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## TABLE OF CONTENTS

<b>1 A Methodological issues I: Theory, intersubjectivity, efficiency and credibility</b>	<b>4</b>
<b>2 A Urban changes: the new city from downtown to suburbs</b>	<b>5</b>
<b>3 A Doing work</b>	<b>7</b>
<b>4 A How people look</b>	<b>9</b>
<b>5 ROUND TABLE. Open Discussion: The ethics of looking and seeing: methodologies for researching and teaching with images</b>	<b>10</b>
<b>6 The contribution of visual techniques in the analysis of ethno-territorial conflicts</b>	<b>11</b>
<b>1 B Methodological Issues II: When art meets (social) science</b>	<b>14</b>
<b>2 B Urban changes: the new city from downtown to suburbs</b>	<b>16</b>
<b>3 B Doing work</b>	<b>17</b>
<b>4 B How people look at...?</b>	<b>19</b>
<b>7 Street art and urban visual landscapes</b>	<b>20</b>
<b>8 Visual narratives of the city: Urban imaginary, identity and spectacle</b>	<b>22</b>
<b>9 Art and affect in audiovisual practice</b>	<b>25</b>
<b>10 Representations in visual research: Content in context – reflexivity in question</b>	<b>26</b>
<b>11 The visual construction of human suffering</b>	<b>28</b>
<b>12 Healthscapes: images of health and wellness</b>	<b>32</b>
<b>1 C Methodological Issues III: Using Photographs and video for social research</b>	<b>35</b>
<b>13A Domesticating the city: Visual methods and practical consciousness of space</b>	<b>36</b>
<b>14 Military images: Production, presentation and consumption</b>	<b>38</b>
<b>15 Sociology of the visual: Researching the uses of visual texts and technologically-enhanced modes of vision</b>	<b>40</b>
<b>16 Methodology: Visual examination of school design and planning</b>	<b>41</b>
<b>17 User generated visual: SNS and online worlds. Visual research methods</b>	<b>43</b>
<b>1 D Methodological Issues IV: Discussing participatory practices</b>	<b>46</b>
<b>13B Domesticating the city: Visual methods and practical consciousness of space</b>	<b>48</b>
<b>18 From the darkroom to the kitchen table: practices and places of visual media production</b>	<b>49</b>
<b>19 Ethnographic film in sociological research and teaching at the university: scientific and organizational challenges</b>	<b>51</b>
<b>20 Fieldwork: Photography, architecture and built environments</b>	<b>53</b>
<b>21 Visual research 2.0</b>	<b>56</b>
<b>22 Visual sociology of religion</b>	<b>58</b>
<b>23 Window shopping seeking for identity within the consumption sphere</b>	<b>60</b>
<b>24 Integrating fieldwork methodologies using the Net and its tools</b>	<b>62</b>
<b>25 A A visual educational research</b>	<b>64</b>

<b>26 Visual research and digital representation</b>	<b>66</b>
<b>27 An objective gaze? Journalism, photographs and representation</b>	<b>67</b>
<b>28 Cultural heritage and image production. Cultural histories of photography and film.</b>	<b>69</b>
<b>29 Reading material culture</b>	<b>71</b>
<b>30 Visual mobile mediascape</b>	<b>73</b>
<b>25 B Visual educational research</b>	<b>74</b>
<b>31 Visual ethnography and the visualization of ethnic identity</b>	<b>76</b>
<b>32 The indecisive moment: photography in the age of banality</b>	<b>78</b>

# 1 A Methodological issues I: Theory, intersubjectivity, efficiency and credibility

**Coord: Luc Pauwels** University of Antwerp

**Carolina Cambre** University of Alberta

## **How does an image image? Faces of Che Guevara**

In writing a dissertation about the famous image of Ernesto 'Che' Guevara derived from the 1960 photograph by Alberto Korda, I encountered numerous dilemmas and opportunities in the collection/production and organization of images. At what point is this face no longer recognizable? Can someone waving a Che flag on the street be said to be carrying the same image as someone carrying a Che adorned backpack? When is Che no longer Che? In this multimedia presentation, I discuss the typological issues around researching with an image as the object and dealing with a collection of over 300 images. Also, starting from, though not restricted to, Georges Didi-Huberman's Visible, Visual, Virtual triadic framework, I explore ways to conceptualize what images do and say. Although I begin with empirical examples, my paper is an effort to push boundaries in image theory. Visual anthropologist Jean Rouch called for the opening of imagination and dreams into the world of academic work. In response, I take the broader example of public art as a cultural practice that can help us open toward these other possibilities of conceptualizing and communicating visual experience. Is there a way to understand the multiple and varied renderings of Che Guevara's face as events in their own right?

**Agnese Vardanega** University of Teramo

## **The Web 2.0: opportunities and challenges for improving the intersubjectivity of control in visual research**

One of the most discussed methodological issues in visual research is related to the intersubjectivity of control over the interpretation process. Since it is very difficult and/or expensive to publish photos and videos within academic publications, "raw materials" are generally not accessible to other readers and researchers. This is the main reason why - for a working paper series within the Department - we have decided to use the Internet to integrate standard paper publications (<http://www.territorisociologici.info>). But, in general terms, "open" access to visual materials may give answers to several methodological problems: intersubjectivity, as well as the effective implementation of collaborative and/or participative visual research. From this perspective, the Internet has proven to be a resource of paramount importance, allowing researchers to publish and share photographs and videos, and becoming at the same time an extraordinary source of free visual materials - produced by professionals, researchers and "common" users - that may be used to study many aspects of our cultural environment and/or everyday life. Furthermore, the Web 2.0 has enriched the opportunities of improving collaborative and participative research, as the new social tools - such as research blogs (and edublogs) - go along perfectly with the processual character of interpretation. As a consequence, visual materials are probably destined to be used in different and innovative ways, even within new fields of research. Some examples will be presented - among which our experience with the working paper series "Territori Sociologici" - in order to highlight the role of the Web both in solving some empirical issues, and in raising new methodological and ethical problems.

**Giuseppe Losacco** University of Bologna

## **The use of images in photo elicitation methodology: efficacy and efficiency of the tool**

I would like to present a methodological path followed in a research realized two years ago regarding the multiple dimension of identity of young Italians. The topic of the research was to

analyze the processes and the paths of teenagers' individual and collective identity construction provided by the visual dimension of globalization, through mass communication as well as migrations and international flows of goods and fashions. The research has been developed using the photo elicitation methodology applied to 100 young Italians. One part of the research has been given to try to answer an important question: was all the images used for the research efficient? In other words, considering the methodology used, do we can calculate not only the efficacy but also the efficiency of the images used? The question was linked to the idea that even if the images stimulates a dialogue between the interviewer and the interviewed not always this dialogue is "in-topic" respect the aim of the research. In few words, what we did has been to elaborate the interviews resulted from the images - with the help of the software NVivo7 - in order to calculate the efficiency of the tool. In this way we discovered how some images produced an huge communication but with few consistency (respect the topic of the research), while, differently , others images, produced less words, but more significant. This result has been possible thank to a series of passages created in order to understand what images was really useful for the research and what not. This analysis has made at the end of the research, but has been a way to discover a method for the measurement of the efficiency of the images used for the photo elicitation approach that could be used as pre-test of the tool for any kind of research that will use this visual methodology. In few words, following three passages, we can test and measure the efficiency of the images we will use in our research.

**Michal Šimůnek** Masaryk University, Brno, Czech Republic

### **Redrawing the Boundaries of Science? The Case of Credible Photographic Data in Visual Social Sciences**

William Mitchell ascribed to the new academic formations of visual studies and visual social sciences the role of the *dangerous supplement* to the traditional and established scientific disciplines. Using this Derrida's concept he referred mainly to two things: first, that visual sciences "indicate an incompleteness in the internal coherence" of traditional disciplines and second, that they "open both disciplines to outside issues that threaten their boundaries". Although I agree with Mitchell's argumentation, I would like to push his analysis of inter-disciplinary disputes in a little bit different direction. In my argumentation I thus would like to aim attention at one of the most fascinating issues handled by sociology of scientific knowledge, that is, how scientists defend their intellectual territory, legitimize their endeavor and demarcate the boundaries between *science* and *non-science*. To establish and maintain boundaries between science and non-science is very complex and historically relative process and I will aim just on the particular aspect of this issue. Considering the borders of visual social sciences I will concentrate mainly on the questions How visual social scientists produce credible photographic data and scientifically valuable knowledge? How they challenge the incompleteness and ambiguity of photographs? How they defend themselves from the fake self-evidence of photographs? These questions are not new for visual social scientists and we can find several attempts to answer them Contrary to these rather technical considerations I would like to stay on the more general level. Drawing on the Garfinkel's concept of social indexicality I will describe and illustrate several tactics of credibility production by multiplying photographic indexicality (Barthes's concepts of *anchoring* and *punctum* , Schaeffer's concept of *arché* and for example Batchen's concept of *double indexicality*) and try to delimit differences and similarities between these tactics employed in science and in non-scientific uses of photography. On the basis of this argumentation and in the context of massive de-contextualisation and re-contextualisation of visual culture I will conclude with suggesting the answer to the question Do visual social sciences threaten established boundaries between science and non-science?

## 2 A Urban changes: the new city from downtown to suburbs

**Coord: Marco Castrignanò, Gabriele Manella** University of Bologna

The panel will be focused on the several changes which occurred in the city over the last decades. Indeed, almost everything has dramatically changed in a short time: landscape, population, houses and buildings, public spaces, streets and so on. Of course, images can be very important in stressing such change. In particular, any topic which is connected to downtown and suburbs could be welcome to the panel. With regard to downtown, many trends affected it: just to give a few examples, we can think of gentrification, the revitalization for tourist development, but also the new ghettos, poor neighborhoods and off-limits areas. At the same time, suburbanization is an important and rapidly-changing trend, which characterizes more and more the urban structure. So-called urban sprawl is a phenomenon with many sub-definitions and implications, and it is increasing almost everywhere. Also in this case, many of its elements can be put into evidence through the use of images: the social, the economic, the architectural and the environmental ones. To sum up, the purpose of this panel is to show how visual sociology can make a prominent contribution to urban studies.

**Chiara Francesconi** University of Macerata

**Visual case study and tourist offer on the Adriatic coast**

This paper deepens some aspects of the social and territorial changes generated from the impressive tourist development occurred to some places of the coast of Romagna in the last sixty years: Cervia, Milano Marittima and Pinarella. Starting from the results of two previous researches, the attention was focused on the changes and evolution of the bathing establishments as main place for the tourist offer of this region. These last, although many changes and evolutions occurred in these years, are still owned and managed from the same families that created them. The observer has been impressed by the presence, in each one, of pictures that tell about the evolution and the past of these managing families and their relational system. In one of these bathing establishment, in particular, we found a book of photographs where it appears in a very clear way the tight connection between the family's life and its activity. We decided to analyze this particular case, using the approach of the visual study of the home made communication of R.M. Chalfen. Observing the photographs together with the family's members and asking them to tell about it, we notice that the transmission of the job "from father to son" seems, far beyond the changes and the typologies of the tourists, the main "guaranty" of a specific local identity and the direction of a development's system that remains, for these reasons, correctly tuned with the territory.

**Alessandra Olivi** University of Sevilla

**Gardening in the ruins: the rise of a new urban landscape in Sevilla**

In the early 2004, residents of San Julian, a gentrified neighbourhood located in the north east sector of the historic city centre of Sevilla, squatted a 5000 m<sup>2</sup>. vacant lot, known as *Huerto del Rey Moro* (Garden of the Moorish King). This action transformed an area fallen into disuse into a contested space. The site, owned by the city administration, is related to the House of the Moorish King, a 15th century mudejar-gothic house, and was historically used as a domestic garden. Both the house and the garden were declared in 2001 by the Spanish government of "Cultural Heritage Interest", under the category of monument. Despite the national heritage declaration and the lack of green areas and community equipment in the neighbourhood, Sevilla's General Land Management Planning earmarked part of the garden for low-income housing and a rehabilitation of the area for a blurred private-public community uses. Neighbours and varied supporters initiated a struggle against the housing development of the *Huerto del Rey Moro* invoking rightful claims related to urban public space and green areas. Starting as a strategy to defend the immaterial cultural heritage of the complex and to stem its decline, neighbours transformed a neglected space into a community garden. Gardening becomes a tool for addressing their needs for self-determination over the kind of city they want to live in. Through the years they created a

new urban landscape, which definition seems to fit with Gilles Clement (2004) conceptualization of “third landscape”. The analysis of place images is helpful to understand the common vision that underlies the community strategy deployed in the on-going process. Its comparison with images of normalized green urban places contrasts with a different concept of place construction. Private and Public Experience Captured: young women capture their lives through photographing their everyday and their dreams.

