international journal *Feminist Review*, including Celebration Issue 100. She has co-ordinated a number of research projects on politics, space and inventive methods. She is keen to initiate and build on a form of creative and critical public sociology to be considered ‘Curating Sociology’. She is Co-Director of the Methods Lab [http://www.gold.ac.uk/methods-lab/](http://www.gold.ac.uk/methods-lab/)
Visual Sociology MA Launch

*Incubating a Syndrome – Crossmedial Sociology?*

Bernd Kräftner

In this session we are pleased to launch the new MA Visual Sociology, which will enrol its first students in Autumn 2013. The lecture will be preceded by an introduction by Michael Guggenheim, who will set out the vision of a new 'inventive visual' sociology. It will finish with closing remarks by Nina Wakeford about the relationship between crossmedial and inventive visual work.

Bernd Kräftner of the research group “shared inc.” will present a case study of a syndrome called "unresponsive wakefulness syndrome" conducted by a method that they call "incubation". By this term they refer to a method of investigation where researchers interact, collaborate, and become associated with different actors and – thereby initiating a social inquiry concerning a specific object of research. Incubations take situations to intervene with a combination of ethnographic, performative and artistic strategies. Shared Inc. attempts to create new situations, unfamiliar to both the researchers and the researched. The media of research comprise written texts, photography, drawings and paintings, video, programming, building of artifacts, collaborations, as research tools. These media also serve as means to present the incubation to various publics.

*Chaired by Michael Guggenheim and Nina Wakeford*

Bernd Kraeftner studied medicine and worked as filmmaker and author; as founder/member of "Shared Inc." (the research centre for shared incompetence) he investigates since 1998 new methods in artistic research, visual sociology and science and technology studies. He conducted various transdisciplinary research projects funded by the Austrian Science Fund (FWF), the WellcomeFoundation/SciArt, London; the ZKM, Karlsruhe, Austrian Ministry of Science, the Humboldt University, Berlin, the Vienne Science and Technology Fund (WWTF). He co-curated the science & society exhibition “the true/false.inc”, Vienna 2006. He teaches at the University of Applied Arts at the Department for Digitals Arts and Science & Art where he is involved in the set-up and implementation of the MA program "Science & Art".
Les Back

**Why do Sociologists take Photographs?**

This talk explores some general questions regarding the place of photography in sociological research. It will look back at Pierre's Bourdieu's practice as a photographer by way of asking how might we contemplate the use of photography today. In the midst of a colonial war Bourdieu used photography to make visual fieldnotes and record the mixed realities of Algeria under colonialism. Bourdieu also used photography to communicate to the Algerians an ethical and political commitment to their cause and plight. It is argued that his photographs do not simply portray the realities of Algeria. They are, paradoxically, at the same time full of information and mysterious and depthless. In order to read them it is necessary to ethnographically situate them in their social and historical context. It is suggested that the photographs can also be read as an inventory of Bourdieu's attentiveness as a researcher, his curiosity and ultimately his sociological imagination. They betray his concerns as a researcher but also can be used to raise ethical and political questions beyond Bourdieu’s own attempts at reflexive self-analysis. The talk concludes with some general points about thinking about Bourdieu as a photographer can contribute to the discussion about the craft of sociology today.

Caroline Knowles

**Uses of Photography in the Practice of Sociological Research**

Drawing together some of the themes of the conference this paper comments on the ‘work’ that photographs perform in sociological research and analysis. Drawing parallels between framing with the lens and framing with sociological theory, it suggests there are significant overlaps between sociological theory and photography; but that photography extends sociology’s conceptual and methodological repertoire in many important ways.

*Chaired by Alex Rhys-Taylor*

Les Back is a Professor of Sociology at Goldsmiths, University of London. His work attempts to create a sensuous or live sociology committed to new modes of sociological writing and representation. His books include: Live Methods with Nirmal Puwar (Wiley-Blackwell, 2012), Cultural Sociology: An Introduction with Andy Bennett, Laura Desfor Edles, Margaret Gibson,
David Inglis, Ronalds Jacobs and Ian Woodward (Wiley-Blackwell, 2012); The Art of Listening (Berg 2007), Auditory Cultures Reader with Michael Bull Berg (2003), Out of Witnesses with Vron Ware, University of Chicago (2002); The Changing Face of Football: Racism and Multiculture in the English Soccer, with Tim Crabbe and John Solomos (Berg 2001); New Ethnicities and Urban Culture: Racisms and Multiculture in Young Lives (University College Press, 1996). In 2011 he published a free on-line book called Academic Diary (http://www.academic-diary.co.uk/) that argues for the values of scholarship and teaching. He also writes journalism and has made documentary films.

Caroline Knowles is a professor of Sociology at Goldsmiths, University of London, and former director of CUCR. Caroline writes on race and ethnicity, especially postcolonial whiteness, circulations of people (as migrants) and objects, urbanism and madness. She specializes in visual, spatial and biographical methods. She has collaborated with Douglas Harper investigating how British migrants live in Hong Kong. She has just completed the biography of a pair of flip-flop sandals with artist Michael Tan of Nanyang Technological University in Singapore. This involved following the plastic trail from factories in SE China to Ethiopia, one of China’s most important emerging markets, passing through the lives of migrant factory workers, smugglers, market traders and onto the feet of an elderly woman navigating the streets of Addis Ababa in a year old pair of flip-flops. She is the author of several books, including Bedlam on the Streets (2000), Race and Social Analysis (2003) and, with Douglas Harper, Hong Kong: Migrant Lives, Landscapes and Journeys (2010).
### 5. Parallel sessions at a glance

#### 5.1. Monday 8 July 2013

<table>
<thead>
<tr>
<th>Room/Time</th>
<th>RHB 150</th>
<th>RHB 142</th>
<th>RHB 143</th>
<th>NAB 314</th>
<th>NAB 326</th>
<th>RHB 139</th>
<th>RHB 140</th>
</tr>
</thead>
<tbody>
<tr>
<td>11.30 - 1.30</td>
<td>09 Exhibition-making as Collision</td>
<td>18.1 Street Art, the City and the Public: Changing the Urban Vision</td>
<td>22.1 Visual Methodologies Revisited</td>
<td>28.1 Community Video - then and now</td>
<td>Workshop Drawing as Research Method Session 1</td>
<td>Workshop Seeing the City: visual tensions in urban landscape Session 1</td>
<td></td>
</tr>
<tr>
<td>2.30 - 4.30</td>
<td>16 Inventive Futures for Visual Sociology: Visual Sociology meets Science and Technology Studies</td>
<td>18.2 Street Art, the City and the Public: Changing the Urban Vision</td>
<td>22.2 Visual Methodologies Revisited</td>
<td>28.2 Community Video - then and now</td>
<td>23 Who, when &amp; why: Critical perspectives on (new) visual methods</td>
<td>26 Displaying Violence and Death in Museums</td>
<td>27 Childhood, Youth, and Screen Media in Africa</td>
</tr>
</tbody>
</table>
## 5.2. Tuesday 9 July 2013

<table>
<thead>
<tr>
<th>Room/Time</th>
<th>RHB 150</th>
<th>RHB 142</th>
<th>RHB 143</th>
<th>NAB 314</th>
<th>NAB 326</th>
<th>NAB 305</th>
<th>RHB 140</th>
<th>RHB 139</th>
<th>RHB 138</th>
<th>Off Site</th>
</tr>
</thead>
<tbody>
<tr>
<td>9.00-11.00</td>
<td>01 Street Photography and the Ethnographic Imagination</td>
<td>30 Forensic Futures: Pre-emptive [Image] Practices</td>
<td>33.1 Visual/Sensory Sociology and Natural Environments</td>
<td>35 PV and... : Linking participatory video with other practices</td>
<td>15 Exploding Bentham’s Scopic Regime: Does the Metaphor of the Panopticon Still Hold?</td>
<td>39 Teaching Visual Sociology to Students and Non-Sociologists: Sharing Practices</td>
<td>04 Curating Palestine through private and public images</td>
<td>31.1 The Aesthetics of Activism: Strategies of Visibility</td>
<td>Walk Woolwich Arsenal: Ghosts and Memories Meeting point: Woolwich Arsenal DLR Station</td>
<td></td>
</tr>
<tr>
<td>11.30-1.30</td>
<td>29 On Mapping</td>
<td>25.1 Visual Research in Education</td>
<td>33.2 Visual/Sensory Sociology and Natural Environments</td>
<td>36.1 Practical Ethics for Participatory Video</td>
<td>37.1 Seeing What We Shouldn’t - Moral Boundaries, Transgressive Images and Public Photography</td>
<td>38.1 Questioning the Visual Itself: Ethics, Beauty, Attractiveness and Difference</td>
<td>14 Race, Ethnicity Gender, and Abilities in the Media Sphere</td>
<td>05 Picturing Place: The Agency of Images in Urban Change</td>
<td>31.2 The Aesthetics of Activism: Strategies of Visibility</td>
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<td>36.1 Lunch time screening</td>
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<td>2.00 pm Walk Environmental Monitoring in NXG Meeting point: Registration desk</td>
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<td>40 Visualising Affect and Emotion: Race, Gender and Sexuality Location: Lewisham Arthouse</td>
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<td>9.00-11.00</td>
<td>20.1 Art and Research: Art Practice as Sociological Method</td>
<td>25.3 Visual Research in Education</td>
<td>10 Camera's Creating Community</td>
<td>06 The Spectacle of Food</td>
<td>32.1 The Public Image of Social Disruption</td>
<td>07 The Public/Public Image: Art and the Museum</td>
<td>17.1 Graffiti, Affective Inscriptions and the New Expressions of Visibilities in the Urban Landscape</td>
<td>Workshop Drawing as Research Method Session 2</td>
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6. Workshops, walks, exhibitions, installations and fringe events

N.B. Some of these activities require registration.

Workshops

**Drawing as Research Method**
*Room: RHB 139*
*Session Organizers: Michael Guggenheim and Monica Sassatelli*

This workshop aims at providing a practical and theoretical space to explore the possibilities of drawing as a method of social research. We will focus in particular on how researchers can draw as part of both their data collection and analysis, highlighting the observational and reflexive potential of drawing compared to both non-visual and other visual means (e.g. photography). Workshop participants are encouraged to contribute to defining and assessing the possible and actual use of drawing in social research, based on their past experience or otherwise. All participants are asked to bring to the first meeting 1 or more drawings they find thought provoking and relevant for discussion (not necessarily found in sociological sources), and to be prepared to give a very short explanation of its sociological significance.

After a first meeting, workshop participants will produce one or more drawings to display and discuss. We will discuss and assign a specific topic/task.

**Session 1**
*Monday 8 July, 11.30 – 13.30*

The first session will include a visual presentation on the topic, focusing on both the actual and potential use of drawings in social research; a series of examples of drawings taken from a varied and interdisciplinary body of previous research, and practical plans. To attend this session you need to register for the workshop.

**Session 2**
*Wednesday 10 July, 9.00 – 11.00*

Presentation and discussion of final material. All conference attendees are welcome to attend this session.

Participants can use any type of support (from paper to iPad) and technique. The drawings must be prepared for projection for session two.

Participants: 25 maximum.
Seeing the City: Visual tensions in urban landscapes
Room: RHB 140
Session Organizer: Douglas Harper

The point of this workshop will be to photograph the city as a collection of tensions. They could be written into the city as texts on public surfaces, or they could be manifestations of unsuccessfully shared locations and places. They may emerge as visual disharmonies between architectural statements and their context; between public and private norms and expectations; between order and disorder or between collective memory and collective forgetting. Workshop participants may also define their own visual tensions.

Workshop participants will select five images to display and discuss.

Details on file size and type will be distributed at the first meeting of the workshop.

Session 1
Monday 8 July, 11.30 – 13.30
The first session will be a lecture/visual presentation on the topic; a distribution of materials to help students find interesting places to photograph, and practical plans.

Session 2
Wednesday 10 July, 2.30 – 16.30
Presentations of final material. All conference attendees are welcomed to attend any of these sessions.

Participants can use any type of camera, including cell phones, though we will discuss, in all instances, how the recording device influenced what was pictured. The images must be downloadable and prepared for projection for session two.

Participants: 12 maximum.

Register by contacting Doug Harper at harperd@duq.edu.
Walks

**Environmental Monitoring in NXG**

Urban environments are increasingly spaces in which civic and participatory modes of environmental monitoring are taking place. From monitoring of air pollution to counting species for biodiversity surveys, citizens are engaging in grassroots environmental science activities, often through digital and mobile media. This session will involve a walking tour in New Cross Gate area, where walking participants will engage in identifying and capturing environmental phenomena for discussion about urban environments.

This walk will provide a forum for engaging in practices of sensing and making sense of the distinct environmental issues that emerge in urban spaces. Walking is an inventive method that facilitates investigation into practices of sense while advancing theoretical and practical inquiry (Mol, 2010-2011; Vergunst and Ingold, eds. 2008). It presents a way to synthesize and test empirical field research through a series of live encounters and responses. While the walk will specifically focus on ways of sensing air pollution in relation to urban environmental health, the walk will also allow participants to identify and capture additional phenomena of concern, and to discuss and debate how monitoring technologies may inform urban environmental engagements.

The walk responds to the IVSA themes of ‘Walking and Seeing the City,’ and ‘Activism and Engagement.’ The walk will be open to a maximum of 12 participants.

No equipment is required for the walking tour, although participants may consider bringing a mobile phone / camera for documenting the event. Additional sensing kit will be provided on the day.

**Walk leader:** Jennifer Gabrys, Sociology Department, Goldsmiths, University of London

**Date and timing:** Tue 9th, 2 pm (the tour will be 2 hours long)

**Meeting Point:** Conference registration desk

For booking and related enquiries please e-mail: j.gabrys@gold.ac.uk
All Roads Lead to Soho

Note: These walks are linked to the panel ‘Street Photography and the Ethnographic Imagination’ by Paul Halliday and David Kendall

London’s vibrant city life offers many spatial and ocular opportunities to critically rethink how street spaces are depicted photographically. London Bridge, Vauxhall and Whitechapel are historic entrance and exit points into the city. Soho attracts an active and diverse public including migrants, tourists and suburban visitors. The district is established as a centre for entertainment, media, culture and commerce. These routes and neighbourhoods provide spatial frameworks to explore how everyday informal social practices continue to influence political and civil structures in the contemporary city.

We will approach Soho, located in London’s West End, from three routes (London Bridge, Vauxhall and Whitechapel). Participation in the walks will offer opportunities to identity and critically re-examine what ethnographically engaged street photography practices might look like.

The ‘workshop walk’ will start with a short discussion of street-based image-making in relation to urban ethnography (around 10 mins). After the initial briefing, participants will be asked to discuss ideas and projects with the facilitators whilst walking. Each group could consider how public spaces, gatherings, journeys, architecture and events have developed along their route and influenced how the city’s populous interacts with London’s spatial infrastructure; commerce, transport and entertainment networks.

The walks will be in the evening and will last several hours; participants will reassemble in Soho for a social gathering.

- Maximum number of 10 people per walk.
- Participants will need to have access to their own digital or analogue cameras, and be able to edit their work for inclusion on the CUCR blog after the conference.

London Bridge to Soho

Walk leaders: Paul Halliday, CUCR, Sociology Department, Goldsmiths, University of London and Rachel Sarah Jones, Sociology Department, Goldsmiths, University of London

Date and timing: Tue 9th, 6.30pm (ending in Soho for a social gathering)

Meeting point: London Bridge Station (London Underground ticket hall)
Whitechapel to Soho

Walk leaders: **David Kendall**, CUCR, Sociology Department, Goldsmiths, University of London  
**Holly Gilbert**, CUCR, Sociology Department, Goldsmiths, University of London

**Date and timing:** Tue 9th, 6.30pm (ending in Soho for a social gathering)
**Meeting point:** Whitechapel Station (London Underground ticket hall)

Vauxhall to Soho

Walk leaders: **Yanni Eleftherakos**, CUCR, Sociology Department, Goldsmiths, University of London  
**Johannes Rigal**, CUCR, Sociology Department, Goldsmiths, University of London

**Date and timing:** Tue 9th, 6.30pm (ending in Soho for a social gathering)
**Meeting point:** Vauxhall Station (London Underground ticket hall)

For booking and related enquiries please e-mail: d.kendall@gold.ac.uk
**Woolwich Arsenal: Ghosts and Memories**

This walk around the Woolwich Arsenal will consider some of the ways in which cities’ pasts are inscribed in the present. Recently the military presence in Woolwich was foregrounded by the murder of Drummer Lee Rigby. This event fits firmly into the trajectory of a far longer history of which Woolwich is part. Once the arsenal of the Empire, delivering arms and ammunition to the rest of the world via the main-line of the Thames, this heritage has been an important factor in the regeneration of the area. Not least, it has provided visual signifiers of particular aspects of the area's history. Yet as this walk will reveal, some pasts are displayed and others are not. Cities suppress some stories and reveal others. Woolwich was, for instance home to one of the first Co-operative Society's. Having once been the gun-metal heart of empire, it then became central to West African settlement in the UK and in the 20th century hosted the country's first McDonalds. There are important lessons here about power, history and which social groups count. On this walk we will examine time and think about how pastness is visualised and theorised. Has the past and histories already happened? Or does it still live in the present making past and present concurrent? Or, as Baer suggests in relation to traumatic racialised pasts, has the past yet to be assimilated in memory? Through the lens of ghosts and memories and in Woolwich we will think about multi-racial London as a (post)colonial city. In what ways if any are cities’ pasts inscribed in built and human fabrics?

**Walk leader:** Alison Rooke, CUCR, Sociology Department, Goldsmiths, University of London

Alex Rys-Taylor, CUCR, Sociology Department, Goldsmiths, University of London

**Date and timing:** Tue 9th, 9.00 am. The walk lasts about 90 minutes and we aim to be back at Goldsmiths at 11.30 for the following conference session.

**Meeting point:** Woolwich Arsenal DLR Station (ticket hall near Costa Café)

For booking and related enquiries please e-mail: a.rhystaylor@gold.ac.uk
Exhibitions and Installations

Visualising Affect

An Exhibition on Race, Gender, Sexuality and Affect

Visualising Affect is an exhibition that explores art-practices and visual research strategies that consider and challenge the affective and emotional dimensions of race, sexuality and gender-constructs in art and society. It provides a compelling argument for an aesthetic engagement with affect and offers an insight into the ways in which social research remains concerned with the role and possibilities of feeling.

The exhibition is linked to the panel on 'Visualizing Affect and Emotion – race, gender and sexuality' that reviews the increased focus on attending to affect in understanding and theorizing the social. It responds to the challenge and potential of the power of affect and emotions through looking at the ways in which visual practitioners tackle and present individual and collective emotional responses to the embodied experience of race, gender and sexuality.

The group show includes sound and textile installations, video-art, photography, film screening and talks from 17 contributors from 10 different countries.

Artists and visual sociologists participating in the exhibition are Sutapa Biswas, Sandra De Berduccy, Nirmal Puwar, Yasmin Gunaratnam, Julio Gonzáles Sánchez, Karin Michalski, Laura Cuch and Yvonne Füegg.

Films by Jane Kin Kaisen and Guston Sondin-Kung, Jack Tan, Justin Archer, Martin Bleazar and Rosanna Scott, and by Konstantinos Panapakidis are screened as a special event to the exhibition.

Curators:
Katalin Halasz, CUCR, Sociology Department, Goldsmiths, University of London
Polly Card, Multimedia producer

General Programme:

Monday 8 July
7.30–9pm Private View
**Tuesday 9 July**

2:30 – 4:30 pm  Conference Panel: “Visualising Affect and Emotion: Race, Gender and Sexuality”

7 – 10.30 pm  Film Screening - 7–10.30pm

The Woman, The Orphan, and The Tiger (72min)
Jane Jin Kaisen and Guston Sondin-Kung

The Green Women and The Defenders of England (13min)
Jack Tan

Two Stories (30min)
Rosanna Scott

Dragging the Past (60min)
Konstantinos Panapakidis

**Venue**

The exhibition will take place in [Lewisham Arthouse](http://visualisingaffect.weebly.com/index.html), during July 8th, 9th and 10th

Opening times - 12-6pm

For details visit the exhibition website:
#OCTV (OpenCircuitTV)

Note: This Installation links to the panel ‘Exploding Bentham’s Scopic Regime’

Alongside the panel “Exploding the scopic regime of Bentham's” we invite visitors and panelists to actively engage in an experience of surveillance, thought and curated by James Stevens. This consists of 6 monitors dislocated around Goldsmiths which broadcast video from the digital camera positioned above each (at eye/face level of the viewer). The displays are linked among each other via the Goldsmiths network and a mesh of computers. Visitors are also able to switch channel and camera vision so to become controllers over the surveillance network.

In this way, watchers become at the same time the watched ones in a loop of mediatic and maybe ‘real’ encounters. The installation invites participants to reflect on the possibilities offered by open networks and ubiquitous technology in the context of visualising another public space with other people (strangers). To what extent would by-standers try to avoid video devices? To what extent are they involved in a performance, returning the gaze to the cameras?

Participants can also share thoughts and meeting points thanks to the purposely created hashtag #OCTV.

Curator:
Paolo Cardullo, CUCR, Sociology Department, Goldsmiths, University of London

Artist and hacktivist:
James Steven

Location:
The monitors will be visibly distributed throughout Goldsmiths. More details will be provided during the conference.

E-mail contact: p.cardullo@gold.ac.uk and james@spc.org
**Video Booth**

*Note: this Video Booth is linked to the panel ‘Presentation of Selves’ also by Claire Levy*

The video diary – a staple in the TV world since the 90’s and much favoured by some visual researchers, enjoys the secrecy of a confidence in ever-lasting form. In line with the theme of this year’s conference, the video booth offers the chance for conference participants to share their reflections, alone with the camera.

The video booth offers an interactive means for participants to record their responses to panel sessions, walks and other activities. These recordings will simultaneously reflect the conference proceedings and provide a lasting record of how and why sessions worked (or didn’t).

As well as recording the thoughts of participants, I will edit and upload excerpts to the conference CUCR blog during the course of the conference, providing an ‘almost live’ feed which, along with the Twitterati in attendance, will add to the sense of event unfurling both off- and online for those who cannot be there. In the spirit of how they were first conceived: ‘Low tech, with a less polished appearance, [video iaries]...seem to bring the audience closer to the realities they show.’ [after Holland]

**Curator:**

**Claire Levy**, CUCR, Sociology Department, Goldsmiths, University of London.

**Location:**

The video booth will be open and active throughout the conference. Details about the video booth’s location will be provided during the conference. For details please check the conference notice board during the event.

E-mail contact: claire@clairelevy.co.uk
An Interim Photo Exhibition by MA Students from Through The Lens A/B Course under MA Photography & Urban Cultures

From / Goldsmiths College University of London, Sociology Department

On / 8 - 21 July 2013

At / Richard Hoggart Building, ‘The Gallery’
The Kingsway corridor

Opening Programmes / 8 July Monday 5pm - 9pm
5pm - Guests arrival
6pm - Opening Ceremony
6.30pm - Artists Presentation
7.30pm - Artists Presentation

Facebook link:
https://www.facebook.com/events/328045963992260/
7. Parallel sessions programme

7.1. Monday 8 July 2013
Monday 11.30 – 13.30
Panel 09: Exhibition-making as Collision
Room: RHB 150

Exhibitions are controversial public arenas in which competing visions of the social world collide, and as such are a core concern for today’s visual sociologists. This panel focuses specifically on spaces of exhibition that emerge through experimental and collaborative methods. It asks why new methods of exhibition are being developed, how the “collisions” exhibited can be studied sociologically and to what extent the exhibition itself is becoming a way of “doing” sociology.

Where exhibitions and curation have been widely theorised through the concerns of aesthetics and art history, contemporary social science has highlighted the need to pay attention to the ways in which the practices of exhibition-making shape social phenomena. By examining how models of exhibition co-emerge with particular social contexts, sociologists have shown that exhibitions are not only the communication vehicles of established institutions but are also complex public arenas embedded in social dynamics. Moreover, an awareness of this complexity is reflected in the experimental and collaborative methods that are increasingly deployed in making exhibitions. With the proliferation of these collaborative forms of exhibition, there is an ensuing multiplication of actors curating social worlds. However, few empirical studies have addressed why these collaborative methods are utilised, how they intervene socially and what concerns the resulting exhibitions address or challenge.

This panel is interested in the way in which exhibitions are becoming spaces for the formation of experimental cultures, political struggles, and social movements: spaces where competing claims of representation, political interests, and action collide. How do those who participate in and curate exhibitions deal with these collisions? This panel seeks to take a broad view on sociology's relationship to practices of the creation of exhibitions through a series of international case studies. The case studies highlight some of the variety in collaborative exhibition-making, ranging from ethnographic accounts to the experimental use of exhibition as a sociological methodology. Thus, the panel seeks to understand how these forms of exhibition can be theorised sociologically and to discuss how sociologists might incorporate these practices into their methodological armoury.

By assembling a diverse range of participants, the panel aims to open up the conversation about the role of exhibition in sociological research and visual practice.

Chair: Nirmal Puwar, Goldsmiths, University of London

Exhibiting the Oramics Machine: The Art of a Knowledge Controversy
Laurie Waller, Goldsmiths, University of London

This paper will present an empirical study of an exhibition at London's Science Museum about the history of electronic music. The paper will focus on the central object which is a home-made graphically controlled synthesiser called the Oramics Machine invented by the female composer Daphne Oram in the mid-1960s. The images of the female artist standing over the Oramics Machine which she programmes through figuration and gesture stand in stark contrast to the mechanically programmed machines and heroic male scientists that dominate the Museum. The Oramics Machine is a radical object in the Science Museum. The display of the Oramics Machine presents art as an important concomitant to the science of electronic music. The artist in this exhibition is the necessary animator of mechanical technology. The paper will look at how this particular configuration of art and science displayed in this exhibition enables the Museum to use the exhibition of the Oramics Machine to address institutional problematics. Specifically, it will look at how in this exhibition the Museum attempts to dislocate the question of the Oramics Machine's place in the history of electronic music to a range of external groups from across the arts/science spectrum who are invited to curate displays. By dislocating the question of history to a multiplicity of participants the Museum seeks to use the
exhibition to experiment with constructivist epistemology and is in effect an attempt to manufacture a knowledge controversy.

The paper will ask what kind of object the Oramics Machine needs to be for the Museum to successfully enact this experiment. It will look at how the art-science settlement on display enables the Museum to use the exhibition to experiment with lay knowledges and will ask what happens to the model of exhibition if this configuration between science and art is itself challenged.

**Exhibiting Rights - The “spectacle” of children’s rights visualisation**  
*Luca Damiani, Goldsmiths, University of London*

Visual practice, child protection and human rights action are connected in many forms, depicting international social campaigns, global educational programmes and international development through professional creation of images, often having a multimethodological platform for a wide audience and defining the public interpretation and understanding of violation of children’s rights.

This paper considers the relationship between sociological research and visual outputs, reviewing aspects of visual ethnography and applied visual sociology practice in relation to concepts of spectacle creation and public audience understanding. This sociological study is shaped through the visual concept creation of human rights practice, its visual sociological development and its delivery, with focus on children’s rights visual depiction. Within different stages of research analysis and ethnographic immersion, having the Sociologist as the Photographer and the Photographer as the Sociologist, this piece calls important factors of reflexivity in research and visual cross-sectoral collaboration outside academia.

Based on Luca Damiani’s visual sociological practice structured in the empirical production of an Amnesty International photo-documentary work in Burkina Faso (West Africa, 2011-2012), and also part of his PhD research in Visual Sociology, this paper calls attention to the role of the visual professionalism and construction of concepts of children’s rights in social movements’ practice, its validity, its international socio-political and cultural contexts, and the constructed and directed visual communication shaped within an academic and non-academic setting. The piece considers the field-site development of the photo-documentary and research, followed by its constructed editorial approach and process to a public international output (through books publication, photo-exhibitions, photo digital galleries, visual presentations, etc).

How does exhibiting rights become a form of professional practice, in need of research, editorial, curatorial understanding? Who is the audience and for what purpose? What role are the aesthetics playing on this? How is this creating a spectacle-visual input that defines the social construction of childhood and the reality of children’s rights violation? What role Visual Sociology plays into this construction? What role children play in all this? And what is the intervention of the research and its visual practice in the whole?

**Contesting myths of the Polytechnic Uprising: exhibition as memorialisation**  
*Miranda Iossifidis,. Goldsmiths, University of London*

The 1973 Athens Polytechnic uprising is remembered every year in November with three days of events centred on the same university buildings that were occupied for three days 39 years ago, before the tanks of the military broke into the university, and around 50 people were killed. On the night before the 15th of November, different groups break into the university campus to claim ‘exhibition’ space for posters and other materials. On the 15th, the university campus is open to the public. The pathways between buildings are lined with tables, where different left-wing political groups share pamphlets, posters, and discuss. The corridors in the two open buildings are covered in more posters, and several rooms have installations, film screenings, and host talks and workshops. Outside the main entrance to the university, where the railing battered by tanks in 1973 is
permanently displayed, wreaths and messages are laid continuously until the morning of the 17th when there is the annual memorial march to the American embassy.

Through looking at some of these ‘exhibition’ interventions from the 2012 memorialisation, this paper aims to explore the ways in which divergent political groups, with different imaginations and practices of contemporary political action, share images, stories and films about the 1973 uprising, and how these materials and experiences interact with current political issues. The paper is concerned with notions of myth and performativity, and explores whether looking at the spaces of the Polytechnic during the memorialisation as a form of ‘exhibition’ of colliding viewpoints might be a fruitful way of thinking about it.

On the way to seeing our cities – the Citámbulos exhibition as local invention of the Impossible City of Mexico

Christian von Wissel, Goldsmiths, University of London
(co-authored with Valentina Rojas Loa)

“The way we see our cities”, David Harvey claimed in his inaugural essay for the journal City in 1996, “affects the policies and actions we undertake” in order to change them. Yet how are these, potentially unlimited, ‘ways of seeing the city’ being shaped and negotiated? If the Right to the City includes the right to participate in its unfolding idea, where can the collective endeavour of imagining the city find a public arena for inhabitants to both contribute and gain from the process?

This paper examines the “local invention” (Carter 2004) of Mexico City through the interdisciplinary and multi-media exhibition Citámbulos – un viaje a través del espejo Journey to the Mexican Megalopolis. Drawing on Chatterton (2010), it explores the exhibition as a space and device for animating the “urban impossible: being simultaneously within, against and beyond the current urban condition.” Furthermore, the paper discusses exhibition-making as a visual-material method for urban research and intervention. Travelling between Mexico and Europe, and changing in its character from guidebook to exhibition to exhibition on exhibiting, the many forms of Citámbulos provide the opportunity to assess the conjunctions and collisions developing within each of the project’s curatorial and public steps as incidents of socio-material encounter along ‘the way to seeing our cities’.

Panel 18.1: Street Art, the City and the Public: Changing the Urban Vision
Room: RHB 142

During the last 10-15 years the walls and pavements of big cities became canvases for huge figures by Roa and Roadsworth, gave shelters to tiny characters by Slinkachu and Isaak Cordial, and in general became the surfaces for many different types of images associated with the international street art movement. Contemporary street art is an innovative artistic practice with thousands of participants and viewers all around the world. It is also a powerful collection of images waiting for their researchers, and, last but not least, an effective tool changing urban vision or highlighting some insufficiencies in our ability to see (in) the city.

Inscribing images into the city surface, street art increases the spatial sensitivity of the urban citizens. It inspires a variety of performances and practices contributing to the complexity and dynamism of urban visual landscape. It turns invisible/insignificant/alienated places into the new public domains, new scenes of urban communication. Thus, street art provides a perfect opportunity to study urban vision: how and where the urban dwellers look, what they see and do not see, which characteristics of the image make it visible and important for someone, what kind of public can be brought to life by street art itself.
The intensification of visual communication among different groups of the public (street artists, tourists, urban citizens, municipalities) via street art questions with new sharpness the correspondence of aesthetics and politics, message and perception, visual and corporeal, public and private, visible and hidden in contemporary city space.

Street art challenges visual methodologies working with images, their production and perception in (post)modern world. The heterogeneity of the world makes this challenge even more powerful. While talking about street art, “the city” and “the public”, we are talking about different cities and publics, different norms of communication in the city space, different traditions of looking and seeing in urban settings.

Chairs: Natalia Samutina, National Research University Higher School of Economics, Moscow, Oksana Zaporozhets, National Research University Higher School of Economics, Moscow

**An invisible community of vision: graffiti writer Oz and the production of (different) Hamburg**

*Natalia Samutina, National Research University Higher School of Economics, Russia*

A particular case which has been chosen for this paper deals with a unique personal project by Hamburg graffiti writer Oz, one of the oldest and prolific participants of Hamburg graffiti and street art scene. His personal project, successful in terms of public recognition (and public hate), includes 30 years of painting simple but incalculable symbols on nearly every surface in Hamburg. Oz presents a viewer with a different image of the city, creating an open and fluid urban “community of vision” as well as the conditions for “street art” to develop itself in the city in a very innovative way. “Oz project”, while being controversial in the official opinion, contributed to Hamburg identity, first, and to the understanding of one particular important function street art performs on city streets, second. It works as an “exerciser for vision”, as a developer of different cultural ways of seeing. The paper brings together several methodological fields: visual studies, which are comparatively less presented in the existing field of debates, with more traditional sociology and social anthropology.

**“Sticky Signs”: Nomadic Place Making in Post-Soviet Cities (the case of Tsoi Walls)**

*Oksana Zaporozhets, National Research University Higher School of Economics, Russia*

So-called Tsoi Walls, the collections of thousands inscriptions on urban surfaces, which appeared more than twenty years ago as a spontaneous people’s tribute to Victor Tsoi (a popular soviet rock musician died in car accident in 1990), still remain noticeable landmarks in post-soviet cities. Invading public spaces since early 90s, Tsoi Walls made visible collective efforts and affections to wide audiences, became and still are the passionate claims for urban space. These porous urban objects will be considered as a detail that reveals the net of relations shaping the urban life. I will address the breakthrough that Tsoi Walls have been made in visual cityscape and usage of urban space by forming and enhancing a link between the visual (inscriptions) and public performances/commemorative rituals, the increasing role of affective communities in creating, maintaining, and archiving the public performances and spaces. Tsoi Walls as an encounter of past and present simultaneously works as a commemoration and a signifies of collective experience, urban creativity, and particular urban places, they affect and are affected by the broader spatial and symbolic contexts. Bringing to life the materialities, places and experiences, which are more or less common for different cities, Tsoi Walls contribute to the synchronization of urban life from below and creation of shared symbolic scape and collective history that makes the general notion of post-soviet cities possible.

**“This is how we roll”: Black masculinity, visibility, and the status economies of bus portraiture on the African urban periphery**

*Jordanna Matlon, Toulouse School of Economics*
The overwhelming absence of formal work across sub-Saharan Africa’s cities leaves many men unable to achieve an aspirational/idealized wage-earning masculinity such that socially they remain boys. They may contest their denigrated status by investing in practices that supplant this dominant narrative. Specifically “black urbanism,” a mode of surviving in and belonging to the city for marginalized subjects, entails identification among members of a global black diaspora (Simone, 2010). It may fuel lucrative economies whereby the urban periphery transmutes supra-local cultural referents to buttress local identities. Examining these practices provides a means of tracking the dollars and dreams on Africa’s urban periphery.

This paper discusses the practice of bus portrait art in Abidjan, Côte d’Ivoire. Bus drivers are master navigators of the periphery endowed with relatively high skills and capital. On their buses they commission paintings of iconic black men locally and from throughout the African diaspora that signal a particularly Abidjanais vernacular. Circulating through Abidjan, buses become mobile canvases of street art that inscribe affirmative images of masculinity across the cityscape.

Based on participant observation research I conducted with men in Abidjan’s informal economy and photos of bus portraiture from the field, I explore the nexus between bus art, the informal economy, and masculinity to understand how peripheral men’s search for status generates a cultural movement and an associated economy. The imaginaries depicted in these portraits indicate the growing importance of status economies as a way for peripheral black men to gain visibility in urban public space.

**Inside-Out Project: from the face to the surface**
*Michele Martini, University of Bologna*

Fight against discrimination, disclose the lies of propaganda, build step by step a new civil awareness on the walls of the city, make them show instead of hide: these are the purposes of the Inside-Out Project. Founded by JR in 2011, it consists of thousands and thousands of huge photographic portraits of citizens stuck on the walls of the city itself. Everyone is “challenged to use black and white photographic portraits to discover, reveal and share the untold stories and images of people around the world”.

My paper aims to investigate in which way the inside-out visual dynamic between the face and the wall, through the photographic portrait, provokes an overturn in the citizen-city relation. I will analyze, in a socio-semiotic perspective, on one hand the relation between this peculiar kind of picture and the civic environment and, on the other hand, the complex connection between the image of the face and the surface of the wall itself. Nevertheless the massive number of the portraits, which constitutes in itself a fundamental feature of this project, will be examined in its intimate connection with the face as a composite entity.

The case study will be a specific section of the whole project, titled “Time is Now, Yalla!”. This particular action took place in Israel and Palestine in September 2011. The political situation, in addition to the unprecedented spatial organization inside and outside the cities, makes this specific case particularly relevant to investigate the multiform relation between identity and space.

**See the Writing on the Wall: Street Art and Urban Poetics in Athens**
*Myrto Tsilimpoundi, University of East London*

Political street art and slogans appear as visual markers of the shifting, complex discourses of power struggles, marginality and counter-cultures that establish a new reality that must be seen and heard. Street art in Athens has boomed over the last years, transforming the fixed landscape of a city into a platform for negotiation and dialogue. As an art form, it is largely connected to and inspired by the existing social conditions. Economic crisis, a huge influx of immigrants/new citizens, the rise of fascism, and urban deprivation are transforming central areas and traditional notions of urban identity.
The central Athens of previous years is now a terrain of conflict and metamorphosis and the city’s walls are screaming a thousand stories. In other words, city walls are the canvas and social conditions the paint in a gallery of untold stories. Redefined symbols, decomposed stereotypes, re-visioned aesthetics, and antiracist slogans are the tools for the transformation of walls into social diaries. In this light, street art is examined as a form of social diary, a visual history of marginalised and minority groups. Street art captures the need for self-expression in a changing environment, and street artists actively participate in the production of culture in the micro-level by consciously contributing to the need for urban re-visions. In this presentation street art is explored as a visual marker of the shifting, complex discourses of power struggles, marginality and counter-cultures that establish a new reality that must be seen and heard. As a point of clarification, I see graffiti as superficial tagging and political street art as a conceptual engagement with issues and the urban environment.

Panel 22.1: Visual Methodologies Revisited
Room: RHB 143

Visual research in general could benefit from a better theoretical and methodological grounding and a more sophisticated analytical set of tools. Visual researchers do seem to have a broad range of theories and analytical frameworks to choose from when trying to make sense of images and visual artifacts: e.g. content analysis, social semiotics, iconology, ethno-methodology, rhetoric. Unfortunately they hardly offer a well-integrated and clear methodology to systematically interrogate visuals with respect to their social and cultural significance, and most methods and frameworks are ill-equipped to handle larger sets of visual data. Furthermore, they are often not fully adapted to deal with the complex nature of visual images, or for that matter with increasingly hybrid multimodal constructions. Whereas the analysis of existing (“found”) visual products can rely on a fairly broad literature and tradition, methodologies for producing and processing (selecting and reordering, analyzing, presenting) visual data are far less explicitly developed and documented. As these issues embody the core aspects and the specific contribution of a more visual social science, scholars in the field should address this matter more vigorously than they have so far.

Therefore this session provides a forum for the in-depth discussion of a variety of critical aspects with respect to the theoretical and methodological underpinning of visual research in the social sciences. The focus of the papers will lie on innovative methodological, typological, theoretical, ethical, or technological aspects in a more generic sense. The aim of this session is to contribute to the construction of a more solid and explicit theoretical and methodological basis for the use of visuals in social scientific endeavors.

Chair: Luc Pauwels, University of Antwerp

A constructive critique of visual ‘participatory’ methods as data-production and empowerment strategies
Luc Pauwels, University of Antwerp

Visual ‘participatory’ techniques in particular have become very popular in scholarly and community based projects that seek to give a ‘voice’ to underrepresented, vulnerable or otherwise marginalised groups. ‘Participatory’ or ‘collaborative’ visual techniques’ in their current forms and guises (photo-voice, photo-novella, community video, auto-driven photo-elicitation), partly reinvented research approaches formerly known as ‘photo elicitation’ and ‘native image production’. These approaches under certain conditions may contribute to redefining the human subjects of research from mere objects of inquiry to more active agents of knowledge building and social change. This presentation will try to transcend the dominant celebratory treatment of these promising methodologies in many studies, and instead provide a critical constructive and more analytical view on its extensive ethical, epistemological and emancipatory potential as well as on its many unresolved issues. The presentation will include a number of concrete examples of recent participatory visual projects.
Towards a flexible framework for critical visual sociology
Carolina Cambre, University of Alberta

How does visual sociology defend against vigorous critiques offered by scholars such as Dr. Fuyuki Kurasawa (2013) who accuse its methodologies of being either too descriptively oriented or too anecdotal; either too content focused and guilty of visual determinism, or too centred on the networks of production and political economy of images and thus omitting the meaning potentials of the visuals themselves. Kurasawa complains of a lack of systematicity, lack of balance, and a tendency for the anecdotal in visual sociology particularly when it comes to analysis of large image collections. This paper takes some of the well-known concepts proposed by Kurasawa in his structuralist-influenced work on representation of humanitarian crises, and points to the gaps and areas where the approach can be refined and improved. These concepts are: Structure (semiotic structure and iconographic convention); Network (two prominent approaches, Howard Becker’s processual approach and Latour’s Actor Network Theory [ANT]); Field (drawn from the work of Pierre Bourdieu). Some of the key shortcomings of this approach to visual methodology are the omission of any consideration of intention, the unintended, and agency (the notions of distributed agency Latour advocates are discarded). This approach is being used for institutionally produced images, but seems to be less useful for vernacular, grassroots production. After briefly reviewing Kurasawa’s proposed methodology, this paper will propose to fold those 3 concepts into Feldman’s four steps of Description, Interpretation, Analysis, Judgment in combination with working back and forth from a macro level with a collection, to individual image analyses. Using diagrams and multimedia examples, justifications for methodological decisions will be proposed in order to further the discussion.