**Maurizio Bergamaschi and Marco Castrignanò** University of Bologna  
**The “street furniture law”: how homeless can be excluded from the public space**

Moving from a photographic documentation, the paper is aimed to show a particular aspect of the urban change, in relation to public space. Some people are blamed to make the fruition of public space impossible, or to make it more difficult. The homeless are a striking example, and that is the reason why such people are often “kicked off” or at least “discouraged” to use the public space. Such “mission of civilization” can be implemented through many tools, but the paper will dedicate a particular attention to street furniture elements.

**Gabriele Manella** University of Bologna  
**Edge city and exurb: a “sprawl story” in the USA**

My paper focuses on some recent aspects of the urban sprawl in the US. First, I show the Los Angeles case, and I propose it as the most striking example of this trend. After that, I introduce two specific phenomena, which are either relatively recent or extremely worrying in America: the edge city and the exurb. Such settlements are very different: the edge city is a concentration of activities (industrial, commercial etc.) in the suburban areas, and the exurb is a mostly residential phenomenon, and it is located in former rural areas. I try to individuate some common points in so different cases, and I think I find them in the supremacy of the car and in the “commuting-lifestyle” of the people who live or work there. But why do they live or work there? Such people are supposed to look there something they don’t find in the inner-city (safety, nature, relax, or something else). However, I suggests that this “something” is not so easy to find there, and I stress the social and environmental impact of suburban trends: however, my conclusions are not so pessimistic, because some recent data show an inversion of the sprawl trend.

### 3 A Doing work

**Coord: Valentina Cuzzocrea** University of Cagliari

A revived sociology of work demands that attention be paid to what it is to do work. We contend that a good visual sociology of work would incorporate images of (individual and collective) action and movement, of work as an activity as well as workers as representatives of their occupations (as in portraits). ‘Doing work’ is inspired by a long tradition of sociological inquiry into the taken for granted. We are keen to explore the possibilities and limitations of images (and talk, sound, and objects) in undertaking research and producing understandings of ways of doing work that are practical, embodied or tacit. We invite papers to this stream which represent and analyse ‘doing work’, reflecting the productive and creative act of working. We set no boundaries on what we consider ‘work’ to be: formal or informal, paid or unpaid, high status or low status, and are interested in how the visual can transform presumptions about and permit new insights into what work is. The theme of ‘doing work’ may be interpreted in several ways. Papers which consider the materiality of working (of craft, of producing) are welcomed. So too are those which consider how identity is formed through work, employment or occupation (or must be formed in order for work to be done). The theme might be approached through consideration of the spaces of work and spectacle of work. What does being visible as a worker mean for doing work? What forms of work are concealed? We welcome further interpretations of the theme of ‘doing work’.

**Phil Mizen** University Of Warwick, **Yaw Oforu-Kusi** University of Education, Winneba, Ghana  
**'Doing Work' in the Informal Sector: The Work and Labour of Children of Accra's Urban Poor**

Despite the influence of 'subject orientated' approaches to street children, the enduring influence of a psychopathological model perhaps explains why there remains a curious lack of attention to their working lives. Notions of 'troubled' children sit uneasily with accepted conventions of working children as innocent victims of circumstance and neglect, so that legitimate work is not something that street children are held to do. Nevertheless, informal urban economies have long been known to offer significant employment for children and that street children can define themselves as workers. Focusing on street children and children of the urban poor, this paper examines how children 'do work' in the informal urban economy through considering the nature, significance and struggles over the generation of a daily income that defines the lives of a growing number of children who live and work on the streets of Accra, Ghana. It does so by drawing upon data generated in the course of long-term ethnographic work and in which children's photography constituted an important element. Utilising the children's pictures and their accompanying words, it is argued that the visual allows us to understand better the skills and creativity, privations and hardships that define children's attempts to survive the informal sector and those 'ultimate concerns' that provide the impetus for their involvement in work.

**Paolo Cardullo** Goldsmith College  
**The materiality of work, between mud and spectacle**

The endless debate about 'photographies', as tools always somewhere in-between expressions of objective data or personal emotions, instruments of truth or artistic expression, documentary evidence or aesthetic contemplation, 'between the discourse of science and that of art', has had a particularly bad impact on the representation of work and working-classes. This is even more evident and dramatic in the last 20 years, in which a self-proclaimed classless society, characterized by a presumed immateriality of working practices, seems to have put a prohibition on the representation of material work. This, I maintain, is both wrong and, at the very least, a reflection of an Eurocentric view of work and society. Aiming at contributing to a project of 'critical realism', the photographs I present link to the materiality of the everyday life-work of the subjects portrayed, without losing the effort to make the series valuable and presentable as engaging visual work. At the end, I will suggest that by radically putting the photographs in their context of making (that is the gentrification of the Greenwich Peninsula where they were taken), as well as by paying particular attention to ethical issues around representation of the life of the others, it is possible to reach that balance. The paper, participating at a distance in the debate around Salgado's photographic practice, will argue for the necessity of striving for a balance of elements within visual research, between aesthetics and methods, personal choices and theoretical framework, form and narrative.

**Dawn Lyon** Kent University  
**Seeing work: Time, space and labour on a building site**

This paper argues for the gain of the visual – as a technique of data collection and analysis, and a form of representation – in understanding work. The focus of the paper is on what photography and other visual representations of work, e.g. diagrams and drawings, allow us to 'see' of work. Since photographs in particular can highlight moments in a process, yet can also be viewed in a different temporal rhythm from that of the work itself, they offer an opportunity for gaining insight into work that we cannot get through observation alone. Furthermore, this paper argues that by putting images together in ways which cut across time and space, for instance, through sequences, juxtaposition, or collage, the visual becomes more powerful still for generating analytical insight, in this case, into doing work. This paper is based on ethnographic research, undertaken in collaboration with Peter Hatton (University of Kent) in 2007 on the refurbishment of



a building. Whilst photography was central to this study, it was one of a bundle of related techniques, including informal observation on-site, participation in site meetings, and interviews with the project's builders, architects and engineers. The methodology sought to document in parallel ways the building work itself through images of working bodies and tools, and the building as it was worked upon, transformed through labour.

## 4 A How people look

**Coord: Patrizia Faccioli** University of Bologna

This panel seeks a theoretical and methodological unity to the visual social sciences. The theme of How-People-Look as outlined by Richard Chalfen (forthcoming 2010) suggests the benefits of integrating studies of appearance and studies of observation. Appropriate topics will address connections of (1) multi-contextual and multi-modal appearance and presentations of self and (2) questions of alternative modes of looking, seeing, observation, perception and interpretation. Equally important are comments on the relevance and use of mediating scopic technologies to further understanding the cultural dimensions of "How People Look" through time and space.

**Guido Di Fraia** IULM University Milano  
**"Looking like...": visual clues of Imagoes**

This paper aims to describe the results of an empirical research about how people represent visually themselves and how they decode visual clues, as a visible signs of personal and social identity. The main concept is the Mc Adams' definition of Imagoes (1993), that are the interior projections of fragmented identities, assimilated by culture, social context's exchanges and personal experiences. The Imagoes guide our way of looking at others as well as our way of looking at – and imagining, in the strict sense of the word - our identity. On one hand, they lead us to interpret the way of appearing of other persons and, starting from a social shared knowledge, to attribute them a specific prototypical story of life (Burke, xxxx). On the other hand, they are the source of inspiration for the construction and reconstruction of the Self (Bruner, 2003; Jedlowski 2000; et altr.): we imagine our life, our future project starting from the identity's materials acquired from external context and its social models, more or less collectively known in our context. An imago, in deed, has a collective and shared components as well as a personal sedimentation on our cognitive competence. At the same time, it is made up of both a visual and narrative aspects. Starting from this idea I did a research, going in dept on three questions: how people use Imagoes to interpret the world; what characteristics have imagoes (in narrative and visual sense); where they origin. In order to answer to these questions I used photo shutting – starting from a specific guidelines – in order to collect the most common visual clues of typical imagoes of the western society (e.g. the fashion victims, the creative man, etc). And, after selecting the photos and organizing them in macro-groups, I conducted visual-narrative interviews with people that could mirror themselves in one of the macro-group. By interviewing them, I wanted to discover what was the personal imago of the interviewees and what had in common with the imagoes I proposed them, by the photo elicitation. The results show which models people aspire, what origins they have and how this images and models are assimilated in our minds.

**Doug Harper** Duquesne University Pittsburgh  
**The Problem of Seeing Food**

This paper explores the use of photography in the ethnographic study of Italian food, as recently published in a book length study. I discuss the challenges in avoiding the visual reification of food (i.e. not making food beautiful), of portraying how people appear in their home habitat, and using historical photography to show how Italian food culture evolved.

**Madalena Nunes** I.D.T. Portugal

### **Female domestic servants in portuguese families: stories and images**

Along the 20th century female from across the country have moved into family households in order to be their servants. These women working inside doors have been a hidden class, dependant not only financially but also in their moral conduct from the mistress control. The hiring families were not necessarily wealthy but always from a different cultural world from their maids. Cultural adjustment and domestic enclosed routines may be seen as personal paths socially and historically explained, but also constructed by individual authors. We address the phenomenon of female domestic servants through narrative approaches, which fits in the epistemic frame of Social Constructionism, since it enhances the role of social and cultural areas in the creation of meaning (Hoffman, 1990; Gergen, 1985). We have found pictures of these servants in several family photo albums. Those snapshots may be analysed as narratives. In the present paper we observe space, moment, wardrobe, scenery, characters and affections that appear at the photos and display the look of the snapshot's author. These family pictures are versions of a life fixed in a moment by those who control it. The "home mode" (Chalfen, 1987) imagery applied to a particular element living in the household – the maid – tells us much about the domestic look of a country-wide matter.

**Stuart Connor** University of Birmingham

### **From Lady Poverty to Welfare Queens: the changing face of virtue and vice**

Language is frequently cited as the central mode through which legitimacy is claimed and established. In contrast, the role of visual images in the examination of claims for legitimacy has been relatively neglected. In an admittedly modest attempt to redress this imbalance, this paper will discuss and illustrate the role of visual images in securing the legitimacy of particular claims and the social order as a whole. To this end, images from 'Lady Poverty' through to that of 'Welfare Queens' will be discussed in the context of shifting representations of, and responses to, poverty. Orthodox definitions of the term 'legitimate' suggest that a legitimate claim is one that adheres to an established social order. Putting to one side, for a moment, the question of how a social order becomes established, it would appear that the legitimacy of a claim and its corresponding frame of reference are mutually constitutive. That is, whilst a claim for legitimacy is made with reference to an existing order, the legitimacy of the order is in turn reliant on the alleged legitimacy of the elements from which it is constituted. Therefore, questions of legitimacy are best cast as configurations of irreducible strategies and practices. It is the potential for visual images to condense and refract symbols, narratives and schema as part of such strategies that makes them such a potent vehicle when making claims for legitimacy. Therefore it is argued that a critical examination of the 'visual' needs to play a far more prominent role in the analysis of how existing social orders seek to legitimate their predominance. Conversely the role of the visual should continue to be an important part of strategies to legitimate claims that another world is possible.

## **5 ROUND TABLE. Open Discussion: The ethics of looking and seeing: methodologies for researching and teaching with images**

**Coord: Diana Papademas** ,SUNY College of Old Westbury, and **Jennifer Tarr**, London School of Economics

This round table discussion will look at ethical issues involved in researching and teaching with and through images. The session will examine key issues in visual ethics, such as: what are the possibilities, contradictions and limitations of using images in research and teaching practice? How can we address the problems of using images in research when the visual is both what

constitutes and what makes problematic the phenomena under scrutiny? What is the role of images in constituting, as well as representing, the social world?

## 6 The contribution of visual techniques in the analysis of ethno-territorial conflicts

**Coord: Anna Casaglia, Elena Dell’Agnese** University of Milano Bicocca

Social scientists working on ethno-territorial conflicts have rarely employed visual techniques as a method in field-research or in the analysis and the publication of results. War journalism and reportage still maintain an almost exclusive use of these techniques in these environments. The visual analysis of conflicting contexts can be a very useful tool to understand original aspects related to the conflict’s consequences, for instance, on space and its representations. Whether we refer to research with images (that is the production of images in the field) or to the cultural approach (preferring the analysis of visual products) the use of visual techniques allows researchers to shed light on the complexity of conflicts and of the imaginaries connected to them. The panel aims at discussing multidisciplinary research experiences that employ visual methods in the above described contexts, working towards the integration of this kind of approaches with the more classic research methods in the social sciences.

**Giulia Carabelli** Queen’s University Belfast

### **Picturing space production in Mostar (BiH). How to engage with photography in the spatial analysis of a divided city**

As a result of the war, only a few municipalities in BiH remained ethnically diverse. Due to massive internal migrations and the high number of internal displaced persons (IDPs) the post-war configuration of urban centres in BiH is that of homogeneous territories ruled by an ethnic majority. Mostar represents one of the few post-war exceptions: its territory being disputed between Croats and Bosniacs. This paper presents the first results of my ongoing field work in the city of Mostar. My research addresses two main problems; on the one hand it questions how the process of reconstruction has been envisioned and carried out at normative and legislative levels (urban planning policies) and on the other hand it looks at how people are living in the new Mostar and understanding/using the city (the everyday life). The main intent of this work is to approach the urban space as constructed both by political discourses and everyday practices in the attempt of combining ideological perspectives with ethnographic enquires. The method is to examine the ways in which the new urban infrastructures assimilate and reveal the spatial and social divisions of the post-war reality. In dealing with a divided city the conceptualization of space as such would become of particular interest and importance in understanding the division of the city as politically constructed both by social agents (different communities) and ideologies. This idea well espouses Lefebvre’s understanding of space as *always* political and leads to the exploration of the dynamics which constitutes the space as divided, fragmented and which creates borders in order to legitimise the integrity of a community in the urban space and its differences from the others. The paper I am here proposing will look at how, through the collection of visual materials, it is possible to account for the territorialisation of the city-scape. In particular, photography and photographic collages will acknowledge ways in which the everyday copes with segregation, space-appropriation and produce counter-discourses. The background for this analysis will be given through a reading of a series of maps I have been drawing while staying here and it will then focus on the visual material collected to expand on the issue of space production in a divided city.

**Dimitrii Sidorov** California State University, Long Beach

### **Ethnicity, territory, and conflicts in Eastern Europe and Russia: representations of geopolitical “Other” in illustrations of American world regional geography textbooks**

This presentation analyzes representations of the Eastern Europe and Russia in the illustrations in U.S. world regional geography textbooks. Images for Eastern Europe tend to marginalize it for the rest of Europe by minimizing visual references to its physical landscape and its role in European history; overemphasizing local problems connotes the need for the supranational assistance of the expanding European Union. Images for Russia often celebrate victory in the Cold War and dismantlement of the USSR, rather than the region's real, not geopolitically imagined, problems. Revealing certain geopolitical biases and silencing tendencies, this paper hopes to shed light on various Cold War and Soviet imperial legacies and contribute to the popular cultural, visual, and constructivist turns in social sciences and geopolitical studies.

**Margaret Dorsey** University of Pennsylvania

**Militarization on the Edge: Border Walls and Necro-Citizenship on the U.S. Mexico Border**

This paper--based on an National Science Foundation-funded ethnographic study of the wall being built on the US-Mexico border--provides an overall framework for understanding the construction of border walls and the concomitant militarization of borders, as demarcating zones for the practice of necro-power and necro-citizenship. Scholars developed the concept of necro-power to describe structures of governance and governmentality through which state actors and structures exercise power primarily through exclusion, violence, and death. Border walls in the United States demarcate such zones where exclusion and death are normalized. We expand this analysis by looking at how these zones of necro-power transform border residents into necro-citizens. An crucial element of our analysis involves the interpretation of how magazines such as Time and National Geographic represent the border and the construction of a border wall between Mexico and the United States as a site of surveillance, illegality, and death. This paper through an analysis of the construction of the border wall in South Texas--both literally and visually--explores the usefulness of the concept of necro-citizenship to understand both the production of citizenship in South Texas and local resistance to the border wall. The authors show how photographs from these magazines employ both the gaze of the state and the border patrol to portray the border as a desolate moonscape, marginal and distant to the rest of the United States. The authors then provide, through their own photographic project based in South Texas, a counter-narrative that depicts the border as a verdant space where people live and where residents produce alternative imaginaries of the border. We conclude by asking if social scientists can use this model to explore wider possibilities for understanding border walls throughout the world as zones of necro-power and necro-citizenship.

**Lefkos Kiriaccou** University of Cambridge

**The use of visual research in understanding the role of the urban environment in shared and contested spaces: Spatial representations of Jerusalem and Damascus Gate**

This paper will examine contrasting representations of Jerusalem: a multi-faceted and spatially complex contested city. Over the last century, representations of Jerusalem have been dominated by visualisations of the urban area that objectify its Old City as an iconic enclosure of holy sites disconnected from (and reified by) the wider metropolitan area. Such top-down and large-scale visions of the city have had a profound impact on planning Jerusalem but on a more fundamental level they communicate a wholly different urban topography to the experience of the city for its inhabitants. Alternative methods of representing Jerusalem that are rooted in a spatial understanding of the city, can bring together the physical urban landscape with other human situations (social, economic, political) that can better reflect the experience of being in the city as opposed to the withdrawn visualizations of an iconic urban idea. The focus of the paper will be a series of such spatial drawings that investigate the urban topography around Damascus Gate, an area that is both at the seam of (Israeli) West and (Palestinian) East Jerusalem but also a gateway between the old and new city. The many threads that weave urban space together at

Damascus Gate can individually be unraveled and described through the linear quality of writing.

However, it is the collective nature of these strands that constitutes an urban space, and this simultaneity is more readily captured through drawings, albeit complemented by textual descriptions and photographs. The findings from this kind of visual methodology are communicated in this paper through captioned images (see attached example) that are not simply illustrations of the text but descriptions of the area around Damascus Gate with its borders, connections and changes over time, which form an integral part of the paper's discussion of visual research and urban representations. What emerges from the spatial analysis of Damascus Gate is that Jerusalem's Old City enjoys a multitude of connections with the wider urban area, which is manifest in a vibrant Palestinian commercial landscape that on the whole can resist the potentially deadening effect of British colonial (and subsequent Israeli) urban planning. These spatial studies also reflect the changing nature of the city over time: on the one hand demonstrating the capacity of urban spaces to be shared by both Israelis and Palestinians; on the other, showing how the same spaces can easily be controlled by the Israeli Defense Forces so that the Old City can be closed off in the event of civil unrest. Through these studies this paper aims to indicate the potency of different forms of representation and highlight the importance of visual research in understanding contested spaces.

**Valentina Anzoise, Cristiano Mutti** University of Milano Bicocca  
**Researching the visual transformation of Post-War Mostar**

The aim of this presentation is to show the methods and techniques that have been adopted during a fieldwork research carried out in 2004 and 2005 in the "divided" city of Mostar, years after the intestine war that affected the ex-Yugoslavia in the early '90s. No other city in Bosnia Herzegovina has suffered physical damage and a transformation of the urban landscape as Mostar did. During the war which took place between 1991 and 1994, the seven major bridges of Mostar were torn down, hundreds of houses were burned down, and mosques, churches, museums, libraries, schools, hospitals, cafés became ruins. The three main ethnic groups (Serbs, Croats and Muslims) which had been living together for centuries in Mostar, turned into enemies and victims of the hostilities. Moreover, after the war, Mostar was divided in two: on the Eastern side of Neretva, the river that crosses Mostar, lived mostly Muslims and on the Western side lived the Croats. The administrative elections which took place in 2004 reunited (officially at least ) the city. To carry out the fieldwork in this post-war context we have adopted different visual techniques integrated in a qualitative and inductive approach. In September 2004, after a photographic documentation on the field, we have carried out a rephotographic survey of some of the most significant places in the city. The first outcomes have been condensed in a photo exhibition *Mostar (1982-2004): The hands of men*, displayed in Milano, Bologna and Venice. The initial hypothesis of our research, that further developed on the field, were that it was possible to analyse the socio-territorial changes of the city and the citizens' imaginaries through some "visible signs" which were left by the war. These signs constitute the material testimonies of the consequences of the war on the city and on the (visual) symbols through which communities are represented and represent themselves. During the second phase of the research, which took place in July 2005, the visual approach was integrated with the biographic and ethnographic one. Photo-elicitation and autobiographical interviews have been carried out with some privileged witnesses using the photos of the rephotographic survey to access people imaginaries and opinions on the city destruction and reconstruction. Strong difference of perception and interpretation (not only between the interviewees and the interviewer, but also between the different interviewees) has clearly emerged. We have realized videos explorations of the post-war landscape of Mostar, adopting some technical and methodological solutions aimed at minimize the researcher interference on the research field. To cope with such a complex context and multifaceted approach, we have developed a multimedia tool to show the research outcomes. So, besides the research results, the aim of this presentation is also, on the one hand, to point out and discuss the advantages and disadvantages provided by the integrated use of visual methods and techniques and, on the other, the need to design and provide also appropriate means to share and communicate research methodologies and outcomes among the scientific community as well as the more general public.

# 1 B Methodological Issues II: When art meets (social) science

**Coord: Francesco Lapenta** RUC University Denmark

**Donal O Donoghue** University of British Columbia, Vancouver, Canada

## **Learning from Artists and Thinking Differently about Visual Research Inquiry and Representational Methods**

In her introduction to the book *What is Research in the Visual Arts: Obsession, Archive and Encounter*, Marquard Smith (2008) asked, "How might other models of research from other fields and disciplines influence and shape the future of visual arts research?" (p. xxi). It is with this question in mind that this paper will focus on how models of art practice can influence and shape the future of visual research. The paper will examine the work and practices of two artists Willie Doherty and Tacita Dean. Doherty is an Irish conceptual artist who works mainly with photography and video, and Dean is best known for her work in 16mm film, although she works in several other media including drawing, photography and sound. In this paper I will focus on Doherty's installation *Same Difference* and Dean's film *Presentation Sisters* in an attempt to raise questions about how meaning is produced in the production of an artwork and subsequently in an encounter with a work. The analysis of both works offers to visual researchers ways of thinking about how stories are recorded and constructed visually and spatially; how conditions for knowing and knowing differently are created in the form of an artwork; how meaning is made and empathic understandings are generated in the encounter with an artwork; and how medium is closely linked with the types of understanding that can be gleaned from an artwork. There are a number of qualities that these artists use in the production of their work, while a number of commitments guide their practice. For example, in the production of *Presentation Sisters*, Dean was committed to paying attention; to embracing chance encounters; to being awakened to, and surrendering to the situations in which she found herself; to engaging in effortful observation; to embracing uncertainty; to courting ambiguity; to being unafraid of not knowing; to being curious about knowing differently; to wondering about the things that she encountered and the things with which she was presented. Similarly, in the production of *Same Difference*, Doherty was committed to creating a situation where viewers were invited to make meaning in, and through three representational forms – text, image and place. This he achieves by using text and an image that were already in circulation, but the act of bringing them together for the first time in a bounded space and in ways not previously conceived creates new combinations and new texts to be read and interrogated. Both artists have engaged in fluid inquiries. In this paper, I will not be making the argument that visual researchers ought to take on the art practices of artists in their research inquiries. Rather, I am suggesting that visual researchers might find it useful and productive to identify and understand ways in which other visual practitioners, artists in this instance, engage with ideas and give visual and material form to these ideas that eventually lead to new or enlarged understanding of a topic, issue or phenomenon.