The Use of Visual Diaries to Elicit Insights into Everyday Life
Wendy Martin, Brunel University (co-authored with Katy Pilcher and Les Back)

Aspects of our everyday lives are habitual, taken for granted, and not often opened up for critical reflection. Habitual practices of daily living do not require deliberation when experienced as ‘natural’ aspects of our localised social worlds. This presents key methodological and theoretical complexities when researching daily lives. This paper draws on the empirical study Photographing Everyday Life: Ageing, Bodies, Time and Space, funded by the ESRC, that developed a participatory visual method to explore the daily lives of people as they grow older. The research involved a diverse sample of 62 women and men aged 50 years and over who took photographs of their different daily routines to create a weekly visual diary. This diary was then explored through in-depth photo-elicitation interviews to make visible the rhythms, patterns and meanings that underlie habitual and routinised everyday worlds. This paper will critically reflect on: (1) the limitations and possibilities for participants to capture their daily lives in visual diaries: presence, absence, deletions; (2) representation, reflexivity and the portrayal of daily life: what can we ‘know’ from an image?; and (3) the effective management and analysis of a large dataset (4471 photographs and 62 textual transcripts): the use of ATLAS.ti tools to integrate visual and textual data and to combine different analytic approaches to provide a holistic interpretation of the data. We will conclude by reflecting on the extent to which the use of visual diaries has been an effective method to elicit insights into daily lives.

The use of time-lapse photography in visual research: a rhythm-analysis of Billingsgate fish market
Dawn Lyon, University of Kent

The difficulty of apprehending the sensory environment of London’s Billingsgate Fish Market through observation in real time and visual documentation using photography prompted me to explore the potential of time-lapse photography as an analytical tool for researching the elusive quality of market space. Inspired by Lefebvre’s project in Rhythm-manalysis, together with film-maker Kevin Reynolds (http://www.verymovingpictures.co.uk/), we made a film based on time-lapse photography of a day’s work at the market, speeded up so one hour is presented in 30 seconds, and combined with sound
Making sense of photo-elicitation interviews: strategies for engaging with the multi-sensory, multi-modal and multi-temporal qualities of what happens when people talk about photos

Penny Tinkler, University of Manchester

Listening to what people have to say about photos is an increasingly popular method in sociological and social historical research, but how does photo-elicitation work and what should researchers attend to when using this method? In this presentation I argue that understanding how photo-elicitation works is key to deciding whether and how to use photos in interviews. Drawing on my own research talking to women about their girlhood photo collections, and integrating insights from recent scholarship on performance, materialities, embodiment, temporalities and juxtaposition, I reflect on how to conceptualise photo-elicitation interviews and identify and explain a range of analytic strategies for making sense of them.

Panel 28.1: Community Video - then and now

Room: NAB 314

Community Video can be described as a way of creating art and media productions with people who are normally excluded from engaging in the arts and the media. Community Video, also sometimes known as radical or alternative video, street video or participatory video, refers to video practice in a community setting. This can be a geographical location or a community of interest, from the local to the global level. Projects can be in any form: local television, art production, YouTube-videos as part of social media use in campaigns and urban movements, drama work with young people, etc. Community Video activities are often developed in areas of social exclusion, with members of different communities coming together to express and communicate their concerns to themselves or a wider audience. Community Video normally involves, as facilitators or co-producers, filmmakers, professional artists or researchers with backgrounds in media and cultural studies, sociology, anthropology, oral history, or community development.

For this panel on "Community Video - now and then" papers are invited to reflect on community video practice from its early days in the 1970s up to the present: how have ideas, collaborative methods, and social and economic conditions differed over the last twenty to forty years? What are the similarities over time? How has the development of the Web shaped these developments? What is the legacy of the Miners Campaign Tapes or the "scratch video movement" of the 80's in the UK and other projects of radical video interventions worldwide?

How do practitioners today position themselves between community development, alternative media practice, participatory research and public art? And to what extent do community video and participatory video practitioners preserve their work and make it accessible to a wider audience through archives and the internet? We are also interested in contributions comparing community video with similar practises involving other visual media: photography, film, and television.

Chair: Tony Dowmunt, Goldsmiths, University of London
**Framed Youth**

*ieuan Franklin, University of Portsmouth*

Made by, for and about young lesbian and gay people, the 1983 documentary *Framed Youth: Revenge of the Teenage Perverts* was the result of a collaborative media project involving a group of 25 young people acquiring and sharing video making skills. Funded by the Greater London Arts Association, the project was exemplary of the GLC’s cultural policy, in supporting community arts and media initiatives that secured the participation of under-represented groups. In its innovative and frank exploration of the lives of LGBT youth, *Framed Youth* is still a compelling and enjoyable film. A key media text for social workers and educators and a launch-pad for artist filmmakers and researchers (several of whom worked on Channel 4’s LGBT series *Out*), *Framed Youth* won the Grierson Award for Best Documentary in 1984.

*Framed Youth* might, then, be seen as a historical artefact of left-wing cultural policy. Alternatively it might be seen as a nostalgic artefact of a period when a burgeoning youth culture was expressing itself in the alternative club scene, in music video, community video, and scratch video. That such a youth culture could actually get air-time from a major television broadcaster is also an index of the liberating possibilities of Channel 4 during its early heyday and the arrival of identity politics in British television. This paper will also consider the legacy of *Framed Youth* and the tension between self-representation and mediation in current youth TV and TV documentary.

**Community Consciousness Raising: Participatory Video and The Women’s Movement in Milton Keynes**

*Ed Webb-Ingall, Filmmaker and Journalist*

In 1978 Carry Gorney, with a group of working-class women, set about making *Things that Mother Never Told Us!* Adapting early developments in community video and cable television to work with women in Milton Keynes Gorney sought to build a community based around common concerns. Gorney, who had a background in community arts and outreach work, was invited to new-town Milton Keynes to work with resident young people. It was through this work that she met a lot of mothers who talked of their isolation and the lack of community. Gorney, with the support of the burgeoning cable network, Channel 40, began to investigate the potential of community video workshops as a means to bring these women together and reflect on their experiences. The film utilised access to new and emerging technologies, such as Portapak and video, to collectivise and make visible the lives and stories of those members of society rendered invisible in the wider public sphere. This paper will reflect on the way community video projects can be seen to enact the political or social actions of the time they are carried out. In the case of *Things that Mother Never Told Us!* I will position its development in the context of the emerging Women’s Movement, drawing on the ethics and ideologies developing out of the feminist consciousness raising techniques of the time; to work from within one’s own community to aid visibility through collective methods of self-representation. Using video clips, interviews with women at the time and a contemporary interview with Gorney I will argue that Gorney’s initial idea, borne out of the social issue of the isolation of women, was not only enabled by and reflective of the simultaneous development of community video technology and experiments in local cable television but is also reflective of emancipatory political ideas of the time.

**1968: From spectators to actors. Collaborative film making by Italian migrants in Switzerland**

*Morena La Barba, University of Geneva*

This paper focuses on cinema and the Italian immigrants in Switzerland. After the birth of an anti-Italian political party in the early 1960s in Switzerland, the xenophobic movement gave rise to several anti-foreigner initiatives throughout the 1970s. In this context, the Italian migration strengthened its tradition of self-organization, as a social movement from below. This brought out several associations like the Federation of CLI (Italian Free Colonies) which developed not only social welfare activities but
also a cultural movement, especially a film club movement.

One year after the foundation of the first film club of CLI 1967 in Zurich, the CLI in the town of Biel/Bienne produced a feature film on the living and working conditions of Italian migrants in Switzerland. Alvaro Bizzarri, a leader of the local film club in Biel/Bienne, and other members of the CLI became the protagonists of a unique experience of community film making in the migrant movement of postwar Europe. The work of the group around Alvaro Bizzarri can bee seen in the logic of "community video". Their films have been written, produced and distributed by the members of CLI. Their films were based on collaborative methods inspired by similar practices in Italy. Bizzarri and his friends worked first with super 8mm film, then with 16mm and later with video.

1968 marks the beginning of a new type of cultural and political movement in Italy and among Italian migrants in Switzerland and other European countries. This movement emphasized cinematic expression as a weapon in the struggle against xenophobia towards Italian people. And it also served as a platform for the emancipatory movements of women, students and workers. This paper is dedicated to the history and memory of this cultural movement.

Community video in Aotearoa New Zealand: Someone Else’s Country (1996) and the work of Vanguard Films
Geraldene Peters, Auckland University of Technology

Community video practices in Aotearoa New Zealand have never achieved the critical mass of activity known in the UK, US or Australia largely because of the “small country” context for production ecologies. Nonetheless a notable strand of work fusing documentary with community media practices has been produced since 1979 by a range of filmmakers and videographers associated with the collective, Vanguard Films. Someone Else’s Country (1996) is an example of Vanguard’s work, a “trojan horse” video that mobilised diverse communities to make a difference to the electoral system. I argue that it was the intersection of documentary and community video practices that played a large part in enabling the video’s social impact.

Drawing from a combination of archival research, textual analysis of the film and ethnographic interview methodology, I then locate Someone Else’s Country and the critical politics of Vanguard Films primarily in terms of an affective economy of production. Raymond Williams’ concepts of “structures of feeling” and “knowable communities” provide entry points for thinking further about how this affective economy is manifest in a way that moves audiences to an engaged politics, foregrounding the “participatory turn” in contemporary media production. Following Kevin Howley and with reference to the body of Vanguard work, I argue that community video and collaboratively produced social documentary produces more effective kinds of knowable communities because it doesn’t suffer the limitations of constraint through the singularity of an author’s subject position.

Workshop: Drawing as Research Method
Room: RHB 139
Session 1

For Workshop description see Section 6

Workshop: Seeing the City: Visual tensions in urban landscapes
Room: RHB 140
Session 1

For Workshop description see Section 6
Monday 14.30 – 16.30
Panel 16: Inventive Futures for Visual Sociology: Visual Sociology meets Science and Technology Studies
Room: RHB 150

This session will address the challenges posed to Visual Sociology by recent developments in Science and Technology Studies, including the turn to Inventive or Live Methods. Papers will address concerns from actor network theory, experimental approaches, digital visualization or non-representational thinking. Papers will equally address the challenges posed to STS by Visual Sociology. Presentations or interventions are based on recent empirical sensory and inventive projects that go beyond ‘visual’ or ‘sociological’ as normally conceived, as well as theoretical position papers which suggest overlaps or tensions at the intersections of these two fields. We seek to discuss (or actually employ) experimental formats, objects, foods or other materials, and their implications for the future of Visual Sociology.

Chairs: Nina Wakeford, Goldsmiths, University of London, Michael Guggenheim, Goldsmiths, University of London

Cooking a City: a Test of Other Translations
Michael Guggenheim, Goldsmiths, University of London

Sociologists have increasingly come to recognize that the discipline has unduly privileged textual representations, but efforts to incorporate visual and other media are still only in their beginning. This paper develops an analysis of the ways objects of knowledge are translated in research into other media, in order to understand the visual practices of sociology and to point out unused possibilities. I argue that the discourse on visual sociology, by assuming that photographs are less objective than text, is based on an asymmetric media-determinism and on a misleading notion of objectivity. Instead, I suggest to analyze media with the concept of translations. I introduce several kinds of translations, most centrally the one between tight and loose ones. I show that many sciences, such as biology, focus on tight translations, using a variety of media and manipulating both research objects and representations. Sociology, in contrast, uses both tight and loose translations, but uses the latter only for texts. For visuals, sociology restricts itself to what I call “the documentary”: focussing on mechanical recording technologies without manipulating either the object of research or the representation.

I will demonstrate some ideas of how sociology could use other kinds of translations with a recent project on trying to cook the changes of a city.

From visual sociology to ‘studio’ sociology: generating ‘social foam’ through sound installation
Nina Wakeford, Goldsmiths, University of London

This paper concerns a specific sensory output – a ten minute looped sound installation – that I produced as part of a research project on the traffic between social science and design research. The installation – titled “Here Comes Experience!” – spoke to ongoing interest in the construction of graphic visual models in the ‘experience design’ sector, and in particular how those charged with drawing such models understood them as representing the social world and the potential for intervention in this world. In this paper I will play a segment of the sound file from the installation and make two key arguments: first, that the installation enacted not a narrow ‘visual’ sociological approach but rather an inventive ‘studio’ approach in which the set of materials seen to be available to sociology was expanded. Secondly, I will argue that this kind of sociological enterprise also shows the generativity of working with idea of atmospheres and contagion, as recently brought into STS by the uptake of the philosopher Peter Sloterdijk. If the social is conceived as ‘social foam’ rather than full of network sociality, this offers a provocation to sociology in terms of the generation of new
atmospheres. I will explore how this differs from the task of traditional visual sociology as well as the ways in which we become involved in a politics of immersion or transduction.

Exploring the show in business - the different visualities in persuasive presentations Alexander Schwinghammer, Bauhaus University Weimar

This paper explores the performative arrangement of persuasive presentations. Drawing on fieldwork accounts from the realm of food processing, the paper outlines a research perspective of investigating technology-based communication, which aims to be convincing.

Key starting point for the paper is presentation software such as PowerPoint or Keynote. Regardless if arguments stating the reduction of information or an extension of the visual vocabulary might prevail, these programmes did change the understanding of the presentation of knowledge. As tools, or rather constituents of medial anthropotechniques, they severely affect the presentation of knowledge aiming for a broader audience as well educatory practices such as teaching in universities or even persuasive presentations in contexts of business. The functions of presentation software stretch far beyond slide projectors or an overhead transparency. The rising complexity of interfaces changes the role of technical options through which visualizations are facilitated.

Perceiving a commonization of the technical this paper deals with practices of visualizing knowledge as a hybrid form of performative mediatized knowledge communication. The whole presentation will be perceived as an assemblage not only of technically formatted patterns but as an interplay between humans (audience & presenters) and the projected performance which is both structured by the possibilities of the software at hand as well as the medial appropriations of its users. Following a perspective of a continuous interactive moment between human and technology, the paper investigates a media infused practice by emphasizing both the technological possibilities as well as the actual presentational aspects of a software-aided presentation.

The Design of Sociological Imagination
Gerald Beck, Ludwig-Maximilians-Universität München

Science and Technology Studies have always been interested in the roles of visualizations in (natural) sciences. In the last years scholars from actor network theory started to engage with the notion of design as part of assemblages or human/nonhuman collectives (eg. Bruno Latour, Albena Yaneva). If we as sociologists use more and more visualizations in our work, particularly in its presentation, their design is becoming crucial factor in the process of sociological knowledge production.

In the proposed paper I will discuss results from a ANT inspired semiotic study on visualizations of sociological knowledge. The study collected and analyzed visualizations that are designed to make proof, inform, persuade, engage or open debates in various cases of knowledge production in the social sciences. Special interest is drawn on visualizations that are designed to map and represent the contested knowledge produced in controversies. Their purpose is not to close controversies but to enable debates and help, in the words of Bruno Latour and Peter Weibel “Making Things Public”. How can the debate about mapping controversies be connected to the visual sociology turn to live and inventive methods? In both fields visual representations are the result of intense design processes, often in form of collaborations between art, design and sociology. The study takes a closer look at what happens in these processes and at what effects and side effects they have on how sociology could not only be more visual but also more visible.
Panel 18.2: Street Art, the City and the Public: Changing the Urban Vision
Room: RHB 142

(See panel description on page 39)

Chairs: Natalia Samutina, National Research University Higher School of Economics, Moscow, Oksana Zaporozhets, National Research University Higher School of Economics, Moscow

How city-related knowledge helps us to understand Street Art
Ralph Richter, University of Technology Darmstadt

Authors like Nicolas Riggle (2010) stress the importance of streets and their materiality for the production and the understanding of Street Art. Without doubt, surrounding areas are influential but they don’t tell the whole story. Streets may direct our perception and inform us about their audience but they are only part of the imagined and the materialized texture of cities as a whole. Against the limitation on the respective surroundings I would like to suggest that cities with their history and their myths as well as with their materialized Gestalt influence the production of Street Art and their meanings in fundamental ways. Banksy’s famous bunch of flowers stands for something different in Belfast than in Barcelona. Hence, the reconstruction of knowledge about a city where Street Art appears brings an important surplus for its understanding.

The thesis of the city coding of street art is related to the theory of the “intrinsic logic of cities” (Berking/Löw 2008, Berking 2012). My argument is elaborated and supported by empirical findings regarding stencil graffiti as one form of visual Street Art. In a long-term investigation a group of researchers documented the publicly visible stencils in a quarter of the German city of Leipzig. Additionally 12 stencil artists were interviewed. In my presentation paradigmatic examples from this research will be presented. The interpretation of the motifs is based on city-related knowledge which results from the accompanying interviews. It will be shown that it is the locally incorporated knowledge that enables us to gain a comprehensive understanding of the artists’ styles and motifs. Without this background information, all interpretations would be more schematic and could not grasp the works in their entirety.

The reception of street art in the Internet: A visual content analysis
Axel Philipps, Leibniz Universität Hannover

Various authors and commenters on street art would agree that street art is artwork for everyone and for free. Some say in addition, street art and its meaning is related to the streets and walls. Thus, it is argued street art is antithetical to the artworld. It is not aimed for galleries and museums, it is not for sale or just for an elite of art connoisseurs. And in fact, street art is popular outside of the artworld. For example, street art is documented in pictures over hundred million times on Internet webpages (Google retrieval). Hence, people take notice and even make photos of street art. Nonetheless, we know very little about lay recipients of street art (outside the academic discourse). Do viewers and onlookers of street art share and reproduce theoretical and academic reflections about street art’s characteristics? What is perceived and what overseen? What counts as street art for lay recipients of street art? How do they recognize it?

These issues are the central research questions in our empirical study investigating street art’s reception in the Internet. Street art, of course, is usually placed in the streets and often site-specific. Whereas the reception of art usually is observed in galleries and museums it is difficult to examine onlookers and how they perceive street art because there is no specific place for street art. It is found everywhere in the public. Therefore, we decided to turn to the Internet in order to reconstruct street
art’s reception based on taken and shown photographic reproductions of street art. Such photographic reproductions offer opportunities to examine what onlookers see and how they perceive street art. At least, we show how Internet users view street art.

We selected for our study the Internet platform www.flickr.com. Flickr is neither an authoritative nor a scientific platform that sets up an academically sanctioned database of street art. Flickr is rather open to all participants and categories. Hence, based on pictures tagged with street art or similar we are able to establish a randomized sample of mostly none-professional street art photos. The material is used in a visual content analysis.

In my presentation I will report about the project and its findings. I will show what can be learned from examining photographic reproductions of street art regarding its lay perception. First, the study reveals how people (or to be precise Flickr users) perceive street art and to confront it with the academic discourse about street art. Second, in contrast to a common critique on content analysis the empirical study in fact demonstrates how the method can be used to investigate the visuals’ reception side.

Bridging the islands of consciousness: on street art’s potential to affect our perception of public space
Peter Bengtson, Lund University

For the “Street Art, the City and the Public: Changing the Urban Vision” session at IVSA 2013, I propose to discuss the unsanctioned nature of street art and the way it may influence our perception of public space.

Taking as a point of departure George Simmel’s well-known thoughts on the blasé urban resident, I see public space as being dominated by individual routine actions. Thus, in our daily lives, we tend to use the city in a largely unthinking manner, routinely moving from A to B (e.g. from home to work) with minimal interaction with other people and with little regard for the spaces we pass through on our way. The sites which we move between constitute what I call “islands of consciousness”, that is to say sites where we are more fully present mentally and socially.

It should be noted that with the increased use of technology such as smartphones and tablets, even the existence of sites where we are at once physically and mentally present can be brought into question.

In my presentation, I will argue that street art, in virtue of its unsanctioned and ephemeral nature, has the potential to bridge these islands of consciousness and create a new awareness of the spaces that lie in between. Unlike sanctioned public art, the perceived unsanctioned nature of street art can potentially turn the everyday environment into a site of exploration. The knowledge that an encountered artistic expression is not supposed to be where we find it, and that it could be removed or replaced by something new tomorrow, puts into focus the urgency of the here-and-now existence of the individual in a particular space.

Also, in virtue of their very existence, unsanctioned street artworks point to the possibility of interaction with – and also question the order of – public space. By triggering the imagination and instilling in the interested viewer a feeling of urgency, exploration and independent agency, street art’s unsanctioned nature may thus significantly influence both the interpretation of the actual artwork and our sense of public space. It could even be argued that the increased awareness and sense of agency constitute parts of the foundation on which a critical public is built.

The Image of the Street: In(secure) spaces, Desires, Anxieties, and Contemporary Urban Social Struggles
Rickie Sanders, Temple University
Bogdan Jankowski, University of Lodz
This presentation will use photos to explore how images and digital technologies can widen our perspective by bringing multiple points of view closer together, sometimes even in one frame. We will provide a linear sequence of images of streets. The sequence will broaden our point of view: one image fuses a photograph of the street from the past with one from the present; another views the street from both the ground and the air; another shows the street as land and as property; another contrasts residents’ points of view. The purpose is to use the accessible and engaging medium of digital photography to create a space where multiple points of view can meet to think about this familiar landscape in new ways.

Panel 22.2: Visual Methodologies Revisited
Room: RHB 143

(See panel description on page 42)

Chair: Paolo Favero, University of Antwerp

Learning to look beyond the frame: Reflections on the integration of GPS-tracking in visual ethnographic practice
Paolo Favero, University of Antwerp

This paper explores the potentials of geo-locative media for visual ethnography. Focusing on some experiments conducted through the combined use of image-making and GPS-tracking I will suggest that contemporary digital technologies seem to invite scholars involved in the field of visual studies to progressively learn to look beyond the frame. In the context of contemporary digital technologies images must no longer be approached as finished products but rather as relational items whose meaning is emergent in the entanglement of the visual with space, context and network.

Theory and methodology for a visual study of artists’ work
Maureen K Michael, University of Stirling

Extending this visual abstract, the paper explores the form of a photo-essay: it integrates researcher-created images with practice theory in the development of a visual methodology for the sociomaterial study of work and learning. Using image data from the doctoral study ‘Precarious Practices’ the paper describes ethnographic approaches towards a visual study of artists’ work practice. Grounded in the materiality of practice the study explores a theoretical frame that acknowledges the significance of objects, materials and things in what artists do and how they learn. It explores a sociomaterial appreciation of practice where knowing is located in relations between objects and people. Implicated here is a methodology sensitive to the visual nature of the actions and objects of artists’ work. The ‘visual’ of this visual study is not restricted to the data. The analysis of the data is enacted visually through hand-drawn tracings and subsequent digital manipulations. Such an analysis draws attention to both the materiality of the practice and the visuality of the research methods.

The practice theories of Schatzki and Knorr Cetina (1997) are thus explored together with visual tools drawn from Pink (2007, 2012) and Rose & Tolia-Kelly (2012). Combined with art-based methods of analysis, visuality is what brings this theory and methodology into an integrated and congruent whole (Pauwels, 2012). In its images and words, this paper lays bare an epistemological struggle in coming to a visual methodology for the study of practice, and offers this as a critical contribution to the development of visual research.
Situations, strips of activity, events and incidents: Combining Frame Analysis and Critical Incident Technique to understand medical and radiography students’ sense-making of X-ray interpretation

Peter Winter, Cardiff University

There is an absence of qualitative data exploring the interpretive practices of both medical and radiography students during diagnostic image interpretation (normality vs. abnormality). Consequently, rigorous qualitative methods with which to help investigate this are left wanting. This presentation considers the potential for combining Frame Analysis and Critical Incident Technique as useful qualitative methods with which to collect and analyse student perception during image interpretation. The presentation focuses on a comparison between social scientific and psychological approaches which share in common an objective to understand the sense-making activity or perception of the individual. In doing so, the potential of revealing complex issues and difficulties in undergraduate image interpretation is revealed. An understanding of this will inform the development of teaching and learning resources to improve radiologic performance.

A Reflexive Video Protocol to Guide Videographic Practice

Jen Malloy, University of Illinois at Chicago

In US shrinking cities, temporary use has emerged as a default vacancy-based spatial strategy, but little is known about the ways it might offer a critique of the injustice of vacancy geographies, illuminate temporary property-based interests and controlling interests working on or through vacant property to revalue property-based conditions, or the effect this revalorization has on a more equitable distribution of aesthetically good urban forms and pleasing environments. “Pop Up Pedagogy” is a video case study on temporary use of vacancy geographies in Cleveland, Ohio. The study comprises a video survey of vacancy geographies, video tour of three cases of temporary use that revalue vacancy, and video elicitation with participants involved with or affected by vacancy-based spatial strategies. The intent of the video case study is to reveal a provisional socio-spatial justice framework for urban shrinkage emerging from these cases. To systematically interrogate the videographic geographies knowledge produced and represented in the video survey, video tour, video elicitation, and video screening of the case study, a video protocol is developed to release the “power effects” of domination, silencing, objectification, and normalization that limit reflexive science, described by Burawoy in “The Extended Case Method”. This paper will discuss the video protocol as a theoretical and methodological grounding for video as mode of investigation.

Ubiquitous Visuality and Visual Discourse Analysis

Boris Traue, Technische Universität Berlin

The effects of reproducing the artistic image have been described almost eighty years ago. Since then we have witnessed the unfolding of technologies of production, reproduction and consumption, resulting in a ubiquity of the visual. Three aspects of this ubiquity – which challenge visual methodologies in sociology and cultural studies – are: image, text and sound become increasingly ‘multimodal’; the formerly singular photograph or video becomes part of a constantly flowing and evolving ‘videosphere’ increasingly organised through databanks and social software; increasing access to means of image production, curation and consumption accelerates the amateurisation of image production.

Whereas hermeneutic and iconological analyses are well-developed (in the German context), the tradition of discourse analysis has only recently been adapted to an analysis of the visual. The French tradition of discourse analysis is especially suited for larger sets of visual data and for taking into account the institutional and technical structures of the distribution and consumption of the (audio-)visual. In the session, I would like to present and discuss an (audio-)visual discourse analysis methodology developed in the context of a research project on webvideo. Special attention will be paid to the problem of selecting images for analysis (considering that social software is today in itself a ‘human machinery’ of selection) and their contextualisation in the social process of image
production and interpretation. Another final focus of the talk is devoted to the question of how to convincingly present the analyses yielded by such analyses of audiovisual discourses.

**Panel 28.2: Community Video - then and now**

**Room: NAB 314**

*(See panel description on page 44)*

Chair: **Heinz Nigg**, Goldsmiths, University of London

**Visual interventions with youth in the Netherlands**

*Ellen Hommel, Amsterdam University of Applied Sciences (co authored with Rico Lie and Anneke Smelik)*

We live in an age in which new interactive communication technologies have changed processes of participation. Different forms of audio-visual communication have become integrated in all kinds of daily life activities. These new forms or interfaces have opened up new possibilities for interventions, especially with young people. Young people are more familiar with the new possibilities than their predecessors. The contemporary age of new interactive technologies seems to make participation self-evident. In this article we focus on interventions where video-based participatory practices are embedded and implemented in everyday life. We argue that active citizens’ involvement is a prerequisite for learning and sustainable change and that film and video can strengthen this involvement. This is underpinned by two important authors: John Dewey and Paolo Freire.

Taking Dewey’s and Freire’s theories as a starting point, the study focuses on two organizations that conduct participatory film and video projects in the Netherlands; The ‘All About Us Film Factory’ and ‘Bosch Film’. The article analyses four visual-based youth interventions that are designed and implemented by these two organizations. By relating the specific project objectives to the different processes of participation, the study unravels how the projects address youth by using film and video. The aim of the article is to learn about effective forms of youth participation in visual-based interventions.

**From Birmingham to Guangzhou: Bringing Community Visual Practices to Students in China**

*Zhengmin Hu, Guangdong University of Foreign Studies*

The paper is a record of a 4-week pilot programme of Visual Culture course where I serve as a tutor in Guangzhou, China. Working with autistic children and the elderly by documenting their life and concerns with photography, video, work diary, group report, I aim to bring to students common themes and methods of participatory visual practices that I have learned from my PhD project on community photography in the 1970s and 1980s in Birmingham and the West Midlands. The programme opens up prospect for doing practice-led research for university students in China by utilizing voluntary sectors on and around campus, as well as possibilities of taking actions and making changes for people in need.

Part one of the paper introduces the legacy of community photography in the UK and my goal of setting up the programme in China, showing the applicability of bringing my PhD findings to the context of China. By documenting the life and needs of ignored people, and by inviting artists to work with students who have no art training, the project helps students improve their visual thinking and basic photography/video skills. Part two details the situations where students are allowed to use photography/video, and presents their group report with individual insights. Part three reflects on the possibilities of sustaining such practices in class and raises issues of integrating this project into larger social and research initiatives.
Positioned on Shifting Sands: re-visioning community video (again) between creative resistance and policy agenda

Jacqueline Shaw, LSE and Real Time

Community Video emerged alongside radical community work in the cultural activity that occurred from the late 1960s onwards. As a form of community arts practice, it was motivated by a vision of an alternative society as much as the activities engaged in. For many the inspiration was in disrupting usual relational dynamics by involving marginalised people in exploring their own issues through video, in order to catalyse community-led change.

Discourses shape our worldview and thus how we act. For this reason, video is assumed to be a means of creative resistance as disadvantaged communities construct alternative narratives and perspectives. However, in reality communication dynamics between state and citizen are particularly complex. Framing concepts, such as ‘participation’ and ‘citizens media’ have a function in inspiring efforts to shift the status quo of social influence. However, a predominately idealistic and intentional community video practice discourse has contributed to appropriation and dilution in many project contexts.

In this paper, I will argue that we need a more critical and contextually nuanced reading of the actuality of community video. Otherwise, against a current backdrop of savage attacks on welfare ideology under cover of austerity need, we are in danger of once more being hoisted by our own petard. As example, I will show how participation is a conceptual cul-de-sac that functions to restrict and close down possibilities through binding them to a policy agenda. I will also draw on my research to propose that community video is re-cast once more as an evolving process of interaction through which the contradictory territory between social interests can be negotiated with eyes wide open to both the possibilities and parallel constraints and risks.

Enthusiastic Facilitator, Reluctant Anthropologist

Shawn Sobers, University of the West of England

After 17 years of working in community media video projects as a facilitator and later as a researcher, I felt the time was right to reconnect with my own creative practice of photography and filmmaking. As a facilitator I was ever conscious of the power dynamics involved, and went to great efforts to support workshops from the back, foregrounding the participants own creative ideas and directions, rather than leading from the front with my own agenda. As a ‘maker’, the principles that informed my work in community media projects and drew from my research, now inform my approach to my arts practice, which I position within the discourse of visual anthropology, drawing on the methods of participant-observation, auto-ethnography and participatory approaches to involvement.

Paradoxically this embracement of anthropology coincides with observations I made, that since approximately 2004 onwards publicly funded community media video projects themselves were becoming more like pieces of anthropology. Driven by New Labour policies and influences, young people became the new natives, and participatory media projects were mobilised to gather their voices, in creative forms of anthropological consultation.

This paper discusses these tensions between community media and anthropological discourses, not avoiding the critiques that the former aims to be highly inclusive, with the latter accused of exploitation. I argue that the principles of community media could be employed more to inform models of auteur arts practice, along with the lessons of post-colonial anthropology.
Panel 23: Who, when & why: Critical perspectives on (new) visual methods
Room: NAB 326

Visual methods are now accepted across a range of disciplines and seem to be attracting the interest of a growing number of researchers. Reflecting on these developments, Pauwels has recently suggested that there “should definitely be room for more experimentation” in visual research, further specifying that “audacious” experimentation must always be accompanied by an explanation of what the audience is looking at.

We welcome this invitation to explore the validity and potential of innovations in visual methodology. When writing up their use of visual techniques, however, researchers commonly prioritise the what (i.e. type of visual material) and how (i.e. approach) of their work. As new visual methods emerge and existing methods are adapted, the who, when, and why of visual research demand critical reflection. Is it appropriate, for instance, to use visual methods with all potential research participants? How might contextual factors influence the ultimate success or failure of a visual research project? Researchers adopting visual methods could also be more open about the limitations of their approaches and the potential dangers of implementing existing visual methods in new contexts. This panel will critically reflect on these less-discussed aspects of new visual methods and practice.

Chairs:
Lauren Leigh Hinthorne, University of Queensland

Researching the Un-seeable Through 3D Visual Representation: An example from Papua New Guinea
Lauren Leigh Hinthorne, The University of Queensland

Though not necessarily biased toward image-based techniques, mainstream visual research is certainly image-centric. Photographs, and to a lesser extent drawings, are at the core of visual research practice and have produced some fascinating studies. However, much existing visual research is either about the here-and-now or present (photographic) evidence of past events. In other words, the limitations of what can be photographed also seem to have limited the parameters of visual research. How can we visualize the un-seeable? The future, for instance. Or how things might be different to how they currently are, or ever have been. This paper critically examines participatory 3D model building as an alternative visual technique for researching the un-seeable. It draws on research conducted in Papua New Guinea in November 2012 and April 2013 that aimed to explore local development priorities in a remote community. This research suggests that a facilitated process of model building can promote nuanced dialogue about complex issues among participants with limited formal education, technical knowledge, or personal experience of the topic under discussion. That said, the technique is not without drawbacks. Nor is it foolproof. After describing the model-building procedure followed in Papua New Guinea, the paper goes on to discuss the significant challenges that this technique poses for data collection as well as potentially substantial barriers to replicating the technique elsewhere.

The use of visual methods in a postcolonial context: The legacy of cultural genocide and current explorations of youth resilience
Linda Liebenberg, Dalhousie University
Janice Ikeda, Dalhousie University

Until recently images have played an important role in the ridicule and stigmatization of Aboriginal culture in Canada, contributing to the systematic process of legislated cultural genocide. The act of image-making has often been carried out by academic and/or government researchers. Not surprisingly, research conducted in First Nations and Aboriginal communities today is regularly met
with resistance, especially when this research involves images. Simultaneously however, researchers are increasingly demonstrating the value of especially image-based elicitation methods when working with marginalised and silenced communities. Resilience research is no exception. Researchers then are met with the challenge of balancing well-founded community scepticism and resistance with the need to integrate methods that will produce valid data of sound quality that will serve research participants and their communities well. This presentation will draw on the experiences of the *Spaces and Places* research program. *Spaces and Places* explores how physical environment (i.e. community) contributes to sense of cultural and civic engagement – as components of resilience processes – of youth in Canada’s North. The study made use of researcher produced video-observation and participant produced still images in elicitation interviews with youth participants. We will review the need for critical reflection by researchers when considering the use of such image-based/visual methods in relation to the community in which the research is to be conducted. The presentation will further review in-field approaches to adapting research designs across contexts as challenges emerge.

**Power and ethics in research with new mobile digital recording technologies**

*Jen Tarr, London School of Economics and Political Science*  
*(Co-authored with Flora Cornish)*

Body-worn digital recording devices such as SenseCam, Subcam and Google Glass enable the collection of visual and auditory data and a ‘first person perspective’ of a person moving around their everyday environment. Such technologies comprise one aspect of the ‘big data’ society, in the sense that data about people’s every move, action, and click can be recorded. This development is hailed by some as heralding a new era of the objective capture of ethnographic data. However, in the light of contemporary visual ethics scholarship, such technologies raise significant and complex issues. This paper considers the ethical challenges – particularly in terms of the power dynamics – of working with mobile, body-worn digital recordings, and suggests some potential responses. We consider the who, when and why aspects of body-worn digital recording through three dimensions: the ethical and biopolitical implications in terms of surveillance in wearing a technology that records both the wearer and those in their immediate environment; the argument for the liberatory potential of such technologies; and the ways in which these technologies materially constitute participants’ experiences and the data and the interpretations produced. We conclude by discussing possible design features for the ethical application of such technologies, to maximise participants’ control of the technology and to facilitate local meaning-making and action.

**Panel 26: Displaying Violence and Death in Museums**

*Room: RHB 139*

This panel considers a special kind of public image and it’s display in museums. More specifically, it asks how photographs of violence and death displayed in history, science, war and even art museums represent various aspects of social life. Furthermore, the panel seeks to investigate the ways in which such public images can have a profound effect on museums’ diverse and active audiences.

Museums and photographs seem to have one thing in common: they have often been considered to be reliable and credible. On the one hand, museums, more than other media, were thought to be objective, authentic and credible. On the other hand, photography has equally been a medium thought to be ‘transparent’ and representing unmediated, unbiased reality. Consequently, both museum’s and photography’s voices have historically also appeared to be authoritative, establishing both media as vehicles of collective memory and mediators of social and other issues.

But as many have argued, museums are not as unbiased as initially believed, since their choices of display involve a set of complex political, social or economic matters, whereas photography’s apparent truthfulness is an historical construct greatly questioned by more contemporary readings.
Therefore, one has to consider not only what a photograph displayed in a museum can communicate visually, but also how the photograph’s meaning is shaped by the institution itself. In cases in which photographs of violence or death are on display, then the question of meaning becomes even more complex as it involves possible issues of audience engagement, empathy, uncanny effects, and a transgression of the museum space.

Chair: Elena Stylianou, European University, Cyprus

On ‘May 1, 2011’ (Alfredo Jaar, 2011) – the absent image as a site of conflict
Mafalda Dâmasto, Goldsmiths, University of London

This paper discusses the installation ‘May 1, 2011’ (2011) by the Chilean artist Alfredo Jaar, which is composed of, on the one hand, a photograph showing Barack Obama and his political and military teams in the White House (identified in a schematic label) as they watched the broadcast of Osama bin Laden’s compound raid and execution; on the other, a white screen representing the absent images of bin Laden’s capture and death (accompanied by an empty label).

In the framework of David Campbell’s (2007) discussion of the visual as performative of geopolitics, I begin by arguing that what was presented as an act of preventive iconoclasm illustrates, in fact, the argument of Judith Butler (2009) vis-à-vis photography as framing the viewers’ position in relation to narratives of war and violence. In this context, the absent image reiterates the existence of a state of exception (Agamben, 2005) personified by the gaze of the Obama administration.

I then reflect upon the role of the viewer of the photograph when mediated by the installation. The combination of the absent image, the labeling of the portrayed individuals and, finally, the inclusion of the artwork in the exhibition context creates the conditions for a critical spectatorship that is aware of the ongoing fabrication of its association with the gaze of the killer. Instead, the absent image emerges as providing the transformation of the viewer into a witness (here understood as a position that reflects the struggle between different agents competing over trust, following its Bourdieuan interpretation by Ashuri and Pinchevski, 2011).

“How I frame it...”: Embedded war photographers of the 1990s and the production of the exhibition-worthy image of war and violence
Silke Walther, Kunstgeschichtliches Institut

This presentation deals with a selection of images of war and violence taken by photojournalists during the nineties at the Balkan wars. How do these photographers frame violence and war? Susan Sontag’s essay “Regarding the pain of others” (2003) deals with looking at atrocity photographs. Let us now turn to the practitioner’s point of view: how best to represent what the photographer in war zones actually meets and sees. What strategies are used, how influential is the long-established convention of war photography? My focus is on Luc Delahaye, Steve Mc Curry, James Nachtwey and the worldpress photojournalist Anja Niedringhaus („Niedringhaus at War“, 2012). Although the legendary tradition of the Magnum frontline photographer cannot be continued after the demise of the Photo Essay, contemporary war photographers seem to reclaim a previous glamorous status for their subject pictures of war and violence. A refined pictorialism seems to gain ground as these framed views on atrocities have all been taken on assignment for glossy magazines. Some have been displayed at exhibitions on images of war and violence. A large number of photo books and gallery exhibitions has been dedicated to this „New Photojournalism“ that belongs to the realm of the art museum and represents a certain sub genre of art photography. Some shots are published exclusively in photo books and never sold to magazines.

The tension between ethics and aesthetics of images of violence is not altogether new. War correspondents and art photographers of the twentieth century have created the myth of the frontline shot, the one decisive moment. Robert Capa is the most famous representative of the frontliner’s eye for war and violence. Capa explained that a bad picture resulted from having photographed at a too large and secure distance. Digital camera technology and the rising influence
of the art gallery complex – exhibitions and photo books- has meanwhile undermined and even reversed the logic of the Capa moment. Most photographers active in war conflicts are travelling with the military troops and are forced to take their pictures at a certain distance. My paper deals less with photojournalist’s daily practice of taking and posting images of war and violence to press agencies than with the more ambitious production of the \textit{exhibition-worthy subject picture}. All examples show a shift away from daily photojournalist routine to large-scale panoramic views, engaging group portraits and still-life pictures. The chosen photographers active during the Balkan wars have challenged the stereotypes of the classic documentary of the photojournalist tradition by emphasizing formal, abstract and aesthetic qualities of the image. The images are framed and hung on the walls of museums and art galleries instead of being printed in the news. Most pictures are shown as big as painted salon showpieces of the 19th century and appear comparably “pictorial”. How can the aesthetic approach to war be characterized with regard to the photographer’s goal and inherited photographic representation? What makes an incident in the embedded context “picture-worthy”? How do iconic images of art photography influence the pictures that are taken? Our eyes have become accustomed to images of violence: How is the photograph’s meaning changed by the art and gallery context?