**Lydia Nakashima Degarrod** California College of the Arts

## **Creating Ethnographic Data at the Boundaries of Disciplines**

In 2008 I created an interdisciplinary installation, combining visual art and ethnographic research, that aimed at depicting the internal images of forced migration and the creation of identity among a group of Chilean political exiles living in the United States. In this presentation, I will address methodological and ontological issues created by the use of visual art in ethnographic research and of the collaborative engagement of the informants in the making of this project. Specifically, I will address the creation of ethnographic data through the engagement of the Chilean exiles in various roles as editors of images, narrators, performers of narratives of their memories, and as spectators of the art installation depicting their memories. I will show that the use of visual art and the shifting of roles performed by the participants created different sites and windows for them to

reflect on their experience of exile, which in turn generated different types of data about the complexities of the experience of migration and exile. This project was conducted from 2007-8 during my tenure as Artist and Scholar in Residence at the Center for Art and Public Life at the California College of the Arts in Oakland, California, USA. Over a period of 18 months I created 23 affective maps and 9 videos with the collaboration of 9 Chilean political exiles living in the Bay Area of San Francisco, California, USA. The maps depicted the visual memories of the exiles' journeys of migration from Chile to the United States in the mid to late seventies during the dictatorship of Augusto Pinochet from their contemporary point of view, and their conflicting images of their identities as Chilean Americans. The Chileans collaborated in the selection and editing of the images I created for the maps based on their narratives of memories of migration. This process alternated from image selection and editing to the creation of new memories and new reflections of identity which in turn created new images. The videos aimed at presenting their memories of the exile's memories of homeland triggered from specific places in California.

**Nail Farkhatdinov** State University - Higher School of Economics (Moscow, Russia)

### **What can painting bring to social studies of perception? *Seeing* as a matter of research**

The main and crucial question concerning social studies of art usually focuses on the contribution of sociology *to* our understanding of art. Social scientists including sociologist and to a lesser extent anthropologists are showing the social nature and foundations of art and activities which are somehow connected with it. Thus the framework which is brought in art can be traced to classical studies of sociological objects: exchange relations (e.g. art market), organization (e.g. various culture industries), identities (e.g. professional groups and communities of taste) and so forth. These domains of research cover the range of topics which now are associated with the field of sociology of art (see works by H. Becker, P. Bourdieu, H.S. White and others). But this asymmetrical relation between art and society (the domination status of society which all art related things are explained by) leads to very reductionist approach towards art and thus art is something which is *socially* constructed. How can the confrontation between art and social science be overcome? The assumption paper proceeds from is that appeal to *visual* can be a fruitful way to go beyond this traditional conflict. Drawing from the inspirations from contemporary thinking in social and anthropological theory (ANT and others) this paper aims to provide a preliminary endeavour to take art in more *nuanced* way and not to treat it solely from the so-called *production of culture perspective*. The claim for symmetrical relation raises the question whether painting which I am focusing here in particular can be a source and a cause of sociality and of ways of perceiving instead of result and effect of social forces which lie behind its production and consumption. The idea I am going to start with is that the field of sociology of art and visual sociology can contribute from each other and to comprehension of the way people perceive world around them. The field of sociological knowledge of art is currently experiencing significant influences from various disciplines including art history, anthropology and cultural studies. Though the impact of other disciplines challenges the disciplinary boundaries the situation is proper to introduce new approaches and to reconsider the founding principles. The production of culture approach looks at production process in very metaphorical way and it is proposed here to take the intention of this approach literally and to scrutinize the *process* of production itself which with regard to painting usually ends up (if it does) with a painting as an object. But the object is still phenomenologically (and thus visually) produced in the event of perception. So display is regarded as an endless process of production of an object. Putting a question "*What does painting bring to social studies?*" I would like to draw attention to the way painting *visually* organizes the perception of the world. Obsession with new technologies and new media leads to the lack of interest to painting in the field of visual studies in general. On the one hand this fact characterizes our contemporary way of seeing and perceiving which painting is not able to reflect anymore. On the other hand the fact museums are still crowded by hundreds of visitors can prove the idea that painting equally with other forms of media still can be a way to understand the way we see and look. The controversial situation can be explained by observation and analysis of how contemporary museums organize the unproblematic way painting is displayed and it, obviously, requires taking into account the nature of the objects on the display. The objects are not just

neutral entities which are visually perceived. However event of art perception which occurs within the specific spatial organization of museum display is a not purely visual. Here visual approach of world meets bodily experience of viewing. Painting is not a neutral object which is just hung on the museum wall as far as is it regulates and guides the visitor's behaviour and causes specific patterns. And painting though it enacts visual abilities is not solely about visual. Firstly, I will give an outline of the state of art in the field of social studies of art and indicate the theoretical foundations which restrict the approach, make it reductionist and causes asymmetry. Secondly, I will focus on painting and give one of the possible accounts for it. Further it is used as a foundation of studies of seeing and perception. Finally I provide several examples of empirical applications of sociology of painting considered in this particular way.

**John Grady** Wheaton College Boston  
**Cartoons and Social Anxiety**

This paper will explore the special properties that cartoons of various sorts and comic strips have as indicators of social anxiety. The paper will explore how the conflicts and concerns that follow in the wake of social change are depicted in popular American comic strips and cartoons at selected points in time over the course of the last century. The paper will argue that these cultural materials complement advertising images, feature films and other cultural products in documenting mass social psychological moods.

## 2 B Urban changes: the new city from downtown to suburbs

**Coord: Gabriele Manella** University of Bologna

**Maria Anita Palumbo, Monica Coralli** Laa/Geko Paris  
**Territories in Motion. From Cotonou, an audiovisual approach for an African perspective of city center future**

This text summarizes an ongoing research project about how to understand African city evolution in a global context. We aim to redefine the approach of understanding changes from above. This project intends to develop an alternative analytical approach to thinking differently about city identity and city centre. Basing ourselves on ongoing field research in Cotonou, (Benin-West Africa), we argue that an audiovisual approach can be a instrument to rediscover the city. Moving from the particular case of Cotonou, our multimedia support "Territories in Motion" seeks to suggest a framework through which to explore the city using an audiovisual approach and propose the practical utilization of this support.

**Iris Altenberger** Stirling University  
**A visual research within a redeveloping housing estate**

The Raploch is a council estate, which was built by Stirling city council from 1929 onwards in various stages. This council estate has undergone various regeneration and restructuring programs since the 1970s. The area has been historically stigmatised, which predates the council's involvement, but this was reinforced by poorly built and managed council housing. Due to the limited success of these previous programs Stirling city council has decided to demolish and regenerate parts of the Raploch in various stages. Within the redevelopment a set of privately owned houses and flats as well as Housing association flats will be build. With the privately owned houses the area's social mix will change substantially. There will also be new divisions emerging between the newly built Raploch and the 'refurbished' Raploch. The aim of the study is to investigate the perceptions of residents on the social, physical and cultural change. This is achieved by using the 'auto-driven photo elicitation method'. Established and new residents of the



area are given single use cameras to make photos of the places and spaces that illustrate the changing nature of the Raploch. Thereafter they will be interviewed on their choices of photos. These photos are a starting point within the interview and therefore they can lead to unforeseen data, as well as giving some control to the participant rather than only to the researcher. Historical photos, which are provided by the participants as well as by the researcher, will be introduced at the interview stage to set the current redevelopment into a historical context.

**Cláudia MB Rodrigues** Coimbra University

**Public, Cultural and Bohemian Visual (Re) Presentation of Urban Space: Resistance and Revitalization vibes of Porto on the beginning of XX and XXI centuries**

In the context of a broad work dedicated to the actual edification of nocturnal city1 - focusing a place unity located on Porto Historical Centre and Downtown - I've intuitive and naturally, engaged on Porto of the early XX Century. Some questions escort and encourage me on this journey: 'How were public realm and the everyday life in that time?'; 'How can we visually capture and translate the urban rhythms of that time?' In the arising of the XX century, namely due to the fall of monarchy and republic ascender, Portugal lives a determinant and particular moment of political, social and cultural vigour. Porto, an Industrial and *labour* City, had a great role in this scene and dynamic, living an exceptional time of Resistance and being the stage of an assortment of public participation/expression. Porto follows this way the city role as an exquisite and highly symbolic scenario of the fight and resistance. This same urban stage is nowadays the urban place of an urban revitalization, probably traducing another or a transformed set of urban vigour and resistance. Brief, the exercise and defy - supported by a sort of visual representation comprising from ancient postcards and magazine illustrations to actual flyers and hypermedia - is to explore the visual discursive practices that creates and reveals a representation of public, cultural and bohemian urban space and hence enlighten the social organization of Porto in the beginning of the XX and XXI centuries.

### 3 B Doing work

**Coord: Dawn Lyon** Kent University

**Prisyazhnyuk Daria**

**Visual representation of medical profession in the healthcare reforms**

Healthcare reforms currently occurring in Russia inevitably lead to transformations in the profession of a doctor. First of all it results in the alterations in organization of the professional activity of the medical staff, power, autonomy and prestige of the profession. One of the way to analyze the changes in the doctor's profession is the analysis of photographs. The research was made on the basis of the visual analysis of stage and non-stage photographs representing medical staff at work. We will try to define visual representation of medical profession, also the mechanisms of the professional identity formation. Besides, in the spotlight there is a visual representation of the segregation among different groups of doctors, 'female' and 'male' professions, authority's attitude and paternalism towards patients. In this article we try to retrace the changes in the presentation of the doctor's image from the Soviet period till the present days and their connection with reforms in the healthcare and transformation of social-economical situation in Russia.

**Terry Austrin** University of Canterbury, New Zealand, **John Farnsworth** CPIT, New Zealand  
**The Distributed Observation of Work: The September Issue as visual sociology**

In this paper we investigate the reconfiguration of work as material activity and as spectacle where its images are distributed across diverse networks. We do this by following the

documentary film: *The September Issue*. The film has spawned numerous online worlds through blogs, chat, merchandising, dvds and youtube. Simultaneously, the documentary intricately details the occupational worlds of fashion photography, journalism and design as it negotiates the complex worlds of fashion across New York, Rome, Paris and London. Consequently, it both echoes, and problematises, sociological work on apparel and fashion industries. We pursue this by drawing on Strangleman's recent arguments on visual sociology. First, we highlight the kinaesthetic, not the static, aspects of visual sociology. We detail this through the cinema verite style of the documentary and its sometimes sensuous engagement with participants, audience, film-makers and fashion settings in real time. Second, we discuss how multiple re-representations of fashion work detach and construct it as a series of aesthetic objects for popular consumption with *Vogue* magazine personnel as both spectacle and celebrity. Third, we follow the constant reconstitution of working worlds into merchandising, social media, twitter sites, blogs and other forms. We argue these developments have methodological implications across numerous spheres. We foreground the role of sociologist as visual analyst in making sense of these representations. We also discuss what it means to shift from a sociological examination of occupations to the methods required to trace the work involved in these multiple, mobile and unstable worlds.

**Lynne Pettinger** Essex University  
**Culture work and the craft of performance**

Photographing two Manchester (UK) based Americana/folk bands transformed an interview based research study into the work of musicians from a study of how work intersects with leisure and consumption, to a study of what the working and performing body does on stage. This paper will discuss how photography reveals the working and performing body, whilst also considering what is concealed by a photograph whose authority is based in "immobility and silence". The activity of being a musician is conceptualised as work, counterbalancing a dominant trend in pop music studies to ignore or take for granted the labour process of making music. Photography, I contend, indicates clearly the work of performance when it reveals the way musicians' bodies *craft* sound in relation to instruments and fellow performers. This leads me to conclude that creative work is best understood as embodied work, involving the active production of the band as a conglomeration of bodily technologies.

**Viktorya Aleksanayan** Slavic University, Armenia  
**Media production issues and television production from a producer's perspective**

The production process as an object media studies is a developing stage and is in need of a constant research for the best possible formalization of current processes, included in this activity. As we are continuously stepping forward in the new age of technologies, the production process is becoming more advanced. Therefore, the profession of a television producer is slightly taking its deserved niche in the spectrum of all media professions. The main component of television production process in the future will be the professional training of producers in the sphere of marketing, financial budgeting and business plan writing. Such a professional approach can facilitate the financial conditions for the independent investors, as the processes of an objective estimate of the income and forecasting activity are already being implemented in the business economy of Armenia. The development of the television industry and the up growth of contention will lead to the emergence of new generic formats of the media product as well as new technological solutions to the production process.

## 4 B How people look at...?

**Coord: Doug Harper** Duquesne University Pittsburgh

**Paolo Parmeggiani** University of Udine

### **Looking at Venice in 3D: Scopic styles and icons in the age of visual reproduction**

Venice has always been one of the most important tourist destinations, and images of the city can be seen worldwide. Although cultural, recreational, and tourist activities in Venice are mostly visually oriented, there have been few studies about this issue. This presentation introduces some preliminary findings from a qualitative study about the “tourist gaze” and the icons of Venice. The objective of our research is to document the social practices and activities of tourists (how they visit and how they look at the city) and the visual symbols of Venice (the icons of this city). Our purpose is to analyze the relation between scopic styles, images, and visual media by focusing on 3D representations of Venice’s urban space through stereoviews. We rely on a multiple-method approach that combines photographic and video fieldwork with iconography, re-photography, and photo elicitation. We analyzed photographs proposed by the cultural industry or produced by tourists that focus on content, style, and meaning. For the first time, we will show stereoviews by photographers Carlo Naya and Carlo Ponti (1860), comparing them with postcards of 1900, stereoviews made by a tourist in 1950, and stereoviews made the researcher in 2010. To provide the original stereoscopic 3D effect, the images have been digitally edited and will be viewed through anaglyph glasses.