\textbf{Saints, Martyrs and Heroes – The Iconography of Death in Cyprus}

\textit{Yiannis Toumazis, Frederick University Cyprus/ The Nicosia Municipal Arts Centre}

In Cyprus, a contested area with a marked colonial past and a charged geopolitical fate, both religion and national ideology still characterise today’s natural, social and political landscape. This paper attempts to examine the iconography and iconolatry of death and violence, as exhibited in museums, monuments and public spaces in Cyprus.

Human sacrifice, as an act to placate the gods, has been either at the core or on the periphery of human culture since prehistoric times. In the Christian faith, the salvation of the human soul presupposes the supreme sacrifice of the Son of God. In human societies, dying, both for one’s faith or for one’s homeland, has always been considered sacred or heroic, and is accordingly revered. In the Muslim world the law of the Jihad, encompasses the ultimate struggle of the believers to defend their faith, although in the Western world, and especially since 9/11, most of these violent acts are considered terrorist.

Images and portraits of death and violence, such as the relics and icons of saints as well as the photographs of heroes and martyrs publicly displayed in churches, village coffee shops, museums and monuments of the island, are, on the one hand, iconic images of atrocity, while, on the other, they suggest, imply and sometimes portray iconic atrocities associated with religious faith and national ideology. By drawing parallels between politics and religion this paper focuses on the ethics and aesthetics of such displays as well as their sociopolitical impact, relevance and importance.

\textbf{Panel 27: Childhood, Youth, and Screen Media in Africa}

\textit{Room: RHB 140}

Young people make up a significant segment of the population in Africa. Over 30 percent of the continent’s population is aged between 10 and 24, and more than 40 percent of the population is below 15 years of age (Population Reference Bureau 2012, 2013). However, many aspects of childhood and youth in African communities and nations have remained significantly under-researched. In particular, there is a remarkable gap in qualitative research exploring the representations of African children and youth within different screen media genres, young people’s use of image-based media in African contexts, and the intersections of visual images, popular culture, and the lives and identities of young Africans. This panel seeks to address this lacuna by bringing together perspectives from multiple disciplines that adopt a critical approach to the study of childhood, youth, and screen media in past and present African contexts. Through encouraging
constructive and critical outlooks on the relationships between young Africans and screen media, the panel seeks to challenge the Eurocentric image of the “starving African child” that continues to dominate perceptions of Africa within much Western media.

Chair: Christine Singer, School of Oriental and African Studies (SOAS), University of London

“Steps for the Future”: Youth, Creativity, and Media Advocacy in South Africa
Christine Singer, SOAS, University of London

This paper reflects on a series of short films created by, for, and about youths from the Western and Eastern Cape of South Africa. These films form part of Steps for the Future, a film collection commissioned by STEPS (Social Transformation and Empowerment Projects), one of the first South African advocacy organisations seeking to address the country’s HIV/AIDS epidemic through unusual, uplifting, and thought-provoking films. In 2009, through holding filmmaking workshops with local youth groups, STEPS assisted some young people with the conception and production of their own films, all of which revolve around topics such as HIV/AIDS, family relationships, teenage pregnancy, and xenophobia. However, unlike the didactic approach taken by the majority of media advocacy initiatives, STEPS’ youth films are neither instructive nor educational; instead, they are composed of emotionally engaging, challenging, and humorous narratives that celebrate the strength and creativity of individual young people, and so challenge fear and stigmatisation with stories of hope. Seeking to stimulate discussion about the issues raised within these films, STEPS holds screenings in local schools, youth centres, and poor and remote areas, followed by a facilitated discussion with audience members. Drawing from research on STEPS’ approach to filmmaking, the representations of youth within these films, as well as their public exhibition and reception in South Africa, the paper highlights the potential of STEPS’ youth-led films to create opportunities for disenfranchised youths to formulate, circulate, and discuss their own identities, interests, and needs.

Nollywood: Urban Youth, Cell phone Technologies and Postmodern Identity Politics
Paul Ugor, McMaster University

Since its emergence in the late 1980s, Nollywood, Africa’s most vibrant screen media practice has been theorised as another form of African popular arts whose influence lies in its ability to accord ordinary people the ability to articulate their own struggles, concerns, anxieties and hopes. First created by unemployed urban youth in Accra, Ghana and Lagos, Nigeria in the context of squally socio-economic conditions, Nollywood has consistently remained a cultural province of youth; created, run and sustained by the crude creative energies of young people across West Africa. What might this still emerging new screen media then tell us about African youth, particularly in an uncertain, fluid and risky globalized Postmodernity? Using Blackberry Babes (2011), one of Nollywood’s recent video films, I demonstrate the ways in which this popular African screen media not only functions as a street level cultural domain for the articulation of grassroots concerns by common people, but also as a specific youth-led industry that now acts as a new social interface through which youth in contemporary Africa visually articulate their existential politics in everyday life, especially as part of a global postmodern identity politics highly dependent on new media resources like cell phones, iPads, iPhones, and other postmodern resources of enselfment in volatile times.

“Put the videos on the net to see if I get famous”: Experimenting with collaborative visual research methods
Andrea Moreira, University of Lisbon

In my research, an ethnography with “street youth” in Maputo (Mozambique), I propose exploring the possibilities of engaging in a collaborative project of creative production with the research participants by making use of audio-visual media. “Playing” with these modes of expression and
communication might stimulate a fortunate stroke of serendipity. In addition, the research participants should gain more control over their own representation.

The approach taken moves away from commonplace dualistic representations of “street youth” as victims or perpetrators, focusing rather on their experiences of gendered identity negotiations. It focuses on the relationship between the body and masculinity performances. Faced with their social and economic marginalization on the one hand, and new consumer goods and desires triggered largely by the media on the other, power is concentrated on the body as they create alternative modes of expression.

The performances carried out in front of the camera underline how the bodies of young people can be considered resources for their identity negotiations.

An African Village Perspective Through the Eyes of a Youth: From Participant to Entrepreneur
Jennifer Brinkerhoff Platt, Brigham Young University

My ethnographic work in Ethiopia began with interviews and quickly required creative adjustment leading to the utilization of participant centered photo elicitation. Participants used digital cameras to tell the story of their typical day from the time they awoke until they retired for the day. (Weisner, 2000) A variety of ages were represented in the study but perhaps one of the most fascinating outcomes was that of a (then) fifteen-year-old boy who excitedly took photographs of his friends and neighbors in his rural village. The positive response to having their pictures taken motivated the young man to take a bus to a neighboring village and print the photographs to sell to those he had photographed.

With the return of the camera to me, he brought a proposal requesting sponsorship for purchasing a donkey cart to begin a taxi service. Rather than meet this request, I suggested giving him the camera, spare batteries, and discussing with the mayor his assistance in setting up a shop on the main road of the village for the boy to use as a photo studio.

When the boy is not in school he works as a village photographer, helping to provide for his mother and sisters with the income he generates. His ingenuity and entrepreneurial spirit has transformed his work skills and helped him to become self-reliant.

Challenging representation and changing perceptions by using African screen media in UK classrooms
Liesbeth de Block, Institute of Education, University of London
(co-authored with Kate Lloyd Morgan)

Makutano Junction is a soap opera produced in Kenya by Mediae. Junction Juniors is its children’s spin-off, taking the child’s perspective on the soap’s everyday dramas, loves and social relationship dilemmas. Both have been funded by DFID. This presentation will introduce both programmes and their child related narratives and discuss how the producers approached the representation of children in both shows and the ways in which children are depicted as active members of their communities and able to influence change. Have home audiences received these well and what have been some of the points of controversy and challenge? In a reversal of the usual direction of export of media products MJ is now being used in UK schools as part of Development Education and PHSE curricular. This educational use is also being extended to other EU countries. Addressing the second theme of the panel (The role of audio-visual media in the construction of social perceptions about childhood and youth in Africa) the presentation will discuss how these representations have been received in UK schools and in what ways they are seen to challenge social perceptions about childhood and youth in Africa. The discussion will be based on research reports in Kenya and the UK and will include short extracts from both programmes.
7.2. Tuesday 9 July 2013
Tuesday 9.00 – 11.00
Panel 01: Street Photography and the Ethnographic Imagination
Room: RHB 150

The last decade has witnessed a considerable interest in a critical rethinking of how street spaces are depicted photographically. Within urban research, sociology and cultural geography, a number of theorists and visual practitioners have attempted to re-engage with the intellectual possibilities of a contemporary visual urbanism that places the ethnographic imagination at the core of such visual practices and this has been closely associated with initiatives developed at Goldsmiths College and Tate Britain. The CUCR has played a pivotal role within the development of the first international postgraduate programme in urban photography and visual sociology, resulting in a number of street-based workshops, seminars, summer schools, exhibitions, publications and conferences.

This panel will focus on a critical re-examination of what ethnographically engaged street photography practices might look like. It will examine related issues such as the relationship between visual practice and urban research methods, epistemological and aesthetic debates, and consider how sociology frames ethical arguments within its disciplinary traditions. Additionally, this panel will offer three related urban walks resulting in either an online post-conference presence, or - logistics permitting - an edited selection of images for projection at the final conference social event.

Chairs:
Paul Halliday, Goldsmiths, University of London
David Kendall, Goldsmiths, University of London

Skimming the Surface: Towards a Critique of Street Photography
Paul Halliday, Goldsmiths, University of London

This paper will focus on a discussion around the apparent tensions between so-called ‘ethnographic depth’ and the routine practices of contemporary street photography, often associated with immediacy, being-ness in urban space and the collective rejection of theoretical depth-ontology. The paper will provide a critique of the prevalence of anti-immersiveness within much of the literature associated with street photography and raise questions about the relationship of such visual and ideological practices to sociological concerns around habitus, definitional collectivities and the pervasiveness of such mate-ologies within the archive.

The paper will also relate to the All Roads Lead To Soho walks scheduled as part of the IVSA conference.

From One Side to Another: Pedestrian Simulation and the Aesthetics of the Photographic Snapshot
David Kendall, Goldsmiths, University of London

Geographically “streets” and “roads” remain important locations and starting points to find ones bearings, witness and make ocular sense of cities. The micro aesthetics of the “Photographic Snapshot” is often appropriated and imitated by city planners and architects to gather and reproduce geographical data. Photographic images are used to calculate and assess how pedestrians circulate within architectural spaces. Flow, deviation, static space use, passing distance and standing location are spatial concepts utilised to design statistical models and simulate visual data. This ocular information can disappear or reappear in architectural renderings, macro models and planning proposals, generating landscapes that have no distinct visual presence or absence. Consequently how could these settings generate experiential and referential connections between “space and place”? How could digital images compose ethnographic experiences through forms of controlled observation and visual interpretation? My presentation will explore these ideas and will utilise ongoing photographic projects and visual research to pose questions and examine these processes.
Visibilities and Invisibilities of the Street
Caroline Knowles, Goldsmiths, University of London

Visibilities involve complex dynamics of seeing and being seen, often embedded in the diffused power of surveillance: in who watches and who is watched. Extending this to street photography this paper questions whether the cursory engagement with the street involved in street photography in fact reveals very much about the logics of neighbourhoods and the lives of those who live in and pass through them. This paper exposes an unseen fragment of African London, and uses this to think about what we and don’t see. It suggests that London’s ethnic cartographies lie in its deep surfaces as visual traces of others’ lives that have to be pieced together, rather than readily presenting themselves to the lens. Recognition and resentment, both possibilities in shaping multi-ethnic cities, begin from signs of otherness inscribed in the city’s (human and built) surfaces, as citizens and street photographers alike, struggle to know the city through its exposed and hidden surfaces.

Teaching a research and practice-based seminar on street photography: experiences and results
Ruben Demasure, University of Antwerp

This year, I guided a group of around 15 students in a research seminar. The topic was street photography. In the first semester we made a critical state of the art report on the subject. In a next step, we interviewed a representative part of the street photographers in Flanders (Belgium) on their own practice and their ideas on street photography. The students also went out on the streets to photograph. We worked in the neighborhoods around the Central Station of Antwerp (Belgium), which are characterized by their ethnic and religious diversity (Jewish, Chinese, African). In the end of the process, the students wrote a collective auto-ethnography. The paper will present findings, images and experiences of all steps of this study. This presentation will be embedded in the author’s more personal and broader critical reflection on street photography.

Panel 30: Forensic Futures: Pre-emptive [Image] Practices
Room: RHB 142

New media technologies create possibilities for generating alternate documentary practices, which in turn allow us to re-imagine and re-image the future. While archives and their associated documentary practices are traditionally oriented towards the past and engaged with systems of collecting, classifying, and retrieving historic documents, the provocation that this panel addresses, is the attempt (on the part of artists, activists, and theorists) to produce new imaging strategies capable of anticipating future events.

In many contexts the event of violence is a regular occurrence that involves repetitive patterns of behaviour played out in similar kinds of spaces by a familiar cast of characters. Rather than a documentary practice that is reactive, responding to unfolding events on the ground or recording the aftermath of conflict, some photographers working in spaces of crisis, by contrast, are setting out to document the enabling conditions of violence by re-imagining and re-imaging existing spaces and activities in anticipation of the occurrence of future events. While the specific histories in which these images might eventually participate can never be known in advance, the very existence of political violence in conjunction with a media regime and related set of documentary practices brings the future into the present as a potential reality. It is this latency that the panel both intends to capture as well as narrate.

Producing a media archive that is calibrated towards the future allows one to return to a given image or video in order to better understand the conditions governing the emergence of a future event. At the same time this accumulation of images and recordings does not merely lie-in-wait for coming events with which they will sync up. Rather the very activity of producing the archive is itself a
provocation to imagine the future differently, so that all versions of events are redistributed with every new image, every new recording that enters the archive.

These ideas come out of a discussion between the Centre for Research Architecture (Forensic Architecture project) and Btsalel Centre for Photography (Miki Kratsman).

Chair: Susan Schuppli, Goldsmiths, University of London

**Political Archive and Meta-data Subjectivity**
Steffen Kraemer, Brandenburg University of Technology

The paper presents a trajectory through three German State archives that are conceptually intertwined as security archives and are part of an ongoing documentary project by the author. Starting from different historical layers of the „Politisches Archiv“, which stores records of the diplomatic services of the State, the issue of state historiography is introduced as not only a claim of sovereignty but also a moment where the archive in its institutional entirety is turned into a subject of political discourse. The trajectory continues with the State’s installation of an archival back-up system, which secures archives against projected risks of the Cold war. It is here where pre-emption is inscribed into the historiographical project of the archive. However, the projected catastrophes do not relate to contemporary planning anymore and they are only repeated as a working fiction by a mythical reasoning of the underlying bureaucracy. Finally the last part of this paper discusses the archives of the state security service of the former GdR or „Stasi“. By briefly analyzing the pre-emptive technicality of their archival practices, in particular for cases of surveillance of foreign diplomatic missions, the relation of document, file and archive is problematized as a narrative set-up that spans different historical and interpretative frameworks. Here then meta-data is identified as the point of interrogation for a documentary approach. It allows to sensor more intimate traces of the political presence of an archive and at the same time fold outwards what otherwise tends to a total interiority.

**Terror on Loop**
Shela Sheikh, Goldsmiths, University of London

Three Posters, a ‘video-performance’ by Elias Khoury and Rabih Mroué, is based around the three ‘takes’ of the video-testimony of the Lebanese communist martyr Jamal Satti. In each of his ‘rehearsals’, recorded before his suicidal operation carried out against the Israeli army in 1985, Satti utters the words ‘I am the martyr . . .’. Looking to the various temporal frames of this act and its archivisation, what us terrifying is not so much the physical act of violence but rather the ‘present’ act of the video-testimony itself and its serial, machinic and hence impersonal repeatability which anachronistically carries the present out of itself and into the infinite finitude of the future. As such, it is argued that the ‘time of terror’ of this image testifies exemplarily to the trauma of the event of 9/11 which, for Jacques Derrida, is produced by the future: by the possibility of an infinite escalation towards a radically unappropiabile event that cannot be preemted, forestalled or calculated; by the image’s testimony to a future that can only be un-verifiable and un-documentable, and which thwarts the (un)conscious repetition compulsion of the viewer in his/her attempt to document and neutralise the traumatic event of the past.

**A Domestic Image of Preemption**
Helene Kazan, Goldsmiths, University of London

Whilst preemptive action has been etched into our collective consciousness through its application as a strategy of war, there is no less at stake when such measures are applied to the domestic context. Rather, a reproduction of scale is performed, bringing into focus actions of a necessary fortification that take place within the domestic realm: for instance, the use of tape to prevent glass windows shattering when exposed to violent force during natural disaster or armed conflict.
As such, the focus of this inquiry is image production – or photography – as a preemptive act. Exploring the conditions that provoke such actions, this study draws on the idea that a potential threat to the assumed security of this environment creates a situation that reconfigures the relationship between past, present and future. Rather than preventing future catastrophe, preemptive action becomes a driving force inducing its registers into the present. This proposition is unfolded from two standpoints: a series of photographs taken of the home during the Lebanese Civil War in 1989 (Fig 1) and a set of images produced as a home insurance inventory in the UK in 2013 (Fig 2).

Operating through the potential of these visual objects and unlocking the information harboured within them, this research utilises the elasticity and fluidity of time that is brought to light by this conceptual framework. The tensions of a limited futurity are activated through film making techniques to trick time, capture it and then playfully traverse through it, revealing a dialogue between the independent, yet interconnected scenarios. Illustrating the dissemination of sovereign power through these conditions, and therefore how the domestic space is re-fabricated within the parameters of its control.

Panel 33.1: Visual/Sensory Sociology and Natural Environments
Room: RHB 143

This panel (sections 1 and 2) focuses on the relationships between natural environments, people, non-humans and materialities, and has brought together papers and multimedia/multi-sensory presentations that explore and reflect upon processes of generating sociological knowledge through the senses.

The theoretical approaches include non-representational theory, embodiment and affect, sensory-ethnography, material culture/object theory and non-humans.

Chair: Alexandra Baixinho, Goldsmiths, University of London

Images experimenting climate change: visual and sound disasters Tainá Mascarenhas de Luccas, University of Campinas
(co-authored with Fernanda Cristina M. Pestana and Susana Oliveira Dias)

In this work we want to discuss the ways that climate change issues are spread through images, words and sounds that are exhaustively disseminated by the media. We have diagnosed a strong recurrence in representational politics that wants to fix and stabilize what can come to be known and understood about this subject. To think beyond the stabilization and fixation of meanings, we intend to call an itinerant art installation *Vida e tempo* (life and time), created by researchers from *multiTÃO: prolifera-tes subvertendo ciências e educações* (CNPq), an interdisciplinary group from University of Campinas, which seeks to provoke distinct experiences with such images, words and sounds by poetic and political sensing that can put in tension these current representations. We will explore possibilities of crossings and passages by opening connections between arts, sciences, cultures, people and public, using Tim Ingold’s (2011) meshwork concept. We propose to consider the images as sensational blocks as suggested by the philosophers Deleuze and Guattari (2004), empowering affective relationships and subjectivities which put in tension representational policies based on immediate re-cognition of content and meaning. By seeking the movement with sensations, affects and becoming through the public contact with the installation, we aim to study possibilities of generating knowledge from sensory experiences in order to explore climate change and the complexities about this subject. This proposal integrates the Project *Generation of Alcohol Production Scenarios as Support for the Formulation of Public Policies Applied to the Adaptation of the National
Sugar and Alcohol Industry to the Climate Changes (AlcScens) (2008/58160-5).

From map/landscape view to sensor data representation: Palimpsests for ecological thought?
Mirko Nikolic, University of Westminster

The presentation will explore the possibility of tracking via sensors as a means of conveying ecological thought, by putting this paradigm in perspective with mapping and landscaping. The ecological thought is understood as thinking about entities in terms of their mutual interconnectedness within ‘the mesh’ (Morton, 2010), or as the networking of human and non-human actors through time and space (Latour, 2005).

Historically speaking, mapping and landscaping have been postulated upon the rigid duality between the observer and the observed, on a reduction of ‘nature’ into an object of scrutiny by a gazing subject. Digital or ‘personal’ maps of today, embedded on smartphones, allow the geographic subject to move together with the map. Combined with online collections of geo-tagged landscape views, these composite interfaces create immersive environments made of virtually infinite viewpoints positioned across myriads of spatiotemporalities. Still, the users of these interfaces move against an inert background, sometimes with other humans, whereas non-humans stay in the background. Thus, the divide between the man and his ‘environment’ seems not to have been rectified in a higher resolution.

Sensor technologies track humans and non-humans over time and space, translating them into flows of dynamic data. But, in order for them to become perceivable, they need to be ‘represented’. What are the ways of representation which would allow non-humans to be perceived as actors, as much as we are? Should representations of data discard the paradigms of mapping and landscaping, or ally with them to produce hybrid imageries?

Elusive aquamobilities: a sensory ethnographic approach to waterfronts and cruise ship tourism
Alexandra Baixinho (Chair), Goldsmiths, University of London

Cruise ship tourism is a growing and increasingly visible phenomenon in post-industrial port landscapes. Focusing on cruise terminals as key spatial structures and network nodes intermediating the relationships between the ships and the cities called, I’m interested in tracing the urban rhythms and dynamics related with these fleeting mobilities.

Drawing on experimental uses of photography and sound in my ethnographic research, this presentation intends to share procedures and evolving research outcomes. My main aim is to generate reflections on the transitory and metamorphic potentials and practices of spaces, objects and people that happen in/through terminals and piers - for instance through the use of mobile devices; foldable, disposable, or removable settings/markers.

I’m also interested in contrasting these contemporary elusive mobilities with other scales of space-time and imagination, integrating elements of the natural environment (such as the sun, river-tides, seagulls, etc.) as research participants/performers.

Panel 35: PV and... : Linking participatory video with other practices
Room: NAB 314

A distinguishing feature of the development of participatory video has been methodological innovation and a willingness to cross disciplinary boundaries. Although there has been a significant
increase in interest and capacity amongst scholars and researchers, PV has diverse roots and covers quite disparate practices, grounded in a range of expertise and used within different contexts. Novel opportunities for development in the field are being raised by the use of other new media within research and practice, including GIS, social media and mobile devices. Equally PV has found application within other well-established methodologies, such as photovoice or PRA.

This panel considers the ongoing development of the practice of PV within a broader context. We will explore how visual sociology relates with other disciplines through PV methodology, including applied visual anthropology, participatory geographies, visual sociology, community development, collaborative design, health, management and education.

Together with the other panel on participatory video (Practical ethics for PV) this follows on from the very successful participatory video sessions at the International Sociological Association Visual Sociology Conference (ISA TG05) 2012, and the International Visual Methods conference in 2011. They are intended to develop and extend scholarship amongst members of the PV-NET network in particular. However other researchers, practitioners and activists with a similar interest in the social use of video are very welcome too.

Chairs:

Elisabeth-Jane Milne, University of Stirling
Andrea Capstick, University of Bradford

Creating Hackney as Home: participatory video and action research in the arts sector
Melissa Butcher, The Open University
Luke Dickens, The Open University

The London Borough of Hackney has become iconic of the intensity of change in contemporary cities, marked as it is by high levels of mobility into and out of the area, urban regeneration, and high levels of cultural diversity and social inequalities (Mayhew et. al. 2011; Wills 2010). To date there has been little targeted focus on how young people experience these transformations, despite being one of the most substantial users of public space. As a cohort, young people are embroiled in debates about social inclusion, crime and media representations of the borough, and often portrayed as the progenitor of other’s insecurity (Clayton 2011; Vasta 2010; Abbott-Chapman & Robertson 2009).

Within this context, Creating Hackney as Home has been established as a collaborative project developed with the estate-based youth theatre company, Immediate Theatre, to work with young people using participatory visual research methods. Peer researchers, using film, diaries and online platforms, will explore their experience of space and space use, and in particular, the formation of ‘home’ in which they have a stake. This paper will present findings from the initial stages of the project, focusing on the collaborative establishment of action research principles and participatory geographies within a research design that utilises visual methods for community development outcomes. The paper will conclude with a focus on the effectiveness of participatory multimedia practices in enabling the research team as a whole to critically reflect on questions of cultural change, power and identity, encouraging participation in wider debates on urban and social transformation.

Facilitating the civic engagement of youth through the use of PV in the study of resilience
Linda Liebenberg, Dalhousie University

Despite the increased effort to understand resilience processes in the lives of marginalised youth living in adversity, the homogeneity of a largely westernised concept needs to be challenged by incorporating meanings of positive outcomes more relevant to youth internationally. Problematic to such enquiry however is the exploration of processes that in most instances remain hidden and unnamed. Consequently, a reconsideration of the methods used to study youth resilience is required. Specifically, consideration should be given to methods that will allow fresh perspectives on how youth navigate their lives, and that facilitate a process of reflection. This presentation will draw on the Spaces and Places project: a participatory image-based study of how environment facilitates cultural
continuity and civic engagement of Aboriginal youth living in Labrador, Canada. Consideration is given specifically to how the use of PV and elicitation methods better facilitate exploration and discussion of previously unarticulated experiences of vulnerable youth populations and the processes they engage in to nurture and sustain resilience. This is achieved through a process of recorded observation, where youth are able to view their interactions. Understanding of these interactions is explored through elicitation interviews, and confirmed through participatory data analysis workshops. Findings emerging from such studies contribute to community development by highlighting protective aspects of lives lived in adversity, and can be incorporated into service provision. Furthermore by participating in PV projects youth can explore constructive ways of being heard, and contributing to their communities through a process of civic engagement.

**Finnish Somali youth sharing their experiences through film-making**

*Helena Oikarinen-Jabai, Aalto-University*

In my presentation I will show parts and discuss the short film *My Helsinki*, made by young Finnish Somali men. The film was made during my art based, participatory research project that examines identifications of Finnish youth with immigrant background. The participating youth are co-researchers creating (together with the researcher and artists) productions like short films, radio programs, photo exhibitions and books.

In this particular film Finnish Somali share their experiences in Finland and in Helsinki using different styles and approaches. Participating youth had photo and video cameras and they decided themselves what they wanted to shoot and present. In the film they for example interview each other, discussing on issues like nation, ethnic identities, racism, military service and youth cultures. They also speak about their childhood memories, relations to public spheres and their future horizons (the film has English subtitles, partly the youth use English language) I think that visual (and audio) methods allow participants to empower the research space and give them tools to be co-researchers. Participants become main actors of the research when they take part in the productions that emerge from the project. The published material helps in creating the reflexive discourses within the members of the researched groups and between “majority” and minorities.

Jon Prosser and Andrew Loxley (2008) argue that more collaborative and participative modes of research have led to more equitable distribution of power and knowledge between researchers and participants. Greater understanding of individual lives and group culture is possible through close reading of visual material. Youth are able to access physical and mental territory not available to adults and, consequently, to act as fellow researchers. The images represented in the research can be put to a number of different uses, functioning as a phenomenological centring of the participants lived experience.

**So Whats Changed and How Did It Happen?**

*Jacqui Lovell, York St John University*

Freire’s (1972) process of conscientization is coupled with the Liberation Psychology approach of Martin-Baro (Aaron & Corne, 1996) to develop an inclusive, bottom up, evaluation process that doesn’t require the participant to either read or write.

A body mapping tool, developed in a range of languages, is utilised within a participatory video production process to evaluate the impact of a community organisation from the perspective of its diverse members. The suitability and adaptability of both tools is discussed with reference to a Liberation Psychology approach and the breadth of disciplines and knowledge this drawn from in this awareness raising and potentially empowering activity.
As a bi-product of this process one person chose to submit their participatory video as evidence in their application for asylum as a member of the LGBT Community fighting for the Human Right to live free from discrimination.

Freire suggest that a radical person is “not afraid to confront, to listen, to see the world unveiled. This person does not consider himself or herself the proprietor of history or of all people, or the liberator of the oppressed; but he or she does commit himself or herself, within history, to fight at their side” (Freire, 1972, p39).

Assessing participatory video and other technologies: Social affordances and methodological design
*Chris High, The Open University (Co-authored with Becky Faith)*

There is a growing set of opportunities developing in the crossover between the participatory applications of different technologies in the context of facilitating social learning within action research, community development and digital activism. The generativity of these applications favours methodologies that are open to innovation, a positive feature in the context of action research and activism. They draw in novel configurations of stakeholders and working in this way can be exciting, empowering and liberating. Yet the very fluidity of the underlying technologies and the on-going changes in their application in society in general is a challenge for methodological design.

Without falling prey to technological determinism, how can we understand the landscape of opportunity and constraint which different technologies provide for facilitating social learning? What are the consequences of methodological choices in a world of ‘polymedia’? This paper will propose elements of a framework for assessing the application of participatory video alongside other technologically based methodologies. In particular we examine the consequences of technological choices from a social perspective – the social affordances of different media, the skill set required to use them and the emphasis on issues of power and trust that an ethic of participation entails.

Panel 15: Exploding Bentham's Scopic Regime: Does the Metaphor of the Panopticon Still Hold?
*Room: NAB 326*

Dystopian scenarios of urban environment ridden with mechanical eyes have filled the imagination of the last generation of scholars, activists, and artists. Urban society has been thought to resemble scenarios similar to Bentham’s prison or Orwell’s 1984 book. In the past decades, however, there has been an increasing call for re-thinking the extent to which western modern societies are effectively under the threat of overarching and ubiquitous technologies of surveillance. On the other hand, the revolution in portable technologies and their ability in quickly communicating or sharing visual outcomes have open spaces of accountability for power never imagined before. Some have suggested that the panopticon is now happening from below and it is a highly democratic adventure.

In such claims, the whole way in which the visibility implicit in the panopticon works has been called into question (one way relationship watchers-watched, detached view from above, passivity of the watched, and so on). The panel suggests to contribute to such critical understanding, calling scholarly, hackivist, and artistic contributions to help unpacking the scopic regime of sous-surveillance. How do watchers, or the interplay between watchers and watched, contribute to the making of urban space? How can social networking, ubiquitous visual technology, and activist intervention help to make security apparatus visible? To what extent can we talk of the social panopticon? Would this new dimension of sousveillance enhance accountability for power
Panopticon Retro-Tech: The Liberty Hotel as a Repurposed Panopticon
Demetra M. Pappas, St. Francis College

Jeremy Bentham’s panopticon, the disciplinary institution designed so that all wings could be seen simultaneously by a watchman, in turn, not observed, was an architectural design for a penal institution pattern.

I examine a retro-tech expression of the panopticon, Boston’s Liberty Hotel, which was transformed from a prison into a luxury hotel, (window) bars and all, boasting restaurants and (drinking) bars with names such as Scampo (the scamp) and the Liberty Bar (in the 90 foot rotunda) and Alibi Bar (where former cells stood). Thus, rather than a discussion of sous-surveillance, this paper seeks to discuss a literal social (touristic) panopticon, in which “going to jail” is part of a luxury hotel experience. Rather than overarching technical surveillance, the interplay between watcher (prison guard) and watched (convict) is reversed, yielding a “watcher”/concierge and a watched/hotel clientele.


Desiring In/Visibility: Street Surveillance and Visual Anxiety in 21st Century New York
Stephanie Sadre-Orafai, University of Cincinnati

This paper broadly considers (a) expert practices of typification in post-9/11 New York City and (b) the competing desires for and anxieties of visibility in public spaces that challenge and enable these practices. Drawing on ethnographic fieldwork in the New York fashion industry, I compare street scouting, or the search for non-professional “real people” models, with controversial police profiling practices, like stop-and-frisk. Juxtaposing their different routes, interaction dynamics, and material effects, I explore how each produces multiple forms of visibility and invisibility in commercial, carceral, and real imagined public spaces, which in turn shape their practices.

Importantly, both scouting and stop-and-frisk are decidedly low-tech practices that work through embodied, sensory, and affective forms of knowing: instincts, hunches, suspicion, and gut feelings. Further, despite their performative consequences—laminating certain types to specific urban geographies—practitioners of each routinely frame their utility using idioms of efficiency and “common sense.” In my paper, I explore how these relatively recent, ad hoc forms of expertise are codified and naturalized. I analyze the ways in which they are shaped by non-experts’ challenges to them, and how these practices complicate the concept of “panopticon society.”

Is It Wrong to Wish on Space Hardware?: Satellites, Stars and Vertical Surveillance
Kirsty Robertson, Western University

I saw two shooting stars last night
I wished on them, but they were only satellites
Is it wrong to wish on space hardware
I wish, I wish, I wish you cared. (Billy Bragg)
This paper speculatively asks what it would mean to reposition analysis of surveillance from the horizontal panopticon – two people (or a person and a camera) exchanging a gaze, one of them in a position of power – to the vertical, focusing on those new stars in the night sky: roving satellite eyes looking down, while mere mortals gaze upwards looking for answers. What emerged from this seemingly simple recalibration was a fairly bizarre constellation of reports on zombie satellites, desperate traders looking for answers in astrology, attempts to visualize drone warfare, and a persistent belief that answers would somehow come from above. I analyze the way that the horizontal circulation of power, goods, people and knowledge is increasingly vertically intersected by the use of visual information gathered by satellite. It is the axis of these points that interests me most, for in those axes, at the point where people and information meet, or, where surveillance and dataveillance meet the actual bodies they record, power is both at its most distilled and its most chaotic. I read this axis through a vector that connects satellites to earth by focusing them through financial markets failing, falling, and recovering, often through the growing strength in security shares and stocks dealing with surveillance and watching. I look to art works by artists Lise Autogena and Joshua Portway, Omer Fast, Peter Dykhuis and others, as a way of analyzing the growing panoptical power in the sky, and attempts (ranging from the mundane to the bizarre) to explain that power through the supernatural, the invisible, and the astrological.

Zabriskie Point (Redacted) (film projection and discussion)

Stephen Connolly, © bubblefilm 2013

Zabriskie Point (Redacted) (2013) is a film that revisits some of the locations; reworks some of the research and thematics; and extracts ‘real’ footage from Michelangelo Antonioni’s 1970 MGM fiction feature Zabriskie Point. Inspired by a visit to Zabriskie Point – a scenic tourist spot in Death Valley, California – this film re-visits and contemporizes Antonioni’s 1970 MGM film of the same name. Aligning with Antonioni’s stated intentions – to produce a work as “an idea in landscape” – Zabriskie Point (Redacted) enacts a programme of visual and social research for the earlier film at one remove from the dramatic narrative (talk and film projection).

Stephen Connolly

The original work is used as a base position upon which an investigation is constructed. Contemporary fascination with visual landscape is explored at the place ‘Zabriskie Point’, a desert lookout in California. The film watches visitors, to whom this site of extreme rock and sediment forms is both a spectatorial marvel and a 25 minute stop on the Death Valley bus tour. Protest footage of students, used as contextual material in the original film, is re-examined and augmented with monochrome newsreel of the same event. … (Redacted) then changes register to feature a practitioner of ‘values’ research, Pat Dade, as a way of reflecting on one paradigm of social and political agency in a consumer society. Brought together in montage and a layering of past and present, Zabriskie Point (Redacted) considers the place of protest and visual pleasure within an spectatorial context and by means of audio-visual presentation.

The film re-imagines the panopticon as multiply authored, temporally promiscuous and reflexively playful, asking an audience to consider an image as index of relationship, rather than dominion.

Infopticon: Visuality and mental maps of security in global media

Yannis Skarpelos, Panteion University
Vicky Skiftou, Goldsmiths, University of London

Infograms used by media to convey concepts about security and tell relevant stories, open up a whole new field of vision to ordinary citizens. Being it a prison or a bank treasury, a nuclear weapon testing area or a camp for keeping immigrants without papers until deportation, it is not a place an ordinary civilian has access to. Gaining access to them through infographics, multimedia infographics or 3D machinima visualizations, the panopticon bestows itself upon them, imposing major changes both in scopic regimes and concepts about security, as well as vision and visuality, to watch and being
watched. It is these changes that we are trying to review through analyzing examples drawn from global online media, in an ongoing project.

**Panel 39: Teaching Visual Sociology to Students and Non-Sociologists: Sharing Practices**

**Room: 305**

Teaching Visual Sociology to Students and Non-Sociologists: Sharing Practices With its growing presence and recognition within the discipline at large, Visual Sociology has found its place on course schedules at many colleges and universities across the globe. Multimedia environments, now readily available in classrooms, have become an exciting opportunity as well as a new challenge to teaching visual subjects. While visual methods can facilitate the transmission of acquired knowledge beyond the typical scholarly realm, what challenges within the discipline and the classroom do these techniques present? This panel is designed as a workshop focused on discussing ideas related to 1) the practice of teaching Visual Sociology and 2) the use of videos created by sociological and ethnographic filmmakers as reflexive, pedagogical tools. It also invites conversation around issues of intra-disciplinary communication and pedagogy.

Chair: **Elif Alp**, Columbia University

"Managing the Fix: How do you treat addiction in the Age of Pills?" A Visual Ethnography of and for the Clinic

*Helena Hansen, New York University*

This film-in-progress (now in post-production), by a psychiatrist/ethnographer and collaborating addiction service users, is an attempt to tell a complex story about the pharmaceuticalization of addiction treatment in the U.S. and its stratification by race and class. The intended audiences are clinical practitioners and members of the public who are interested in the politics of addiction. The production team has encountered three problems in the course of crafting the story for its intended audiences: 1) how to visually represent the politics and economics of the addiction treatment system; 2) how to make the story emotionally engaging through individual narratives while making explicit the sociocultural forces bearing on those individuals; and 3) how to avoid advocating a one-sided position (e.g. opioid maintenance medication is bad or good, as opposed to the exploring the context of its use) in a medium that has the potential to simplify its narratives. Strategies for addressing each of these problems will be discussed.

**More than a Photo Illustration: Exploring the use of visual sociological methodology introductory sociology courses**

*Colin A Adams, Berkshire Community College*

Opportunities and challenges are present when teaching in an age in which digital images are ubiquitous. Visual images are not only useful for shock and awe or comic relief but as sociological data. Treating images as data is the approach taken by visual sociology. It is an approach that may be an effective way to introduce students to some of the methodological debates in sociology such as postmodernist critiques of traditional research methods. This paper discusses the usefulness of visual sociology as a pedagogical strategy in Introductory Sociology courses. Here the interest is in the approaches to visual sociology concerned with data collection using still or video photography as well as sociological analysis of the visual data produced by culture.

The data for this paper was drawn from students’ visual projects from courses taught by the author over the past four years and content analysis review of use of visual sociology in popular Introductory
Sociology texts. Howard Becker (1974) has been keen to point out that even though sociology and photography have been invented at the same time in history, however the two fields have kept on separate paths. Over the past forty years paths have been getting closer by the growth in visual sociology as a sub-field within sociology. The results of this evaluation suggest that even though methodology of visual sociology is virtually absent many popular introductory textbooks it is an effective tool to use for stimulation of students sociological imagination when employed in assignments. It is argued in the paper that the time may be ripe for visual sociological methods to receive serious attention in the methodological section of introductory sociology courses.

**Film as a Critical Methodology in the Social Sciences**  
*Jessica Jacobs, Queen Mary University of London*

The use of filmmaking as a research method and film as publication currently sits rather awkwardly in the social sciences. While some disciplines situate film (and video) production within a visual sub-discipline, this approach risks diminishing the non-visual and ‘more than visual’ elements of film. Filmic publication has also been hampered by the assumption that it is less theoretical than text, and incompatible with the peer-and editorial review process of the journal article.

The ability of digitised film to creatively cut across a diverse range of academic and non-academic networks chimes with the general call to reach new audiences and engage more directly with policy-makers and the communities we work among. The growing ubiquity of sound and image-driven media and the online digitization of the research and learning environment is challenging the hegemony of text in the academy.

This paper calls for more attention to be paid to filmic literacy and the development of a theoretically rigorous approach to digitized filmic research that is creative, collaborative, and practice-led. The digital environment offers film as research, particularly ethnographic film, new opportunities to avoid simply reproducing documentary techniques and a chance to reveal its methods.

**Common Questions in the Art of Ethnographic Films**  
*Fábio Mariano Borges, Pontificia Universidade Católica, São Paulo*

They are numerous and challenging issues that haunt us when we go to the adventure of making a film ethnographic: Who should be selected to participate as a respondent in an ethnographic film? How to motivate respondents to participate? Is it appropriate to use the soundtrack? What scenes we should use? How can we film respondents who do not allow to be filmed because of their religious orientation or for confidentiality? How to provide conditions for the interviewee makes intimate revelations for the cameras? How long should we shoot? What should be filmed, what should be photographed? What is the difference and impact in the use of photography and film work in Visual Anthropology or Sociology?

Recently, people live with cameras through mobile phones. More than that, they became photographers and filmmakers of every moment of their lives, as well as publishers that display videos on social networking sites. How this behavior affects the work of Visual Sociology and Anthropology? The images produced by the respondents can be considered for an ethnographic film?

Based on 15 years experience conducting ethnographic films, the purpose of this paper is to discuss these issues. Although they seem simple, they are more present than ever in conducting ethnographic films. They are constant questions especially when we need to train new sociologists. For this discussion, I use some ethnographic films conducted recently in Brazil: ethnographic film with diabetes patients, terminal patients of cancer and AIDS, groups dedicated to physical activity to get longevity and to improve their beauty, the millennial generation and rituals of voodoo. I also share cases of ethnographic films conducted in Iran and Iraq with women who wear burqa.
Panel 04: Curating Palestine through private and public images
Room: RHB 140

The question that we want to address in this panel is how can Sociology engage with audiences on the subject of Palestine and Palestinians in ways that move beyond popular representations in the media and public discourse?

In asking this we go back to issues raised by Edward Said in the introduction to ‘After the Last Sky’, the book he co-authored in 1984 with photographer Jean Mohr, in which he wrote: ‘Yet the problem of writing about and representing - in all senses of the word - Palestinians in some fresh way is part of the larger problem. For it is not as if no one speaks about or portrays the Palestinians. The difficulty is that everybody, including the Palestinians themselves, speaks a very great deal [...] Yet, for all the writing about them, Palestinians remain virtually unknown’. (Said, 1984)

In ‘After the Last Sky’ Said and Mohr found a ‘fresh way’ to represent Palestinians despite Said’s initial concerns. Palestinians in their book emerged not as ‘fighters’, ‘terrorists’ or ‘helpless refugees’ - the public representations that Said was challenging, but as mothers and fathers, brides and grooms, grocery sellers and children playing on the streets. Jean Mohr’s photographs were not capturing ‘the expected’ - the war and the conflict, but the everyday existence of Palestinians, the images of ‘private’ Palestinians.

Chair: Nirmal Puwar, Goldsmiths, University of London

Curating the invisible: Traveling Israel with the Map of 1948 Palestine
Dominika Blachnicka-Ciacek, Goldsmiths, University of London

This paper will present the account of the ethnographic journey to the original villages and towns of several research participants - Palestinian exiles who now live in Poland. Some of these places no longer exist, other have been transformed into military areas or have been inhabited by Jewish families. The paper will examine the possibility of represent the experiences of dispossession through film and images and the implications for the public sociology of dealing with the present absence and invisible field.

Curating the self: Palestinian university students’ images of Palestine
Aisha Phoenix, Goldsmiths, University of London

This paper will examine pictorial representations of Palestine by Palestinian university students in the West Bank. It will analyse interview extracts discussing the pictures and consider what they convey about the students' experiences living under occupation.

Palestinian women who experience Israeli's prison in different spaces
Samah Saleh, Goldsmiths, University of London

This paper will discuss the influence of prisons on women subjectivity and the transformation that accompany the shifting in various spaces, and the images that accompany this shifting from the community and women.
**Panel 31.1: The Aesthetics of Activism: Strategies of Visibility**  
**Room: RHB 138**

This panel explores the relationships between public spaces, aesthetics and activism. Burawoy’s concept of “public sociology” is uniquely positioned to help us understand experiences that have combined the aesthetic and political with a desire to influence social reality and to expand conventional boundaries of “art” and “politics.”

The notion of artistic activism refers precisely to the modes of production and aesthetic forms of relatedness that put social action in tension with the demand for autonomy of art rooted in modernity. Often for artistic and political activism, “art” is a reservoir of both aesthetic and representational tools, techniques and strategies and symbolic materials, fed largely - though not exclusively - through avant-garde artistic experiments (Expósito, Vidal and Vindel, 2011).

In this sense we seek to open a conversation to think through the role of visual production in processes of information and counter-information, the making, taking, and recuperating of spaces, public demonstrations and collective insurgencies. In a variety of ways, this collection of papers addresses the visual and creative strategies deployed by social movements; visibility of artistic and political activism; reflections and analysis of forms and agency of visibility; artistic production overflowing into social activism; the way political struggles utilize, create, and recreate visual and artistic tools; aesthetics of activism; using “public sociology” to understand strategies of visibility; and theorizations of public visualizations.

**Chair:** Carolina Cambre, University of Alberta

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**“We want their pictures”: Visuals as Expressions and Demands during Protests in Libya**  
*Amina Zarrugh, University of Texas*

This paper examines the centrality of the visual in the space of protest and in demands made of the state by families of the disappeared in Libya. Drawing on Arendt’s insights in *The Origins of Totalitarianism*, I argue that regimes extra-judicially incarcerate and disappear bodies to make “death itself anonymous.” The absence of a corpse renders implausible culpability for a crime and ensures the invisibility of state violence. These disappearances, however, are not accepted without response. To demonstrate reactions to state erasure of life, I consider the case of a movement among families in Libya that mobilized visuals to confront state violence. From 2009-2010, families of the victims of a 1996 prison massacre demonstrated weekly outside the Benghazi courthouse to demand knowledge of the whereabouts of their loved ones’ bodies. Mothers, in particular, utilized visuals, including photographs of their sons, to preserve memories the Libyan state denied. Women invoked visuals in two ways: to offer alternative narratives about the lives of their families and to demand of the government photographs of their relatives’ bodies to affirm their deaths. This project also emphasizes the significance of the visual methodologically through an analysis of YouTube videos of the protest filmed prior to the recent regime collapse. In this case, the visual resurrects the lives of political dissidents anew despite the absence (and state non-recognition) of their bodies. This analysis has implications for other contexts, especially in Latin America, where disappearance has been an integral strategy of state repression.

**Visual activism and the Photo-essay in the Occupied territories**  
*Gary Brachtford, Manchester Metropolitan University*

Written in relation to *After the Last Sky*, WJT Mitchell (1995) notes how ‘extraordinarily limited’ the image of the Palestinian is. Obscured from the dominant field of vision, Mitchell suggests that ‘visual facts’ which everyone knows in theory, but is rarely seen in practice – the Palestinian woman, the domestic space and children are subsequently constituted as ‘icons’ of an unseen reality that underpin Edward Said and Jean Mohr’s project. As a photo-essay, *After the Last Sky* has been referred...
to as a ‘nation-making’ text that sought to produce a new type of visibility concerning the Palestinian. With this in mind, my paper will focus on an online photo-essay facilitated by the Israeli activist photography collective, Activestills in 2012. Based in the Bedouin village of Susiya, located in the Southern Hebron Hills of the Occupied Territories, the photography collective worked in collaboration with the female villagers to produce a series of images based on their own lives. Thus, firstly, I will explore how the photo-essay challenges the universal legibility of an individual photo, interrupting the visual order by which the Palestinian is most commonly framed. Secondly, by focusing specifically on the collaboration between Israeli citizen and unrecognized Palestinian, I will identify how visual activism promotes a widening of the space in which politics can be conceived and performed. By creating new visibilities, in a political process that Jacques Rancière defines as a ‘sense-making practice’ (2006), visual activism tackles the issues of democracy creatively, not as a goal but as a practice that is democratic in its very development.

**Visual and virtual anti-war protests: The Israeli-Palestinian conflict in 2009**  
*Kirstine Sinclair, University of Southern Denmark*

On 27 December 2008, Israel launched attacks on the Gaza strip in response to a number of rocket attacks by Palestinians earlier that month. The Israeli incursion continued into January 2009 and anti-Israeli and pro-Gaza demonstrations followed across the world. This paper discusses how visual representations were used to communicate opposition to the Israeli attacks on Gaza in Tel Aviv, London and Washington D.C. in January 2009. It examines the aesthetics and visual representations of these protests and how these correlate with the respective narratives of the demonstrating groups. Some of the questions posed are: Why were the Palestinians demonstrating by the Capitol in Washington, D.C. using traditional national symbols, such as the Palestinian flag, while an Islamist organisation symbolized their protest by carrying coffins to the Egyptian Embassy in London? Why were the thousands of Israelis demonstrating in Tel Aviv peaceful, while two demonstrations organised by the Stop the War Coalition in London led to aggression and clashes with the police outside the Israeli Embassy? Furthermore, how were the protests turned into virtual representations on YouTube? What imagery was circulated and what were the reactions? The Israeli-Palestinian conflict may seem like old news, but the worldwide reactions to the Gaza incursion demonstrated that each new incident provides new opportunities for movements to communicate their message to the world drawing on different aesthetics and strategies, visual and virtual.

**Visualising the Practice of Drone Warfare: On the Limits of the Visual to ‘Speak Security’**  
*Elspeth Van Veeren, University of Copenhagen/ University of Sussex*

Over the last ten years, the US has increasingly relied on unmanned aerial vehicles (UAVs) to conduct operations around the world. In Yemen, Afghanistan, Pakistan, and Somalia, UAV flights now outnumber ‘manned’ flights. Despite the effect this has had on, for example, US-Pakistan foreign relations, the US military, CIA and Obama administration maintain that the increased reliance on this technology and accompanying practices (from increased visual fields to the human chain of authorization that must take place) increases military effectiveness and ultimately saves the lives. Anti-war activists in the UK and Pakistan, on the other hand, have led an increasingly vocal campaign calling for the end of ‘drone warfare’ as unethical based in part on a framing of the technology as a human-less video-game form of warfare. Despite the vocality of these protests, they remain relatively less visible. Anti-drone activists have been less successful at finding a visual frame around which to mobilize and create a ‘public’ opposed to drones. Unlike protests against Guantánamo, for example, critical imagery representing the materiality of drone warfare and its impact has been harder to produce. This paper therefore explores the alternative ways in which protestors are visualizing drones. How is a critical politics of drones and drone warfare visualized? Can it be? And to what extent does a study of the visualities and materialities of resistance to drones offer a study of the limits of the visual when it comes to the power to securitize or promote ethical encounters?
Tuesday 11.30 – 13.30
Panel 29: On Mapping
Room: RHB 150

The core problem of the social sciences is that of transforming the traces of certain observed phenomena into the materiality of a specific artefact, usually the textual inscription of the book, translating the phenomena into a complementary and new register. But this translation/transformation act begs the question: what kind of sign system is created, codified and mobilised to accomplish this act? The contingency of sign systems – one possibility among others – has led the social sciences to explore a wider range of potential designed artefacts as the final result of a research process, such as written books, diagrams, photography and film, web interfaces, art-installations, etc.

This panel approaches these issues in relation to one increasingly common concept: mapping. It is proposed that the notion of mapping exceeds, but not excludes, the idea of a cartographic experience, addressing the more general question of visualising information. Mapping can be understood as both a material artefact, and as a metaphor to guide research practice; as a method to both discover and present research findings and as a tactic of everyday life to make sense of the world. In short, mapping is the act of defining a specific sign system to visualise an aspect of reality through the medium of a new materiality, not as mimesis but as figuration of the world, which makes visible what remains invisible to perception alone.

This panel will gather together different uses and interpretation of what ‘mapping’ means and how it can function in the context of sociological work. The panel goal is not to define or solidify an ontological description of ‘maps’; on the contrary, it seeks to probe their practical utility through the interaction of different approaches, addressing the malleability of the term as a research and presentation tool.

Chairs:
Felipe Palma, Goldsmiths, University of London
David Moats, Goldsmiths, University of London

Visualizing the Hollywood Pantheon
John Grady, Wheaton College

Lists of most popular events (whether that be songs, television shows, movies or, in this case) movie stars are ways of gauging popular taste during the period in which they were compiled. While lists are easy to compile, identifying relationships between those events is more challenging. This paper will explore three visualization techniques for identifying natural clusters between events in rank ordered lists. The Quigley Poll of Top Money-Making Stars has been conducted formally since 1932 (and informally between 1929 and 1931). It is a rank ordered list of the top ten Hollywood Stars that identifies the most popular film stars of the period and makes it easier for researchers not only to discuss the relationship between their social and cultural personas and the experience of their audiences, but also to explore relationships between different stars popular in the same epoch and what this reveals about cultural tensions at the time. This paper explores the methodological and interpretative opportunities and challenges that various forms of visualization allow.

Red Rocks, White Water, Black Gold and Yellowcake: Conflicting Worldviews and the Many Map(s) of Southeastern Utah
Jennifer Swanson, Syracuse University

Residents in two adjacent counties in the Four Corners region of southeastern Utah are engaged in severely polarized debates about the state of the environment and the future of economic development in the region, as the on-going international tourist trade collides with the resurgent growth of extractive energy industries including oil, natural gas, and uranium. Tourism and extractive
industries have been uneasy bedfellows on this rural landscape for nearly a century here but are becoming increasingly incompatible, as once hidden landscapes of extraction are beginning to butt up against highly commodified scenic vistas and tourist sites that are enjoyed by hundreds of thousands each year. These parallel but incongruent paths for economic growth along with a host of related social and environmental problems generate social conflict here, exacerbating tensions among a diverse set of residents that include members of a wealthy transient leisure class, self-proclaimed environmentalists, outdoor sports enthusiasts, Mormon farmers and ranchers, and Native Americans living on the Navajo Reservation.

My project transposes ethnographic data into “maps” as a way of showing the different views that groups here have about the land and the landscape. More specifically, the project uses maps to show how people’s views of the landscape are connected to a wide variety of origin stories, arrival stories, and world views. In addition, the project considers the on-going and multi-layered struggles to materially and discursively produce the region. Therefore I also explore the ways that maps are storied objects where power-laden social relations, debates, and conflicts can both take shape or be rendered invisible. I believe these twin aspects of the project are useful ways to understand the conflict that arises when trying to zone the region. While the ethnographic maps are heuristic devices, they provide a clear and visual depiction of the divergent views of this place, which I argue is a necessary first step towards understanding what is at stake in the contemporary disputes over land and land use here.

Air Mapping
Nerea Calvillo, Goldsmiths, University of London

Because of the invisibility of the urban air and the complexity of the agents that are involved, inscription devices are one of the most common instruments to take the air into account, to produce aerial knowledge and communicate between agents. They take for form of geolocalized graphical representations (maps+models), and are tools for research and communication between scientists administrations citizens and the air. This paper proposes to unfold how the air it is built as a matter of concern through the devices that render it visible. By describing some inscription devices of Madrid’s air, different aerial material-social-political landscapes of the city will emerge, according to what, who and how describes it. The research draws mostly on science and technology studies and non-representational cartography literature, and attempts to provide three preliminary contributions: to acknowledge the role of interfaces in the production of airscapes; to question the role of maps as inscription devices, research tools or publicity devices of the air, and to disentangle the intertwined and complex relationships between the air, politics and urban management in the attempt to demonstrate how they co-articulate with other realms. To conclude, the concept of the inscription device will be challenged and expanded from its original scientific context to recognize other modes of knowledge production and alternative strategies to engage with the air and, eventually, to produce its public image.

The Brain Race, The Swiss ‘Neuropolis’, and the Colonising of the Soul
Matthew Wade, Australian National University

The competing processes and methodological alignments behind ‘brain mapping’ have escalated dramatically in the past year, with both the EU and the US announcing major exploratory projects. These $1B+ initiatives are joined by several other competing ventures, such as the (dystopian-sounding) ‘Neuropolis’ research and PR facility. Indeed, President Obama has declared that the ‘brain race’ is on. Furthermore tech behemoths such as IBM, Microsoft, and Google are investing heavily in these projects, and the potential commercial applications of this research are equal parts inspiring and unnerving. This particular ‘race’ has crucially different parameters to the ‘Space Race’ or even the recent mapping of the human genome though. For one ‘mapping’ the brain is far less linear than it may seem, and ‘winning’ this contest will likely hinge upon which views dominate conceptual and definitional struggles. Thus in a weirdly literal and ironic sense the race is also a battle for the ‘hearts and minds’ of popular perception, whose view is refracted through the prism of mass media. The psy-
scientific public image has a role to play here, given its persuasive explanatory power within public discourse. This is especially so regarding functionalised images of the brain that purport to demonstrate the etiology of aspects of selfhood at the neuronal level. The risk is that by ‘looking’ at the abstract through the material, and then simulating it in the digital, we may inadvertently be ossifying the complexity of the mind into various strictures that once determined will be hard to deconstruct, a tragic form of self-fulfilling prophecy. Ontological and epistemological crutches of our selfhood are now steadily being delineated through brain mapping, and it increasingly appears that only a handful of institutional players will have the means to participate. These competing interests and conceptual subtleties will be teased out through an application of Actor-Network theory, and tentative conclusions drawn regarding the coming impact of neuroscientific research upon conceptions of the self.

Panel 25.1: Visual Research in Education
Room: RHB 142

One arena in which visual research is flourishing is Educational Research. Moreover, in much of the world, public schools predominate, however at the same time there is a powerful push to “privatize” public goods, including schools. This is a panel on visual research in and about schools, including anything from pre-kindergarten to graduate school. Studies of “alternative” schools: reform schools, orphanages, and schools for adjudicated persons are meant to be included. Emphasis is on the social landscape(s) as perceived by administrators, teachers, students, and citizens. The panel is open to the entire range of visual methods.

Chair: Eric Margolis, Arizona State University

Generous Seeing: Visual methods in education research
Hillary Andrelchik, Arizona State University
Jawaher Al-Bader, Kuwait University

This presentation will be a discussion of the way in which visual data provides insights into deeper issues of a local/global landscape. Following the pioneering work of Joseph Tobin and his collaborators in the study of Pre-School in Three Cultures, we will use discourse analysis to examine the way that visual images of classroom actions can be used to understand hidden and delivered curricula. We use video and still photography as well as student drawings gathered during research studies in Kuwait and the United States. The visual data will exemplify how different tools can be used to analyze visual data. The presentation will also touch on the impressions of an American and an Arab researcher/educators that emerges from a collaborative research study, supporting the effectiveness of joint research projects.

Pedascapes*: Mapping the pedagogical landscapes of schools
Mary Dixon, Deakin University

The complexity of the pedagogical encounter in classrooms is often reduced to outcomes evidenced by, at worst, school based test results or, at best, classroom behaviour patterns. Generative pedagogical readings of learning environments call upon us to read from the smallest intervals or moments of bodies reaching out to others to the wider surfaces of the classroom, to the school and to the community. Our readings must follow these flows capturing the bodily between. In this presentation I argue that the readings of these images may be made, represented and communicated through the making of pedagogical maps. In an uptake of Appadurai’s (1996) use of ‘scape’ I term these pedagogical maps as ‘Pedascapes’. Appadurai argued the use of the suffix ‘scape’ which allows us to point to the fluid, irregular shapes of landscapes which are not shaped through center-periphery
models. He called up the imagined world of ethnoscapess, technoscapess, financscapes, ideoscapes and mediascapes. I add ‘Pedascapes’ to these imagined worlds as deeply perspectival constructs, modulated by the historical and political situatedness of multiple sorts of actors in flows that are not bounded to the local or the subject. In a Deleuzian (1987) reading these flows are discernible within and across striated school spaces and oceans of smooth space – chaotic, undisciplined and turbulent. The maps evoke the constant interchange between the striated school and classroom spaces where everything is arranged and disciplined in closed systems and the smooth spaces of a child’s drawing time where everything is chaotic, sensate and undisciplined.

Migrant mothers: Family photographs and the inter-active fashioning of a visual-material ethics
Penelope Pitt-Alizadeh, Deakin University

Migrant mothers play crucial roles within the social landscape of schools, particularly in providing care, education and a transition between home and school for their children. My research considers the relevance of theories of space, place, temporality and mobility in Iranian migrant mothers’ production of subjectivity for themselves and their children in and through their family photograph collections. Gillian Rose’s anthropological approach to visual objects is put to use in an exploration of the co-constitution of migrant women and their photographs. In this paper, I trace the shaping of a visual-material ethics within the research context and appropriate to the sensibilities and needs of the participant women who each moved from Iran to Australia with their children. Karen Barad’s notion of a posthumanist ‘ethics of mattering’ is drawn upon in conceptualising a visual-material ethics as fashioned in the intra-actions of people and visual objects. Specific ethical issues considered include the collaborative process of producing a family photograph, and the shaping and reshaping of images from photograph to line drawing to hybridised photograph-line drawing. A research ethics committee’s application of a liberal individualist, utilitarian and positivist biomedical paradigm in considering the research project is discussed as not only inadequate but also incompatible with the fashioning of a visual-material ethics in concert with the participant women and their photographs.

Panel 33.2: Visual/Sensory Sociology and Natural Environments
Room: RHB 143

(See panel description on page 68)

Chair: Tine Blom, Goldsmiths, University of London/ Lillehammer University College

The Perception of Landscape: Perspectives of Farmers in the Swiss Alpine Region
Rike Stotten, University of Innsbruck

In the perspective of constructivism landscape evolves out of human perception and is evaluated in terms of different criteria as well as personal knowledge and experience. It is assumed that Bourdieu’s concept of habitus plays a role for the landscape perception and also has, as a modus recipiendi, further an important meaning for the incorporated cultural capital, embodied for example in working skills, which is translated into symbolic capital, like reputation and prestige.

Nowadays, landscape as a space for social activities, is a common, which is provided by multifunctional agriculture. It is hypothesized that the perceptions of those who provide this landscape must be considered in elaborating public incentives and compensation measures to guarantee their effective implementation.

This study aims to answer following research questions:
• How is landscape constituted among farmers?
• How do those constructions vary between differently characterised regions?
• How does habitual formed perception show a discrepancy and what are the influences on these differences?

To investigate those questions the visual approach of reflexive photography has been employed in three different regions in Central Switzerland. In each region farmers were selected according to different habitual characteristics. Single-use cameras were sent to them with the instruction to take photos of “their landscape”. These were used as an introduction into semi-structured qualitative interviews. To extract also the collective perception of cultural landscape, photo-based group discussions with farmers were conducted in each case study region.

An audio-visual enquiry into Nature beyond Culture of a Norwegian mountain landscape
Tine Blom, Goldsmiths, University of London/ Lillehammer University College

The project enquires into the conditions of humans as biological beings at the margins of human settlement. It is an audio-visual portrayal of the mountain landscape of Hallingskarvet mountain range in Norway with indications of people’s presence within it.

Bodily practices and sensory engagement are ways for people to deepen awareness of their connection with the nature. The aim is to evoke these sensory textured experiences of connectedness.

The landscape and “weather-world” is continually changing through daily cycles, seasons and weather conditions. People interact with the landscape in ways that engage their body and senses, like walking, skiing and resting, and their experiences may range between joy, comfort, threat and pain.

The project engages in processes of recording and production of multi-media artworks. It is also a reflection on the possibility to mediate physical reality, body practices and sensory experiences through a representational virtual medium like a two-dimensional screen. The suggestion is that sound may have a stronger impact than the visual.

Main theoretical inspirations are Whitehead, Massumi, Ingold and Schafer.

About Sceneries and the potential of a collage of picture and text to analyse environments
Monika Litscher, Lucerne University of Applied Sciences and Arts

To analyze dynamic and entangled environments in space and time, I developed the concept of Sceneries. The process of research based on empirical procedures, ethnographic field work (e.g. photographic ethnography), varied interviews (e.g. participatory photo-interview) and a broad theoretical discussion. As result and on the level of analysis Sceneries found its expression of representation as a collage of picture and text.

At a theoretical level the concept of Sceneries bases upon different approaches: the relativistic, relational and dynamic spatial concepts and terminologies which have found their way into many domains in recent years (particularly cultural and sociological research), such as Johanna Rolshoven’s ‘space triad’ (2003) or Martina Löw’s sociology of space (2001), offer figures of thought which make it possible to operationalise issues in spatial contexts. Furthermore, aspects of ANT of Bruno Latour, Albena Yaneva (2008) and of the Performance Studies (e.g. Bachmann-Medick 2010 [2006]) are adopted. As theoretical and methodological consequences, these diverse single dimensions appear in a nuanced manner to a diversification and not a reduction.

The angle of my actual empirical research was an urban environment, two concrete public spaces in Zurich. Within this specific environment Sceneries become Urban Sceneries, they encompass the dynamic, the process and the entanglement of built, lived, imagined, represented and historically
loaded space. In my presentation I am planning to present the concept of Sceneries and furthermore to fathom the potential of its composition of picture and text in other challenging contexts.

Substantial points of interest are e.g. environments and relationships in suburban and alpine arrangements.

The Natural Environment in Press Advertising and the Question of Taste
Kamil Luczaj, Jagiellonian University at Krakow, Poland

In my presentation I would like to focus on depictions of natural environment in press advertisement. I will explain how the advertisers employ these depictions to gain their objectives (In what contexts these depictions occur? What are the values associated with them?). Another aim of this presentation is to show how visual images produced for different social classes differ in the way they depict the environment. In other words, I will examine how our understanding of nature is mediated by culture and technology in the case of press advertisements.

The speech summarizes the analysis of aesthetic qualities of 2500 visual advertisements from selected Polish magazines (June 2012-June 2013). These magazines were chosen purposefully, because they aim at different audiences (women and men; the well-educated and the poorly educated; residents of large cities and provincial cities; the intelligentsia and so-called “technical intelligentsia”).

The paper is based on two theoretical pillars: works of Pierre Bourdieu and so-called “evolutionary aesthetics”. Unlike the first theory, the latter assumes that human aesthetic preferences are essentially independent of cultural canons, and some forms of art (e.g. depicting nature) are almost unconditionally accepted among members of different social strata. The classical method of content analysis was supplemented by semiotic and hermeneutical techniques. The main research tool was the recording sheet, which consisted of fifty-four categories, stemming from the two groups of theories of aesthetic taste. Ads, which depicted natural landscape or animals, were additionally analyzed with the recording sheet based on the tools used in the environmental aesthetics.

Panel 36.1: Practical Ethics for Participatory Video
Room: NAB 314

Participatory video lies at the intersection of a number of different professional practices. It can be applied in very different contexts and often involves stakeholders with divergent expectations of ethical behaviour. PV therefore provides a challenging context for making satisfactory ethical judgements that can be explained or defended to those taking part in the process as well as to other interested parties. Given the spread of PV methodology within research and that a key reason for taking a participatory approach can be a desire to address issues of power or vulnerability, discussing strategies for creating an appropriate ethical environment for the field is timely and appropriate. How can we ensure quality, equity and the protection of the interests of individuals, without preventing work that is of benefit?

This panel will consider the future options for a practical ethics for participatory video. We seek well-argued and well-evidenced proposals for procedures or approaches to deal with ethical considerations. Issues that need be addressed in this include confidentiality, the capacity to give consent, power dynamics in a group context, withdrawal of consent and the intersection of research ethics, media rights and social norms about the ownership, privacy and the sharing of images. To what extent is there a conflict between ethical traditions arising within research practice and the traditions of practice that have arisen beyond the academy? The panel will feature reflections on experiences of different ways of thinking through and assessing PV ethics, whether formal evaluation, peer review, applications to ethics committees, or the publication of standards or codes of practice.
The panel, together with the other on participatory video (PV and...) follows on from the very successful participatory video sessions at the International Sociological Association Visual Sociology Conference (ISA TG05) 2012, and the International Visual Methods conference in 2011. The two panels together are intended to develop and extend scholarship amongst members of the PV-NET network in particular, alongside contributions from other researchers, practitioners and activists with a similar interest in the social use of video making.

The panel will compromise of an extended discussion rather than individual presentations. However members have been invited to provide a short working paper in advance of the conference to support their participation in the discussion and these will be made available at: https://sites.google.com/site/pvidnet/home/ivsa2013-pv-ethics

Chairs Chris High, The Open University, Jacqui Lovell, York St John University

Participatory video and biographical research methods. Ethical Dilemmas on the example of international biographical feminist project on post-war history in Western Ukraine
Agnieszka Król, Jagiellonian University at Krakow, Poland
Helena Szczodry, Jagiellonian University at Krakow, Poland

The aim of the presentation would be to tackle ethical dilemmas concerning collaborative biographical research. Our reflections are based on personal experience (as co-researchers) gained during participation in visual biographical research project “Krasne. Junction Station of Displacement” in Ukraine. The project was an international (Ukrainian, German and Polish) and interdisciplinary cooperation gathering female researchers from fields of anthropology, history, sociology, ethnography, linguistics, visual art and others, that aimed at investigating post-war forced replacements, escapes, migrations and socio-national changes in Central-East Europe. The perspective of women’s experience was chosen to discover gender aspect of witnessing history as it were the women who primarily experienced replacements (as men were usually still in the army) whereas mainstream history is mainly male orientated in terms of who is the subject and the author of historical narration. The result of the project was an educational film presenting fragments of stories.

We would like to reflect upon ethical dilemmas from two crucial perspectives:
1) Phases of the project: What kind of dilemmas could appear on particular stages of research process and during creation of the film, as well as while showing the film to the researched group?
2) Interactions: What ethical questions raise on the levels of interactions between researchers, researchers vis a vis research group, researchers and local community and eventually wider social context?

Informed Consent - methods, challenges and limitations
Gareth Benest, Insightshare

Free, prior and informed consent, with multiple opportunities to grant or withdraw that consent, are at the heart of the participatory video processes undertaken by InsightShare. So too is genuine community ownership and control of the intention, direction and output. Our facilitators use a range of methods for ensuring participating communities and individuals take decisions carefully and mindfully, fully understanding possible impacts of their actions, both positive and negative. Projects follow patterns of ‘call and response’ through which participants become actors on behalf of and responsible to the wider community, including regular screening and discussion events throughout. Every effort is taken to create safe and supportive environments within which participants can grow in confidence and develop skills for exploring and presenting complex issues and experiences.

But what happens when a participatory video process inadvertently creates spaces for participants to go beyond safe boundaries of free-speech and expression? Is it appropriate (even safe) to undertake participatory video with communities living in ‘closed’ or authoritarian societies? Does the presence of facilitators and the encouragement for participants to share openly and honestly sometimes lead
vulnerable individuals or groups to stray beyond natural instincts to self-censor? Are facilitators
perceived as being ‘in power’ (even connected to or representing government) and therefore seen to
be granting permission for participants to go beyond normal parameters? Can participants and
contributors be truly protected when safe spaces, trust and confidentiality is in short supply? Who
should contribute to videos under such circumstances and how can the risks be mitigated or
lessened? Do the potentially negative unexpected consequences of participation outweigh the
opportunities for positive change?

**Working across cultures: Autonomy, Moral Agency and Consent in Kyrgyz Culture**

*Vincent O’Brien, Independent Researcher*

University ethics committees in the UK are strongly influenced by the assumptions and underlying
values that inform biomedical ethics. Placing strong emphasis on principles such as autonomy and
informed consent can sometimes raise some acute practical problems for visual ethnographers,
especially where field work is carried out in non-western countries. In 2006 I began my first Visible
Voice project working with semi-nomadic herder communities in remote villages in Kyrgyzstan Central
Asia. Drawing on insights and experiences gained using video and photography as key components of
Collaborative Visual Ethnography I examine conceptions of Autonomy, Moral Agency and Consent in
Kyrgyz culture comparing them with the strongly individualistic assumptions that inform North
American and Western European ethical thinking.

**Nothing about us without ethics approval? Contested issues of capacity and consent in
participatory video research**

*Andrea Capstick, University of Bradford*

Traditionally more associated with community development and the arts, participatory video is now
increasingly entering into the arena of academic research. Almost all research using participatory
video will require formal approval by a research ethics committee (REC). Due to social issues
including mental health, disability, literacy, homelessness or substance use, many potential
participants in participatory video research will be considered vulnerable by RECs, raising questions
around capacity to provide informed consent, non-coercion to participate, and ownership of the
resulting films and visual images. Similar points arise for all participatory research involving young
people under 16. Whilst ethical safeguards are important, paternalistic and risk-averse attitudes
adopted by RECs can be at odds with the guiding ethos of participatory video where, outside the
research context, inclusion-bar-none of people from socially marginalised groups and those who lack
a voice in their own affairs has long underpinned practice. REC insistence on long and complex
written consent processes can also alienate and exclude many groups of people who are, for various
reasons, uncomfortable with official paperwork. This paper will discuss some of the tensions that
arise in meeting REC requirements, and whether this can be done without compromising the
principles often summed by the slogan, ‘Nothing about us without us’. I will illustrate the
presentation with examples drawn from the process of gaining ethics approval under Sections 30-33
of the Mental Capacity Act (2005) for an on-going participatory video project involving people with
dementia.

**Great expectations’?: ethical issues involving local community PV facilitators**

*Jay Mistry, Royal Holloway, University of London, England*

*(co-authored with Andrea Berardi, Elisa Bignante, Céline Tschirhart)*

Participatory Video (PV) is supposed to involve participants in a collective definition of goals and the
production and sharing of video materials. However, when articulated through an extended period of
time involving a range of local, national and international actors, the practicalities of PV means that
certain groups and individuals become responsible for taking leading roles, with subsequent ethical
dilemmas. In the ‘Community-owned solutions for future environmental challenges in the Guiana
Shield, South America’ (COBRA) project, the PV process involves a group of five indigenous
researchers – “the local team” – in charge of carrying out the PV work on the ground e.g. defining procedures, carrying out community engagement and editing material. This local team is supported by researchers from a national NGO and international academics, and they form part of the larger collaborative COBRA project.

Considerable responsibility has been given to the local team for achieving project outcomes, and freedom in defining project tasks and activities. This paper analyses the multiple ethical dilemmas arising out of this situation, particularly the role of the local team as intermediaries between the wider community and project partners. We highlight the existence of a significant mis-match between institutional ethical procedures, including written consent forms, and the ethical processes in operation at community level which are usually established on long-term, tacit and reciprocal relationships. We discuss how local community researchers are challenged with balancing the tensions between these two ethical polarities, while at the same time producing PV outcomes that are acceptable by everyone involved.

Krasne – Junction Station of Displacements (1 hour film screening – lunch time)
Agnieszka Król (film curator)

Panel 37.1: Seeing What We Shouldn’t - Moral Boundaries, Transgressive Images and Public Photography
Room: NAB 326

In the context of our highly mediated, screen saturated, camera-filled public lives, it may appear as if there are no limits concerning permissible public photography and/or the public circulation of privately captured images. Some images, though, come to be regarded as photographs that should never have been taken and/or been seen by a viewing public. For example, the recent case of a freelance photographer whose images of a man who had been pushed in front of a subway train in New York city—moments before his death—and which subsequently appeared on the cover of the New York Post under the caption “Doomed”, became an international story centered around this contentious issue. While questions surrounding transgressive and/or profane images, along with anxieties concerning the ethical imagination of the photographer are not new, during these times of ubiquitous cameras and unprecedented image mobility, the seemingly limitlessness of digital image making and circulation gives them new potency. These sessions bring together diverse explorations of the morally charged landscape of public photography and image circulation in contemporary times. The relationship between what Durkheim calls the sacred—the realm that is set apart and forbidden—and the profane, operates as an implicit tension. Animated by different interests and concerns, the presentations critically explore the contexts within which the creation and/or circulation of particular kinds of images come to be seen as problematic and/or transgressive.

Chair: Tara Milbrandt, University of Alberta, Augustana Faculty

Moral Elicitations, Public Photographs and the Sacred/Profane
Tara Milbrandt, University of Alberta

Amid our contemporary social landscapes of ubiquitous cameras and incessant photographing, it may appear as if there are no limits concerning public photography and/or the public circulation of captured images. Yet, moral limits pertaining to such practices occasionally surface in the face of their perceived violation; arousing controversy and capturing public imagination, some images come to be regarded as photographs that should never have been taken or been seen by a viewing public. One such example is the recent case of a photograph of a man facing death on a New York subway track...
moments after being pushed by a stranger, which appeared on the cover of the New York Post under the caption “Doomed”. On the surface, it appears exceedingly obvious why the circulation of such an image would have generated controversy, outrage, and disgust; yet, if we bracket our common-sense assumptions about what is/is not “off limits” in the context of public photography, this obviousness disappears and the familiar becomes strange. I take this case as my point of departure to explore the dramatic and contradictory moral landscape of contemporary public image capture. I am particularly interested in identifying continuities between public photographs deemed to have transgressed implicit yet powerful moral lines and suggest that Durkheim’s conceptualization of sacralization offers a useful way to think through this phenomenon sociologically. Building upon his conception of moral individualism, as well as Goffman’s considerations of ritual deference in public life, I argue that the principle of the “dignity” of the person is what underlies the making of particular photographs as “obvious” instances of moral transgression. And so, while public photography may on the surface appear to be limitless, i.e. anomic, collective responses to images that “should not be” reveal the existence of a complex and dynamic moral imagination that is very much at play in our contemporary public image culture.

Jumping and Floating: Representations and Erasures of Death after National Trauma

Jennifer Swanson, Syracuse University

On September 12, 2001, a photo of an unidentified man jumping from the North Tower of the World Trade Center ran in many U.S. newspapers. The photo showed the man heading towards the ground head first, arms to the side, in a posture that to many appeared almost calm and graceful. Most papers ran the image without a caption. This photo was one of many photos and videos shot during the 102 minutes that the North Tower stood, capturing hundreds of people jumping from the towers to escape toxic fumes and unbearable temperatures. Public outrage about the photo was overwhelming, however, and after September 12 the so-called “Falling Man” and “jumpers” were rendered nearly invisible in public discourse and official narratives about the event.

Four years later, in the days following Hurricane Katrina in October of 2005, many U.S. newspapers ran a photo of a woman feeding a dog on a bridge while a bloated corpse floated in the water underneath. The aerial point-of-view of the photo makes it impossible to know for sure whether the floating corpse was even visible from the bridge. Yet, this picture also generated a huge amount of viewer responses and debate, much of it centering on the perceived callousness of the woman in the photo. Few raised objections about the decision to show the image of the corpse; in fact, bloated and abandoned corpses were commonly depicted after the levees failed in New Orleans, effectively drowning the city and killing over 2000 people. Unlike the 9/11 photos of jumpers, the images of the dead after Hurricane Katrina were widely distributed and continue to circulate in public discourse and public memory.

This paper considers the representations of the jumping bodies during 9/11 and the floating or abandoned bodies after Katrina, asking the following questions: First, why have images of people jumping to their deaths on 9/11 been deemed inappropriate for the public gaze, making these particular bodies nearly invisible, while the images of the floating or bloated corpses in New Orleans following Katrina have been hypervisible? What is it about the two events, the nature of the images, the larger narratives they fit into, and/or the particular people portrayed that makes one set of deaths nearly “unrepresentable” while the other is displayed for intense public scrutiny? Second, since documentary films or videos as well as “coffee table” books of curated still images were created around both these events, the paper also considers how these media generate entirely different spaces for viewing these bodies. Lastly, the paper considers these events in the context of other images of death that have raised questions about the ethics of transgressive images.

Transgressive Photography: The Precarious Mediations of Miroslav Tichý

Arild Fetveit, University of Copenhagen

The present ubiquity of photography comes with a number of morally reprehensible uses of
photographs. Thus, it also comes with heated debates about moral boundaries for various practices, groups, purposes and contexts. While the transgressions that supply the visuals of colored gossip magazines form basic concerns of celebrity studies, transgressions that are transformed into aesthetic fascination are less discussed. This paper will explore a particularly interesting case of the latter transformation, namely that of the surreptitious photographs of the Czech artist Miroslav Tichý.

During the 1960s and '70s in his hometown, Kyjov, Tichý was a regular in the local bath, in streets and public parks, turning his camera to girls and young women, preferably when they were lightly dressed. His subjects seem mostly unaware of being photographed, which can partly be explained by the strange and un-intrusive look of Tichý’s homemade cameras. But his photographs are not only marked by a voyeurist gaze, they are also blurry, scratched and torn after having been subject to a curious cocktail of anti-perfectionism and violence throughout the various stages of their life. In spite of this, Tichý is now canonized as a great artist with shows in Centre Pompidou, Paris and International Centre of Photography, New York. The New York Times’ reviewer, Karen Rosenberg, described his exhibition as “mildly disturbing”, but also “intensely fascinating” (2010).

In this paper I will explore the disturbing and fascinating nature of Tichý’s photographs in order to get at the aesthetic fascination that can be derived from seeing what we shouldn’t. I will do this by drawing on the writing on Tichý in the recent catalogues from Paris and New York, as well as by exploring the view of eroticism articulated by Roland Barthes in The Pleasure of the Text (1995). Barthes locates the erotic in a game of concealment that appears pertinent to Tichý’s various medial malfunction techniques for obscuring our view of his subjects. Theoretically, this perspective will be supplemented by Christian Metz’s observations about the fetishistic potential of photographs (1985) and perspectives on the sacred and the profane offered by Frank Pearce in The Radical Durkheim (2001).

Panel 38.1: Questioning the Visual Itself: Ethics, Beauty, Attractiveness and Difference

This panel brings together papers that raise critical questions about the centrality of visibility itself for the surveillance of the body particularly in relation to ideas about beauty, attractiveness and difference. The notion of difference as visibly marked on the body has been widely debated. There have also been many efforts of questioning mainstream standards of beauty and attractiveness by proposing ‘alternative’ images, where notions of difference are (re)presented as respectable. However, most of these efforts and debates have constantly shied away from questioning and exploring how issues such as beauty, race or ageing for example, which are partly defined and produced by their same visibility, get (re)created further by the same efforts that aim to disrupt them. How do visual alternatives then become mainstream? How are notions of race, class and beauty maintained visually? Can we speak of sexuality, attractiveness and the body without or beyond their visibility? Could we disrupt the expectation that images of disability and ageing will allow recognition and understanding? When do images that aim to question racism, become racist? Sexist? Classist? Ageist? How are the dynamics of showing, seeing and looking entangled with the visual’s own survival? The papers in this panel discuss the ethics of the visual itself and the ways in which the visual has the potential to ensnare what it aims to untangle.

Chair: Monica Moreno Figueroa, Newcastle University

Being Looked At: Disabled Youth, Photography, and Images of Bodily Difference Janice McLaughlin, Newcastle University

Edmund Coleman-Fountain, Newcastle University

86
Disabled children and young adults are treated differently, and the dynamics of visibility in social space are ones that frame their difference as ‘other’, as troubling; something to be pitied or voyeuristically gazed at. Images of disability are often bound by such dynamics. In contrast, the images disabled young people select for themselves can position them differently. Drawing on an Economic Social Research Council study in the North of England with young people with cerebral palsy, incorporating qualitative interviews and photography, this paper explores disabled young people’s narrative and visual representations of their bodies. Their images and the narratives they tell through and of them neither aim to project an ideal body, or to be recognised as the same as others. Instead they take pride in the ways in which they make their bodies work for them, as active agents. The images they took and chose were ones of practice, functionality, movement and doing. The dynamic at work is not of ‘beauty’ or ‘attractiveness’, but of the ability to ‘do’, to be active; to not be passive in the face of life’s barriers. Such images counter the presumptions of who they are and their abilities, which they have grown up with because of the visibility of their disability. The dilemma however, which this paper addresses, is whether the consumption of those images will recognise the intent that lay behind them, or whether it will be drowned out by the presence of the existing visual narratives of disability they seek to escape.