**Jacqueline A. Gibbons** York University, Toronto

### **Varietes of ways of seeing**

What are some of the theoretical ways of looking that may be drawn from our visual sociological pantheon? How does cultural context, gender and the contemporary era shape ways of looking and ways of seeing? This research examines the specific time and space that is contemporary Egypt. It explores the varied ways that young women choose to look and are seen by other observers. We ask how are these variations of 'apparent being' interpreted by self and others? And in certain cases, what results from the visual image created and or maintained? The population that is the subject of this research comprises girls and young women who live in orphanages; the data are photographs; the method of research: in depth fieldwork.

**Lorenzo Natali** University of Milano Bicocca

### **A Criminological and Visual Exploration of a Contaminated Landscape: The Case of Huelva (Spain)**

The contribution is the result of an on-going visual empirical research in Huelva, a town (in southern Spain) which is highly polluted by a huge industrial and chemical pole, well established, in proximity of the town, during the 1960s. How has something which originally was a cause of pride for the Government and a promise of increasing wealth for the population become now an “embarrassing elephant in the room”, so that its very “reality” is obscured by behaving and living as if it did not exist and as if did not produce the degree of pollution it does? The author suggests that the presence of symbolic complexity in the contaminated landscape, reflected in the visual data presented, along with the social construction by powerful actors as firms and institutional actors is the fertile ground in which many different and conflictual points of view, narratives and responses to pollution have grown. The ethnographic research I present employs a special kind of photo-elicitation interview as a new source of qualitative data for criminology applied to the environmental field. Using a symbolic interactionist and visual approach the contribution offers some “sensitizing” perspectives (elaborated on the basis of 50 photo-elicitation interviews with people who live in Huelva) in order to capture the unique biographical experiences and the social perceptions about contamination, the narratives of the experiences of environmental injustice, the consciousness of environmental harm and the concomitant processes of denial which make

such a schizophrenic situation normal for the residents or motivate them to oppose it. The different ways of seeing and living these experiences of contamination and the mapping out of the spatial and temporal dimensions of the present socio-environmental conflict as it happens, are reconstructed through a visual method which is proposed as strictly interconnected with the theoretical hypothesis elaborated.

**Steve Spencer** Sheffield Hallam University

### **Through a Sociologically-adapted eye: Exploring relationships between and within images**

The 'sociological imagination' frees the individual to see beyond the appurtenances of everyday life in all its trivial details - to observe these aspects of the human world; uniting the individual perspective with the broader pattern of social and historical processes. In Mills conception the subjective 'personal troubles of milieu' are illuminated by looking more broadly to 'public issues', their history and the bigger social picture. This famous description of 'the sociological imagination' is a useful touchstone drawing implicitly upon ideas of culture, history, economics and psychology. The power of a sociologically-adapted eye is to work multi-dimensionally – showing the historical roots of social changes and embracing individual subjectivity while transcending this by recognising the essentially intersubjective nature of social reality. In the spirit of this vision the paper aims to examine the development of a variety of techniques to build 'thick descriptions' of visual dimensions of the social world. How far is it possible to show visually the continuous relationships between levels of meaning? Might complex relationships between images and their social contexts be examined to provide a broader basis for a visual ethnography within a particular case? Drawing on previous case study work in Northern Australia and Nova Scotia in Canada and more locally in Sheffield, several processes will be discussed showing: the interrelation of objective / subjective and macro / micro dimensions in the meaning and context of images. In addition the paper / presentation will demonstrate the ability of images to be used in case study contexts as forms of 'indirect ethnography' - building layers of meaning and demonstrating the complex discursive associations of social phenomena . Finally the possibility of 'dialectic images' is discussed with illustrations from recent published work on the visual exploration of a northern English city.

## 7 Street art and urban visual landscapes

**Coord: Cristina Bragaglia** University of Bologna

**Fernando Magalhães** Polytechnic Institute of Leiria - Portugal

### **Images of seduction: Portuguese monuments' visual languages**

Several investigations on the metamorphoses that occur over the life of material objects, make it possible to observe, in modernity, the allocation of distinctive values to some of these objects. A strong heritage language is attached to them. Any object, or collection of objects, whose symbolic value exceeds the functional one is considered heritage, as opposed to commodities.

The materiality and visibility of the monuments has raised awareness of political, cultural or economic elites, which use these attributes to build their communities. Michael Herzfeld (1991) demonstrates the importance that the heritage has taken in the building of the national Greek community, Rethemnos. Herzfeld's work also highlights the discourses about modern Greece as the cradle of Europe and the similarities and differences between East and West, marked in the artistic style of its buildings. In this context, the objects visualization is used to mark identity differences. The heritage located in the Portuguese region of Leiria (where some of the most important Portuguese monuments are situated), consists of items which take up time and space. They are sensitive to the touch and vision, and because of that, they are so distinct from other human insubstantial creations, such as music, a poem, or the idea of marriage. With this paper, I intend to expose the dynamics related to identity language assigned to the monuments of the

region of Leiria, in particular the Alcobaça and Batalha monasteries, and the Leiria castle. They are very impressive architecturally, so they arise the visual senses with great ease and thereby assume an important place in the discourse of the national, regional and local leaders about the identity policies. In their speeches, these monuments testify a past made of myths and heroes, of great battles won, key to (re) invention of the community's cultural identity in a whole process where culture and tradition are transformed into objects to be researched, identified, revitalized and consumed.

**Marco Tomassini** Università Cattolica Milano  
**The Visual Evolution of Italian Street Art**

This paper focuses on the Italian street art scene, being part of a wider research which involved nearly forty street artists, all sharing a strong, common background in multiple underground worlds like graffiti-writing subculture, where all creative efforts are directed towards the acquisition of symbolic and subcultural capital inside specific and "knowable" communities. But, despite such underground origins, especially during last five or six years many street artists gained a considerable success both in the institutional field of cultural production and in the market, working with graphic, marketing and advertising agencies. The first aim of this paper, then, will be to explore, from a diachronic point of view, the visual evolution of the various forms of Italian street art, presenting three decades of graffiti, stencils, posters and stickers and interpreting this evolution in the light of the multiple social, cultural, economic and professional transformations which made it possible. The second aim, instead, will be focused on the distinction between the visual works of two different kinds of street artists: those wishing to develop their career in the market, with their amazing technical skills and totally flexible in respect to the clients requests, and those hoping to reach success in the field of official art, trying to elaborate an original artistic language, independent from any commercial implication. A distinction not based on "ontological" diversities between the works of the two groups, but on different objectives which have been clearly declared during many interviews. Diversities that many gatekeepers, organizing collective expositions, have often ignored, following their particular interests more than clear and objective criteria of selection.

**Ricabeth Steiger** Swisse National Museum Zurich  
**Color and sociology?**

From the beginning, photography was expensive, and continued to be for a long time. New techniques demanded ever changing equipment and time to learn to handle it. Only few enthusiastic amateurs were willing to spend the necessary time and money. This is especially true for color photography. Color photographs had been an unfulfilled dream for decades. Only around 1900, when black and white photography was already common and familiar, the dream started to come true. In 1907 when the brothers Lumière brought the autochrome-process to the market, color photography was available to photographers and amateurs, but again, it was an exclusive undertaking due to the expertise, time and money needed. It was therefore an élite, artists and amateurs with a mind for experimentation and a solid technical and financial background, who produced state-of-the-art color photographs. I'll present as an example for those pioneers Wilhelm Keller's photography. He was a Swiss engineer who took b/w and color photographs over a period of 40 years, whose legacy, quite unique in its innovative nature, is now in part of the collection of the Swiss National Museum.

**Ricardo Campos** CEMRI Universidade Aberta  
**Urban Visual Culture and the aestheticization of transgression**

The contemporary city is a constantly shifting cultural artefact, the historical result of divergent socio-cultural movements. Different uses and representations of space contribute to the peculiar shape of this complex and vibrating habitat. Multiple visions and appropriations of space take place in this territory, turning the city in to a place of constant symbolic conflicts. My topic of

discussion intersects the city and its younger inhabitants. Youth studies have been particularly centred in the metropolis. As different studies show this is the stage where the multiple youth cultures perform. The city offers a wide range of resources for group creativity and expression. In fact, contemporary youths seem to demand an active role in the fabrication of new symbologies and meanings, assuming themselves as vital extensions of cultural innovation and creativity in modern societies. Graffiti and street art are good examples of these contemporary dynamics. These are visual manifestations that can be understood as political and aesthetics devices, fundamental expressive resources in the negotiation of power and agency in the urban environment. The city can be interpreted as a resource for *bricolage* and *symbolic creativity*, revealing the way the youngsters defy the rules and break hegemonic conventions. In that regard different researchers have shown the importance of aesthetic expressions as ideological and political devices, particularly in a society increasingly centred on image and visuality.

**Uliano Conti**

**Parkour, emopunk, dancehall and street artists**

Under the skies of our cities something new is happening, some phenomenon which has been spreading widely for some time in all the European metropolis and which concerns young and very young people. We are talking about parkour, emopunk, dancehall and street artists. They are street sports or street's lifestyles and the street is the place where they were born and they are still practised. Parkour consists in knowing how to move around the urban areas on foot as quickly as possible, running, jumping, avoiding obstacles and architectural barriers imposed by modern metropolis. The only rule is not to invade private property. The emopunk-trend can be considered a evolution of the punk; dancehall can be considered as a new form of breakdance and finally the street artists represent a evolution of writing. All these youth groups can be studied with the newtribalism *paradigma* of Michel Maffesoli. For example, we can give a description of the phenomenon of parkour. The practical aim of the parkour traceurs (the French denomination for who practises these sports, literally "creators of runs") is to move fast and to get to a settled place of destination. The "noble aim" is to live more freely among the overwhelming and narrow urban spaces. The traceurs meet to search and to challenge houses and buildings, the contemporary shapes of imposing urban structures are an opportunity to make friends and to approach processes of socialization. It is not a school socialization or academic, but based on the value of friendship, the physical commitment and the growth of skill and maturity. The suburban zones, which – according to the anthropologist Marc Augé's definition – belong to the category of the "non places" thus assume new meanings. Spaces neither of identification or relation, which do not contribute to the creation of single identity or relation (unlike a house, a church or the headquarters of a political party etc.), open themselves to new interpretations. Solitude and similitude are replaced by athletic experience and youthful gaiety. This sports is lived by the crew as way of living in the metropolis, of adapting oneself to areas often degraded, to make this difficulty of finding a green field a physical challenge, thus making the sterile and impersonal architectures of the suburbs a reason of entertainment and joy. Those who live in the houses on whose roofs the traceurs run are accustomed to their presence and know well that they are not acrobatic thieves but rather reckless modern sportsmen.

## 8 Visual narratives of the city: Urban imaginary, identity and spectacle

**Coord: Pier Luigi Sacco** IUAV University, Venice

This panel aims to investigate the different ways on which visual, spectacular and mediatic culture influence the perception of the city. The urban space is an object of mediation, narration and 'culturalisation', like never before. How does popular visual culture (cinema, television, visual art,

advertising, infotainment) shape the cityscape in the residents' and visitors' imaginary? How does the relationship between this cultural urban landscape and the 'real' one, experienced in everyday life, function? Is this kind of relationship entering today in a totally different stage, given the enormous transformation in the legibility of the urban space and the sense of direction within it (digital culture, sensory isolation, Georeferencing, etc.)? Which are its potential effects on the social, economic and cultural level? The interaction between city as representation and city as experience, and its role in the construction and modelling of social and cultural identity – individually and collectively considered – are the main issues of this panel.