Visual Methods Interrogating & Resisting Misogynistic and Discriminatory Representations of Women in Older Age
Susan Hogan, University of Derby

The Representing Self - Representing Ageing initiative has been funded by the ESRC as part of the New Dynamics of Ageing cross-council research programme. It has consisted of four projects with older women using participatory arts to enable women to articulate their experiences of ageing, and to create alternative images of ageing. Representing Self - Representing Ageing asks how media and cultural representations of older people have conveyed ideas and expectations about age and gender. It has aimed to enable older women, recruited in different ways, to create their own images of ageing using a variety of visual and textual methods. In particular, the project has been keen to reflect upon the relationship between cultural and creative activity and later life wellbeing, and the contribution of visual methods to participatory research.

This paper will situate the project within a discussion of participatory ideals, and practices. As Birch and Miller (2002) have pointed out, participatory research should be more than a mere semantic shift, but there is a diversity of understanding about practice. Methods used in Representing Self - Representing Ageing included the use of art elicitation, photo-diaries, film-booths, directed photography, and phototherapy.

Practitioners and researchers are increasingly using visual methods as a tool for personal empowerment and social critique (Hogan 2012; Pink, Hogan & Bird 2011). Such approaches offer a way forward for older women’s participation beyond their typical involvement in research as users of welfare services. This paper will explore to what extent this participatory arts project challenged or reinforced gender clichés. In particular, this paper will focus on the different art forms employed to enable older women to express their thoughts and feelings about the ageing process and societal representations of ageing. Artist led photography, phototherapy, and art elicitation, based on group-interactive art therapy techniques, will be elucidated and considered in detail. The particular processes involved in employing these different methodologies will be discussed (Hogan & Pink 2010;2011). The nature of the materials will be considered in detail. The pros and cons of these methods in terms of expressing feelings will be articulated, illustrated by examples of work produced. Finally, strategies for exhibition will receive mention.

Outrageous performativity as a disruptive strategy?
Rosy Martin, Independent Researcher

‘Outrageous Agers’ in collaboration with Kay Goodridge. We worked together, as photographers/artists to explore our own relationships to the ageing process, as older women. We
drew upon the phototherapeutic techniques that I had developed (since 1983, working with Jo Spence). We critiqued media and dominant cultural representations of older women and created exhibitions, which challenged and subverted these stereotypical tropes. We used irony, humour and transgression to embody and perform the unruly carnivalesque.

Invited to join the multi-disciplinary research team, ‘Representing Self, Representing Ageing’, I took this practice research as my starting point in developing methods for working with ‘ordinary’ older women as active participants. Their personal narratives were reflected upon during the workshops and made visible in the phototherapy re-enactments. They explored their relationships to their visual representations and how they could take control, transform and define for themselves a range of ways of being seen as older women, in ways that challenged cultural invisibility and differed from the dominant discourses of decay and decline or simplistic ‘positive ageing’.

Ultimately this approach is about taking the risk to be visible as beyond societal codes and definitions of what constitutes ‘attractive’. Does being older, and therefore beyond certain ‘ideals’ somehow offer an opportunity to willfully disrupt? Is this performance of playfulness and the carnivalesque that contests the ‘positive/negative’ polarity of dominant representations a way of extending and enlarging the repertoire of images available? Is complexity and multiplicity an option to becoming ensnared?

**Questioning the Visual itself: reflections on an interview with a ‘natural’ (drug-free) bodybuilder**

*Dimitris Liokaftos, Goldsmiths, University of London*

Bodybuilding has often been critically examined as (re)producing particular hierarchies of difference and worth that revolve around the visible self. Indeed, as a model of embodied practice and representation, bodybuilding has been embedded in the control and transformation of the physical as techniques of subject-formation as well as the spread of a mundane culture of self-maximization and its ideal of demonstrable achievement, all of which make sense in a larger social mechanics of the visual. Services and products that previously addressed a restricted community of ‘insiders’ now make up a global industry of considerable proportions that invites people to produce and showcase their gendered, classed and age(less) selves. Part of this larger picture is the use and abuse of performance and image enhancing substances that has become normalized in a mundane culture of enhancement.

Yet, what is highlighted above is a widely recognized and ideologically prevalent dominant bodybuilding culture. The present paper seeks to discuss an alternative way of practicing and perceiving bodybuilding as articulated in an in-depth interview with Kevin, a life-long ‘natural’ (i.e. drug-free) bodybuilder. Framed in direct juxtaposition to and critique of the logic, desires and anxieties of the dominant model, Kevin presents a different way of building and inhabiting the body and self. While reclaiming notions and practices of focus, intensity, and effort, he places emphasis on the feeling body. Based on this economy of affect, he moves on to sketch an overall model of self-growth ‘from the inside out.’ Through his prism, developed over a long involvement with various body traditions (including bodybuilding, martial arts and acupuncture) and occupations (recreational therapy, personal training), even the very principle of ‘making visible’ that is habitually taken to be bodybuilding’s organizing axis is questioned. Along with it are challenged popularized hierarchies of difference and modes of recognizing and attributing (self-) worth.

**Panel 14: Race, Ethnicity Gender, and Abilities in the Media Sphere**

*Room: RHB 140*

Visual turn in communication studies recognise the importance that visual forms of representation have in “our” late modern society in encoding meaning in many different media and forms of symbolic communications including: blog, social community, printed newspaper and television, radio websites, music videos, films and photography. Populism, ethnocentrism and racism are more or less relevant in different social and political setting and do structure in different ways media production
and consumption throughout European and non-European countries. Race, ethnicity, gender, sexuality, and disabilities have long been addressed, in very different ways, as a contested battleground. Different representations, practices, institutions have fought to produce hegemonic discourses while subjects coped, negotiated, and resisted in different ways building their own personal interpretations; sometimes subjects produce new counter hegemonic discourses that circulate via the media too. In many countries these dimensions in media and political communication studies have not circulated enough yet.

Chair: Luigi Gariglio, University of Milan

"Journalists’re stupid and racist" Nigerian, Albanian and Italian Women interpret the representations of foreign women in three mainstream Italian weekly press

Luigi Gariglio, University of Milan

Visual turn in communication studies recognize the importance that visual forms of representation have in “our” late modern society in encoding meaning in many different media and forms of symbolic communications including: blog, social community, printed newspaper, television, radio websites, music videos, films, and photography. Populism, ethnocentrism, and racism are more or less relevant in different social and political settings and do structure in different ways media production and consumption throughout European and non-European countries. Race, ethnicity, gender, sexuality have long been addressed, in very different ways, as a contested battleground by media and feminist scholars. This paper focuses, on the one hand, on the journalistic representations of the migration phenomenon in Italy and, on the other, it sheds some light on the perception that different groups of women have of the social phenomenon.

It describes the results of a research carried out using two methods integrated with each other: first, content analysis; second, interview with photo elicitation:

the first part of the research is a quantitative analysis of three Italian weekly magazines; it describes the main frames used to represent migrants and it shows the trends of the coverage. Furthermore, it discusses the main hegemonic and non-hegemonic representations of immigration and immigrants life. All the pages of the four magazines, published between January 2008 and December 2012, have been analyzed. The main types of representations were identified via content analysis.

These representations have then been used as stimuli in thirty-three interviews with photo elicitation. The sample, for methodological reasons, was composed by: prostitutes, feminists, and Catholic nuns coming from: Italy, Romania, Albania, and Nigeria. Robust empirical results comprehend both interpretation on the media coverage and opinion on the race relation Italy. The most significant and robust result shows that in Italy there is a clear color line that separates white community from “black” community. “Black” women defined racist – not all in the same way - the ways in which Italian media frame them. They also state that Italian society is deeply entangled with racism that they frequently experienced in the daily interactions. On the contrary, most of the white women, regardless of their nationality (Italian, Yemenian, Albanees) gave very little importance to racial discrimination and tended to judge all media representations without taking into account the relevant races cleavage.

Pirates!

Kimmo E. Lehtonen, The Centre For Creative Photography (Fin)

My proposal is related to the research rhetoric of the visual – Metaphor in a Still. I analyse an image from a breast cancer campaign published by a Finnish Female life style Magazine “Me Naiset” in relation to perception and to the concept of time and reflect upon its meaning. My challenge is to bring visual representation in to an interpretational relation with the ideas of multiple reference and predication. This study is one empirical part of my work to discuss various concepts of metaphor in visual rhetoric through trope and predication.
Panel 05: Picturing Place: The Agency of Images in Urban Change
Room: RHB 139

In this panel we outline and develop a rationale for an ongoing research project examining the agency of images in urban change. *Picturing Place* explores how images of cities – e.g. plans, maps, renderings of projected future spaces – and images in cities – e.g. billboards, community murals – have influenced perceptions of place in relation to the transformation of cities. The aim is to encourage discussion amongst a wide range of urban citizens and practitioners about the roles that visual languages have in the production of the built environment, and the interactive relationships between images and cities. To achieve this we have developed a methodology for considering how different kinds of professional and vernacular images relate to the built environment, and to structure fine grained analysis of their production, operation and dissemination. This approach has become the basis for a catalogue of a wide range of kinds of urban image in conjunction with a set of questions that elicit their formal qualities, context and method of production and other characteristics, and draw out how they function.

Our intention is to make explicit connections between categories of image that are normally seen in isolation, particularly within academic research, and by distinct groups of professionals. Presentations in this panel will elaborate this methodology through the analysis of particular images, investigating the operation of images within recent conflicts over large-scale housing ‘regeneration’ in London, American municipalities’ attempts to disseminate information in space over the last forty years and interactions between specialist and non-specialist visual languages related to urban intervention. The aim of the panel presentations and the Picturing Place project more broadly is to interrogate the role of visual images in the relationship between planners, publics and the nature of participation in urban interventions.

Chair: Jennifer Gabrys, Goldsmiths, University of London

**The Picturing Place Methodology**

*Ben Campkin, University College London (UCL)*
*Mariana Mogilevich, New York University*
*Rebecca Ross, Central Saint Martins College of Art and Design*

*Picturing Place* explores how images of cities – e.g. plans, maps, renderings of projected future spaces – and images in cities – e.g. billboards, community murals – have influenced perceptions of place in relation to the transformation of cities. The project aims to encourage discussion amongst a wide range of urban citizens and practitioners about the roles that visual languages have in the production of the built environment, and the interactive relationships between images and cities. As part of this project, we have developed a methodology for considering how different kinds of professional and vernacular images relate to the built environment, and to structure fine grained analysis of their production, operation and dissemination. This has been the basis for the development of a pilot web-based collection of images (http://picturingplace.net ) and a series of panel discussions featuring subsets of images related to specific themes or locations. The image catalogue is set up to include a wide range of kinds of urban image - plans, paintings, architectural renderings, data visualizations, maps, films, public art, photographs, billboards, community murals, illustrations, expositions and panoramas - and as such we’ve developed a set of questions as a structure for any urban citizen, including built environment professionals, to narrate ANY image that’s important to their practice, catalogue its formal qualities, context and method of production and other characteristics, and draw out how it functions. As it grows, the intention is that the database will facilitate connections to be made between categories of image that are normally seen in isolation, particularly within academic research, and by distinct groups of professionals.
Images and Communities in Regeneration Conflicts

Ben Campkin, University College London (UCL)

This paper will examine the operation of images within recent conflicts over large-scale housing ‘regeneration’ in London. It will do so in order to understand why certain kinds of image and visual rhetoric have a tendency to alienate and antagonise those communities who are the stated beneficiaries of regeneration, rather than empower their participation. Images from three major schemes – the Elephant and Castle (Heygate Estate), King’s Cross (Maiden Lane Estate) and Stratford (Carpenters Estate) - will be analysed and compared. This exercise will prompt critical reflection on the problematic uses of non-specific illustrative images which have a tendency to engender ‘consultation fatigue’ and operate to decontextualise regeneration sites from their specific histories and communities, aiding processes of gentrification. The particular focus will be on local authorities’ use of hi-tech corporate visual rhetoric, often through subcontracting to commercial visualisation companies. In each context, the paper will also consider the production of community-generated images as a form of community-building and critique; and the positive potential of images and collaborative image-production in consensus building and the facilitation of community-led regeneration.

Dots on the Ground: Place, Pictures, and Politics

Mariana Mogilevich, New York University

What role do pictures play in making large-scale urban interventions comprehensible to their publics? This paper focuses on the relationship between municipal initiatives to remake the public realm and the ways in which these initiatives are presented to their respective urban publics. At what point does information facilitate or promote participation? The cases of two green dots illustrate the role of the visual image in negotiating urban change. In the first case, the “green dot” plan for rebuilding New Orleans (2006) represented low-lying areas to be replaced with parkland by green dots. These dots concretized planning debates until then too abstract for citizens to follow, and subsequently galvanized opposition to plans for clearance.

In New York City in 2009, green dots painted on the pavement of Broadway served as the mechanism for directly transforming parts of that avenue into a pedestrian thoroughfare. The green (and red) dots were indicators of top down plans from the Department of Transportation (DOT) for new pedestrian space and seemingly willed it into being. These two projects will be examined in the context of American municipalities’ attempts to disseminate information in space over the last forty years and in relation to the tangled discourses of participation in planning and the development of public space. What role have images played between planners and publics?

Images and Expertise in the Built Environment

Rebecca Ross, Central Saint Martins College of Art and Design

This paper approaches interactions between specialist and non-specialist visual languages related to urban intervention. It is developed around three images in particular: A documentary photograph of an enlarged presentation of the Abercrombie ‘County of London Plan’ on display at the 1943 Exhibition of the County of London Plan; Pierre Huyghe’s site-specific installation, Chantier Barbès Rochechouart, which depicted an instant of work in progress at a construction site in Paris 1994, on a billboard near the site as construction progressed; the Unity and Extell alternate plans for Brooklyn’s Atlantic Yards proposed by community members in 2004 and 2007 in response to plans published Forest City Ratner with the support of the city. These images share in common an attempt to draw out connections between the activities of built environment professionals and broader constituencies and communities but they each do so from a distinct perspective. The Abercrombie exhibition image is an example of planners seeking to gain political support for a proposal by staging a public facing event. Huyghe’s site-specific work, in juxtaposing a static photograph with a physically evolving built form, has the effect of inverting traditional associations of built form as durable and immobile and media as fluid and mobile thereby inviting new understandings of specialist and non-specialist agency.
inherent in both. Finally, the Atlantic Yards proposals represent attempts by community members to adopt the visual language of professional planners and developers as a way of seeking credibility for their own desires for the future of their neighborhood.

Panel 31.2: The Aesthetics of Activism: Strategies of Visibility
Room: RHB 139

(See panel description on page 78)

Chair: Daniela Lucena, University of Buenos Aires

Marcaré/Kahina: Art as an instrument to transform the periphery of Melilla
Francesco Bondanini, University of Granada / Universität zu Köln

Melilla is a Spanish enclave situated in Northern Africa where almost half of the population is from Amazigh (Berber) origin. The city has one of the highest rates of illiteracy and poverty throughout the whole of Spain. These aspects involve particularly this part of the population and especially those living on the outskirts of the city, the so-called District IV and V. Marcaré-Kahina is an artistic project mixed with social activism and academic research that was born in 2012 as a response to this data. We are a team of artists, academics and audiovisual technicians who believe in the importance of Arts as instruments for social transformation. We work through a participatory methodology which involves the residents of these districts in all of the artistic processes through workshops (i.e., photography, video, radio, painting and mural art), performances, exhibitions on the one side, and try to make aware the rest of the population through conferences, debates and publications on the other side. Marcaré-Kahina is a community-art based action whose strategy is to transform these areas with the active participation of the people living here so as to break down the frontier that divides the center from the outskirts of the city situated on the border of Europe. We involve local Amazigh artists and we work in collaboration with neighborhood associations, focusing our workshops in particular on young people and women but also on male prisoners staying in the local prison. Our strategy points to making visible this part of the population, creating bridges of communication and a different perception from the one that the media tries to give of these areas, through the collaboration of the residents, starting a process of social transformation. We are the first team that works through Arts with an activist and academic focus in these districts of the city.

Socially Engaged Art Experiments- Nicosia, Cyprus
Evanthia Tselika, University of Nicosia / Birkbeck, University of London

Since the 1960s when new forms of interdisciplinary hybrid social art practices emerged with the emphasis shifting to highlight the process and not the product; the practice and discourses of art committed to cultural and social development have become increasingly institutionalized. The methodological approach of the social practice of the arts has been explored under variant titles. ‘Participatory’ for Claire Bishop, ‘dialogical’ for Grant Kester, ‘new genre public art’ for Suzanne Lacy, and for Nicholas Bourriaud the much debated term ‘relational aesthetics’; are only some of the terms that the art world has been exploring so as to iterate some of the shifts that have been inscribed as methods of working in a socially engaged manner. This is a proposal to present a paper on the role of socially engaged art within segregated urban contexts through the case study of Nicosia, Cyprus. I base my research on the use of my own practice to develop critical reflections on the social practice of art which, has been increasingly becoming established in the arts system, arts market and arts educational structures. Through my practice based research I critically respond to this increasing use of the public space and of the social publics by artists due to the fast paced absorption of socially engaged practices into the contemporary art market.
Slutwalk, FEMEN, and Pussy Riot: the aesthetics of feminist activism in urban spaces
Simone do Vale, Universidade do Estado do Rio de Janeiro

This paper explores the visual strategies employed by Slutwalk, FEMEN, and Pussy Riot activist performances in urban spaces and the consequent production of a feminist imagery across digital media. While these movements rely on images of the female body in order to publicize their acts, mobilizing popular support to their causes, here the female body is not only constructed under the tutelage of a heterogeneous set of discourses and practices attributed to an allegedly unique feminist trend, but importantly, also, this imagery production emerges as a material effect of cyberculture and the post-human imaginary themselves. Rather than producing elaborate feminist theories, these groups are constructing a contemporary feminist imaginary founded on the very aesthetics of performance and art in its multiple forms (i.e. popular music, comics, cinema). Considering the ideological differences and cultural tensions among these three cases, my aim is to deepen the understanding of the ways contemporary feminist activism is being constituted and enacted in public spaces.

Visuality and the performance of protest: the case of the indignados social movement
Maria Rovisco, York St John University

This paper argues that the indignados social movement relies strongly on the use of a highly stylised and shared visual language to express discontent and to communicate ‘who they are’ to a transnational audience of interested and engaged citizens. In targeting the political and financial elites (including those associated to the EU), the indignados offer new insights on what it means to be a European citizen against the backdrop of the EU debt crisis and the global financial crisis. Looking at examples of protest camps in various European settings (Lisbon, Madrid and Barcelona) and their public communication, the paper puts forward the claim that the movement’s self-definition as leaderless, global, inclusive and non-hierarchical owes much to a shared visual language that enables the protestors to overcome linguistic barriers and national differences in a European public sphere. Unlike previous social movements that used visual images primarily as a means of mobilization, the indignados artfully use visual images and objects in their public communication to better communicate ‘who they are’ to a range of alternative and corporate media outlets. It is through the dramatization of protest (i.e., the staging of their identity through symbolic acts and objects in public space), which mainstream cultural objects and images acquire new meanings and the power to engage global civil society. It will be argued that visual images have the potential to trigger cognitive linguistic deliberation (and new cultural meanings) through transnational interaction between people.
Tuesday 14.30 – 16.30
Panel 24: Visual Methodologies and Technologies
Room: RHB 150

Often it is innovation in technologies that allows for innovation in methodologies. This panel explores various intersections of technology and methodology that allow for more engaged, robust, and purposive visual work. Our focus is on research that uses innovative, cutting edge approaches as well as projects that conceptualize new ways of utilizing standard visual methods. Following the conference theme, we seek to use new technologies or methodologies for sharing images publicly as an innovative means to address Michael Burawoy’s call for a Public Sociology.

Chair: Tracy Xavia Karner, University of Houston

The Craft of Digital Storytelling in Social Sciences: Possibilities, Problems and Proposals
Michal Šimůnek, University of South Bohemia

Since the second half of the 1990s there has been a growing interest in the consequences of the digitization of social sciences. Social scientific practice is influenced by an intrusion of digital technologies in many ways, but a particular attention has been paid to new possibilities to meet claims of creative/participatory/collaborative methods, to fulfill the call for public sociology and for new ways of multimedia, multimodal, networked, interactive and shared ways of telling about a society. On the other hand, these expectations are tempered with several problems researchers and scholars have to consider: e.g. the digital divide, information and sensual overload, methodological and technological dogmatism, risk of superficial participation, decontextualisation, disembedding and black box nature of digital technologies. Research projects based on digital methods, digital authoring tools and interactive ways of data collection, analyses and representation are still limited and we can say that in comparison with blossoming articistic, journalistic or documentary projects social scientists are still lagging behind. That is why the present paper aims to recall and reread the previous debates on the differences, similarities and complementarities among social sciences, documentary genres, journalism and art and by comparing several examples of digital stories taken from these fields to illustrate and consider above mentioned "digital" promises and problems. Finally, I would like to turn our attention to the issue I provisionally call the paradox of craftsmanship and propose that if social scientists want to meet Burawoy’s call for public sociology, they should pay more attention to the craft of digital storytelling.

Capturing the implicit - Creative technology for collecting complex data sets
Lakshmi Priyaa Raajendran, University of Sheffield

One of the challenging tasks of studying people in urban settings is to ‘see through’ the overlapping and multiple layers of complexity in the nature of information available for the researcher. This paper will discuss how technology can be instrumental in collecting comprehensive qualitative data which enable to identify the subtle connections within the multifarious and complex data sets in the analysis stage. The paper will explicate on how the use of smart pen technology facilitated the ongoing research study in understanding spatial encounters in multicultural urban spaces in the city of Sheffield. As the research focussed on deeper aspects of people and place experiences, the methods of data collection and analysis play a crucial role in capturing the elusive and implicit aspects in the case study. The study employed sketching, participant observation, in-depth qualitative interviews and photo-elicitation methods for data collection .The paper will discuss how the data at various stages were effectively recorded using the smart pen technology. Through illustrations developed from the case studies, the paper will explain apart from facilitating data collection , how additional application of the smart pen can aid transcription, synchronisation of data sets and the overall analysis process in research.
Digital Storytelling as a means for inclusion: A case study assessing the impact of work with elderly people in Romania

Mark Dunford (co-authored with Camelia Crisan), University of Brighton/ DigiTales

The collaborative elements of DS form the narrative basis of digital stories as storytellers develop a narrative from the silence of the personal photograph via a collective experience. On the surface digital stories are singular, audio visual accounts of an individual’s story, yet – the making of them is shaped by the collaborative experiences in the workshop. Freeman (2010) describes how the narrative imagination “discloses meanings that might have been unavailable in the immediacy of the moment...and truths that might otherwise have gone unarticulated”. Kuhn (1995) distinguishes aspects of the photograph which “help the practitioner move beyond a purely personal response and towards a consideration of the photograph’s cultural and historical embeddedness”. Each digital story shows how someone envisages their own place in a personal and a public world. They all bridge the past, present and the future. When gathered together groups of stories acquire a wider representative meaning and, in doing this, say something deeper about the place they come from. DS was piloted across Romania with elderly citizens. More than 100 people participated in workshops and their stories were uploaded on Youtube. The impact, exceeded technological literacy and participant feedback showed there is much that merits deeper investigation. Our contention is that DS, combines digital inclusion (providing IT skills), social inclusion (becoming part of a community), cultural inclusion (allowing one to have her voice heard) and creative inclusion (a form of vernacular creativity). Our paper will draw on consultation with participants and draw conclusions related to DS as a visual social research method using narrative derived creativity in different ways.


Terence Heng, The Glasgow School of Art Singapore

Funded in part by the UniSIM Centre for Chinese Studies (UCCCS), this paper considers the methodological and technical challenges and opportunities of documenting religious rituals and artefacts at night. It follows a period of visually focused participant observation of Chinese religious festivals and practices in suburban Singapore. I propose that an understanding of the trade-offs between film speed, noise quality and exposure are necessary for work in low/no-light environments. At the same time, this paper will show that researchers can embrace shadows and blackness, or emptiness, as part of their understanding of the photographed subject.

Two case studies will be shown. The first is the documentation of makeshift Chinese religious altars and offerings that appear in commercial and residential spaces during the Hungry Ghost Festival. Taking place around August each year, the Hungry Ghost festival is a event where ancestral spirits are released from the underworld to spend time with the living. The living are then expected to “feed”, provide for and remember them by offering food, incense sticks and burnt effigies. As part of my visual documentation, I visited a particular neighbourhood, Teck Ghee Court, and photographed each of these makeshift offerings at night, after they had been set up and left overnight.

The second case study follows the aftermath of the Hungry Ghost Festival in November – where many Taoist “temple groups”, or sin tua, celebrate the birthdays of their gods. I followed and photographed one particular group in the area of Bukit Batok known as Xuan Tian Dao. The photography was carried in a variety of no/low-light environments, including a neon-lit tent and a graveyard lit only with candles, where artificial light was not permitted.
Panel 25.2: Visual Research in Education  
Room: RHB 142

(See panel description on page 83)

Chair: Eric Margolis, Arizona State University

Hurricane Sandy: From Visual Sociology Midterm Option to Student Publication  
Demetra M. Pappas, St. Francis College

The Midterm Essay Exercise is an integral part of my sociology classes, and has been deployed at three colleges, in classes ranging from Introduction to/Principles of Sociology, Sociology of Health/Medicine, Law and the Legal System (cross-listed with Anthropology of Law) and in Legal Studies classes. This abstract focuses upon the particular evolution in the Fall 2012 semester at St. Francis College, in Brooklyn, New York, in the immediate wake of Hurricane Sandy.

Traditionally, this exercise is a two-week long program, with an Option A or Option B essay opportunity. One essay is usually related to an immediate course unit. The second essay generally regards a contemporary issues project relating to the material of the class, frequently emanating from the News of the Week.

In late-October 2012, I was preparing to give a midterm essay to my Sociology students at St. Francis College. Initially, questions regarded two choices – social stratification/death penalty or the deviance of the then-(re)emerging Lance Armstrong doping controversy. Option B became a visual sociology opportunity to explore social and geographic isolation in the train-less, gasoline-less aftermath, based upon, “When a Tornado Strikes: Social Organization Following a Natural Disaster,” contained in James M. Henslin’s 2010 (pp. 122-123) course text, Sociology: A Down to Earth Approach, Core Concepts (4th edition).

Nearly half the class responded to the Hurricane Sandy Option. Approximately half a dozen submitted images they themselves created. The proposed paper seeks to take the process from origination to attributed publication of two students March 17, 2013 in SocialShutter.com.

How to use visual resources to teach social science in the era of students who don’t want to read  
Maciej Mysliwiec, AGH University of Science and Technology Krakow

Contemporary students read less, thus pictures, images, videos and other visual sources are increasingly important in teaching social science. Images are similarly factors for creating society’s and personal identity, collective representations and collective memory -- as suggested in Emile Durkheim’s and Maurice Halbwach’s theories. We teach with visual forms because without photographs or short movies our lectures are not attractive to students. Teaching with visual material is not restricted to documentary sources, I also use feature films and TV series as a useful source of knowledge about everyday life. Visual analysis brings students information but is also connected with the pleasure of watching movies or TV series – things which they do during their free time. Learning can be associated with fun. I will provide an analysis of Polish feature films and TV episodes to examine WW2, the communist era and contemporary realities. The analysis will be confronted with examples from other sources of knowledge and collective memory, including written texts and documentary films. My research also examines student responses to various presentations.

Curators are Rock Stars: How museum educators and curators teach art interpretation in 21st century urban museums  
Rory O’Neill Schmitt, Arizona State University
Museums are a valuable resource for adult education today. Understanding both learning and teaching within the museum are valuable means of examining contemporary education. If museums are educational institutions, just who is doing the teaching? This dissertation research study uncovers how art museum institutions currently teach the public about art.

This mixed methods study examines museum educators’ and curators’ perspectives on how they teach art interpretation to adult visitors. Through qualitative interviews, surveys, onsite participation observation, and an examination of museum publications, I identify how art interpretation is currently taught in art museums. I interviewed and surveyed museum educators and curators at the Metropolitan Museum of Art, the Museum of Modern Art (MoMA), the Guggenheim Museum, the Phoenix Art Museum, and the Heard Museum. I focused on museums that exhibit twentieth and twenty-first century artwork from their permanent collections in order to have a similar aspect that would enable me to make comparisons across the participants and institutions.

The Gaze and the Gift: Ethical Dialogues with Young Children as Documenters
Pat Tarr, University of Calgary
(coauthored with Sylvia Kind)

This paper is grounded in the notion of pedagogical documentation (Dahlberg, Moss & Pence, 2007; Rinaldi, 2006) as a way for educators to listen closely to children’s thinking in order to construct learning experiences with them. Typically, in pedagogical documentation, educators take photographs, videos, audio recordings and make notes about children’s inquiries which are shared with the children in order to frame the direction of learning experiences. In this way learning educators and children co-constructed their lives together. Educators and researchers are taking young children seriously as capable of documenting their own lives through photography (Mitchell & Reid-Walsh, 2002; Bitou & Waller, 2011;) Mitchell (2011, p.43) asked, “what does the gaze look like when those who are typically the subjects and not the agents are behind the camera?” This paper will explore this question using examples from a photography project with 3 and 4-year-old children in an early childhood setting. Building on research from education ( Bitou & Waller, 2011; Burke, 2008) and visual sociology (e.g.,Back, 2007) the complexity of the dialogue between educators and children, the multiple lines of sight, and resulting ethical issues will be explored through the lenses of the gaze (Berger, 1972; Mitchell & Reid-Walsh, 2002; Mitchell, 2011) and a consideration of the photograph as a gift (Back, 2007) that bears ethical responsibilities for the recipient.

Panel 08: Presentation of Selves – Delineations of Public and Private through the Visual
Room: RHB 143

In Goffman’s reading, we present differing ‘social faces’ dependent on the observer and it is this idea of this active process of composition of the self ‘out of many successive layers’ which propels us through the digital age, where our selves are presented far and wide.

How we present ourselves to the world and in our private spaces changes much in relation to how visual and digital technologies inhabit our worlds. The self can be seen across the world as we connect through mobile technologies and digital media – how we choose to modulate that presentation is a multi-layered series of decisions.

What role does the visual play in this process? How do we differentiate between how we want others to see us and how we see ourselves? As Bourdieu observes on participant testimony, ‘one of the stakes is the image they have of themselves, the image that they wish to give, both to others and themselves.’
As images, (both moving and still) of ourselves accumulate through the proliferation of image-making devices at our and others’ disposal, how do we perceive ourselves and what modes do we operate under the ever increasing number of observers? What forms of control do we exert? And indeed how do those images feed back into our own notions of self? This panel looks at the practices involved in visual research and how practical concerns of film and image-making collide with and inform creative and sociological ideas. Each presentation will include a short film extract and/or images.

Chair: Claire Levy, CUCR, Goldsmiths, University of London

Cameraphones: A User’s Guide. The Presentation of self through mobile phone photography
Claire Levy, Goldsmiths, University of London

‘A User’s Guide’ is a participative research project, working with a group of 16 year old young people in London which studies how they use camera-phones and how those devices affect their behaviour. This film explores techniques of visual research with young people and presents the culmination of the project in a narrative form. The film explores visual representations of research and analysis of visual data produced by participants using a variety of research techniques, including interview and photo-elicitation.

Drawing on empirical research, the film focuses on how the self is mediated through mobile technology. Analysis of how young people perceive that technology offers an understanding of its influences on their modes of communication.

Notions of performance and differing perceptions of ‘audience’ are explored in the film which combines observational filming of the project process with interview and images produced by the young people themselves.

Balancing the ‘needs’ of the film with that of the research process were a constant battle, sometimes solved through technology, sometimes through compromise.

23_05_2007
Michael Frank, Independent photographer

“Since the Photograph is pure contingency and can be nothing else (it is always something that is represented) – Contrary to the text which, by the sudden action of a single word, can shift a sentence from description to reflection – it immediately yields up those “details” which constitute the very raw material of ethnological knowledge.”

Ever since its beginnings photography claimed to tell the truth, or better to tell us the viewer something about the depicted subject. Barthes suggests that by analysing details of a picture and by paying attention to how somebody is dressed or the haircut he has, we can build a pretty clear understanding of the world that it represents. Photography as indexing and ethnological tool supplying access to what Barthes calls ‘infra-knowledge’.

On the other hand; still according to Barthes “since every photograph is contingent (and thereby outside of meaning), Photography cannot signify (aim at a generality) except by assuming a mask. The self and the representation of self in public spaces is one of the most controversial topics in sociology and photography. How does technology and especially digital media affect our relationship with space and the self?

‘23_05_2007’, my on-going photographic research project, takes its cue from the words of Roland Barthes’s “Camera Lucida”. What can we learn in means of self-representation, and can the “self” actually be fully represented, by anonymous faces and gestures in the crowd? Can we extract an essence from the representation of a human face depicted through any photographic media?
What is the interaction or rather the interference of the photographer with his or her subject? Is the photographer acknowledged and therefore adding a further layer to an ever-changing equation? I shot the whole project with a concealed camera or as Wordsworth would put it; “he dons his coat of darkness”, and always on the move inbetween the buzzing multiplicity, the resulting photographs give us a close look at the “face”. Given this unawareness of being portrayed, can we assume that we see a true representation of our inner self in a public space? Undoubtedly my relationship with public spaces and the inhabiting crowd has changed during the shooting process. My awareness and proximity to the others gave me a clear perception of myself as part of a public space.

**Life at the Other End**
*Yohai Hakak, University of Portsmouth*

Kevin Holmes stopped drumming after the Salvation Army Band rejected him because of his disability. Andrew Chappell had to deal with the double marginality of being gay and disabled, and Christina Corp’s medical staff didn’t believe she can make her own decisions. The three are key members in the Social Work Inclusion Group at the University of Portsmouth whose role is to guarantee that the point of view of social work service users is taken into consideration. But what happens when into the mix are thrown drama students and Christina, Kevin, Andrew and their friends are faced with the challenge of writing and performing a theatre production based on their own personal experiences. Can they make it?

The above synopsis is for a 47 minute documentary film I directed last year. The social work profession has been experimenting in the last decade with involving and including service users in different aspects of training social workers, designing services and developing new policies. Much less is known about the attempts to change the representations of service users or about involving them in this process. This will be the focus of my lecture. I will critically examine collaboration with a group of service users to produce a documentary film about them and the theatre production they were making, based on their personal experiences. This theatre production challenged the common presentation of people with disabilities as a-sexual by focussing on a gay couple where both partners have a disability.

The film also attempted to challenge the representations of people with disabilities and service users as passive, weak and needy. Achieving this goal wasn’t simple, involved many tensions and resulted in the creation of two different edits. In order to understand these difficulties I will explore the power relations between the participants and the series of decisions we made in different stages of the film production. The editing stage was a special challenge and I will explain how we overcome it as well as other challenges and what can we learn about such processes more generally.

**Cine-Ethnography to Auto-Ethnography**
*questions of self-representation in the London Jewish Male Gay community*
*Searle Kochberg, Independent filmmaker and writer*

The classic “around the dining table” narrative of Jewish tele-documentary offers little space for authenticity, only reinforcing the binarism of frozen “caught in the headlights” Jewish portraits versus fake, lively, mask-like “performances” (after Owens).

In documenting Jewish Experience, the burden of representation/ self-representation often saddles mainstream (often broadcast) film makers with undue pressure to use classic film form and narrative devices ad infinitum to uncover/unmask Jewish identity, to mark it, make “sense” of it, condense it, to progress a story, to construct a collective identity, a coherent "Jewishness" – what the Boyarin Bros call the myth of difference as a “univocal discourse.” My increasing frustration with this limiting approach is the trigger to my project – an auto-ethnographic film essay project which might afford me a way to avoid the pitfalls of the “classic” televisual form of representation.
Faye Ginsburg has referred to the “Parallax Effect” of Jewish autobiographical film, a subject that transcends pro-filic/behind the camera divide. This Parallax Effect offers the possibility of new critical insight – offering as it does the possibility of a decentred subject, never knowable in one fixed position, with the facility of “mobility of thought” (after Dubow). The indefinite “I” – me and a group of close Jewish friends (members of the LGBTQ Liberal Jewish “Rainbow” communities) - will meet the “eye” behind the camera, me too (after Bruss). A “nomadic subject” is envisaged – a moving subject, one not defined by the single individual, but one that moves freely between close friends as a “floating vessel” (after Smith).

There is evidence to suggest that for reasons to do with self-identification as “other” that Jewish Londoners will have a heightened awareness of where they are within the public realm (after Vaughan). So in my film project, I hope to test whether rituals, performance, social practices that are played out in “private” bleed into what is recorded of the participants on their “public” walks (see Botticello 2007). Indeed, will my friends and I achieve a self-reflective stance, a stance of ethno thinking (after Rouch), wandering lazily as per le juif flaneur (after Dubow and Benjamin)? Will we take each other on an alternative route of self representation, an ethno performance which challenges the stereotypes of mainstream media representation, and affects some productive ethno-thinking? We’ll see.

Panel 02: Religion in the Public Eye
Room: NAB 314

Despite modernity’s attempt to structure religion out of the social system, it remains a prominent feature of contemporary life. Houses of worship, for example, are a prominent feature of the modern landscape, and the materiality of everyday religious faith and practice is evident in everything from religious clothing to garden statues to the artifacts present in people’s homes and workplaces. Unfortunately, as Vassenden and Andersson observe, “…the literature has very few examples of studies of religion in which researchers have employed visual methods” (2010:149). This panel explores the contribution and potential of visual sociology for the study of religion and spirituality. Likewise it represents an effort to consider the unique contribution a more visual sociology of religion could make as a form of public sociology.

Chair: Roman R. Williams, Calvin College

Visualizing the Sociology of Religion
Roman R. Williams, Calvin College

In a recent issue of Visual Studies, Vassenden and Andersson (2010) lament that few researchers utilize visual methods as a means of data collection, analysis, or explanation in their work beyond the occasional photograph inserted as an illustration of sociological concepts. Although laments like this are familiar, very little work has been done to evaluate the extent to which sociologists have employed visual methods in their study of religion. Several articles and chapters offer general overviews of visual methods in the sociology of religion, while others emphasize specific techniques (e.g., photo elicitation), but none present a comprehensive review of the literature. These overviews and methods-specific discussions advocate for a more visual sociology of religion, often leaving the reader with the impression that much more could (or should) be done methodologically speaking. Some even intimate that the social scientific study of religion may be behind the visual curve so to speak. This paper offers a critical review of visual methods in the sociology of religion and situates this literature—and the paper session—within the broader field of visual sociology.
From Backstage to Front Region: The Role of the ‘Vestry’ in Managing Clergy Selfpresentation

Philip Richter, Southern Theological Education & Training Scheme, Salisbury, UK

Participant observation of worship in local church studies typically begins in the worship area and at the time that worship commences. But what happens immediately prior to the start of worship? How and where does a worship leader ‘put on’ and ‘take off’ their role? This paper uses photo elicitation interviews to investigate the part played by the ‘vestry’ or its equivalents in helping to manage clergy (or other worship leaders’) self presentation and ‘impression management.’ Symbolic interactionist, Erving Goffman’s seminal, The Presentation of Self in Everyday Life (1959), drew attention to the importance of ‘regions and region behaviour’ in handling a team’s ‘role performances.’ In doing so, he made brief passing references to clergy and ‘sacred establishments.’ Whilst clergy and other worship leaders would claim that they are not merely performing a role, it is the contention of this paper that Goffman’s analysis of the material and symbolic separation between backstage and front region is transferable in significant aspects to the local church context. This paper presents the findings of a small scale survey, comparing and contrasting the part played by the ‘vestry’ in five local churches, encompassing a range of different church styles—ranging from Anglo-Catholic to neo-Pentecostalist—and relating this to contemporary clergy role ambivalence. This essay offers a public window into a private social space.

Seeing Islam in Global Cities: A Spatial Semiotic Analysis

Timothy Shortell, Brooklyn College CUNY
(co-authored with Jerry Krase)

Visual sociology of changing urban neighborhoods is not merely an aesthetic exercise of finding images to illustrate sociological concepts. Rather, it is an increasingly important way to investigate social change. Cities on every continent have been deluged by the rapid influx of large numbers of people and products from cultures different from native-born residents. Because of globalization, “cultural strangers” share common urban environments. Although these “strangers” frequently live within the same large-scale political boundaries, the real test of community takes place during the course of everyday life on the streets, in the shops, and public spaces of neighborhoods. Using a spatial semiotic analysis, we investigate how the presence of expressive, conative, phatic, and poetic signs of recent Muslim inhabitants change the meaning of vernacular neighborhoods in global cities. Visual data from urban neighborhoods in the US and Europe will be presented as examples of different functions of semiotic markers, and exemplars of the data we collect using a neighborhood photographic survey technique. We discuss how these different functions interact with local policy to create interpretive landscapes which can lead to dramatically different outcomes in terms of social conflict.