**Eleonora Mastropietro** University of Milano

### **Visible and invisible transformation of the Italian urban landscape in filmic representation**

Films have portrayed the evolution of the Italian urban landscape in the last 100 years. They have testified the transformation of Italian cities from the first industrialization of the beginning of the century, to the reconstruction of post-war period. Movies' images have also shown the industrialization and the growth of the cities during the years of the economic boom. Then movies have testified the impact on the Italian urban space of the economic and social crises of the seventies. In the last two decades the Italian movies have stopped to explore the changes of urban landscapes. The transformation of urban structure in Italian cities is slowly changing in the direction of the postmodern form, due to the regeneration of the inner part of the cities, the introduction of postmodern architectures, and the explosion of urban sprawl. Italian films partially ignore those transformations and represent a stereotyped image of Italian landscapes. Something has happened. A cultural hostility to the new form of the city and the provincialism of the Italian movie industry explain in part this lack in the Italian movie images. The structure of cine industry - little productions diffused throughout the country - could provide a first explanation of this phenomenon. The financial support of productions by local government might influence the choice of including or excluding elements of the landscape on the movies screen. Territories naturally aim at showing the best of themselves to promote their images for tourists, perspective residents and eventually businesses. But the images mediated by movies are intentionally traditional and culturally recognizable. The paper explores the new representation of urban landscape in Italian movies, to show what is visible and what is hidden in the movies of the changing contemporary Italian cities.

**Claudia Faraone** University of Roma Tre

### **Looking into the city. On observational videomaking in urbanism**

Conditions are changing, cities and territories, their use and production mode, keep on transforming and evolving. This research proposal starts from a statement of fact, urbanism as a discipline needs to constantly keep updated its approaches, languages, and analytical tools in order to face these transformations in an efficient way. Reviewing its descriptive approaches and instruments, urbanism would be able to grasp phenomena, practices and spaces that would be lost and indecipherable otherwise and to make suitable proposals for the future. Firstly in its approach: with *sensitive* languages looking to the spaces and the places, with an *imagination's* effort looking to the planning itself, mapping *feelings* in relation to territories. Secondly its representational tools need to be questioned and innovated, in their epistemology and methodology, like already happened to other disciplines like visual sociology and visual anthropology. My argument is that nowadays video enquiry has the same innovative prerogative as the forms earlier mentioned: analytical research practices facing contemporary cities and territories could use video-making to express interpretations and meanings for urban spaces that would be lost to knowledge otherwise, to give new narratives for the city, to record very volatile but fundamental practices. Video, as an all-comprehensive media, gives a synthetic representation of urban spaces as it has been happening in ethnographical enquiries of space and urban art's practices. On one side video enquiry satisfy the quest in urbanism for a *skilled* vision that "on the field" directly recognizes, receives and captures inputs, happenings, uses, spaces.

On the other it holds the time and timing components, giving back the perception of space and the way we experience the environment surrounding us. The first visual tests are being applied on “in-between” concept, an abstract interpretation of changing urban space's phenomena, in Rome and L' Aquila. Proposing *between* as an interpretative category for urban phenomena means that the attention will be on spaces and practices that connects besides separating, that contains the concept of distance as well as proximity. In Rome, attention is focused on spatial in-betweens produced by new, huge commercial – residential developments in the Roman brownfields along the first city ring (G.R.A.); in L'Aquila the research focus is on in-between timings, mapping different temporalities of space production and practices after the disaster of a huge earthquake a year ago.

**Guido Ferilli** IUAV University Venezia

### **Kawaii: A new global visual culture?**

The so-called Japanese cultural phenomenon of Kawaii is becoming in the recent years of great interest for several far Eastern countries. It is a new form of pop culture that has started in Japan during the 80 and diffused in a very short time in all the countries of the area (first of all Taiwan, Hong Kong, Korea and then Singapore, Malaysia and China), and is now appearing in Western countries in Europe and North America. In Japan, kawaii is meant by young generations as an alternative strategy of identity building. A mix of Western culture, shojo bunka (adolescent culture) and shojo manga (manga culture). The term kawaii (cute) has four attributes: little (even if in some case, in particular in the artistic field, also the very big could be identified as kawaii), innocent, delicate and roundish. Kawaii is the term that incorporates the changes of the visual imaginary and real every day life.

**Christian Caliandro** University IULM Milano

### **Hyper-narrativization of cities: The case of Voltepulciano**

La città che gli spettatori adolescenti di tutto il mondo stanno conoscendo sullo schermo non è né Volterra, né Montepulciano, ma una strana entità, ibrida e immaginaria, ma fortemente auratica, che potremmo chiamare perciò “Voltepulciano”. Piaccia o non piaccia, questa entità immaginaria prima non esisteva affatto nella percezione del pubblico (e, se è per questo, degli stessi residenti): e ciò ha una qualche rilevanza. Le conseguenze future di un processo del genere sono difficilmente quantificabili, ma è possibile immaginare uno scenario in cui questo dispositivo di riconfigurazione narrativa e identitaria dello spazio urbano, al momento frutto dell'incontro di circostanze ed eventi abbastanza casuali, possa essere l'oggetto di una programmazione creativa incentrata sul territorio - finora quasi inesplorato in termini di sviluppo locale - dell'immaginario culturale e spettacolare.

**Rachel Jones** University of London

### **The Virtual Urban Realm: An Examination of Difference and Repetition Within the Photographic Image**

Through photographic practice, I am questioning how time is perceived in the urban realm and what role the visual field plays in this perception. How do images (both internal and external) combine to create a mise-en-scene that the viewer or perceiver interprets as a unified whole? I am aiming to understand how a unified sense of time is reconciled with the fractured nature of urban temporality. The ways in which we perceive time within the city is not always linear, with the past, present and future collapsing into each other and the boundaries between moments in time continually shifting. This project documents the everyday activity of a bus stop in North London. For a period of over a year, I photographed this bus stop from the window of my flat, which was directly across the road, giving me a unique vantage point from which to observe the daily goings-on. Using both still and moving images to isolate and slow down the movement at the bus stop, I draw attention to the difference and repetition of the everyday rhythm and activity of this place. Subsequently, these images may provide insight into how these instances or fragments (of movement, of everyday activity) affect the whole of our perception of this site and of the greater



whole of the city. Through these images I am seeking to enable the viewer to see the temporality of the city in a way that is often taken for granted or is simply unnoticed. This project is a reconfiguration of the everyday- my aim is to make apparent these unnoticed or unconscious everyday activities in order to explore the relationship between the individual and the whole of the city. By examining how the juxtaposition of images changes the whole, we can begin to understand how the fragments (instances of time, memory, imagination) within the urban realm come together to form perception. Through this visual reading of the urban sphere and then through the manipulation of these images, I am attempting to render the familiar strange and invite the viewer to question his or her own relationship to the time and space of the city.

## 9 Art and affect in audiovisual practice

**Coord:** **Sarah Pink** Loughborough University, **Susan Hogan** University of Derby

This panel explores connections between social science and art through a focus on the affective and sensory dimensions of (audio)visual media practices. The affective affordances of both images themselves and the practices through which they are produced are always created in 'movement': that is they can only be understood as emergent from and perceptible in specific encounters that involve media, technologies and persons. The presentations in this session explore a series of different projects in which visual images, arts and media practices become part of processes and socialities through which affective, emotional and empathetic meanings are produced.

**Christina Lammer** University of Applied Arts Vienna

### **Empathographies: Using Video and Body Art Related Approaches in Health Care**

This presentation introduces body art related methodologies applied in the biomedical context of a teaching hospital in Austria. The approaches discussed go far beyond the visual and performative. They include bodily sensations and the exploration of subjective and experience driven modes of knowledge production. The term empathography refers to the interrelatedness of bodies, to the somatically expressed affects between human individuals, and to how we present ourselves in everyday life as well as to how others picture us. The discussion will focus on three case studies, exploring confrontations between merely classificatory, standardizing and objectifying scientific methods, which are commonly used in medical research, and art based and ethnographic ones. Theoretically and methodologically I will examine how such confrontations create novel philosophies of learning and knowing from one another. This involves addressing concepts of performativity. How is, for instance, the body image differently articulated by female patients and by their doctors? Questions of how we become 'other' in a medical sense are connected with notions of otherness created by visual and performative artists. Our selves are mediated through others and thus in constant flux. The fluid boundaries of becoming are encountered through the invention of audiovisual and sensory methodologies.

**Rosy Martin**

### **Holding the everyday still - 'Too close to home?'**

This project is that of an artist, knowingly using visual research methods to examine a specific place, a semi-detached suburban house, full of personal resonances. The photographic and video work is placed within an analysis of its specific social, historical and cultural position. By such a detailed mapping of place, with an acknowledged visual rhetoric, the specific may then speak to a wide audience, concerned with subjects such as the development of 30's suburbia, working class aspiration, and how time can seem both to be held, as if in aspic, and yet abruptly changed through the impacts of disability, ageing, the carer's role, bereavement, loss and reparation.

I am examining the affect of the photograph, as well as its function in recording cultural objects. A close-up investigation of the interior of a specific house, Martin's Mother's home for over 70

years, encompasses a vernacular architectural photography and an evocation of place as a theatre of memories. The video works invite the audience to experience a subtle empathy with both the mother and the daughter as their relationship is changed by the onset of dementia, through the portrayal of place and by using sound as a layered text. Photography offers an opportunity, to reflect upon and confront in isolation elements of lived experience, made strange by their sudden removal from the continuum of day-to-day living, stilled. Video offers the space to enter the interiority of a mother-daughter relationship, with its tenderness and ambivalence.

**Sarah Pink**

**Growing together: going beyond the visual in arts practice and social science methodologies**

In this presentation I reflect on relationships between social science and arts practice. Visual studies are increasingly going beyond the visual, to explore with theoretical, methodological and practical questions of multisensoriality and to engage new media of representation/communication. In this context participatory arts practice that uses multiple media offers interesting routes through which to think about how to engage research participants and audiences in ways that are creative and involve learning (on the parts of both participants and researchers). Here I reflect on these methodological questions with reference to *Beneath the Pavement*, a project developed by the artists Amy Franceschini and Myriel Milicevic. *Beneath the Pavement* involved the collaborative creation of a garden on Loughborough University campus, which continues to grow. The presentation is similarly designed to sow the seeds for collaboration as it develops further after this conference.

**Susan Hogan**

**Articulating Ageing - A Visual Appraisal of Women's Experience**

This paper will discuss the methods of three visually orientated projects which, in different ways, explore how older women feel about cultural and media representations of ageing and which also have a brief to enable older women to produce alternative images. These projects comprise an arts-based elicitation group, which functioned ostensibly as an extended interview, as well as an opportunity to make images. This group was modelled on group-interactive art therapy. It had an emphasis on enabling participants to talk about their feelings about ageing, as well as exploring the issue of the cultural representation of older women with reference to their own experience. Second, is a project in which two community groups will develop a brief for a professional photographer to work with them to create representations of themselves. Third, is a series of phototherapy workshops producing potentially challenging and iconoclastic images of ageing women using re-enactment phototherapy, a technique which arose out of co-counselling as was developed in the U.K. by artist photographers such as Jo Spence & Rosy Martin. Together these approaches develop opportunities for an expressive and eloquent interrogation of ageing. This presentation will discuss some of the methodological issues raised in organising the projects, and presents some of the images from the art elicitation group. This is an ESRC supported research project (award number 123992) sponsored by the New Dynamics of Ageing Programme.

## 10 Representations in visual research: Content in context – reflexivity in question

**Coord: Nela Milic** Goldsmiths University (UK)

This panel will question the production of subjectivities (Greek queer, academic, visual artist, young person) through theoretically guided empirical research. It will investigate the ways in which the audience sees the artwork and their potential to subvert norms in the society. Researchers for

this panel will employ a methodological approach combining visual ethnography and personal insights. Their reflexivity and subjectivity will be applied through photography or video as already part of the “local visual practice” used by the research participants. Throughout their projects, researchers are consciously bringing about the trouble of their own positionality in the production and representation of their work.

**Panapakidis Konstantinos** Goldsmiths University, London (UK)

### **Drag performances and its shifting positions**

The aim of my research is to study the performance of Greek queer subjectivities through theoretically guided empirical research, to investigate the ways queer audience perceive and use drag performances to raise a discourse on queerness. In particular, my research focuses on the Greek queer subjectivities, which become ‘regulars’ in Koukles club on Saturdays. These regular spectators form a ‘repeating’ (Newton) audience that views and engages in the performances. Gays, lesbians, bisexuals, transsexuals, transvestites, queers and sexualities, which don’t fit in the heterosexual norm, shape this ‘repeating’ queer audience. In this paper I will show you three examples of reflexivity in my work: (1) being in the field, (2) doing participant observation and (3) video recording the drag performances.

**Sireita Mullings** Goldsmiths University, London (UK)

### **Reflexive Participant, Reflexive Practitioner**

Numerous arts projects have emerged throughout the UK and other parts of the world to combat various social issues and more so the marginalisation of young people. Although the notion of ‘marginalisation’ is riddled with complexities, the way it is understood and represented through the visual is of great importance for understanding the sociology of ‘British youth’. Here I attempt to highlight the role of the visual as a reflexive tool for both the practitioner as researcher and the youth participant as artist and researcher. The paper, which constitutes a small section of my dissertation, will examine the visual arts process through empirical data that documents creative encounters with youth participants. Visual methods employed by young people participating on arts projects, that permit them to research into their own lives, whilst they negotiate and articulate their own social constructs through a creative or artistic consciousness is central to the key questions asked within the research.

**Stefano Marras** University of Milano-Bicocca

### **Real Clichés: New York(ers) in the Hermeneutic Circle of Documentary Photography (Introducing a Visual Ethnomethodological Approach)**

The aim of my research is to unveil the social, cultural, and political factors shaping images and imaginaries of New York and New Yorkers as they appear in documentary photography works. With this aim, the main questions I must answer to are: According to individuals belonging to different classes, genders, racial/ethnic/national groups, political blocs, religious beliefs, or living/working in different boroughs and neighborhoods, which are the dominant signs and their related cultural, social, and political meanings in images portraying New York and its inhabitants? Which elements do these same individuals include in pictures taken by themselves, and which meanings do they want to represent? Is there a mutual influence between portrayed characters and settings in shaping each other’s meaning? In other words: Would the very same characters be perceived and represented differently if they were portrayed somewhere else other than New York or other than their own neighborhood? On the other way round: Would a setting be perceived and represented differently if associated to different characters?

**Nela Milic** Goldsmiths University (UK)

## Researcher between reflexivity and positionality

Eadem mutata resurgo - I arise again the same though changed (motto of The Collège de Pataphysique). The event which is investigated here – a protest in Belgrade in '96/'97 itself and its archive are an affair that is dealing with and even for-fronting its illogical aspects and courses of development. The repository of protest artifacts can only be a mediated version of its narrative, even more so than any archive is. The act of working on it is the agenda - the chase for reenactment, the opportunity to re-live. This knowing of it being at the tip of the fingers, but not really there is the cause of the depression attached to archival endeavor. Excitement comes with "what if". Benjamin even uses the word "protest" to mark the archival practice, he thinks of fidelity to the thing as "the willfully subversive protest against the typical, classifiable." Inhabiting the role of such collector is admitting the defeat, but working through it reveals the research and the investigator that matter. Repositioning the objects and the collector him/herself is objecting the position found in the space and time the regime left for the protesters, but also objecting the regime of representation the collector found for him/herself and his/her archive – Western narratives of the East saturating the voices and images of protest, the same way the dictatorship did...

## 11 The visual construction of human suffering

**Coord: Pierluigi Musarò, Paola Parmiggiani** University of Bologna

Due to globalization and new technologies we have a growing awareness of living in a world remarkably comfortable and absolutely poor at the same time. We watch live and direct disasters and suffering (war, famine, hurricane, etc.) all around the world. Media and international humanitarian organizations have become proactive actors in the global arena of the representation of suffering. The panel focuses on the visual construction of human suffering, with special reference to the signifying practices of the media and humanitarian campaign events. The panel aims to focus on the "spectacle of suffering" proposing a reflection and discussion on the role, impact, effectiveness, limits and risks of the insistence on spectacular images of suffering, and the combination of humanitarian discourse of compassion for the victims.

What do we actually get to know about global crisis and life of people involved in humanitarian emergencies?

How does the representation of victims impact the frame of reference for our moral and social values?

What kinds of responsibility have media and NGOs strategies of communication in building a respectable global citizenship?

Could we focus humanitarian assistance as a substitute for political initiatives and solutions?

**Aida Bosch, Christoph Mautz** University of Erlangen, Germany  
**Documentary Photography between ethics and aesthetics**

More than other kinds of pictures photography is located between the priorities of ethics and aesthetics. Especially in war photography this relation is highly acuminated. Thus it leads to discursive tensions between human rights, universal ethics, political activism of influential artists and the power to define the ethic and aesthetic value of pictures. For Susan Sontag, the sensibility and the empathy of the spectator are weakened by photographs with a strong pictorial impression of human suffering – or with a keen *punctum*, as Roland Barthes puts it. And there is a big public demand for impressive pictures of crisis incidents and catastrophes, which the media translate into a quest for this mentioned *punctum*. When the chief editor of a news magazine selects a photography by validating its aesthetic value rather than to discuss the ethical impacts,

we may ask why we should watch a demonstration of war, which is not a direct representation of war, being undermined by many intermediate steps and media changes: The war photographer sees a specific happening, he chooses both a perspective and a point of view when he photographs, afterwards he selects a choice of his shot pictures. Then this range of photographs is getting selected once more, compiled and cut by the managing editor and at last we watch some of these pictures on TV, in newspaper magazines, the internet. The selected photographs are put into a new context of text elements and other pictures during those steps of selection, compilation and media change. These pictures and text elements co-represent specific, perhaps different aspects of a conflict. The text is supposed to explain the picture and vice versa, but actually there is no causal coherence between picture and text. For Vilém Flusser photography is not a medium of enlightenment but rather a medium which generates magical thinking caused by the technical programme logic of the relevant devices. To this internal programme we can add the different intermediate steps and media changes undergone by the documentary photographs. The ethical impact of war photography can hardly be separated from its aesthetic structure. In this lecture we will explore how the phenomenon of voyeurism, which is often criticized, is a phenomenon of the occurrence of non-everyday phenomena. Potentially it is co-constituted by the non-everyday character of war and the non-everyday and non-sequential character of photography, including medial communication logics of attention and excitement. Using the example of the documentary photography of James Nachtwey and Don McCullin these questions of the role and effects of war photography will be traced.

**Marina Ciampi, Anna Maria Paola Toti** La Sapienza University Roma  
**Images and stories of the earthquake: everyday life in L'Aquila**

The video presentation shows some of the most salient features of the visual research carried out in the city of L'Aquila after the earthquake of April 6th 2009. The earthquake struck the city and neighbouring municipalities during the night, shaking up the existence of every single individual: from 3:32 on that day, the strongest tremor lasted twenty very long seconds, and it robbed people of feelings, memories, tangible and intangible assets, and memory thereby forcing people to lead a different life and relate to their territory in a new way. The catastrophe became, as a matter of fact a social leveller that re-established equality between men, it shook up the space-time coordinates, it altered "everyday" life, it stole from the individual his own point of references of living on earth, like first of all his home; the home, a privileged place of "refuge", develops topographical outlines that are the most intimate to individuals. It is fixed and includes time that is enriched with personal and collective memories. After the earthquake, the place of home was substituted by the tent camp, where individuals are progressively stripped of the memory of their own home which increasingly becomes a place to be rebuilt. The accommodations in the tents or in the neighbouring hotels represented a nomadic life, of being uprooted and unstable, in an urban space that was affected by rubble and death: the individual experiences are mixed together with the collective ones, annulling the public/private and internal/external dichotomies making up a community dimension based on solidarity, consensus, living together and the sense of belonging. The photographic work was the initial input that allowed for the creation of the first hypotheses for the research. The starting idea is that it was possible to investigate the socio-territorial change of the city through "visible signs", that also make part of those "visual symbols" that a society represents itself with. The approach of the research is based on visual sociology that integrates the qualitative analysis through focused video interviews, with the use of research instruments for the video-photographic exploration of the city and the re-photography of some places. The documentary was prevalently shot in the "red zone", prohibited to the public after the earthquake and that included the city historic centre. But the socio-territorial change is not analyzed only through visual analyses, that in our research consists of the making of a documentary, but through oral testimonies of the community that experienced such uprooting. For this reason, two types of favoured testimonies were sought: on the one hand, institutional figures that are able to concretely explain the current socio-cultural and political-administrative situation in L'Aquila and its neighbouring areas, and on the other hand "ordinary people" who may describe their experiences and everyday life with greater awareness, because they are based on a current situation which

have changed again since the aftermath of the earthquake. Through the comments of the meaningful testimonies, it is possible to compare the material collected through the video-photographic exploration of the territory and to discover the various perceptions that the inhabitants have of their local identity and of the reconstruction of their urban landscape. In any case, it is necessary to bear in mind that the relationship between the visual change and the social change is a complex matter to face, since visual and social phenomenon do not always co-vary in equal measure and within the same timeframe.

**Jim Hubbard** University of Southern California  
**Images by the people—of Haiti (how about: Images of Haiti: By Haitians?)**

There is no better time than now, nor place than Haiti, to provide citizens with cameras to tell their own story. Last month, media professionals dropped in on Haiti following the devastating 7.0 earthquake. Major print media, competing for viewers, dispatched star photographers to the scene. The Washington Post sent Carol Guzy, winner of several Pulitzer Prizes. Her images, posted to the Internet, are shot in stark black and white, making them even more dramatic. The Los Angeles Times sent Carolyn Cole, and the New York Times sent Damon Winter, also Pulitzer winners. Even legendary war photographer James Nawtchwey was there a few days after the quake. They, along with scores of other photographers from around the world, captured devastating images of death, despair, and destruction that were relayed to those outside Haiti via the Internet and 24/7 news outlets. The volume of such images in the U.S. press, particularly of dead and dying people, eclipses the number of similar images from any other natural or unnatural calamity in recent memory. In fact, this may be the first time that mainstream media in the United States has saturated the public with death imagery, upsetting many viewers but also inducing sympathy prompting significant philanthropy. Collectively, the thousands of images taken by professional photographers represent one of the most compelling depictions of a catastrophe that I have seen in my 40 years as a professional photographer. With no yellow police tape stretched across the tragedy, as would be customary in the United States, the photographers had complete access and, under perilous conditions, created beautifully crafted, albeit gruesome, photographs. They did a superb job depicting epic horror, which millions of others witnessed at a distance through their newspapers, Internet sites, and television. In addition to still image coverage, television crews from across the globe sent their star on-camera reporters who provided round-the-clock coverage. CNN, for example, sent Dr. Sanjay Gupta and anchor Anderson Cooper. While watching CNN, feature after feature showed Dr. Gupta saving lives, while nimble enough to also report the story. Cooper, a heroic Johnny-on-the spot, conducted interviews with people who had just lost their entire family or had been recently dug out of the rubble, some cooperating with Cooper's interviews even while dying of hunger and thirst or requiring emergency medical care which, in the earliest days of the crisis, was essentially unavailable. I was mesmerized by their stories, although it was increasingly unclear who the story was really about: the reporter, devastated by what she or he was witnessing, or the people living the nightmare. By year's end, when the images from Haiti are a blur in the public's mind, the major publications will devote significant time and resources toward winning the coveted Pulitzer Prize; winners will earn bragging rights over their competitors. It is also conceivable that, in a decade or two, some of the beautiful but devastating images may be hanging in a gallery or museum and sold as art to wealthy patrons. What was missing from this reportage—both still and moving—was the opportunity for Haitians to tell their own stories. One blogger stated on internet site Newspaper Death Watch, "When Diane Sawyer arrived on the scene she got to practice her O-Level French but, apart from that, there was nothing she said that could not have been said better, more concisely, more urgently, by anybody whose house had been reduced to splinters and rubble and who's family members were buried under it all." This brings me to the heart of the issue: Why wasn't more time devoted to citizen storytelling? And, when the media departs to await another earth shattering story, will we continue to cover the story; especially if it is told by the people of Haiti, showing and telling the world of their ongoing struggle to rebuild their lives? There is a decades old criticism of the "outsider," most often journalists from developed nations, arriving in underdeveloped nations to tell the story of "insiders." Whether HIV/AIDS in sub-Saharan Africa,

conflict in the Middle East, violence in economically depressed U.S. inner cities, poverty and alcoholism in Native American communities or, currently, victims of the earthquake in Haiti, the outsiders' stories are often the only stories told. Criticism tends to focus not on the presence of journalists but, rather, on the ways in which they depict the story and the lack of acknowledgment that there is an equally, if not more important role, for local storytellers. With the attention that professional journalism has brought to both the plight and strengths of the Haitian people, perhaps this is a perfect time to expand the practice of participant photography in Haiti, providing Haitian citizens the opportunity to develop their media skills and visually share their continuing stories over the coming decades. There are, currently, a host of NGO's in Haiti capable of training people in the tools and technology necessary to sustain global attention for their long-term struggles. One group, Zanmi Lakay, has been teaching participatory photography for several years. Founded by American Jennifer Pantaléon of Pacifica, California, along with her Haitian husband Guy, they are dedicated to improving the quality of life for current and former Haitian street children and orphans. It is urgent that the Haitian story continues to be told long after the journalists leave. Engaging Haitians to tell their own stories to the world, through pictures and words, is one way to reveal the resiliency and beauty of the human spirit and to show the rest of the world Haitian's are valued in God's creation.