Appropriate Distance: Visual Methods and Religious Diversity

Cathy Holtmann, University of New Brunswick
Nancy Nason-Clark, University of New Brunswick

As social scientists engaged in research on religious diversity in Canada with an international multi-collaborative project we are developing innovative uses of visual technologies in the dissemination of research results. The tremendous potential of the internet can be harnessed in efforts to move Canadians beyond the mere tolerance of religious and cultural differences to attitudes of deeper respect. Technology can also help create appropriate distance for people to deal with highly contentious religious issues such as domestic violence among families of faith. Real people telling stories of how they grapple with complex problems can be used to help deconstruct racial stereotypes, gender binaries and religious polarization. The paper will highlight how we employ a variety of visual methods through the use of websites and streaming video in the dissemination of sociological research on religious diversity to a variety of public audiences.
Panel 37.2: Seeing What We Shouldn’t - Moral Boundaries, Transgressive Images and Public Photography
Room: NAB 326

(See panel description on page 89)

Chair: Tara Milbrandt, University of Alberta

Imagining Ana: Visual Transgression and the New Anorexic Communitas
Sigal Gooldin, Hebrew University of Jerusalem

'Pro-Ana' (pro anorexia) is as an online movement advocating a de-pathologized view of 'anorexic practices' (extreme diets, prolonged self-starvation, intense exercising etc.) and 'anorexic bodies' (extremely slim bodies) as legitimate 'life style choices' rather than indications of a 'mental disorder'. Despite many attempts to restrict and shut them down, pro-Ana online activities expanded tremendously in the past decade, from a few hundred websites in the late 1990s, to over 2 million in 2013. While issues of psychological well-being and health-risks in 'pro anorexia' websites have come to be a subject of growing interest in clinical and public health discourses; sociologists have paid little attention to this, by now, transnational phenomenon.

Based on virtual ethnography in a sample of platforms (websites, blogs, and Social Network Sites), this study explores pro-Ana as an interactive public space, in which a young generation of girls and women collectively imagine what is means to be 'Ana'. In this paper, I focus on the role of visual images in this process, and more specifically on photographic displays of extremely thin female bodies. Photographs of 'skeletal' female bodies and of 'bony' female body parts employ a major part in Anas' online activities. Within the realm of Ana imagination, these images are aestheticized objects of admiration and pleasure, (usually categorized as 'thininspirations', or 'thinspos'). The paper analyses the interactive semiotic process of production, circulation, and consumption of an increasingly rich corpus of transgressive visual images, which dialectically shape (and are shaped by) a new anorexic communitas.

Transgressive Images in ‘One Country, Two Systems’: Hongkongers vs. Mainlanders
Dan Garrett, City University of Hong Kong

2012 has been described as a time when the Hong Kong Special Administrative Region (HKSAR), a part of the People’s Republic of China (PRC), took an anti-communist and anti-mainland turn. The reasons for these developments are complex, but can be said to be unintended consequences of cultural, economic, social, and political measures the PRC government took beginning in 2003 to assist Hong Kong’s economy and suppress a rising democracy movement. Three of those actions, accelerating Hong Kong’s economic and physical integration with the mainland, liberalizing its tourism regime, and deferring democratic development benefited co-opted political elite. They, however, also (eventually) provoked resistances from grassroots and middle class Hongkongers who suffered disproportionately and benefited less than the regime’s clients. In 2012, pressure from tens-of-millions of mainland tourists possessing distinctly different cultural, political, and social norms overwhelmed the territory, and a variety of local and national crises erupted over mainland mothers, cross-border drivers, parallel traders, property speculators, and tourists. Some of these predicaments even provoked intervention from Chinese leaders and raised questions regarding the viability of the ‘One Country, Two Systems’ framework. As part of this culture clash, many transgressive images frequently incorporating public photos, juxtapositions, and montages of mainlanders, HKSAR officials, and Chinese leaders emerged online (and in some protests) to distinguish Hongkongers from mainlanders, and capitalist Hong Kong from communist China. This paper investigates the use of transgressive and profane images of mainlanders and local and central officials by Hongkongers in rejecting the Chinese national identity and ‘One country’ notion.
Unchurched? Not Quite
Russell Chabot, Johnson & Wales University

Against the backdrop of the recent Pew Report on religion and American life, “‘Nones’ on the Rise,” I consider the occasion of the customized or alternative memorial service. I will present photographs of five memorial services which take place outside of a conventional house of worship setting with the oft-conventional religious trappings. The photographs suggest to varying degrees that while these occasions are “unchurched” in varying degrees, they are not purely secular occasions. In a time of crisis such as the death of a dear one latent religious resources prove useful to stage the occasion. These photographs are linked to the structure and understanding of religion as understood by Emile Durkheim, William James and most recently by Ronald Dworkin. While the theme of the “customized” ritual is compelling these seemingly highly individuated is not entirely so. Additionally it might raise questions about the politics of religion as a designated entity in the contemporary world. Finally, the question might be raised as to whether occasions such as this are seldom photographed or whether they are photographed, but the images circulate in very narrow social circles?

Moral and Geographical Boundaries of the Visual The Case Study of Antoine D’Agata
Maria Cieszewska-Wong, Independent Researcher

Debates around the ethics and moralities of the visual practice are almost as old as photography itself. In Cambodia, which has become a playground for diverse visual actors, these debates take on particular relevance. This paper uses the case of the French photographer and Magnum agency member, Antoine d’Agata. It considers the concept of morality and the different processes behind his approach, its interpretations, and its costs, by drawing on Veblen, for and by different actors involved in cross cultural practices. D’Agata spent almost a decade, as he describes, experiencing and testing his Cambodian and human morality, using photographic arts to pursue his vision and understanding of the world, that of his “subjects” and the medium itself. At the same time, he has been educating aspiring visual users with the support of various global, cultural, educational and development institutions. This paper argues that it is important to pursue debates of morality and keep on poking “public image” practices, interpretation, and function, particularly when the visual often becomes the only reality and point of reference for interpretation. Drawing on D’Agata’s contention that “There is something in Cambodia that is very far from any morality”, this paper contends that it is a specific “leisure class” of the contemporary visual art world that is far from morality. It suggests a redefinition of the “decisive moment” that shifts from the “frame” to preceding thought and decision-making processes, thereby requiring us to “why the visual?” and “what does it do?”

Panel 38.2: Questioning the Visual Itself: Ethics, Beauty, Attractiveness and Difference
Room: NAB 305

(See panel description on page 91)

Chair: Monica Moreno Figueroa, NewCastle University

Race and Cultural Identity: Mexico's Black Communities in Maya Goded’s Photography
Dominika Gasiorowski, Queen Mary, University of London

This paper analyses Maya Goded’s album Tierra Negra, comprising photographs of black communities in Mexico, as the first photographic representation of Mexicans of African descent. The questions of race and cultural identity in this context are particularly problematic due to racial essentialism of mestizaje and its shunning of other possible ethnic identifications within national paradigms. Hence,
the concept of race requires an analysis as a socio-historically and culturally constructed notion, and as a medium through which difference is produced and represented. On the one hand, Goded’s photographs demonstrate the marginalization of Mexicans of African descent and the power of photography to shed light on hitherto unseen communities, turning their historical absence into cultural presence. On the other hand, photography’s potential to exoticise and fetishise the other cannot be overlooked, in this case prompting ethical questions surrounding the visual representations of marginal and disenfranchised ethnic groups. Examining ethnographic research about Mexico’s black population alongside Maya Goded’s photographs allows for a contextualised analysis of the visual materials and their ambiguities, especially in the light of relatively recent attempts at discursively re-appropriating black Mexicans into national identity paradigms, such as the Third Root movement. The communities’ resistance to top-down initiatives aimed at preserving their cultural heritage is a stance for self-determination at the nexus of cultural identity and race. Goded’s photographic intervention, therefore, figures here as a mediated site of struggle for control over cultural identity.

**Beyond Ambiguity: “Controlling Images” in the Depiction of Interracial Intimacy in IKEA’s ‘Mocha Milker’ Television Advertisement**

*Carmella Stoddard, University of Massachusetts-Amherst*

The analysis of television advertisements featuring interracial intimacy is a logical addition to previous evaluations of depictions of interracial relationships in film and television media. Similar to that of film and television, commercial advertisements suffer from a dearth of diversity, especially in regards to depictions of interracial couples. The dominant ideological perspective on romantic partner compatibility seems to dictate that partners be matched on various attributes, such as educational attainment, occupation level, class, and most importantly, race. However, a handful of recently produced television advertisements attempts to break away from this requirement for homogeneity in romantic coupling. Using the theoretical frameworks of critical race theory and visual cultural studies to guide a textual analysis of IKEA’s ‘Mocha Milker’ advertisement, this paper addresses the ad’s construction of gendered, racial identities integral to pre-existing, “controlling images” of African American women and the non-black, American others who interact with them. Although the specific, cultural contexts of Sweden (the advertisement’s country of origin) and the United States may differ, an analysis of IKEA’s ‘Mocha Milker’ advertisement from an American cultural perspective is not unfounded because the ad functions in a primarily Euro-American context to re-construct a hierarchal, social reality. Furthermore, the advertisement’s international origin begs questioning the function and alignment of socially constructed narratives of gendered, racial identity within American society and cultural spaces abroad.

**Images as traps: questioning the visible itself**

*Monica Moreno Figueroa, NewCastle University*

In which ways does the visual have the potential to ensnare what it aims to untangle? This question arises from the assumption that some aspects of social experience are strikingly shaped by a visual rationale. Ageist, sexist, racist, ableist, ‘bodyist’, and other sites of social exclusion are organised by the limited assumption of the visible as a reliable point of interpretation. I want to argue for an understanding of images as ‘traps’ (Gell 1999). For Gell, traps are not designed to communicate or to function as a sign, they are meant to escape notice. However, they signify more intensely as they escape all censorship (1999:200). Thinking of images as traps that both inform and ensnare, this paper aims to problematise the intimate relationship between gaze and image in a context where a range of social inequalities and power relations are constrained to the visible, both in their reproduction and also in their pressing ongoing critique. I am interested in considering images’ capacity to illustrate, explain and evoke but also, simultaneously, to fascinate, give pleasure and spark desire. This ensnaring invites us to consider how we think about social exclusion but also about the use and content of images as research tools. It also implies that the role of images as part of a published text or a conference presentation has to be continuously critically assessed. If images are traps, it is paramount to be aware of their ensnaring qualities and the constraints of the gaze. An easily
dismissed element in our rush to reveal the complicity between power and representation is that images’ ensnaring process rests in their possibility as a fascinating point of access to the ‘other’ familiar and unfamiliar, known and strange. Drawing on a variety of examples from research on beauty, race and the body, I will explore how images are compelling, somehow unavoidable, a lure, as not only do images make these ‘others’ material and accessible, but also as they reify what they aim to undo.


Room: RHB 140

More than two decades ago, at a time when the burgeoning field of Visual Sociology was very much in a state of becoming, Avtar Brah conducted a participatory video research project with elder women in Southall, London. This comprised a form of public scholarship whose engagement with the public was not only as audience but also as active participants in the making of research itself. Overall, the film *Aaj Kaal* is a pioneering example of participative methods, particularly in the field of diaspora studies, which provides a resource for visual methods and social research. Yet, it remains rather neglected in the field. This panel will seek to engage with and give recognition to this little known research project.

In dialogue with Brah’s project the presenters will reflect on the visualization of diasporic scenes, the importance of collaboration and reflexivity for this, as well as the development of forms of attentiveness and strategies that enable multiple voices to emerge. It will begin with a brief introduction before screening the film. Then, three young scholars will engage with and respond to this piece in view of their own research experiences and agendas. At the end, Avtar Brah will offer a response to those interventions and conduct a Q&A with the public.

Chair: **Nirmal Puwar**, Goldsmiths, University of London

*Aaj Kaal: (Yesterday, Today, Tomorrow) (20 minutes film screening)*

**Avtar Brah, Birkbeck, University of London**

“It has become commonplace to film elders. But it is not so usual for elders to make a film themselves. A little known film, *Aaj Kaal* (1990) was made over twenty years ago by South Asian elders, within a community education project based in Southall (London), directed by Avtar Brah and coordinated by Jasbir Panesar with the film trainer Vipin Kumar. The film is a powerful historical register and methodological tool in the further development of dialogic and participative methods and modes of engagement using media practices. As we embark on a raft of multi-media based research (pedagogic) practices, we have much to learn from the theoretical, political and practical mediations which informed this project.” (Puwar 2012, extract from [http://www.darkmatter101.org/site/](http://www.darkmatter101.org/site/)).

**Mediations on making Aaj Kaal**

**Nirmal Puwar, Goldsmiths University of London**

This article excavates a discussion on the mediations that informed the making of the film *Aaj Kaal* by Asian elders, in a project directed by Avtar Brah and coordinated by Jasbir Panesar with the film trainer Vipin Kumar. It brings this largely unknown and inventive film to the foreground of current developments in participative media research practices. The discussion explores the coming together of the ethnographic imagination and performative pedagogies during the course of an adult education community project centred on South Asian elders making a film. Collaborative dialogic encounters
illuminate post-war British front rooms, the seaside and public spheres from what is usually an unlikely vantage point of view in public accounts.

**Visualising diasporic publics**
*Carolina Ramirez, Goldsmiths, University of London*

This paper reflects in the researcher’s exchange with a key collaborator, Raúl. He is a serious amateur photographer who registered the daily life of a group of Chilean exiles who came to London during the 1970s and 1980s fleeing from Pinochet dictatorship. His visual archive contains the history of an active public life. The media he used at that time (i.e. analogue cameras and film) and the memories that remain in his archive are assumed to be obsolete and gone. As in Brah’s project the research encounter becomes part of wider collaborative process in which disregarded life experiences come to the light again. Yet, unlike her participative media research—where Asian elders were trained by a younger team to use advanced technology—in this project is the researcher who actively learnt from an older informant’s photographic practice and she does so by adopting an ‘out-dated’ media. This process is material, affective and highly symbolic. Not only images are interchanged but also skills, artefacts and the ethics involved in visualizing diaspora space. The experience resulted in a methodology that incorporates both Raúl’s and the researcher’s images which were used to elicit memories, emotions and reflections about the changing fields of belonging of Chilean diaspora within the UK.

**Diaspora of the Senses**
*Yasmin Gunaratnam, Goldsmiths, University of London*

The film *Aaj Kaal* is a beautifully rendered evocation of the sensuality of migrant lives and of home-making through the semi-public spaces of the Milap Day Centre in Southall. By coincidence Milap was also a place where I did my first interviews as a young carer for a project on Asian carers of older people in the same period when *Aaj Kaal* was being made. Here I will draw upon stories and images from my on-going work on diasporic dying and care amongst this post-war generation of migrants that also included my parents. Engaging with the verse, dance, song and stories narrated by the elders in *Aaj Kaal* I offer in the spirit of a dialogue my thoughts on diaspora with regard to the body and the scattering and redistribution of the senses at times of transnational dying. Using images and stories I will describe how the reorganising of sensibility at times of diasporic death and end of life care is making present new possibilities for hospitality. Possibilities that speak back to and carry forward the vital moments captured and evoked in *Aaj Kaal*.

**Panel 21: Picturing Urban Walks**
*Room: RHB 139*

Since walking became a choice rather than a necessity, the act of walking became an established perceptual instrument to understand, analyze and criticize the city. The romantic walker traversed the environment in an elevated state of mind to be fully immersed into an aesthetic phenomena while the ‘flâneur’ as described by Baudelaire walked to experience the city from a detached and critical perspective. Walking as ‘seeing the city’ has been refined further by Surrealists, International Situationism, but also by researchers such as Kevin Lynch and hybrids such as the STALKER group. Interest came from Urban Anthropology, but less from Urban Sociology and Planning.

This is rather interesting as walking does not require much (feet able to walk) and is a mode of locomotion that gives the most pervasive access to the city and for the largest variety of individuals. By this means, it could be an effective ally for the project of a ‘public sociology’ that transcends the academy into the public spheres of different audiences.
But the inability to produce a "public image" of the walk, defined as collection of related images that can be shared and discussed by the participants and a wider audience is a crucial limitation. More so, if considering the use in academic disciplines where – differently than in the arts – objective and reliable data is more important than subjective expression.

Coming from this point, we want to enter a discussion that has strands to environmental perception, spatial visibility and social marginalization and will address questions as:

- What images are produced by walking practices? What type of media and what type of images are successful to fuel a public discussion?
- How to bridge the gap between the individual experience of the walker and the ones who did not do the walk?
- Do social and mobile media offer new ways of picturing walkbased experiences? Do they change the way we remember, discuss and behave in urban spaces?
- Can walking and documenting the walking experience inform scientific practice, come up with data for further research without losing the capability to integrate complexity, sensual experience and contradictions?
- How can the walking experience come up with a picture of the entire city? How can it contribute to reliable knowledge on the city?

Chair: Martin Kohler, Independent Photographer and Urbanist

‘Street-roving’, 1930s Dalston: re-visited a place before dementia
Andrea Capstick, University of Bradford

The narrative biographical material in this presentation is taken from the story of Sid, a man with late-onset dementia living in a London care home. Like many people with dementia, Sid’s memory for early-life experiences, and particularly for places he knew in his youth, remains strong in the face of difficulties he now has with short-term memory. Using the specific way-markers mentioned in Sid’s narrative, together with contemporary photographic archive images, it is possible to reconstruct his original ‘street roving’ - as he describes it - around the Dalston, Hackney and Shoreditch of his youth. It is also possible to re-walk parts of Sid’s journey today and note features of his preserved inner landscape that still exist in the outer built environment, along with those that have subsequently been demolished or ‘re-purposed’. A series of visual juxtapositions can be created between important landmarks in the inner terrain which is Sid’s emotional memory, and the plasticity and relative impermanence of these same buildings and vistas among the flux and change over time of the external cityscape. Whilst Sid still has his inner landmarks under a form of emotional preservation order, then, many of them have been lost to subsequent generations as a result of slum clearance, bomb damage, road widening, and regeneration schemes. Working from these contradictions and ironies, the concept of dementia itself can be decentred - away from its assumed location in the individual brain, and into the constantly changing social spaces where we all live.

Depicted walks: An Exploration of Istanbul’s Urban Imagery
Johannes Marent, University of Technology Darmstadt

What does it mean to live in Istanbul? What kind of challenges does one have to tackle to get along with a city, perceived as crowded and chaotic? What is its fascination and which emotional ties do the citizens have with their environment? Throughout a ‘photovoice’ process (Wang and Burris 1997), inhabitants of different districts, in different age and socio-economic scales were asked to consider the uniqueness of their everyday lives in Istanbul. Equipped with single-use cameras, the participants explored their urban environment while going to work or in their leisure time. In the interviews, that took place after the photo shooting process, they selected five of their photographs and reflected on them.
The subjective realms of experience represented in the photographs and comments were evaluated using Grounded Theory (Strauss and Corbin 1997). In a step by step abstraction, key categories were created which indicate a collective perceived urban imaginary (Lindner 2006). The presentation will draw attention to the specific local setting and raise the question how everyday life in Istanbul might differ from the daily routines in other large cities. Walking, literally, is seen as a significant practice to get in touch with the city. Here, it is not the scientist himself but the citizens who make their way through Istanbul. The former follows participants’ paths through their documentation. How participative research methods can provide significant empirical data to analyze local urban contexts and which “voices” or “experiences” might not be grasp with this type of research are questions addressed in the discussion.

**Images of sociological heritage: touring Berlin with the sociological classics**  
*Sanja Magdalenic, Stockholm University*

This paper explores the relationships between images, individual and collective memory and experiencing the city. Theoretically, the paper draws on visual sociology, cultural studies and tourism studies. Focus is put on experiences of walking the streets of Berlin in the footsteps of sociological classics Karl Marx, Marianne and Max Weber, Georg Simmel and Jane Addams. One walking experience is structured around “looking for”, “looking at” and “looking from” the places that are associated with the sociological classics. I follow the “sociological heritage trail”, which I reconstructed from existing images, and take photographs on locations. The other walking experience deals with exploring the visibility of the sociological classics in public spaces today. In the *flâneur* mode, I stroll around Berlin and photograph relevant motives if they appear. These different ways of walking resulted in a collection of visual images that I analyze in relation to existing images. I point to, and discuss, how images intertwine with the ways in which the walking I remembers, sees and performs the city. What one looks at, sees and experiences is shaped by and shapes the walker’s habitus. Construing walking experiences, as the paper indicates, requires a joint effort that may involve the walker, others who did the walk and the ones who did not do the walk.

**Itinerant recollections of the city as voyage: film as archive of the transitive path**  
*Fay Hoolahan, Camberwell College of Arts/ UAL*

This presentation investigates the idea of film as spatial practice, and considers how film as practice can be used to understand how we experience the city as ‘voyage’. The paper will address the concept of “film as a means of transport” (Bruno, 2002), and explore how moving image artworks offer the experience of passage within a process of navigation. It examines how the medium of the moving image functions as ‘cinema-topography’ within a process of creative geography, in that it not merely depicts space but also conveys a sense of space beyond purely optical - and auditory – perspectives. Film allows us to walk *through* the landscape: an experience which, crucially, is dependent on the difference within viewpoints.

The presentation proposes that, as a medium of ‘motion’, film is able to generate an experience that is both a spatial and temporal ‘event’ for the viewer; yet, as ‘event’, this can operate as a dialectic of location and dislocation. In relation to this geo-psychical displacement, film is able to offer insight into the transitive state itself: it is agent, and also archive, of a process of ‘itinerant recollection’ (Warburg). Yet, if film functions as ‘memory atlas’ of the peripatetic experience, how is this changing now in the era of transitive media (mobile phone video, iPads)?

The presentation will describe the current practice-based research of the artist/speaker in which these issues are explored, and will include screenings of extracts of two video works *Translation Points* and *Great North Way*. 
Panel 31.3: The Aesthetics of Activism: Strategies of Visibility
Room: RHB 138

(See panel description on page 78)

Chair: Carolina Cambre, University of Alberta

Street Art and public shaming: the escraches against the last military dictatorship in Argentina
Daniela Lucena, University of Buenos Aires

The escraches were born in Buenos Aires in the late 90s, as a system of public shaming and a new denunciation practice that overflows traditional forms of art and politics.

The word escrache comes from lunfardo, a popular slang associated with marginal groups and tango poetry, it means “to bring into light what is hidden”. Driven by the children of those who disappeared during the last military dictatorship (1976-1983) and in collaboration with artists groups, the escraches were developed as a means to address two problems. “The first was the problem of ‘impunity’ [the granting of legal immunity to criminals of the dictatorship]; the second was the loss or suppression of historical memory that this legal reality created”.1 In this way, the escraches has been generating, since 1998, innovative urban interventions characterized by the conjunction of political denunciation with the creative and provocative use of different artistic tools.

In this paper I intend to analyze particularly the artistic production of visual tools, urban signs, cartographic representations, mapping and “counterdesign” practices carried out in public spaces during the first escraches against the members of the military dictatorship.

I’m interested in observing how the images produced by artists communicate new meanings to the slogans of the Human Rights Movement, at the same time transforms the neighborhood space and incorporates the spontaneous participation of the residents in the denunciation.

For this reason, the escrache will be addressed in its singularity but will be considered in it’s multiple dimensions, as a new way of protest and denunciation that creates alternative channels of communication with the public, through the reappropriation of the experimental procedures of the historical artistic avant-garde.

The escrache subverts the vials codes and the spatio-temporal uses of urban space and generates new forms of collective participation that demonstrate the high impact of images and street visual actions on the construction of counterhegemonic values and meanings.

It’s a Beautiful Thing the Destruction of Wor(l)ds (30 minutes performance)
Myrto Tsilimpoundi, University of East London
(co-authored with Aylwyn Walsh)

Performance/ Presentation using photography: An anarchic conversation between a visual/urban sociologist and theatre maker and performance studies scholar.

The singular compelling imagery of ‘occupying’ as a form of resistance is its multiplicity of voices – the collective mobilisation of the ‘multitude’. Yet, the force and urgency of a collective resistance lies in the individual untold stories of its proponents. Rather than glorify the movement as a faceless entity, the paper/ performance embraces the daily stories, struggles and wounds of occupation, by using photographs.

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The resistant performances of the ‘outraged’ in Athens have gathered momentum over the last year, transforming the fixed landscape of a city into a platform for negotiation and dialogue. Both forms are connected with existing social conditions: austerity measures, mass immigration and ‘crisis’. We are arguing that resistance is a space of radical openness, in which the self is re-imagined in relation to its landscape — and in turn, the landscape is remapped. The presentation format is that of a dialogue/performance of collected stories of protesters from Athens. The presenters attempt to resist discursive borders of social science and the arts by occupying both.

The stories evoke the urban remapping of a politically charged multitude (in squares and streets) alongside narratives of personal resistance. The common element is a view of resistance as embodied, and with an aim to radically transform the spaces of domination and oppression perceived to be limiting the human rights of the subjects. The data evoke effects/affects of resistance by recalling images (photographs); interview testimonies and narratives of resisting bodies.

Panel 40: Visualising Affect and Emotion: Race, Gender and Sexuality
Venue: Lewisham Arthouse

How can the physical, and the sensual be introduced back into social sciences and be visualised through innovative visual methods? What can identity studies gain through a turn to analyses of feeling practices? What are the visual methodologies at hand for the visual sociologist to aid a better understanding of people’s allegiances and emotional investments into the activities of narrating, differentiating, othering and positioning? Emotions are central to embodied experience of race, gender and sexuality. Much of what we do as individuals and/or collectives involves responding to emotional experiences of trauma, shame, anger, fear and guilt or joy, love, passion and empowerment. The panel reviews and investigates visual research methods which focus on the role of emotion and affect in researching embodied concepts of race, gender and sexuality and will look at the ways in which social research remains concerned with feeling.

Chair: Katalin Halasz, Goldsmiths, University of London

Visual methods and fluid gender performances
Konstantinos Panapakidis, Goldsmiths, University of London

In this paper I will discuss aspects of affect and emotion in relation to gender, sexuality, embodiment (incarnation) and competition focusing on a case study of a group of Greek drag queens in Koukles Club in Athens. Some of this material comes from my PhD thesis in Visual sociology at Goldsmiths College. The title of my thesis is ‘Drag Narratives: Staged Gender, Embodiment, and Competition’. This Paper is composed of two elements the film Dragging the Past and a written paper. The film presents a glimpse into the life of the group alongside extracts of video elicitation interviews, footage from the backstage and videos of drag performances. This paper discusses the relation of visual methods and visual sociology while reflecting on the importance of the visual material into the life of the participants. I will also discuss some of the ways performers and audience use photographs and videos to negotiate their gender and also create a desired self, always in relation to the other. Finally, I will discuss the fluidity of visual research methods to capture multi-layered contemporary formations of gender and sexuality.

Visualising affect and emotion in portrait photography
Laura Cuch, Goldsmiths, University of London
In this paper I will discuss how feelings and emotional experiences relating to embodiment and subjectivity may be visually explored through portrait photography and biographical narratives. I will talk about this approach to visual research by way of a photographic trilogy Sleepless, No Ma and Trans. Here, Sleepless engages with people who sleep very little; No Ma concerns women who are not mothers and are certain they will never be; and Trans is a series about people who have undergone organ transplantation and how this experience affects their sense of self-identity.

In all three photographic series that constitute the trilogy, I interviewed participants and negotiated locations, objects and actions, which operated as affective elements in the image making process. We also negotiated the biographical texts that accompanied the portraits.

The trilogy explores vital experiences that somehow transgress conventional understandings of the human subject. While these experiences can generate a certain amount of anxiety from a sense of dysfunction in relation to an ideological body, this trilogy provides a platform where difference and emotional experiences can be expressed in a positive way.

After sketching out the specificities of each project, the paper will focus on the project No Ma, which is most relevant to issues of gender and the visualisation of emotions. Lastly, I will conclude by reflecting on the research and narrative potential of portrait photography, understood as an affective collaborative process.

**Visualising Independence and Traces of Violence**

*Rachel Clarke, Newcastle University*

Re-mixing digital media content, such as combining video, photography, sound and online resources creatively, expands the current potential for visual and sensory methods to further engage people in expressing complex facets of affect and emotion. These alternative ways of engaging, representing and disseminating research move beyond textual accounts for both academic and non-academic audiences. Such approaches create opportunities for rich collaborations and multi-layered insights on human experience especially on difficult and emotive subjects such as violence or trauma associated with race or gender. Yet they can also present emotional challenges for researchers and participants engaged in such creative processes. The paper will discuss some of the opportunities and challenges of innovative visual approaches in an experimental study with six South Asian women, described as ‘digital video portraits’. Using mixed methods incorporating tactile and sensory inspiration, digital photography, sound and video editing to explore individual and collective journeys, the paper outlines a long-term participatory digital arts workshop approach that focused on the re-building of lives after experiences of domestic violence. The paper presents a narrative analysis that illustrates three aspects of affect and emotion as expressed through the media content generated and distributed and discussed by the researcher and women involved. Firstly how the different media used highlighted particular qualities of affect and emotion associated with selfhood and identity. Secondly how visualizing or re-imagining the violence for self and others was experienced as a set of conflicting emotions and thirdly how the flexibility of the content produced and distributed to others, both empowered women to share their experiences but also raised concerns for anonymity.

**Visualizing Traumatic Memory: Kara Walker vs Django Unchained**

*Allison Carter, Rowan University*

This paper addresses the topic of African American collective memory analyzed in relation to the concept of traumatic history. Specifically using the silhouettes of Kara Walker and the Quentin Tarantino film, Django Unchained, I will analyze how each “rememories” (Shaw) the unspeakable affect of the traumatic history of slavery and how this affect is expressed or obscured in visualized forms, with particular attention to the emotion of shame.
7.3. Wednesday 10 July 2013
Wednesday 9.00 – 11.00
Panel 20.1: Art and Research: Art Practice as Sociological Method
Room: RHB 150

This panel explores the relationships between public spaces, aesthetics and activism. Burawoy’s concept of “public sociology” is uniquely positioned to help us understand experiences that have combined the aesthetic and political with a desire to influence social reality and to expand conventional boundaries of “art” and “politics.”

The notion of artistic activism refers precisely to the modes of production and aesthetic forms of relatedness that put social action in tension with the demand for autonomy of art rooted in modernity. Often for artistic and political activism, “art” is a reservoir of both aesthetic and representational tools, techniques and strategies and symbolic materials, fed largely - though not exclusively - through avant-garde artistic experiments (Expósito, Vidal and Vindel, 2011).

In this sense we seek to open a conversation to think through the role of visual production in processes of information and counter-information, the making, taking, and recuperating of spaces, public demonstrations and collective insurgencies. In a variety of ways, this collection of papers addresses the visual and creative strategies deployed by social movements; visibility of artistic and political activism; reflections and analysis of forms and agency of visibility; artistic production overflowing into social activism; the way political struggles utilize, create, and recreate visual and artistic tools; aesthetics of activism; using “public sociology” to understand strategies of visibility; and theorizations of public visualizations.

Chair: Rachel S. Jones, Sociology Department, Goldsmiths, University of London

Art Practice, Research and the City: Exploring the Virtual Urban Realm Using Digital Photographic Technology
Rachel S. Jones, Goldsmiths, University of London

Art is a powerful research method, which can help us make sense of the environment in which we live, allowing for new perspectives and understandings of the social world to be created. Art provides a method for investigation that transcends a passive interpretation, facilitating a sensory engagement with phenomena and enabling an embodied experience. Furthermore, art is a powerful resource for interrogating the sensorium of the city, allowing sociological concerns to be examined from a dynamic standpoint, in which the vitality of the urban realm flows through the work of art and the viewing audience, moving beyond representation.

This paper presents art practice as a method for researching the perception of urban temporality through an investigation of the virtual. Following a Deleuzian framework, I will examine the virtual in order to disrupt the perception of the everyday realm and to uncover the hidden potential within the everyday for transforming our perception of visible ‘reality’. It is through art, specifically through digital photographic imagery, that I have attempted to reveal the dense layering of fragments that make up the perception of time within the city. I will argue that digital photographic technology has a unique capacity to respond to the dynamic nature of the city, allowing interaction with the virtual urban realm by delving into nuanced aspects of the everyday that are sensory and immaterial, experiences that are felt, imagined, or remembered.

The Image as Utterance: Art Practice and the Reporting of Cultural Values
Steve Sherlock, Saginaw, Valley State University

This paper engages Graeme Sullivan's (2010) provocative thesis that art practice can be considered as a research practice, generating understanding of the social world -- as well as potentially transforming
it. The paper considers visual art practice as an utterance of the artist, expanding on the work of the Bakhtin Circle. For example, Volosinov (1986) argued that every meaningful utterance of human actors necessarily negotiates between the values of self and those of others, in syntactical linguistic formations. This thesis is extended to argue that the visual arts can similarly be regarded as material, syntactical formations where cultural values are both displayed and negotiated. Further, the work of the Bakhtin Circle on reported speech is considered, where the subject "reports on" the words and objects of others within utterances. The paper suggests that in the production of works of visual art, the values of others are "reported on" in particular ways by artists -- whether re-citing or resisting them. Visual artists issue utterances where cultural values play against each other; referring to the "cultural investigation" of Maurizio Pellegrin, Sullivan notes that "different objects, like elements of language, can sometimes reveal new insights when placed next to each other" (80). Visual art practice, as utterance, can make normative values visible -- evoking a more traditional social scientific research frame of "explanation" (see Sullivan 2010, 96) -- as well as unsettle and transform hegemonic values. The paper also considers the aesthetic theories of Walter Benjamin and Theodor Adorno within this Bakhtinian framework.

Reflexively Rendering the Real: Engaging young people in an arts practice through the lens of an arts practitioner and social researcher

Sireita Mullings, Goldsmiths, University of London

Arguments for the impact and significance of arts initiatives have been made previously, but these discussions have often been situated in the context of justifying a need for the arts to aid policy. I would like to use the following pages to render the unstable reality of engaging young people through a creative medium that raises a critical awareness about ones social position. It's by way of a closer look at processes of engagement that the importance of reflexivity, for both the practitioner and the young person, can be considered a key tool in making sense of what takes place during the making of a final product and what lies beneath it.

Where I am aware that two major questions may be asked in relation to this notion of ‘reality’, perhaps - whose reality? And what is the ‘real’ in reality? I am interested in and would like us to consider the constantly shifting role of the artists, practitioner, researcher, participant, and student throughout the challenges of collaboration and facilitation. Through consideration of these points I hope to encourage others to reflect upon their individual and very different practices of engagement that emerge as the arts act as a mediator of knowledge and perceptions within informal learning spaces. The intention is to illuminate the repository of knowledge that emerges, for both artist and participant, juxtaposed against some of the challenges buried within a process of engaging young people through art.

After Math: An exploration of art as sociological research in post-apartheid South Africa

Farieda Nazier, University of Johannesburg

This paper discusses audience meaning making as a principle method of conscientising towards the decolonization of the mind, by making reference to the After Math exhibition. Alongside the colonization of the mind there exists psychological residue which Fanon (1952) refers to as psychical trauma. Within the South African context, personal histories are undeniably engrained with discrimination and its consequent wounding. As such, the intent behind the After Math art exhibition was to invoke and evoke the process of catharsis by probing these wounds of the past. Fanon (1952) further infers that repression of psychic trauma leads to symptomatic disorders which he titled the neurosis of blackness. Borrowing from Fanon, Hook (2004a) argues that racism cannot be reduced to any one theory; and argues (by making reference to the Apartheid Archives Project) that these narratives be approached via multiple conceptual lenses (Hook 2004b). In this regard, the After Math intervention uses a range of explorative creative methodologies including stop motion animation, sculptural installations and performance art as mechanisms to generate dialogue around the discrimination-wounding-aftermath theme.
Camera as the third: the embodied position of perception in a video study of a post-industrial community
Marta Rabikowska, University of Hertfordshire

In this argument I will reflect on the presence of the researcher and the role of the camera in a visual study of one small, post-industrial community in Eastern Europe, which struggles with the processes of transformation from socialism to capitalism. Filming is understood here not just as an ethnographic method of observing reality, but rather as a method of mediation between realities: a reality which the camera and the filming crew instigates ‘on location’, a reality of research and its objectives, and a reality of the community undergoing material ruination. The self-reflection of the researcher, who used to be a member of the same community, is regarded here as an act of performance, which influences the process of directing the film and consequently the results of the study. In visual sociology and visual anthropology self-reflection is a well-established method of analysis (Devereaux & Hillman 1995; Rose 2007; Pink 2007), however the recognition of the embodied position of the camera and a filming crew in relation to the object of study is rarely debated (see MacDougall 2005) within the social sciences. In this argument I will focus on that under-researched area while trying to conceptualise the meaning of ‘performative perception’ from a phenomenological point of view, drawing upon the philosophy of Paul Ricoeur and Maurice Merleau-Ponty.

Panel 25.3: Visual Research in Education
Room: RHB 142

(See panel description on page 83)

Chair: Joanne Littlefield, Colorado State University

Branded: The Selling of the University
Eric Margolis, Arizona State University
Jones Aron, Arizona State University

This presentation examines the visual images used to “sell” Arizona State University (ASU). Many state universities are increasingly in competition with private colleges and universities. In this competition they have adopted many visual advertising techniques including: putting the user ahead of others; snob appeal; magic ingredients; facts and figures; simple solutions; card stacking; and glittering generalities. These are employed to create a “unique” brand, in this case “The New American University.” I examine images on busses, billboards, internet sites, T shirts and other venues for images creating and marketing the new image of ASU.

As We Would Be Seen – How School Marketing Images Depict Class, Race and Gender
Julianne Moss, Deakin University
Trevor McCandless, Deakin University

In Australia nearly one-third of students attend non-government schools. Even those attending government schools are, in theory, able to select which school they would prefer to attend. Australia has progressed further down the neoliberal road of ‘parental school choice’ than any other post-industrial nation. Schools in all social locations are therefore finding it necessary to engage in marketing practices to attract students. While the rhetoric of school choice implies schools will market themselves to the segments of the community the schools are best able to serve, research has shown a convergence or identity of school marketing strategies no matter what the school’s social location.
This paper considers how school marketing strategies and materials decide which images will be selected to promote a school. How these images define a 'normal' student and how a 'normal' student might behave. How genders, races and social classes are depicted in these images. Which roles each are allowed to perform. Which students are invisible in the images and which are preferred. Conducting both a content and multimodal discourse analysis of these school marketing texts this paper seeks to show that how students are represented (or not represented) and how parents are marketed to illuminates the unspoken class, sexist and racist undertones in Australian society.

Social identities visual and critical literacy: Images in the Brazilian media of race/ethnicity
Aparecida de Jesus Ferreira, Universidade Estadual de Ponta Grossa

This presentation analyses the representation of social identities of race and ethnicity that underlie an image published in 2005 in a Brazilian newspaper of widespread national circulation. To contextualize social identity of race and ethnicity in Brazil I reflect on the question of identity and the classification of colour/race/ethnicity in Brazil. Drawing on the work of Bamford, Browett, and Lankshear, I discuss the potential for a learning activity grounded in visual literacy and critical literacy. This activity aims to provide elementary, high school and university teachers with a tool to encourage their students to develop critical thinking skills in relation to images. It also encourages students and teachers to talk about images in different and more profound ways; to provide possible strategies to integrate visual literacy in cross-curricula areas; and to provide activities that enable students to challenge issues, information and assumptions based around the issue of race/ethnicity. I conclude that images in the Brazilian media are material that we can use to enhance critical literacy and thereby contribute to a reading that enables the formation of critical citizens.

Take it from the Top” Polar Video: Community work and celebration as Public Visual Sociology
Suzanne Robinson, Aurora College - Yellowknife North Slave Campus

The Canadian Arctic has long been an object of study. This video project allows Northern Aboriginal students and community members the opportunity to contribute their too-often absent voice to research. "Take it from the Top" is a community-based video making research project in which Inuvik Learning Centre’s adult upgrading students interviewed community members on their conceptions of the North and South and also made short personal films about their North. Northern culture has a rich and deep tradition of storytelling and new media is an adaptive tool fitting the innovative Northern culture. This is a film series made by Northerners for Northerners in the Beaufort Delta. The series also looks at the Southern Canada from a Northern perspective in a lighthearted equitable turning of the tables. The films were shot predominantly in Inuvik but also along the arctic coast in Tutoyaktuk and Paulatuk and down into the Mackenzie Delta in Aklavik and Tsiigehtchic in Canada's Northwest Territories. Oral culture is not only words said but gestures made, where nuance and facial expressions provide essential context for the words being relayed. Northern communities are not waiting for research reports: rather they are waiting for engagement, dialogue, appreciation and recognition. Visual Sociology and Public Sociology are paths towards communication and equitable participation and creation; they allow for more ideas and voices to be shared and heard by more people.

Panel 10: Camera’s Creating Community
Room: RHB 143

Community itself may not visible per se, but its constituent members, activities and infrastructure certainly are. While conducting research with cameras we are, on one hand, dealing with visual
culture, but on the other, we are dealing with a regime of visualicity, the scopic that also includes the invisible, the public secret, the overlooked, the barely glimpsed as well as the visually clichéd (Shields 2004). By opening to include visualicity we are free to speak to what is missing or suppressed rather than only what visual culture studies focuses on, the manifestly visible.

The camera collects visual samples in which collective aggregates of bodies and/or objects are composed together in and as images. The social life of images is addressed here to include all manner of image making practices, the peopled interactions between each other, the camera, and the temporary bonding of people in motion plays a luminous and ephemeral contrast to the dark quiet of images on screen or as prints. Camera’s Creating Community is a way of thinking about the performative nature of the camera as a kind of experience rendered in memory as an event, and as a photograph as visual representation of a particular limited perspective. This panel aims to interrogate notions of what it means to be a photographer researcher and question prevailing and timely modes of social and theoretical inquiry.

Chair: Andriko J. Lozowy, University of Alberta

**Performing Research with Camera’s in hand**  
*Andriko J. Lozowy, University of Alberta*

What does it mean to carry around a photographic apparatus and intersect with the lives of people and places. As a researcher-photographer carrying a big heavy camera has resulted in many missed opportunities. This paper asks what sort of social intervention and/or performance am I enacting when I show up ‘looking like a photographer?’ Digital SLR’s in contrast to iPhoneography have come to represent a barrier to my own research. The current photographic climate means that smartphones represent ubiquity and their presence does not usually put people on alert. Whereas the presence of a large DSLR can immediate alert people to the possibility of the photographer as a professional, or a journalist, thereby affecting a candid scene negatively. This paper will examine a few scenarios where the camera changes size and shape to ultimately create various kinds of social experiences and provoke or deflate temporary community assemblages.

**Picturing the Crowd from Weegee to Jeff Wall**  
*Elena Siemens, University of Alberta*

Taking pictures of crowds, the photographer must work “in a separate psychological zone,” Max Kozloff writes in an essay from his volume on Lone Visions, Crowded Frames. Kozloff explains that this detachment is necessary for the photographer to be able to capture the “mood of the crowd.” This presentation traces the evidence of the photographer’s separation from the crowd in the work of several prominent artists from Weegee, who captures the beach crowd at Coney Island (1940) from the top-down perspective, to Jeff Wall’s staged image *In Front of a Nightclub* (2006), created with the use of digital photography and live acting.

**Environment, Culture and History as Media**  
*James Morrow, Katholische Universität Eichstätt-Ingolstadt*

Contemporary history is defined by the visual. In fact, it can best be described as being mediated, as narrative has been supplants by image. An analysis of images and video reportage from the English and Welsh Miners’ Strike 84/85 will show how significant image has become in the reporting of events and construction of historical narrative.

**The Visualicity of Framing Anonymous**  
*Carolina Cambre, University of Alberta*
This multimedia presentation will discuss the initial findings of a digital ethnographic foray into camera-centred aspects of the creation of community by so-called member of the Online Hacker Group calling itself Anonymous. By tracking the photos regularly posted on three Facebook feeds over the period of a year a collection of approximately 400 images reveals certain patterns and trends in the framing of this community via images. For a group whose members’ faces and identities are by necessity unknown, I ask, how is a sense of community possible? How is it maintained? And how can the concept of Visualicity (Shields, 2004) bring insights to this process.

Panel 06: The Spectacle of Food
Room: RHB 314

For decades people in developed nations have lost the connection to their food sources as food production has been taken over by larger and larger corporations. The shift to ‘local food’ movements means that food production often takes on a festival air; community meals and marketplaces as events, community and home gardens as neighborhood spectacles. Meanwhile, food and nutrition security are part of the worldwide discussion and the need for community dialogue has never been higher.

Panel topics range from the demonstrative production of food, the role of communication and culture in food and nutrition, how allotment gardens fit into urban agriculture initiatives and farmer’s markets, produce, plant and seed-swapping as festival. Through these topics we’ll examine how food connects us all.

Chair: Joanne Littlefield, Colorado State University

Domestic Systems Project, Mary, Mary, Quite Contrary
Kathleen Brandt, Syracuse University
Brian Lonsway, Syracuse University

The Domestic Systems design project ties directly into the question of spectacle, as it is centered on the demonstrative production of food-systems knowledge at the scale of a suburban single-family home. It’s our own home, and as designers/artists/critical practitioners, we’ve been heavily invested in living and through a transformation both as personal and public project.
Brian Lonsway

The Mary Mary Quite Contrary project is a print-based installation that I produced which looks at the complexities which arise when organic gardening movement meets the global marketplace of design, production, and distribution. The work is framed against the utopia of the domestic organic garden as a worry-free cycle of seed to food to compost to seed, and consists of a series of drawings of organic gardening products named in recognition of the invisible labor used to produce, manufacture, distribute, or deliver them. There are in total 21 of the prints.

Spectacle or Post-Spectacle: Exponomic retouches to local agro-food markets
Can Gündüz, Independent Researcher

Drawing upon insights from fieldwork conducted in 2010 for a recently completed PhD thesis in Sociology (“Pragmatism and Utopia under the auspices of Neoliberalism: Turning-out to be Cittaslow of Seferihisar”, 2012, METU, Ankara-Turkey) on the ongoing Cittaslow (Slow City) experience of the western-Aegean small town of Seferihisar in Izmir, the third biggest city of Turkey, this paper seeks to engage a critical discussion on the internal tensions of the Cittaslow movement as it unenvelopes itself at European Union’s eastern periphery. Paralleling the ongoing EXPO 2020 candidacy process of
the greater city of Izmir, Seferihisar’s Cittaslow experience is guided by the municipal leadership through peculiar exponomic strategies for the touristic re-positioning of the small town on the world map such as holding an International Cittaslow-EXPO where several Cittaslow member countries are expected to exhibit their relevant national/cultural products. Due to Cittaslow’s commitment to Slow Food principles, on the other hand, the town has been the site of several local seed swapping festivals, which has attracted several local activists and lay-experts to prompt villagers in the district to conduct weekly farmers’/producers’ markets in different neighborhoods of the district. The town has also been constantly on the national media due to the “spectacular” protest meetings against the Bluefin Tuna Fish Farms planned to be set up at its neighboring shores. Finally, the town is also the site of the largest milk-goat cross-breeding farm in Turkey as a manifestation of the government-scale rural-entrepreneurial agendas in the town. Thus, my presentation will seek to address via brief video-testimonies all these rather conflicting layers of economic imaginaries present in the town via constantly questioning the “post-spectacular” premises of the Slow movement, as coined by Ezio Manzini (2005), one of the prominent members of the Cittaslow Scientific Committee, who believes “that it is possible to carry out a design activity that goes beyond the spectacular consumption of what remains of a precious historical heritage of knowing, flavors, places and social customs”.

A Visual Exploration of Allotments as Spaces of ‘Spectacle’: A comparative analysis of allotment gardens within The Greater Dublin Area and the City of Aarhus in Denmark
Mary C. Benson, National University of Ireland
Annette Jorgensen, Dublin Business School

The contemporary cityscape is witnessing a revival of allotment gardens alongside a range of different types of urban agriculture initiatives. Contemporary allotments provide space for a variety of populations and experiences. In some sites and plots there is a shift in understanding of these spaces as not only representing spaces of growth to also encompassing representations of lived places. Contemporary allotments are both public and private spaces and may represent a new understanding of urban public space. These spaces are often visible but they are also visualised by plot holders in numerous different ways. As the boundaries between gardens and plots are both fluid and permeable the gaze is both inwards and outward simultaneously. This is resulting in the personalisation of plots and a creative visualising of these spaces for growth. This personalisation is a means of translating space into place as it becomes lived through these understandings. The visibility of these spaces means that food production is also visible and how this production is organised has taken on a particular aesthetic quality. This paper is a visual exploration and comparative study of contemporary allotment gardens in both The Greater Dublin Area, Ireland and the City of Aarhus in Denmark. Through this visual odyssey we examine how allotment gardens are understood and visualised resulting in the translation of these spaces into lived places. We also examine how the visibility of plots has led to a particular aesthetics of growth and how this production of food within certain spaces has become a ‘spectacle’.

Panel 32.1: The Public Image of Social Disruption
Room: NAB 326

Images and the logic of disruption both relate in specific ways to the notion of social order. While images and visual representations refer to formal principles of specific pictorial elements and regulate the process of image perception, the logic of disruption occurs when social order is momentarily suspended, damaged on a long-term basis or even collapses entirely in maximum destruction.

This panel follows the various interrelations between images and different modes of disruption for the purpose of examining the relation between social order and disorder, rule and exception, or routine and contingency. In order to focus on the visual dimension of social disruptions the panel argues for a differentiation on at least three analytical dimensions: firstly visual representations of
disruptions are always related to a certain semantic content; secondly one needs to ask how disruptions are presented in images, i.e. which specific visual strategies in the representation of disruptions can be found; and thirdly disruptions are always embedded in social contexts.

The logic of social disruption refers to the relation between visibility and invisibility, in that only in the disturbed norm or in light of broken rules the regularities and conventions of social practice and routines of communication can become visible. A specific potential of crisis can especially be observed where it points to the fragility of social order and introduces lines of flight of alternative social formations and choreographies of collectivity. Therefore, images of disruption include more than singular motives than can be observed or perceived in concrete images.

The panel is particularly interested in the manifold ways current societies imagine catastrophes, accidents or crises in narratives and images of visual popular culture. But then again the idea of maximum destruction describes only the flipside of equally ultimative imaginations of social stability, immunity and cohesion. One has just to take a look at the narrative strategies of prevention programmes of current crises, such as the importance of techniques of the so-called Scenario Planning shows.

Finally, the social, political and aesthetic aspects of public images of social disruption also address representations of the trickster and related figures of confidence games as generic personifications of the logic of disruption.

Chair: Il-Tschung Lim, NCCR Iconic Criticism Eikones, Basel (Switzerland)

The constitution of unity through images: Disruptive events and their interrelation in protest movements

Luca Tratschin, University of Lucerne

Protest movements rely heavily on their public visibility. Due to their relative lack of power resources, they constantly need to pressurize elite groups via the public sphere. This observation has led many students of social movements to describe protest movements as fluid, communicative phenomena. From this perspective, social movements are not primarily conceived of as groups. Instead they are treated as a series of publicly visible protest events. Sociological systems theory has taken this notion to an extreme, arguing that protest movements should be conceptualized as communication systems. The upshot of this idea is that protest movements constitute themselves through the succession and mutual identification of protest communications.

Social movements compete with a variety of other actors and events for access to public arenas. As a consequence, they frequently resort to disruptive practices. Spectacular protest events that disrupt social routines guarantee the societal visibility of social movements. Disruptiveness may be the most obvious quality of protest events. By communicating protest, people create differences. On the one hand, protest performances challenge assumptions which are taken for granted about everyday routines. On the other hand, protest communication challenges assumptions about the social world in which we live.

However, protest movements are not only creators of differences. They are also creators of unity. Protest movements permanently face the task of reconciling differences. Protest movements are temporal systems. Thus, they constantly need to relate protest communications to each other. Since protest events are carried out by different groups, take place in many places and at different times, their interrelation is far from obvious. In this presentation I will address the issue of how social movements identify themselves as temporal systems. I will argue that images are one of the main mechanisms that help to identify unity in a wide range of heterogeneous and disruptive protest communications.
Death is the Price: crossing social borders in horror films
Foivos Kallitisis, National Technical University of Athens

The presence of people, from what we consider to be outside, disrupts our sanitized image of a “safe environment”. Horror films take advantage of various social disruptions and fears of their times in order to create their atmosphere. The way these films are articulated always use the transilient boundaries of the public and private realms in order to easily introduce the viewer in their death trap environment. Bernard Rose’s Candyman (1992) uses contemporary Chicago as a base for a tale of revenge through centuries. The film is based in a constant crossing of social and urban borders with fatal results, as a punishment for the enquiring eye and the ambitions of people outside the norms. The paper traces how the social image of the city enters into the structure and the narration of the film, creating a certain mental map of urban safety/insecurity, and how its main characters have to suffer whenever they disrupt the paramount ideology and hierarchy. The film raises questions on gender, race and class issues, showing how one may constantly change side in the line of normativity and order, creating an exceptional canvas for investigation, as it takes advantage of stereotype images and puts in question the notion of safety.

Purity and Pollution: Visible Symptoms of the Struggle over the Creation of Society
Alun Rhys Williams, University of Warwick

This paper will draw on anthropological theories of value and ritual to ground the contemporary aesthetics of social disruption. It will cast them as a particular manifestation of the pure/impure aesthetics that appear when established social categories are confronted by the power to create social categories. Contemporary work by David Graeber, Terence Turner and Michael Taussig form an optic through which tension between existing social structures and the power to create social forms can be understood as operating on different ‘orders of logic’. From the perspective of existing social patterns, the ‘higher order’ power to recreate and maintain those patterns manifests through an aesthetic of the ‘pure’, ‘static’ or ‘sacred’. On the other hand, efforts to dissolve, transform or create structures – the same power of social creation, but antagonistically deployed – from the same perspective manifests in a concomitant aesthetic of ‘pollution’, ‘flux’ or the ‘impure sacred’. The familiar real-world result of all this can be seen everywhere in portrayals of a pure ‘us’ against a polluted ‘them’ but – crucially – the aesthetics of purity and pollution are more than just an ideological tactic, and have an intimate relationship with hierarchical and egalitarian values respectively. The consequence of all this is that aesthetics of purity and pollution form a perceptible gradient with which a visual sociology can map the manifest power struggles that make up the contemporary social terrain, and vividly orient the hopes and fears that shape the future directions of that struggle.

Panel 07: The Public/Public Image: Art and the Museum
Room: NAB 305

Western societies have become increasingly demanding, as it is relatively easy to access a great variety of goods and information publicly through media and technology. This issue has affected museum and artists’ practice, as well as the museum studies discourse, provoking a shift from an autocratic and imperial institution to an audience centred, inclusive and socially responsible one, which increasingly becomes more interactive and participatory, in order to engage actively with the public.

Consequently, there has been a growing interest in the study and analysis of audiences - or the museum’s public - from both researchers’ academic and museums’ practical perspectives. Further, while artworks and artists are publicly displayed, they allow audiences to create relationships and interpretations, particularly when they are exhibited in institutions like museums. However, does this imply they become public images then?
This panel is interested in exploring the relationships of the public image promoted by the museum and artists that may influence and create dialogue with audiences, and the visual sociological methods used to interrogate these relationships. The panel will discuss practical examples from artists, museums and exhibitions that have an impact on audiences’ interpretation and representation. The panel will review practice around the globe from France, Italy, the United States and the United Kingdom to Mexico, Serbia and Japan, in order to discuss and explore the following issues:

- The importance of the dialogical and interactive relationship between museums, artists and the public
- The responsibility of the museum for a diverse and equal representation of the public
- The sociological change in the public image of the museum
- The question whether the artwork becomes a public image while being displayed in the museum
- The role of the artist as a public creator that influences and creates relationships with the audience

Chair: Melissa Forstrom, University of Westminster

The Public Image and Museum Exhibitions of Islam and Muslim Peoples: Relationship, Connections and Importance

Melissa Forstrom, University of Westminster

Through public images, Muslim peoples and the religion of Islam have been stereotyped, demonised, fetishised, or in other words, Orientalised in many Western societies. However, after the 9/11 attacks, Islam and Muslim peoples have been represented as closely associated (if not inextricable) with global terrorism (which can be described as Islamophobia) in many Western public images. Contemporaneously, there has been an increase in religion-based cultural exhibition, particularly representations of Islam and Muslim peoples in various Western museums. Using examples from the Hajj: Journey to the Heart of Islam exhibition at the British Museum - London, UK and the opening of the New Islamic Wing at the Louvre - Paris, France, this paper (using the case study methodology), explores the relationship, connections and societal importance between the contemporary public images of Islam and Muslim peoples and their representations in these two museum exhibitions.

Become Acquainted With a Fictional Artist

Emma Braso University of Westminster

While we usually associate the use of pseudonyms and the development of heteronyms with literary authors or writers of any sort, visual artists have also opted for inventing alternative personalities when going public. The reasons for doing so have personal, aesthetical or political motivations that are sometimes related to the own art world and other times connected with societal circumstances. But regardless of the driving forces, when artists decide to present their work under other names, a number of uncertainties regarding public exposition have to be address.

The mysterious Serbian artist Darko Maver gained the art world’s attention thanks to the spreading of details of his accursed life and coarse art. His death in a Kosovo prison in 1999 was followed by a series of artistic events in his homage at several European institutions until the Italian collective 0100101110101101.org revealed the hoax. This presentation will focus on Maver’s specific case, reconstructing the different strategies developed to make him a credible artistic figure. Some of them included the Internet at its early stage, but also, and in order to guarantee the artist’s verifiability beyond the virtual, exhibitions, newspaper articles and a believable biography and artistic universe. As 0100101110101101.org confessed soon after the revelation, “Darko Maver is an essay of pure mythopoesis”.

WEDNESDAY 9.00-11.00
Interactivity and Audience Experience in the Modern Museum and the Possibility of Opening and Creating New Models of Experience

Irida Ntalla, City University London

Modern museums have been increasingly integrating new technologies under the umbrella of interactivity. This factor is perceived as a variable between museum and audience including the use of affective modes in the interpretation of the exhibitions or exhibits. The use of interactivity has been questionably verifying the shift of the museum from object and collection centred, and the linear and hierarchical museum practices towards a focus on space, affect and audience by producing multi-dimensional spatial non-linear experiences. In this regard, the museum space can evolve continuously, and change or reorganise the environment around itself. Through the findings of a case study on the 'High Arctic', a temporary exhibition at National Maritime Museum, the paper will discuss how audiences perceive and interpret the notion of interactivity in the installation. The increase of interactive exhibits within the museum spaces certainly affects the audience’s expectations and experiences. The multiplicity of museum worlds can allow thinking about the changes in museum and the ways in which the focus is on museum as process, with the possibility of opening and creating new models of experience, related to continuous becoming rather than simply being. The concept of becoming is a system of relations that create possible spaces that have the capacity to affect and be affected, which can occur by means of affect (Deleuze & Guattari, 1987).

The Influence of Lucie Rie in contemporary Japanese culture and the role of Japanese museums in her rise to prominence from 2010- onwards

Nina Trivedi, University of Westminster

Lucie Rie (1902-1995) was a dominant force in modern ceramics. She was known for her definitive refinement of form, proportion, materials and craft. In contemporary Japan, Rie’s public image is that of an innovative and influential woman in a male dominated tradition. There was great interest in her work when she was living and working. Moreover, there has been resurgence in her popularity posthumously. She has had two major retrospectives in Japan, at the Museum of Oriental Ceramics, Osaka in 2010-2011 and National Art Centre, Tokyo in 2010. Japan has a history of a predominantly patriarchal ceramicist tradition passed from great – grandfather to grandfather, to father and to son. A female of such dominance is a rarity.

In this paper I will uncover what brings Lucie Rie to the forefront of ceramics in Japan. I will be analysing the lineage of the Japanese ceramics tradition in relation to the influence, popularity and notoriety Rie has had in contemporary Japanese ceramics. How is this influence released into contemporary culture and what is its effect? What are the socio-political implications of Rie in contemporary Japanese visual culture and what role has the museum and the retrospective played in her rise to prominence.

Panel 17.1: Graffiti, Affective Inscriptions and the New Expressions of Visibilities in the Urban Landscape

Room: RHB 140

Graffiti and tag practices are common themes with studies of contemporary culture, especially concerning the perception of the socio-political role they play. However, it is notable that recently new ways of street manifestations have emerged and their themes surpass political denouncement. In São Paulo (Brazil), such movement is expressed through requests such as “More love, please” or “Love is important, damn it”, that have become more and more visible on the city walls, generating echoes, dialogues and appropriations. Graffiti street artists and taggers claim for love and draw images of melancholy, build perceptions about time's finitude, good and evil, creating affective inscriptions on the walls of great cities. Reproductions, appropriations and inspirations from famous
artists like Banksy proliferate, requesting a war made of flowers and hope in the places where they seem to have escaped.

The transformations that dislocate the traditional places of public and private in the contemporary world mean that the great urban centres can be held as visibility stages for the feelings of their inhabitants. Besides that, the affective inscriptions seem to be in sync with the construction of the idea of love as a religion (May, 2011) as well as the rise of therapeutic narratives (Illouz, 2011) that allow the subjects to name affections, making them visible and therefore liable for reflexive experience.

If the walls have already been — in a recent past — a visibility stage for essentially political manifestations in great urban centres, nowadays these walls seem to propose a post-modern wailing wall, built as structures of feelings (Williams, 1989), gathering feeling and the structural condition of great metropolises. Thus, the walls make visible the invisible structures of urban life.

This panel will discuss how graffiti, tags, posters and other visibility regimes in large cities have been serving to affections' manifestations that permeate the contemporary world, creating possibilities for sharing the sensible (Rancière, 2009).

The persistence of these messages in dense urban spaces — as the ones of many big cities in Latin America or other great metropolises — shows a transformation of the public space in a space of reflexion about the affections and feelings that are constituent and constitutor of the individuals. We are looking to discuss the relations of this type of art with the city affections; the way it dialogues with the urban space and how the messages externalize affections and affect subjects.

Chairs:
Tatiana Amendola Sanches, State University of Campinas
Tarcisio Torres Silva, State University of Campinas

Living the city between art and risk
Uliano Conti, Università degli Studi di Roma “La Sapienza”

The images depict the process of production of a typical artwork by street artists, like posters. The artwork is made at home, in some sort of studio, the inspiration comes from well-known Classic Art (e.g. La Pietà by Mantegna). The standard and the repertoire where the insight is drawn from is close to the traditional one of Hip Hop and Writing. This piece is made in house using spray cans, besides brushes and colors. When the artwork is ready, the two artists along with the other participants get ready for the “night”, the moment the artwork is affixed in the city. The other participants act like lookouts. The more hazardous the location destined to the bill-posting is, the more deserving the artwork. Around 2:30/3:00 at night the artwork is affixed in about ten minutes, after choosing a surface and covering it with glue. In the night bill-posting process, the risk run is the same as the one writers run. Tickets range from 30,000 to 50,000 euro. The artwork has somehow developed from traditional writing, with a paper manifest that stays affixed for a variable period, until it is scraped off by the Municipal or by “collectors”. It is at the same time a source of pride that the artwork is taken by the citizens and a source of regret that it stays affixed for just a few days.

Street Art: Archive and Memory
Fernanda Lopez, Universidad de las Americas, Puebla Mexico

“I keep in the search of a black line and following that black line, made of fury and hope”
Autonomous Block Mexican Street Artist

“There is no archive without a place of allocation and record, without a technique of repetition and without a certain exteriority. No archive is without the outside.”
Jacques Derrida
This reflection pretends to investigate the dimensions of compilation, documentation and commemoration that can be given to urban art. In order to do so we have selected the graphic work of the Mexican street artist Autonomous Block who maintains a consistent production, and a clear political position in his work since approximately the year of 2006. We propose the hypothesis that urban art in itself is an archival practice. By this we refer to great collections of photography registering images worldwide, and above all to the creative exercises done by graffiti artists in various contexts. This artistic interventions make up true autobiographical testimonies, documenting urban life style and put into evidence the common discomforts of this life. The theoretical argument will be based on the following texts, “Archive Fever” by Jacques Derrida, “History and Memory” by Paul Ricoeur, “Cultural Critique between Politics and Poetics” by Leonor Arfuch and “Street Art” by Johannes Stahl. We can conclude that the argument will be based on the concepts of: the archive, urban graphics and memory.

Murals, territory and affectation in La Victoria
Luis Campos Medina, Universidad de Chile

Reflecting about the murals in La Victoria neighbourhood (the first “toma de terrenos” in Chile and in Latin America), this research attempts to highlight some aspects involved in the meaning making process over the territory. Those murals, as complex social phenomenon, are considered in this work as a good example of: how specific forms of inscription in the public space have territorial effects, because, through them the individuals and the groups, seek to record their memory and projects, their vision of the future and the history (Augé, Non-lieux).

With bases on the research project ECOS-SUD “Résistance urbaine contemporaine. Luttes politiques, écritures et appropriation” (2008-2009) this paper shows: first, that the mural becomes an “everyday landmark” for the inhabitants of La Victoria, producing recurrent images and familiar landscapes, which symbolize both, their heterogenic as well as common origin, in a collective experience (De Certeau, L’invention du quotidien). Second, that the mural allow us to think in a progressive construction of common identification for La Victoria, in the perception of other inhabitants of Santiago (Agier, L’invention de la ville). Third, that the murals possess three typical modes of operating, affecting those observing them by showing the resistance, the complaint and the commemoration.

In its condition of “inscription devices” as well as form of intervention in the public space, the murals set the question about the legitimate way participate in the construction of the “common world” in contemporary city (Rancière, Le partage).

Workshop: Drawing as Research Method
Room: RHB 139
Session 2

For Workshop description see Section 6
Wednesday 11.30 – 13.30
Panel 20.2: Art and Research: Art Practice as Sociological Method
Room: RHB 150

(See panel description on page 121)

Chair: Paul Halliday, Goldsmiths, University of London

The artist as social investigator in 1970s Argentina
Eve Kalyva, University of Buenos Aires

A new model of artistic practice was advanced in Latin America in the late 1960s-early 1970s, amidst neo-liberal experimentation, US interventionism, the Cuban revolution and consecutive civico-military dictatorships: that of the artist as investigator of social reality, called to analyse its structures and the workings of dominant ideologies, and uncover the truth that media propaganda sought to conceal. The Argentine Group of Avant-garde Artists (Rosario) and the Centre of Art and Communication (Buenos Aires) reconfigured artistic production as a shared interdisciplinary and critical activity, encouraged social participation, and proposed new models for conceiving and structuring a democratic society free from state violence and exploitation.

Their activities included articles and manifestos, collaboration with sociologists, architects and workers, international exhibitions and public talks; most importantly, they advanced an artistic practice that intrinsically involved sociological research both thematically (contents) and structurally (form). Notably, Tucumán Arde 1968 was a multilayered collaborative activity, where artists and scientists investigated the impoverished conditions in Tucumán in two fieldtrips, denounced government policies and media propaganda, and organised two multimodal exhibitions that presented interviews with local population, photographs, documentary videos, press clippings, diagrams and sociological analyses of the relations between politicians and the socio-economic crisis.

This paper seeks to redefine art as social praxis by examining artistic strategies that raise community awareness and advance sociological methods of critical analysis for the viewer-as-participant to appropriate. Equally, it contemplates a new type of aesthetic in the open-ended nature of collaborative practice that evaluates the efficiency of multimodal, visual and textual communication.

Art Practice as Sociological Method: Exploring the ‘Male Gaze’
Sarah Wilson, University of Stirling
(co-authored with Syd Krochmalny)

In 1975, Laura Mulvey employed Freudian and Lacanian analyses as a ‘political weapon’ to analyse ‘the male gaze’ of classical cinema and its alternate fetishisation of, and voyeurism in relation to, women’s bodies. More recently, she points to the potential of new video technologies to slow down, fragment and re-order this gaze (2004). It is argued here that the incorporation of such artistic practices into sociological inquiry has the potential to elicit and interrogate multiple subjectivities difficult to express in the words often required by conventional research techniques. The project discussed in this paper confronts the thorny subject of male representations of the female body. Many important feminist deconstructions of commercial, sexualised, heteronormative images of women’s bodies show the continued salience of ‘the male gaze’. In structure the experiment described here-male artists invited to draw charcoal images of a life model’s vagina (only) that were later put into film-might initially be interpreted similarly. However, the resulting drawings suggest neither voyeurism nor fetishism, nor indeed any consensus as to how to represent the organ itself. The mystery and threat contained in these images is further explored in the video in which the charcoal drawings slowly compose and de-compose consecutively. The juxtaposition of such diverse images not only contrasts with but makes conventional, commercial public representations of female bodies strange (Rancière 2008). It is argued that such artistic/visual practices can both reflect multiple
relatively unexplored embodied subjectivities and help to develop alternative textual sociological discussion of this and other areas.

**Embodied perceptions: Affective encounters with global migration through multi-screen video installations**  
*Minna Rainio, University of Lapland, Finland*

In my presentation I will ask how video installations can deal with social and political issues and communicate people’s traumatic experiences through the combination of image, soundscape and space. I will use examples of my own (co-directed with Mark Roberts), large-scale, multi-channel video installations that deal with the experiences of refugees in Finland and the trafficking of women for prostitution. I will explore how these installations evoke emotions and sensations and how these affective encounters with the artworks can lead the spectator to critical and political awareness of social issues. Following Gilles Deleuze and Jill Bennett I will ask if the video installations could be read as *encountered signs* – signs that are felt rather than perceived through cognition – that propel the audience into a form of intellectual inquiry or even social activism, through their effect on senses, emotions and bodies. By using space as an integral part of the installation so that it also reflects the content of the works, the installations attempt to draw in the viewer, to make the audience to be part of the installation and to implicate them in the topics of the works. I will argue that the affective and potentially politically engaging encounter with an artwork can happen through the creation of an embodied experience of the issue by confronting the spectator in the realm of the senses. I will show videoclips and images during my presentation.

My presentation is based on my on-going PhD research in which writing as research and art as research exist in parallel and these two aspects are in continuous dialogue with each other. Artwork is in itself a tool of conducting research, a method to deal with research topics and themes. The artistic element, the video installations, brings into the research also the visceral experience, through sound, vision and sense of space.

**Photographing Basia**  
*Liza McCoy, University of Calagary*

In 2003 my 87-year-old mother, a former stage actor, came to live with me after the death of my father. Four years later she was moved to a nursing home, where she spent the remaining four and a half years of her life. I photographed her frequently throughout those years. An early series combined images of Basia with text taken from her own reflections on ageing and appearance. Most of the pictures from the last years were taken in the close quarters of her room at the nursing home. In this presentation, which combines images and theoretically-informed text (spoken), I explore issues of ageing, beauty and embodiment; intimacy and emotion; memory and language; presentation of self; representation and power; and art and sociology as modes of discovery and communication.

**Between Theory and Practice: Designing Narratives of Place in Immigrant Communities**  
*Kristy H.A. Kang, University of Southern California School of Cinematic Arts*

New technologies mediate the ways in which we experience the everyday, consume and share those experiences with those around us. What interventions can practitioners make in developing creative work that allows us to reconsider technologies of the everyday and develop a critical sensitivity to cultural difference, identity and community? Situated at the intersection between new media art and interdisciplinary scholarship, this paper will present an interactive online cultural history entitled The Seoul of Los Angeles: Contested Identities and Transnationalism in Immigrant Space. Engaging issues in contemporary media studies including global/local relations, transnational ethnicity and identity, and new media and urban studies, this project looks at the sociocultural networks shaping immigrant communities and how local neighborhoods negotiate a sense of place within an increasingly globalized culture. Nicknamed the “L.A. district of Seoul City”, this work examines Los Angeles’
Koreatown through an excavation of its layered cultural history and an exploration of its ethnically diverse, predominantly non-Korean immigrant inhabitants. By looking at the tensions between how residents, state institutions, and grassroots community organizations in Koreatown define and represent cultural identity, this study examines how conceptions of ethnic affiliation have changed, and how a homogenous sense of national identity is destabilized in order to create a more complex sense of being not only for Koreans but for the diverse communities with whom they interact. This study shows the impossibility of understanding immigrant communities along the lines of a singular nationality since ethnic identity embodies a more complex network of racial, historical and cultural affiliations that include, but are not solely defined by nation.

Panel 25.4: Visual Research in Education
Room: RHB 142

(See panel description on page 83)

Chair: Trevor McCandless, Deakin University

The Reciprocal Lens: Canadian Pre-Service Teachers In China And Chinese Pre-Service Teachers In Canada
Terry Sefton, University of Windsor

This paper will discuss the perceptions and experiences of Canadian pre-service students visiting Chinese schools, and of Chinese pre-service students visiting Canadian schools. The research uses photo documentation of schools, classrooms, and schoolyards in a medium sized city in Ontario, Canada and in a large urban area in China. Data collection took place during a multi-year exchange program. The proliferation of cell phones as cameras has made collecting images a common and unremarkable activity, and computer ‘photo shop’ applications have made it easy for anyone to construct and manipulate images. But the photograph still provides a tool for the researcher, without making absolute claims for empirical value (Harper, 2005). For the purposes of this research, photography is considered a normalized social practice in both Canadian and Chinese society; indeed, most of the students in the exchange program were already taking photographs during school visits prior to learning about the research project. The use and understanding of visual images is governed by socially established symbolic codes. In China, the school serves a symbolic role, both in public imagination and in state policy (Hsu, 2008). The visual culture of Canadian schools has been examined through its architectural spaces and the ways in which teaching and learning leave visible traces (Prosser, 2007). The participants both actively choose what to look at, and how to talk about it. Participants define the terms of their own engagement, in collecting the visual artefacts, interpreting and analyzing the data, and, ultimately, in assessing its significance.

Yo Veo: How images work to help us to think differently
Mimi Chapman, University of North Carolina
(co-authored with Robert Colby)

Since 2010, Chapman and Colby have collaborated on a visual intervention for US public schools in North Carolina, called Yo Veo, amounting to a viable alternative to traditional diversity training. Since the 1990s, North Carolina has seen a rapid increase in Latino immigration with little practical support offered to school districts that receive new arrival populations. Yo Veo appears to offer an important first step in preparing teachers for such significant demographic shifts.

Yo Veo uses photography and an adaptation of Visual Thinking Strategies (VTS) to provide teachers with an opportunity for reflective processing. Initial findings on Yo Veo’s effectiveness (Chapman, et.
al., accepted for publication 2013, Qualitative Social Work) from an education, immigration, and mental health delivery research project in Chatham County, North Carolina, suggest that their method may provide participants with a way to think differently about challenging topics.

Chapman and Colby’s visual intervention research draws from systems theory, image theory, neuroscience, neuroaesthetics, social psychology, philosophy, and art history. In their talk, Chapman and Colby will present their initial findings on Yo Veo’s effectiveness, and explore the theory behind how their visual method may work to help people think differently.

Art Schools in the years of Crisis: teaching via social experience (the Greek Example)
Yannis Ziogas, University of Western Macedonia

Contemporary art schools are using methods that are not related to social experience but study art as an enclosed form in an art-world oriented methodology. The main focus of art schools today is to elaborate and enhance art related issues either of the distant past, the recent modernistic phase, or edgy issues of art-world related practices. However the recent financial crisis should reorient art education in higher education by introducing students to visual methodologies that will enable them to understand and interpret the new realities. The decline of humanities through underfunding is forcing visual artists/educators to introduce contemporary methods of art training.

In most contemporary art schools in Europe there are no classes on visual social science and the curriculum remains oriented toward traditional art history. This presentation is based on the experience of the author (professor in an Art School in Greece) and introduces ways that a contemporary curriculum grounded in visual sociology can be introduced in art school. The students have observed, analyzed and systematically absorbed the harsh data from contemporary reality. Activism, social participation and visual sociology practices are used in the Department of Fine and Applied Arts in Florina. The paper examines ways these practices could allow the art educational module to survive in a constantly underfunded sector.

Show and Tell: Photo-Elicitation as a communication tool between English language learners and language educators
University of South Florida Beyond, Julie Dell-Jones

Photo-elicitation as a research method and as a tool for improved communication in a language-learning context is gaining acceptance, but this qualitative visual method is still a relatively new approach in education research (Goldfarb, 2002; Graziano, 2011). This qualitative case study study began as an effort to expose future language educators to a wider variety of teaching methods and visual-based communication tools. In an English as a second language (ESOL) teacher education course, I included a photo-elicitation component in an interview assignment between graduate level teacher candidates and volunteer English language learners (ELL). The use of ELL-created photographs served as a springboard to address abstract issues such as perceptions of "American culture," and provided the teacher candidates with firsthand experience using photographs. Content analysis from the interview projects, written reflections and peer feedback from education classmates, and extensive interviews with the teacher candidates from before and after the interview project served as data in this study to explore how the use of photo-elicitation facilitated communication.

Through a focus on the experiences and perceptions of four teacher candidates, I will present and discuss three themes: individual preferences of modality; stimulating creativity; and bridging communication. Findings highlight Pink's (2004) description of photo-elicitation interviews creating a point of reference where the interviewee and interviewer find a "bridge between their different experiences of reality" (p. 69). Unexpected findings include the variety of initial hesitations about using the visual method with unknown ELLs and the increased positive reflections over time as students discussed their one-time use of photo-elicitation.
“I often feel amazing looking at the paintings in my classroom”: The best place at my school
Ahsan Habib, Monash University
(co-authored with Andrea Reupert and Joanne Deppeler)

Experts, academics and teachers have studied various visual methodologies of tapping into students’ perceptions about their school and education (Mitchell, 2008). This study attempted to understand the perspectives of students (10-11 years) in Bangladesh in relation to their school. Students (N=24) were invited to take photographs of the places in their school that were important to them and asked to elaborate on why these places were chosen. The photos confirmed participants explained why particular place in the school were important to them. Findings indicated that for a variety of reasons the classroom was an important space where students felt comfortable. Other findings relate to spaces where students could daydream, talks, perform or do activities with peers. We conclude by recommending visual methodology for further investigation to understand students’ perspectives of schooling.

Room: RHB 143

This panel is focused on the potential of the visual for capturing cultural narratives, popular understandings and personal experiences and the ways in which these can be understood in images made by, for and with publics. Drawing on four studies undertaken in different spaces and with different constituencies of participants, the panel explores the tensions arising from the ways in which images are consumed and understood by wider audiences, the intentions of those making them and the complex mediations through which lived experiences are visually communicated. Whilst each paper draws on separate sets of images, they each have in common a concern with how wider social and cultural understandings are brought to bear on the interpretative process, including how these understandings reflexively shape not only the ways in which research subjects create images but also the performative nature of these creations. For this reason the papers pay particular attention to the embodied significance of age, class and gender for image-making practices and the power dynamics inherent in the visual presentation, display and performance of these inequalities. By identifying how research subjects and their images move between and across the boundaries of public/private spaces, the papers call attention to the continuing importance of issues raised by Sontag (1977) about the uses and abuses of photography and the ethical challenges posed by visual research when the meanings of images constantly slip away from the contexts of their production.

Chairs:
Janet Fink, The Open University
Helen Lomax, The Open University

Letting go: negotiating the social and moral responsibilities of portraying poverty through visual research
Janet Fink, The Open University
Helen Lomax, The Open University

This paper reflects on the ethical dilemmas we have faced in visually portraying the lives of poorer children and adults, not least because of the ways in which the digital age has transformed the presentation and dissemination of academic work. We consider the difficulties in managing the process of ‘letting go’ – a process by which we have allowed some images from our research to be viewed in different online arenas such as the websites of conferences and seminars to which we have contributed. ‘Letting go’ can mean not only that visual data becomes lost from the complex contexts of their production but also that visual researchers lose control over the ways their images are
viewed, interpreted and re-used in the wider public domain. We have found this especially troubling because visual stereotypes of, for example, abject childhoods and social housing ‘ghettos’, have often come to dominate representations of disadvantage in UK media reports and campaigning initiatives. The paper thus examines the social and moral responsibilities of undertaking visual research into the experience of poverty which has the potential – because of the prevalence of particular public images of ‘the poor’ - to stigmatise participants in unexpected and long-standing ways.

Public Images and Private Lives: Exploring the ‘Presentation of Self’ in Visual Research
Dawn Mannay, Cardiff University

In social research participants’ visual images move from their domestic locations, of home and locality, and enter the public space of academia. These images can be seen as a presentation of self, perhaps an enactment of family togetherness or the negotiation of a feminised, acceptable motherhood. However, arguably the creation of images, and the accompanying conversations with a purpose, are fundamentally a presentation to the researcher; rather than the wider audience invoked in the process of dissemination. Drawing from a study focusing on the experiences of working-class mothers and daughters, residing on a peripheral social housing estate, this paper explores this idea of performance and audience. Specifically the paper looks at the different ways that participants position the researcher and the ways in which the researcher also actively engages in a presentation of self; which requires the negotiation and regulation of public and private selves.

Displays of Power and the Power of Display
Stuart Connor, University of Birmingham

This paper is part of an ongoing project to identify a range of representations of the ‘poor’, with the aim of informing debates on how contemporary images of the ‘poor’ could / should be produced. Vital questions arising from this project include, can the label of the ‘poor’ be reclaimed and if so, how could / should the ‘poor’ seek to represent themselves? It is argued that one response to such questions is to seek to represent the social relations and processes that make the ‘poor’, and the social relations and process that the ‘poor’ make, rather than the figures of the ‘poor’ per se. Three attempts at documenting such a response are discussed: ‘The Thick Blue line’, ‘Going on the Rob’ and the ‘Cold Reception’. In addition to discussing some of the details of these vignettes, attention is drawn to role of the ‘visual’ in people’s attempts to make sense of and engage with various exercises of power. It is this attention to the display of power and the power of display that is intended to help explicate the dynamics that inform an understanding of the past, present and potential futures of the ‘poor’.

Jocelyn Murtell, Leeds Metropolitan University
(co-authored with Brett Lashua)

This paper calls attention to embodied experiences in leisure spaces and the image making practices of teenage girls. Drawing from ethnographic fieldwork in Leeds, the paper explores the power of representation, and in turn, the representation of power in public/private leisure spaces and gendered, racialised and ‘youthful’ bodies. While the use of photography as an empowering form of self-representation has gained considerable attention as a visual research method, so too have concerns over how and where teenage girls create and use photographic images. As part of a broader PhD project, the paper reframes teenage girls’ images, such as those taken in single and group self-portraits in different spaces, either holding the camera alone or taking pictures of one another; those made privately in bathroom mirrors at home and at school, in bedrooms or lounges at home; and those made more publicly ‘hanging out’ around neighbourhoods, in shops, restaurants, and parks. In this reframing, we ask how the image making practices of teenage girls intersect with, blur, and challenge the boundaries of public/private space and youth/adult space and consider how image
WEDNESDAY 11.30- 13.30

making and sharing (particularly online) contributes to the constitution and experiences of leisure, embodiment and geographies.

Panel 19.1: Visual Sociology at work: poetics and practices in the visualization of contemporary time dynamics
Room: NAB 314

Visuality gains increasing importance in contemporary social life. This very fact requests adaptive approaches regarding the poetics and practices of producing knowledge and new visual works capable to improve the understanding of society's processes, increase public awareness and provoke debate within a wide range of audiences. The role of Visual Sociology implies evolving responsibilities embedded in the diversified modes to research, analyse and express the social representations and dynamics of our times. In this session we will try to investigate Visual Sociology's capacity to condense time and sensoriality in the attempt to understand society's shifts. The speakers are invited to accompany their theoretical papers with audio-visual works in the form of photography, film and new media. Documentary film excerpts dedicated to the theme of the panel and of the conference are especially encouraged to be presented and discussed. This session invites Visual Sociologists to showcase, analyse and deconstruct their own visual work while critically addressing the attempt to grasp visually contemporary society's transformations, be it of cultural, economical, social or political nature.

On this occasion, discussants are invited to:

- Question Visual Sociology's potentials and limits.
- Rethink research methods, choices and difficulties in producing Visual Sociology works.
- Debate the dilemmas crisscrossed while trying to contextualize, conceptualize and visualize the meaningful dynamics of our society in a way that would succeed to speak to a diverse public, enhancing its understanding regarding the present day's more or less radical social changes.

Chair: Ionut Piturescu, National School of Political Sciences of Bucharest

Picturing progress and decline: photography and the representation of industrial landscape
James M. Dickinson, Rider University

In this paper I explore ways photography depicts and interprets the industrial-urban landscape in two eras of development: the era of “whirlpool” capitalist and socialist industrialization (modernity); and the more recent globalized and decentralized era of “late” capitalism (post-modernity).

To begin, I review the literature on the cultural construction and interpretation of landscape. Next I look at how images, particularly landscape photographs, are deployed in visual sociology. I then explore how selected photographers depict the evolving industrial-urban landscape. I compare and contrast their work with respect to i) subject matter depicted; ii) techniques used to compose and organize images (line, abstraction, repetition, foreground/background); and iii) the character of the visual narrative advanced. I distinguish between modernist interpretations which typically present functioning industrial landscapes as positive expressions of national power, the dignity of labor, or the virtues of technological progress; and postmodern interpretations which treat now-ruined and exhausted landscapes as expressing the failure of technology, the limits of economic growth, and the destructive effects of human activity on the environment.

Among modernists, I look at Albert Renger-Patzsch who photographed the Ruhr valley in the late 1920s; Erich Mendelsohn’s vision of American industrial architecture as modernist sublime; Soviet pioneers Aleksandr Rodchenko and Boris Ignatovich who used photography to promote the
achievements of rapid planned industrialization; and the precisionist, Charles Sheeler, whose iconic photographs of Ford’s gigantic River Rouge plant celebrated American efficiency and mass production. To explore postmodern perspectives I discuss Bernd and Hilla Becher’s taxonomic studies of buildings and structures resident within now-defunct industrial landscapes; Robert Smithson’s little-known photographs of slag heaps and other forms of industrial detritus; and other contemporary photographers such as Edward Burtinsky and Camilo Vergara who focus on emerging landscapes of consumer society as well as ravaged sites and cityscapes in both old and new centers of development.

My conclusion is that photography is a fluid and dynamic art form which consistently supplies varied and interesting commentaries on the powerful economic, social and cultural forces shaping and transforming the landscape in modern and postmodern phases of development.

**Mother Romania**

*Odeta Catana, University of Wales*

Through my project I would like to showcase my research which attempts to reveal visually the Romanian contemporary society’s transformation. “Mother ROMANIA” depicts the state of the nation in relation with migration phenomenon nowadays, portraying three generations of women. I have chosen as a reference the community of my hometown, Calarasi, situated in Southern Romania, which is affected at different levels by the migration in the European countries, just like the whole country. From ’89 onward the migration flow of Romanians in the Western Europe was very high, as many of them left the country, in search of a better standard of living and more financial stability. This has created several social consequences for the halves of families left at home but also for those trying to integrate in the hosting societies.

The project features three generations: the elderly and the High School girls, who are at home, in Romania, and the adult generation who has left the country reaching for a better life. The past represented by elderly women and the future by the teenagers are either too old or too young to leave abroad, while the present – the middle age active generation has left Romania for the UK, Belgium, Spain and Ireland (the countries I picked as hosting communities of my subjects). The mother-child bound, which is one of the most profound relationships, can be interpreted further as the bound with the country itself, with Romania.

**“Whose story is it, anyway?” On environmental protection, fishing culture and personal quest in the Danube Delta Biosphere Reserve**

*Oana Ivan, University of Kent/ Babes Bolyai University*

In 1991, the Danube Delta, the largest marshland in Europe, famous for its biodiversity, became a UNESCO Biosphere Reserve. Due to this designation, new regulations concerning local use of the environment have been imposed by the Romanian government and the European Union. At the same time, after the fall of communism in 1989 and the privatisation of fishing cooperatives in 1999, the local economy has been under steady transformation from communist system to capitalist market. The environmental restrictions on the use of the most important natural resource, fish, coupled with geographic isolation and the socio-political transformations occurred over the past twenty years, have created a set of social, economic and cultural problems that have affected many communities, and may continue to do so long into the future.

In relation to this context, this paper (supported by a documentary-work in progress) aims to discuss the socio-cultural changes in the Danube Delta, since the fishermen’s access to natural resource has been heavily regulated. Relying on participant observation and in-depth interviews with locals as the main research methods, the documentary tries to shed a light on the socio-dynamics of the fishing communities, surpassing a classical investigation as the researcher herself becomes a part of the community, a character of her own documentary. Understanding the cultural transformations and hearing the voices of the villagers are being doubled by the researcher’s personal efforts of finding her own voice.
Panel 32.2: The Public Image of Social Disruption
Room: NAB 326

(See panel description on page 127)

Chair: Il-Tschung Lim, NCCR Iconic Criticism Eikones, Basel (Switzerland)

Visualizing the catastrophe. The Images of Italian Earthquake on Twitter
Laura Gemini, University of Urbino Carlo Bo, Italy
Giovanni Boccia Artieri, University of Urbino Carlo Bo, Italy

The paper starts from an apparently simple point of view: on the one hand catastrophes and disasters are relevant visual phenomena, on the other hand scholars must observe Social Network Sites – as Twitter – that are environments based on images sharing. As we know, nowadays, during the environmental disasters, we are witnessing the emergence of a particular attraction to an idea of fatalism that inevitably belongs to the overwhelming events of the nature. This explains why the catastrophe is an experience that leads to many practices of symbolic reinterpretation. Now, one of the social spaces in which finding these practices of reinterpretation are the users' images of the natural disasters shared on SNSs.

The paper presents the results of a qualitative research conducted on a sample of 4257 images uploaded on Twitter during the first day of the earthquake that happened in northern Italy May 20, 2012. On the basis of this analysis, a taxonomy of images is built to confirm the hypothesis of the work: that is, during catastrophic events, the image has not just a function of refero, i.e showing the drama, nor exclusively of religo, i.e building social bonds. The images shared through SNSs, instead, aim at giving a symbolic meaning to catastrophe, turning the dramatic experience into an evidence of our vulnerability to the arrogance of human civilization and an opportunity to establish new rituals of socialization and collective regeneration.

Challenging the Status Quo: The Pictorial Framing of Occupy Wall Street in Newspaper Coverage
Michael Neuber, University of California, Irvine
(co-authored with Beth Gharrity Gardner)

There is still much to be investigated concerning the social control function of the mass media. Images, in particular, remain understudied in the literature on the media framing of social movements. Combining insights from print and television media analyses, we address this gap by developing procedures for the systematic coding of newspaper photographs involving movement actors. In doing so, we highlight the visual cues through which movement actors may be depicted as threats to social order or as providing an alternative order. This analytic framework is applied to the Occupy Wall Street (Occupy) movement in the US. We analyze what we refer to as the “pictorial framing” of Occupy across two major national newspapers, over the first six months of coverage. Findings indicate that pictorial framing is distinct from written accounts that routinely delegitimize protestors. Compositional cues that can bias the reader’s reception of Occupy, such as the camera angle and balance of actors, are far from uniformly unfavorable for protestors. However, whether image content presents the movement as politically appropriate or as needing to be controlled is often subtle and conditioned by the types of action Occupy is engaged in. Overall, the media seemed uncertain as to the role of occupy at its emergence and this initial ambivalence influenced future images of the movement. Further research is needed to see how well media images of activists hew to long-standing arguments about the social control function of the media that are based on textual analysis.
After the Hurricanes: The Imagery of Katrina and Sandy and their Impact on Post-Disaster Tourism in New Orleans and Atlantic City

Mark Hutter, Rowan University, New Jersey

In an age of increasing mega disasters—both natural and human induced—particularly in Gulf Coastal communities such as New Orleans after Hurricane Katrina (2012) and Coastal South Jersey communities such as Atlantic City after Hurricane Sandy (2012), media attention and the practice of Phoenix tourism after these disasters becomes a matter of attention. New Orleans is subject to external forces that impact demand for tourism and has led to changing patterns of visitor behavior on this tourist city. The New Jersey coastline and especially South Jersey towns including Atlantic City are also economically reliant on tourism as well as seasonal (summer) rental residential business. This paper will investigate the dynamic and often contested relationship between the mass media and tourism industries. Through the utilization of photographs, it will document how repeated representations and at times distorted imageries of devastation can impact on these tourist destinations and can lead to a tourism crisis. This paper will investigate the social, cultural, and economic importance of post-disaster tourism. We seek to demonstrate how post-disaster tourism has impacted on New Orleans especially in terms of its marketing response with specific attention being paid to the re-branding of the city as an iconic “come-back” city. We will determine how the strategies adopted by New Orleans have strengthened or diminished its ability to cope with disasters and its’ use of phoenix tourism to promote, partially fund and enhance the city’s recovery image. Similarly we will look at Atlantic City and adjacent coastal communities on how they have coped with inaccurate and distorted media imagery that impact on post-disaster recovery to restore its tourist industry.

When celebrations turn into the riots – visual analysis of the Independence Day in Poland

Agnieszka Kampka, Warsaw University of Life Sciences

One of the forms of celebration of the Independence Day in Poland are marches organized by various political groups. The riots are engendered by meeting of opposing ideological backgrounds. The right-wing slogans collide with the left-wing, nationalist with anti-discrimination, pro-state with anti-government. The aim of this paper is to show how the various parties of the conflict use visuals to justify their arguments.

Firstly, how the visuals are used by the participants of demonstrations. Internet invitations and relations, the props and behavior occur during the march. Secondly - how television reports these events. What is the difference between the coverage of marches organized by different groups? Why viewers can interpret the event as an element of social order or disruption?

Thus, the presentation will examine two types of visual elements. Some of them should be treated as a form of civil activity, a form of participation, an expression of loyalty to the social or state rules or opposition to them. The second type is a form of persuasion, an element of the discursive power shaping attitudes and beliefs.

Panel 34: Thorstein Veblen Revisited; Conspicuous Consumption and Nouveau Riche Syndrome in New Democracies

Room: NAB 305

European as well as post-Soviet societies which in the aftermath of 1989 have gone directly from the uniformity and greyness of autocratic regime of shortages to the diversity and bristling colors of democracy and consumerism. Considerable segments of the population have succeeded in the rapid embracing of the new rules of the social game - entrepreneurial drive, risk taking, profit seeking,
achievement motivation, success value - either in legitimate or sometimes illegitimate, criminal forms (corruption, organized crime, mafias etc.). At the same time some other groups have experienced unemployment, marginalization, decrease in standards of living, or at the extreme - outright poverty or homelessness. The huge and growing gap between the successful middle and higher classes, vis-a-vis the losers of transformation, has produced for the winners the strong incentive to show off their freshly acquired riches and social statuses. Perhaps since the time of Thorstein Veblen's classic study of "The Leisure Class" (1899), the phenomenon he described as "conspicuous consumption" has nowhere found more spectacular manifestations. The private successes have become visibly advertised in public space, either directly before the public eye or via mass media creating new brand of celebrities.

Chair: Piotr Sztompka, Jagiellonian University at Krakow, Poland

Glamour and Emotional Capitalism: Aesthetization of Everyday Life in Contemporary Russia and Belarus

Yuliya Biedash, The Higher School of Economics, Moscow

The paper is dedicated to the analysis of glamour as a dominant - in contemporary Russia and Belarus - style of everyday life aesthetization that expresses a certain value position. Being an aesthetic of success, luxurious and healthy life, youth, progress and beauty, glamour excludes pain, suffering, boredom, depression and disappointment from the centre of everyday practice, depriving these phenomenon of their anthropological significance. Turning an ordinary life into “miraculous”, glamour annihilates its very important element – documentality. In our research we try to consider peculiarities and consequences of glamour (as pathological form of real life escapism) analyzing popular Russian and Belarussian lifestyle magazines and online dating services.

The New Trend of Post/Counter Conspicuous Consumption of Upper Class in Russia: Visual case study of Yuri Voicehovsky –Katchalov Estate Project in the Vologda Region

Nikita Pokrovsky, , The Higher School of Economics, Moscow
Uliana Nikolaeva, The Higher School of Economics, Moscow

The modern Russian history provides various examples and trends in the evolution of "conspicuous consumption" among the upper class. Trend, tentatively called "Abramovich’s case" is still showing examples of Byzantine luxury and spending millions, which have purely prestigious sense (foreign palaces, yachts, football teams, etc.) However, in the context of the upper class a different trend - post / counter "conspicuous consumption" - is gaining strength. It is characterized by the removal of (a) the demonstrative signs of wealth, (b) the desire to transform it into humanitarian programs. The paper analyzes the visual indicators of the "Manor Khvalevskoe" – restored by the famous financier Yuri Voicehovsky-Kachalov ("Standard Bank"), the family estate of the 19th century in the Vologda Region in northern Russia. The visual analysis demonstrates divers social implications of the concept laid in the foundation of this project and its manifest/latent consequences.

Gadgetization Visualized; Reflections on a Participatory Youth Research

Rozalia Klara Bako, Sapientia - Hungarian University of Transylvania, Roumania

With the commodification of the mediascape and the rise of consumerism, today's status symbols are increasingly portable and usable: cars, laptops or mobile phones act as signs of distinction (Pratt & Rafaeli 2001). Conspicuous consumption is, therefore, marked by “gadgetization” – a phenomenon described as early as the seventies by Stern and Zahzah in their warning report on consumerism (1975: 179). Status symbols are important building blocks of identity construction for individuals and organizations equally, presented in everyday interactions either as elements of language, behaviour, or artifacts. The younger generations are more vulnerable to consumerism in general, and to gadgetization in particular. We propose to discuss the results of a participatory visual research conducted among a group of teenagers, aimed at exploring and explaining their personal universe of
Conspicuous Consumption in India: Divisive or Integrative Factor?
Suzanne Frasier, School of Planning and Architecture, New Delhi, India

Nowhere on earth is disparity in wealth more readily visually apparent than in India. Nothing is hidden from view. Curiously, blatant visual disparities of unequal distribution of wealth and resources, rather than – or maybe in addition to being – a divisive factor, may be one of the glues that holds the citizens of India together in a collective aspirational attitude.

This paper describes the visual documentation of conspicuous consumption in India and as further revealed through autonomous theoretical analysis. It seeks to initiate a critical investigation of Indian society as it specifically applies to the collective, present-day idea of the nation via displays of contemporary material culture and acquisition. Theories of continuity and extinction are described that relate eras of indigenous conspicuous consumption and creative as well as co-opted consumerism as historic phases characterized by urbanization in India. It also strives to define the uniqueness of Indian conspicuous consumption, as well as the specific cultural, religious, and political parameters through which these attitudes and behaviors are shaped by focusing on the domestic market as mediated through global commercialism.

The project uncovers historic precedents and extant examples, and persons, ideologies, and traditions that have defined conspicuous consumption in India. This investigation into historic archives and in situ examples and direct contact with consumers bolsters theoretical understanding of the social and physical structure of consumer culture specific to the South Asian subcontinent. The research reveals multiple systems of tension as Indian conspicuous consumption is discussed in relationship with nation, state, religion, and gender.

Does a Democracy of Consumption Exist? The Light and Dark Sides of Consumption in the New Democracies
Małgorzata Bogunia-Borowska, Jagiellonian University at Krakow, Poland

In the aftermath of 1989 polish society faced many changes. The first changes were associated with the processes of implementing ready products and objects of the western economy and culture. The implants presented new forms and organizations of social life. The implants provided designs, new styles of life, Western movies, popular television series, fast food restaurants, supermarkets, malls, Western corporations, and even new occupations and professions.

In a consumption society, on the one hand, there are the beneficiaries of these changes. But on the other hand, there are those who have not succeeded. However, both groups are involved in the social consumption game. They both have different strategies allowing them to participate in a society whose central value and activity is consumption. I would like to present the results of research on the strategy of participation in the social life of a consumerist society. The main aim of our research is to determine whether the special organization of a society, in which the central value is consumption, is democratic. We emphasize the importance of democracy in everyday life, politics, and media. We would like to answer the question of whether there is a democracy of consumption. In our opinion, it is a fundamental research problem. Our research has been carried out using the methods of visual sociology. We gathered very rich visual materials depicting the light and dark sides of consumption in the new democracies.
Panel 17.2: Graffiti, Affective Inscriptions and the New Expressions of Visibilities in the Urban Landscape
Room: RHB 140

(See panel description on page 131)

Chairs: Tatiana Amendola Sanches, State University of Campinas
Tarcisio Torres Silva, State University of Campinas

Graffiti, affective inscriptions and the new expressions of visibilities in the urban landscape of São Paulo
Tatiana Amendola Sanches, State University of Campinas
Tarcisio Torres Silva, State University of Campinas

Graffiti and tag practices are common themes with the studies of contemporary culture, specially concerning the perception of the socio-political role they play. However, it is notable that recently new ways of street manifestations have come up and their themes surpass political denouncement. In São Paulo (Brazil), such movement is expressed through requests such as “More love, please” or “Love is important, damn it”, that have become more and more visible on the city walls, generating echoes, dialogs and appropriations. Graffiti street artists and taggers claim for love and draw images of melancholy, build perceptions about time finitude, good and evil, creating affective inscriptions on the walls of great cities. Reproductions, appropriations and inspirations from famous artists like Banksy proliferate requesting a war made of flowers and hope in the places where they seem to have escaped.

This panel proposes to discuss how graffiti, tags, posters and other visibility regimes on large cities like São Paulo have been serving to affections’ manifestations that permeate the contemporary world, creating possibilities for sharing the sensible.

Affected Adds - Emotions in public space advertisements in Amsterdam
Christian Bröer, University of Amsterdam

This paper - or short video - deals with advertisements in the public space of Amsterdam, the Netherlands. It is based on a collection of 50+ advertisements on which one or more people added messages, tags, stickers, smears and the like. Two examples are included below.

The advertisements, the additions and the public space in which they are located are photographed from a by-passers perspective. The paper tries to answer the following questions: Which advertisements get “added”? What is being added and how does it relate to the advertisement itself? To which extent and how do feelings play a role in the additions, the advertisements and their relation? Which emotions are expressed and commented on, which feeling rules are constructed? In other words, the analysis does not center on emotional messages in public space directly, but starts from “a conflict” between an advertisement and an addition and teases out the role of feelings in these conflicts. At present, I am not sure if this will lead to a paper, an animated presentation or both.

When the dead awake
Fábio Mariano Borges, Pontificia Universidade Católica, São Paulo

Cemeteries are places that generally enact equality between all that there are dead and are also surrounded by an aura of seriousness and respect. Hence the surprise and strangeness when we face a recent movement in the some cemeteries of the city of São Paulo, in Brazil: team crests and badges printed in a significant number of tombstones in cemeteries for the popular classes.
This is not a manifestation of some teams’ fanatical fans, because these crests, badges and symbols are at the tombstones of men, women, children and even elderly people, but always in cemeteries for low income segment. Instead of in the city’s walls or the buildings, the images are in the cemeteries, specifically at the tombstones, breaking the seriousness of context, taking the dead out of anonymity, organizing feelings and identities.

This paper is the result of 4 years of research in different cemeteries in the city of São Paulo and other cities in Brazil, trying to discuss:

- The transformation of cemeteries as public space for reflection of feelings and affections, and how this type of manifestation in the urban space creates possibilities for sharing the sensitiveness and experiences (Rancière, 2009);
- Which are the routes and methodological challenges in visual sociological research in the urban environment, when the image is before the text and it’s the only thing we have, since they represent who are no longer in this life?
- How to dialogue with the images? Through this dialogue, we can get closer to the motivations that produced these images, and thus the individuals represented by them. We have to accept the challenge: what does this image tell us? What does it offer us? (Samain, 2004).
Wednesday 14.30 – 16.30
Panel 20.3: Art and Research: Art Practice as Sociological Method
Room: RHB 150

(See panel description on page 121)

Chair: Rachel S. Jones, Goldsmiths, University of London

An Other Kind of Sociology: Learning from Visual Art
Heidi Bickis, University of Alberta

In *Ghostly Matters*, sociologist Avery Gordon writes: “Literary fictions play an important role [...] for the simple reason that they enable other kinds of sociological information to emerge. [...] [Literature] often teaches us, through imaginative design, what we need to know but cannot quite get access to with our given rules of method and modes of apprehension” (1997: 25). This paper will explore the possibility for “other kinds of sociological information” by means of an engagement with contemporary visual art. Like literature, visual art can teach us about that which eludes established methods and modes of analysis. To elaborate on this claim, the paper will demonstrate how a process of thinking and writing *with* three contemporary artists (Betty Goodwin, Guillermo Kuitca and Julie Mehretu) enables the line to emerge as a key figure in the making of social life. As the paper will show, all three artists invite a thinking about the significance of lines for the social by making visible the linely aspects of architecture and the body. The paper will focus specifically on the methodological approach in order to show how engagements with visual art can potentially allow an other kind of sociology to take place.

Refracted Space - Reassembling the cultural institution through an artistic photographic practice
Sally Hart, Goldsmiths, University of London

Institutional architecture tends towards the didactic. Our cultural repositories follow a familiar plan; discrete volumes presented in sequence, where the planning, design and way-finding all combine to direct us towards a particular experience of place. But society is changing, and the contemporary cultural institution remains balanced between the old and the new, trying to tell old stories in new ways, in old spaces with new technologies. There is a growing conceptual sophistication in both the users and designers of these spaces, yet the persistence of our expectation ensures that our vision of what form these spaces may take is constrained. We need to start looking at these spaces in different ways, exploring the potential for new experiences.

Photography has a history of allowing us to see the unseen, Muybridge's motion studies, or Cartier-Bresson's 'decisive moment' alter our perception of time, but it can also alter our experience of space. Atget's images of Parisian shopfronts compress layers of context into a single plane, creating new conceptual spaces in which to engage the city. Photography allows us to make visible that which is there yet unable to be occupied.

This paper offers an artistic photographic practice as a medium for reassembling traditional conceptions of interior space, providing a framework for a different way of seeing and positioning our relationship with cultural space and objects.

Biopower of TV: Sociological research, participation and contemporary art
Alfredo Sguglio, University of Calabria

The aim of this papers is to analyze the relationship between Television and power through a integrated approach, linking the sociological research, participation and contemporary art. In
particular, this paper presents the results of a research conducted in a rural village abandoned become the location of an installation-performance, which has involved artists and local actors. The project takes as a reference the analytical paradigm developed by Michael Foucault on the relationship between knowledge, power and the subject. Foucault’s theory has allowed artists to present the television as a means of biopolitical governance of the social body. The paper aims at illustrating how, in Italy, cultural practices transmitted by the TV have shaped the “new ethical basis” of society, have legitimized a construction of a “new polics” based on the show, the gossip and the explicit manipulation. The installation-performance shows how the subject undergoes the technology, but at the same time he resists. The resistance is provided during the artistic intervention by local actors that using technology in a creative way give rise to the experience of the “street tv”. This case study shows how art is a powerful tool in the sociological research. The installation-performance has allowed us to study the power of television using different instruments from classic media studies; furthermore from the empirical point of view it has allowed to study how a new model of television communication called “street tv” can produce technological and social innovation.

**Artistry in social science research: An examination of the practices of visual researchers**

_S. Cassandra Dam, University of Calgary_

Using specific examples of academic practitioners, who participated in recent hermeneutic interviews, this paper illustrates the changing nature of visual research to include more aesthetic influenced practices. Guided by hermeneutics and supported by Practice Theory (Reckwitz, 2002; Schatzki, 2001; Warde, 2005) it critically takes up the practices of visual researchers based in the social sciences. It shares photographic-based practitioners’ articulations about their embodied understandings, procedures and engagements about taken-for-granted performances as part of their shared visual research practices.

Much research focuses on the exploration of the dichotomy of visual art versus visual representation found in social science research (Coover, 2004; Finnegan, 2001; Grimshaw, 2001; Henny, 2004; Morphy & Banks, 1997; Ruby, 2000). A small but strong body of work has developed recently calling for critical, reflexive approaches to the use of visual images in social science research (Banks, 1998; Becker, 2008; Chaplin, 1994; Crowe, 2003; Grimshaw, 2001; Morphy & Banks, 1997; Pink, 2007; Wright & Schneider, 2010). Now, some contemporary photographic-based researchers bring a photographic aesthetic to their images. Chaplin (1994, p. 221), raises the complexity of the interrelation between “the aesthetic effect and the documentary reach”. These two contradictory conventions of social science research reflect the evolving field that is photographic-based social science research. This paper explores whether visual researchers are influenced by practices, hidden or taken-for-granted conventions of visual aesthetics, particularly photography. It asks about conventions and traditions while acknowledging the co-existing contradictions of these conventions.

**Panel 12: Digital Photography in Everyday Lives: Emergent Approaches**

_Room: RHB 143_

This panel engages with non-traditional approaches to study photographic practices. Drawing in a variety of theoretical accounts, the panel’s goal is to present different empirical studies that could dialogue with those accounts in order to expand the understanding and scope of photography in the digital age.

Photography is at the crossroads of a number of different, though overlapping, shifts and tensions: analogue/ digital, professional/ amateur, vernacular/ institutional, , past/ present, memory/ connectivity, intimate/ public, etc. This panel seeks to discuss some of these shifts and tensions, with a particular focus on the role of digital culture in shaping and reshaping contemporary photographic.
practices. The continuities and discontinuities of photography have been widely examined from a variety of perspectives and across disciplines—including computational studies, anthropology, sociology, philosophy, and art. Here, we are specifically interested in approaches that try to understand the specificity and emergent new forms of photographic practice in the digital age. In particular, we seek to engage with the key issue of photography beyond the representational, ontological or semiotic approaches that had been dominating photographic studies.

Chair: Edgar Gómez Cruz, University of Leeds

Photography as connection interface
Edgar Gómez Cruz, University of Leeds

Following Maynard’s account of photography as technology (2000), this paper discusses the emergent uses of photography in everyday life beyond the representational use or as a memory device. Although many authors have reflected on the uses of digital photography for connectivity practices (Okabe & Ito, 2003; Van House, 2009), especially with the use of mobile phones, there seems to be a lack of works, in the social sciences and humanities, on the different practices that use photographic technology as an interface to scan and interact with the everyday world. Some examples are the QR codes, the scanning of objects in order to find more information about them, or the use of photography for 3D renderings. Using STS and Practice Theory as a theoretical background, this article discusses the first stage of a work in progress about this topic.

Knowing photography
Asko Lehmuskallio, HIIT / School of Information UC Berkeley

One of the intriguing ways in which doing photography has changed due to digitization has to do with its networked and converged character. A digital image file, originally taken with a camera, may be for example connected to a vast database of geo-location data and rendered visible as a trace on a digital map. The photograph that we might expect to see is made visible in unconventional ways, not as a visually accurate trace of an event unfolding in front of the camera (as a “photo”), but as a visual simulation reminding of that event (e.g. a pin on a map). The trace character of that depicted is not lost; it has only changed its form. The visualization created may be shared further, or used as part of individual photographic practice.

This paper will discuss, with select examples, ways in which networked photos and databases converge, enabling those using them to "see more than meets the eye." The paper asks, in which ways do these kinds of converged photographs know, not only about past events, but about our here and now, and the possible futures we may take. As part of what kind of practice does photography "know," enabling to convey "more than meets the eye"?

Everyday photography and the habit of Noticing
Eve Forrest, Edinburgh Napier University/ University of Sunderland

What makes a photographer different from others who carry a camera on their mobile phone? Is the common phrase ‘we are all photographers now’ really an accurate portrayal of our everyday habits with the camera? Much has been made of the importance of the visual in culture but relatively little research has been conducted on the varied practices of everyday photography.

Using interviews and observations from a recent study about Flickrites in the North East of England, this paper will examine routine photography practices, in particular the noticing phenomenon. It will look at the vital role of the body in the establishing the habits of the photographer highlighting the complexities of being a photographer in-the-world. It will also well consider the construction of Flickr, a site that encourages its members to be explorative both with their camera and online.
Whilst the paper will draw more generally on the ideas of phenomenological philosophy, it will focus specifically on the work of David Seamon. His early work Geography of the Lifeworld, considers the deeper meanings found within the routine movements of people within everyday life. Here his unique approach will be applied to photography practice and drawing directly on his writing about ‘noticing and heightened contact’ this paper considers what makes being a photographer so distinctive. By examining elements of this fascinating but often undervalued work, it is hoped that this paper will bring new insights into routine photography. It will also hope to demonstrate how a fresh perspective can be gained on photography by moving discussions away from the textual and instead concentrating on the corporeal.

**Ways of Showing. Photography and generations in a digital age**  
*Maria Schreiber, University of Vienna*

Digital technologies have changed the way we interact and communicate – this is particularly observable regarding visual media. Personal photography became an essential cultural technique of contemporary societies. It is accelerated and standardized through digitalisation of photography, media convergence, mobile and social networking sites and technologies.

Analysing photographic practices means analysing complex, multilayered sociotechnical actors: Pictures always show something and show themselves – this double take on images can be seminal for a media theoretical understanding of photography; materiality and visuality have to be taken into account as constituting factors of this practice.

Photos are not understood as detached representations, but as means of communication that are embedded in practices and have to be analysed as such. Understanding visuality is crucial for understanding communicative aspects of photography, as meaning is also constructed iconically. Throughout my empirical work on generation-specific photographic practices authorisation emerged as a crucial intersection of production and circulation: Who shows what to whom in which context – and how are photos shown? Can showing photos be understood as a specific form of visual communication?

I aim to reconstruct habitual practices of showing photos in groups of friends of different age: What are generation-specific similarities and differences? How habitual or reflexive are the ways of showing photos? Does digital photography enhance communicative processes through photography and if yes, how?

In order to take into account the twofoldness of pictures methodologically, the interplay of visuality, materiality and practice is reconstructed through textual and visual material - fieldnotes, photos that are authorized by the groups and interviews transcripts. Based on empirical examples, I will show how ways of showing become visible and how this might be interesting from a (media)theoretical perspective.

**Panel 19.2: Visual Sociology at work: poetics and practices in the visualization of contemporary time dynamics**

*Room: NAB 314*

*(See panel description on page 141)*

Chair: **Ionut Piturescu**, National School of Political Sciences of Bucharest
Poetical and practical challenges of visualizing collective identities in the Balkans
Ionut Piturescu, National School of Political Sciences of Bucharest

A textual and sensory investigation of potentials and limits regarding the visual disentangling of Self and Other through reviewing systems of representation and collective identity constructions in political conflict areas. The focus is an almost totally unknown Balkan group, the Aromanian Vlachs, called by the highly awarded scholar Karl Markus-Gauss: "the European citizens avant la lettre". In present times we celebrate 100 years since the First Balkan War started to establish the nation states borders that redefined the making and unmaking of Balkan collective identities. In this century of sinuous identity constructions and transformations, the past 20 years of democracies and post-communist transitions have brought the Aromanian Vlachs into a problematic situation competing the effects of two Balkan Wars, two World Wars and a harsh communist dictatorship, all together. We also celebrate 15 years since the Council of Europe dedicated its 1333 CE Recommendation to the Aromanian Vlachs' enigmatic, complex and fluid collective identity. It was the first time when it was acknowledged at such level that the Aromanian Vlachs represent a Balkan cultural synthesis which emerged as a transnational identity, succeeding, through their incredibly successful professions, to connect for centuries the Orient and the Occident, Rome and Istanbul, Wien and Egypt. The less this group developed politically, the more politically it was taken into account by the hosting Balkan nation-states to whom the Aromanian Vlachs proved continuous fidelity and remarkable contributions. Why such unanimous political concern and resolution? The text, photo essay and documentary films I dedicated to this theme explore the unfolding of collective memory, in the process of rethinking issues taken for granted as who we are? and who the others are?, gradually unveiling the sources of people's inner and external conflicts. Because of their background, the Aromanian Vlachs integrate now most of the "identity questions" that are haunting not only the Balkans, but also Europe. This research is meant to unravel the theoretical, methodological and analytical challenges confronted and rendered by the continuously shifting realities in political conflict areas.

Merging and expanding the actor’s and filmmaker’s agency
Balz Andrea Alter, Institute of Social Anthropology in Basel

Be it, the image of Europe in the minds of the Africans or the image of Africa within the minds of the Europeans, both are radically shaped by visuality and the use of (new) medias. As my former work — Europaland: a Journey into Popular Cameroonian Imagination — is a succeeding attempt to provoke a debate about the meaningful dynamics of society’s popular imaginations, I want to deepen now some reflections of the chosen methodological approach: By showing excerpts of my former and actual video features, I will deconstruct my own visual work produced in collaboration with an African artist and journalist. Among the things that find embodiment in our audiovisual poetics and practices is, how we as a filmmakers and actors conducted ourselves in the presence of the other actors. The excerpts not only possess indexical traces of what occurred in front of the lens, but also indexical traces of how we undertook to encounter the others. Further on I want to stress that all these encounters were acted out in regard to an absent, otherwise inaccessible audience. It is evident that working with a camera potentially features the capability to be seen and heard in future, all over the globe. In other words, audiovisual poetics and practices open up a seminal trajectory for public sociology, because the camera merges and expands both, the agency of the filmmaker and the actor, not only through its representational capacities but also through its evocative qualities.

Two images, two realities, one protest. Visual analysis of the dramatic construction of reality. The protests in Bucharest, January 2012
Alfred Bulai, National School of Political Sciences, Bucharest

The paper analyzes in terms of dramatic social construction the protests in Bucharest from January 2012. Romania protests lasted nearly a month and were held in a central square of Bucharest in two distinct areas, face to face, separated by a multi-lane boulevard. The two areas had a radically different visual component, with opposite dramatic effects, relying on a different kind of spatiality,
with different arrangements of lights, different staging effects and two temporal dynamics. The two
types of social frameworks, although were part of the same protest has prompted two kinds of the
approaches of the protest and finally two kinds of protestants. The two worlds had imposed different
typologies of participants, but also different dramatic roles in the events. The paper uses video shot
materials during protests. I use this visual component both in methodological terms, as a means of
visual investigation of an event and in a theoretical way (using dramaturgical perspective in
sociology), in which I treat the social dramatically construction of the protests as a visual construction.
The paper is based on a documentary film made by me during protests in University Square (Hot
Bucharest, 2012). In presentation I will use video materials as support of the article.

Panel 03: Indecent Disclosure: Problems Across the Public
Room: NAB 326

Facebook profiles. Twitter feeds. YouTube testimonials. Wikileaks. The Leveson Inquiry. The visible
surge in things private becoming public within contemporary popular practices and the charged
discourse around it are intrinsically linked to shared, conflicting, and shifting social views on what is
acceptable as contents and modes of public disclosure.

In Indecent Disclosure: Problems across the Public, presenters will address questions around the
validity of the image itself as a carrier effecting a voyage from the private to the public. In tracing the
roots of this unidirectional understanding of disclosure in Augustinian autobiography and confession1
to examining contemporary radical art practices that defy it, the panel eschews a return to the
classical Greek neutrality of the private (a neutrality admired by Wittgenstein) through a more
complex sense of questioning. Alternatives to normative views will focus specifically on substituting
the primacy of the image with dialogue as a methodology, the character of the disclosure that
mourning procedures entail, the public itself as a process of disclosure, and the reflection around a
storyline that centres on psychological disclosure and the monochrome as the most ambiguous
instance of disclosure. All papers will then add to a discussion on the theme of disclosure, drawing
links to the artistic present, to social engagement and aesthetics conceived in its broadest sense.

Through its engagement with “multiple publics in multiple ways”3, the panel challenges pervading
notions of “public” and “private” as binary platforms. More specifically, it addresses and proposes
disclosure as a strategy to communicate and produce conditions that complicate and blur normative
boundaries set between public and private spheres.

Chair: Kyoung Kim, Goldsmiths, University of London

Exposure Disclosed – revisiting post-mortem photography as public disclosure
Kyoung Kim, Goldsmiths, University of London

This paper examines post-mortem photography as a normative practice of public mourning in
Western Europe and the United States from the mid- to late-nineteenth century. In comparing this
now-outmoded practice from the vantage point of today, this paper considers shifts in
un/acceptability of public gestures and expressions of mourning over time, and how retrospective
judgments on surviving imagistic artifacts may reify, question, and impact the legitimacy of societal
designations of “decency” in contemporary public practices. In Camera Lucida, Roland Barthes writes
“...for there to be a sign there must be a mark; deprived of a principle of marking, photographs are
signs which don't take, which turn as milk does. Whatever it grants to vision and whatever its manner,
a photograph is always invisible: it is not it that we see” (Trans. Richard Howard, New York: Farrar,
Straus and Giroux, 1981). In looking at differences in normative social practices from a temporal
perspective—in considering postmortem photography as "signs which don't take, which turn as milk
does"—this paper locates and questions the conditions that constitute and validate what is perceived
as appropriate to disclose within the public realm. In turn, it asks what and where are the parameters that delineate this purported realm, how and when are they decided, and according to whom?

The Dying Draughtsman – reflections on the image as disclosure
Francisco Sousa Lobo, Goldsmiths, University of London

The paper will serve as a theoretical reflection on a piece of work that is still ongoing but that will be finished by July 2013. The work is to be titled The Dying Draughtsman or The Monochrome Man, and consists of a large comic book first to be shown in an art gallery in Berlin in the context of a group show around text-based works. In the gallery setting it will appear as a book on a table, but it will then be published in larger scale. The themes of the book have to do with psychosis, art, and the disclosure of the private domain of fantasy onto a larger audience. The central character of the book is Francisco Koppens, who is a Portuguese, Catholic, and suicidal architectural draughtsman who draws comics by night and regularly visits art galleries, only to be smitten by dread and doubt. Since the comic book itself is being made by the character, questions of disclosure and what should constitute the public and private sphere are questioned and gradually eroded by psychosis. The paper will reflect on how, through psychosis and hallucination, there is a merging of the private and public sphere, and how this relates to the production of art forms that rely on notions of empathy, determination and suffering. The notion of romantic conceptualism will serve as a reference through which to reflect on the work The Dying Draughtsman, and how this work engages with empathy in art, the fruition of the art object, as well as with the disclosure of private thoughts and images onto a public arena.

The ‘mythic’ image in two documentary films (film screening and discussion)
Yannis Skarpelos, Panteion University
Katerina Loukopoulos, Panteion University

The ‘mythic’ image in two documentary films
Myths and mythologies often inform public discourses: political, social and cultural. They become even more seductive when they operate as universal signs, easily traveling across borders and without linguistic barriers. Nevertheless, the more universal and recognisable the visual rendering of mythology is, the easier it is to overlook the specificities of its historical and geographical appropriations. This paper addresses this aporia: how can the ‘universalism’ of visual mythologies be researched on a micro-level? This is evidently a problem that preoccupied two internationally renowned documentarians after the Second World War: Humphrey Jennings with his Marshall Plan film The Good Life (1951) and Basil Wright with his documentary film Greece: The Immortal Land (1958). The paper draws on histoire croisée (entangled history) methods to analyse the historical conjuncture of the ‘search for classical Greece’ at a moment when its associated myths were being reinvented as symbols of transnational humanism, manifested by the UNESCO’s adoption of a minimalist rendering of the Parthenon as its visual logo. Moreover, it draws upon ‘public sociology’ literature to critically discuss the strategies and meanings of re-appropriation of a foreign past into global reality.

Workshop: Seeing the City: Visual tensions in urban landscapes
Room: RHB 140
Session 2
For Workshop description see Section 6
8. Delegate index

<table>
<thead>
<tr>
<th>Surname</th>
<th>First name</th>
<th>Session</th>
</tr>
</thead>
<tbody>
<tr>
<td>Adams</td>
<td>Colin A</td>
<td>39</td>
</tr>
<tr>
<td>Al-Bader</td>
<td>Jawaher</td>
<td>25.1</td>
</tr>
<tr>
<td>Alp</td>
<td>Elif</td>
<td>39</td>
</tr>
<tr>
<td>Alter</td>
<td>Balz Andrea</td>
<td>19.2</td>
</tr>
<tr>
<td>Amendola Sanches</td>
<td>Tatiana</td>
<td>17.2</td>
</tr>
<tr>
<td>Andrelchik</td>
<td>Hillary</td>
<td>25.1</td>
</tr>
<tr>
<td>Aron</td>
<td>Jones</td>
<td>25.3</td>
</tr>
<tr>
<td>Back</td>
<td>Les</td>
<td>Plenary</td>
</tr>
<tr>
<td>Baixinho</td>
<td>Alexandra</td>
<td>33.1</td>
</tr>
<tr>
<td>Bako</td>
<td>Rozalia Klara</td>
<td>34</td>
</tr>
<tr>
<td>Beck</td>
<td>Gerald</td>
<td>16</td>
</tr>
<tr>
<td>Benest</td>
<td>Gareth</td>
<td>36</td>
</tr>
<tr>
<td>Bengtsen</td>
<td>Peter</td>
<td>18.2</td>
</tr>
<tr>
<td>Benson</td>
<td>Mary C.</td>
<td>06</td>
</tr>
<tr>
<td>Bickis</td>
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