**Alessandra Seggi** The New School for Social Research, New York  
**A Visual Construction of Human Suffering: A Media Manipulation?**

The pressing questions about the reasons why people commit suicide have been widely investigated from a variety of perspectives. More disquieting questions arise in relation to the public nature of the sites some of the suicides use to end their lives (by jumping off monuments, bridges, and other very visible places): Why do these people choose public venues to end their lives? What are they saying by killing themselves in a public, visible place as opposed to, say, the privacy of their homes? Are they making a public statement? A dramatic performance? A final one? The documentary *The Bridge* literally and problematically exposes some of these issues in conjunction with the people that killed themselves by jumping off the Golden Gate Bridge in 2004. The film contains actual footage of 22 out of the 23 suicides that occurred during that period. While we, the audience, watch these people as they sit or lean on the bridge's railing, as they hesitate before jumping, and as they finally fly out to their virtually inevitable death, is the director offering us the ultimate (no pun intended) spectacle? These are some of the questions that the present paper aims to discuss in relation to the documentary as an example of the media treatment in general. Drawing from various works about and around suicide and media, I delve into how the media play a role in first sensitizing and second desensitizing us about human suffering and death.

**Marco Solaroli** University of Milano  
**Performative pictures. The cultural impact of the Abu Ghraib torture photographs and the iconic struggle over the meanings of the conflict in Iraq, 2003-2009**

Images of war, disaster and human suffering saturate our mediated environment, yet only a very few of them crystallize in public memory. In the lay discourse, these are usually referred to as enduring visual-cultural icons which have the power to "move" the audience and influence the political elites. However, despite the frequency with which these general statements are usually heard, in contemporary sociological studies of media and journalism few empirical research has been done in order to investigate the multiple and often conflictual dynamics through which journalists can inscribe – more or less consciously and strategically, and with hugely variable efficacy and effects – a feeling of moral compassion and a "mediated ethics of care" in their visual narrations of conflicts and crises, which accordingly might or might not demand concerted reaction. How do particular news pictures act performatively, encouraging a sense of empathy and identification with the distant sufferers? More specifically, why and how do one image of suffering and pain (among many possible others) become a collectively meaningful symbolic condensation and acquire emotional and moral relevance? In order to constructively deal with

these issues, this paper focuses the attention on the Iraqi conflict and, particularly, on the Abu Ghraib torture photos. First of all it suggests a list of potential visual icons of the conflict, which is drawn on in-depth interviews carried out with Italian war photojournalists (who have worked in Iraq and in other conflict zones mainly after September 11) as well as on media frame analysis of major newspapers' visual coverage of the Iraqi conflict in Italy and the US. Then it focuses the attention on the cultural impact of the Abu Ghraib scandal, by analyzing a broad range of social practices of productive consumption through which, over the last six years, the pictures taken by US soldiers in former Saddam Hussein's torture prison have been transnationally re-articulated outside media outlets through a meaningful variety of different political (e.g. in the protests of anti-war social movements), artistic (e.g. in the realm of contemporary visual arts) and commercial (e.g. advertising) contexts. From a theoretical point of view, this paper critically integrates specific research in media studies on the relationships between photojournalistic reporting of distant suffering and the constitution of a cosmopolitan outlook within the global civil sphere with conceptual tools recently developed by Jeffrey Alexander's cultural sociology (e.g. cultural trauma). By adopting a cultural-sociological approach to the study of both production and consumption of visual narratives of wars and crises, the paper aims to unveil the culturally coded structures that shape the cognitive, emotional and moral ways in which people in different parts of the world have re-acted to the Abu Ghraib scandal and, by extension, have attributed meaning to the conflict in Iraq.

## 12 Healthscapes: images of health and wellness

**Coord: Antonio Maturo** University of Bologna

Health and wellness hold a central position in contemporary society. Large strata of the population undergo a continuous process of self-surveillance and self-monitoring being extremely careful for what concern healthy lifestyles, organic food, fitness and gym. Increasingly, people try to use bicycles, eat healthy food and live in not polluted environment. This leads also towards a strong concern to the body and on what can improve and enhance it. Even fashion, shopping mall and consumption process show signs of this healthicization. The aim of this panels is to describe and analyse - through advertising images, photography studies and videos - the growing importance of the "healthscape", that is the social processes and the social practices which are connected to the aim of increasing and enhancing people' health and wellness.

**Marco Scalvini** London School of Economics and Political Science

### **Glamorizing Sick Bodies: How Commercial Advertising Has Changed the Representation of HIV/AIDS**

As consequence of the pharmaceutical advancements, HIV is no longer described in terms of the absence of health or presence of illness and advertisements promoting anti-AIDS medications commercialize idealized and desirable bodies. The present study discusses representations of HIV/AIDS in commercial advertising and their change over time. The article traces the shift in the AIDS/HIV representations in commercial advertising from the early 1990s, when images of decay and disease represented AIDS, to nowadays, when the wider availability of antiretroviral medications and their ability to prolong life produced new representations of HIV-afflicted bodies. Claiming that HIV individuals can lead a normal life where everything is possible, advertisement has re-established the definition of a sick body. On the other hand, this marketing approach has important social implications because such representations minimize the seriousness of HIV infection and fail to take into account the real dangers of contracting HIV and to accurately represent the life with HIV and AIDS.



**Elisa Bignante** University of Torino

### **Visualizing wellbeing in the Tanzanian savannah: a photo elicitation activity**

Wellbeing implies having access to everyday material necessities (and therefore “being well” in a particular place) and having the capacity/possibility to find fulfilment in life (“feeling well”). The concept of wellbeing brings therefore attention to identity and to the role of both material (natural resources, access to social services, medical facilities, etc.) and social elements of place (such as integration, psychological sense of community, shared emotional connections, etc.) in determining and maintaining physical and emotional wellness. In this framework the paper analyses the meaning attributed to wellbeing by two neighbouring communities (one Meru and the other one Maasai) living in the same rural village, Uwiro, in the Arusha region, Northern Tanzania. Through a photo elicitation activity 30 Maasai and 30 Meru informants have been asked to photograph the most important elements of their lives that “made them feel well”. The meanings attributed to the pictures have been discussed with the informants in order to analyse how different conceptions of wellbeing are translated into territorial practices. Results and methodological insights from the fieldwork are presented and discussed.

**Giovanna Russo** University of Bologna

### **Health communication by web: postmodern images of sporting body**

Sporting body is in these days the expression of an important social phenomena extremely grown up in our culture. The strength of communication of athletic body has been primarily noted by production and consumption world, mainly by global brands. In the culture of consumption that describes postmodern society, brands are becoming the new social imperative actors in communication of contents and values regarding the relationship between health and sport. On these bases, this paper synthesizes a lot of findings by quantitative and qualitative researches in the field of the communication for health and sport on the web, through the vision of main sporting global brands. According to Parson’s AGIL scheme, and using the theoretical framework of the multidimensional theory, we have tried to verify the following hypothesis: «the most communicative websites are those who know how to present their production according to the cultural dominant image of the body in the “post”-modern society». In particular, the *qualitative inquiry* has analyzed through *phenomenological technique* the image in body sports and in communication strategies of the main sport brands, in order to verify a possible model modification in representation of consumption styles. Latest scientific literature shows a central dimension structure narrative, not only about brand equity, but also about new terms such as “bio-marca”. Indeed, “bio-marca” is the *visual* and pragmatical metamorphosis that involves mind, heart, brain and body of the consumer-performer, who is not limited only in a simple relationship with the brand, but also produces and invents the brand itself. Methodologically, we have developed a double level of analysis-observation:

- 1) co-production - when a consumer-performer is interested in narrative dimension;
- 2) co-invention - when a consumer-performer becomes a player or a communication referee.

The hypothesis guidelines of this qualitative analysis has been the following one: «The power point of most communicative Brands is found in the Identitarian dimension which better shows the new conception of health and wellness». Field work has been centered in analysing four global sport brands through their visual web consistence – each one of them will be the ideal type for each quarter of Agil (for each dimension of the communication of sport and health). In specific, the *visual analysis* has been conduct on the following brands: Nike.com, Adidas.com, Championsusa.com, Everlast.com. In general, the observation of the web sites chosen, underlines a body sporting identity continuously shifting. What prevail is the image of “*flux body*”, always transforming: on one hand, sporting body is healthy and efficient, on the other hand, sexual and seductive, able to open a new spectacular dimension towards a new social model of sporting body.

**Elena Sacchetti** Centro de Estudios Andaluces, Sevilla (Spain)  
**Health bodies vs. provocative bodies: contra-images of art**

Body care has reached an increasing importance in recent decades. Health care, cosmetic care and fitness through sports have had a correspondence in the expansion of private health insurance companies, beauty farms, aesthetic clinics, gyms, sports clubs and a growing number of biological, dietary, light or ecological products, in the market. At the same time, the media propose images that match health with possession of a slender, athletic and good looking, and so desirable body. Moreover, different proposals are articulated from contemporary art, which present highly provocative images against the dominant discourse of the media. Thus, adopting a critical discourse, contemporary artists (in the Western world and in post-colonial realities) suggest images of neglected, abject, diseased, abused, defiled, operated or modified (*cyborg*) bodies. Artists such as Orlan, Paula Rego, John Coplans, Mark Morrisroe, Del La Grace Volcano and Kiki Smith, internationally renowned, or Pepe Espaliú, Marina Nunez, Jesus Micó, Begoña Montalbán, Nieves Cáceres Macarena or Nuria Leon, in the Spanish context, lead into the scene images of bodies that deviate from the idea of health and wellness and thereby try to stimulate thinking about current and unresolved social problems (social marginalization, isolation, conflict of gender, heteronormative sexuality, etc.), to challenge the dominant imaginary and to propose new realities. In this regard, we must not forget the nature of art as a potential means of social action, what the anthropologist Alfred Gell defined as “the agency” of art. In this paper we want to put the emphasis on how contemporary art opposes to media images of healthy (and therefore desirable) bodies, divergent aesthetic models and discourses. We will realize a case study from the Spanish contemporary art. The ethnographic data we will refer to come from a field study started in September 2008 and currently in progress at the Centro de Estudios Andaluces (Sevilla, Spain). In the frame of an international conference, the choice of Spanish cases for analysis may be an element of originality and appeal to our proposal.

**Marco Pasini**

**CVN Casal Bernocchi Qualitative analysis and visual methodology for a community study**

“Can sport revitalize a neighborhood? What sports are practiced in the neighborhoods? In what ways are they practiced? Why do we give special consideration to sport in urban policies for degraded neighborhoods? In reply to the crisis of ‘social bonds’, sport is often presented as a model of integration for young people. In this context, sport becomes social and the young people of the lower middle class neighborhoods seem to be the objective of new socio-sport efforts”.

Survey:

The game of soccer is a predominantly visual event. Video and images are research instruments and they suite perfectly to tell this story and this reality. I would like to understand the people emotions, attitudes, ritual dimensions and also their way of joining and the meanings. I can do it through their stories and images (oral and visual testimonies).

Survey instruments: *participant observation, focused interview, photo-elicitation, re-photography.*

Aims and results:

My project want interpret visual data to recommend a *case study*, documenting the universal vocation of football over time has gone from a sporting past time to a festival, as a new collective ritual. Like all aspects of culture, it unites memory and identity. Another aim of my work is analyzing *sport development process* of the neighbour.

# 1 C Methodological Issues III: Using Photographs and video for social research

Coord: **Giuseppe Losacco** University of Bologna

**Yolanda Hernandez-Albujar** University of Pittsburgh  
**Integrating visual methodology into social research on immigration**

Immigrants have been in the eye of photographers and social researchers many times. Jacob Riis for instance, denounced the life conditions of poor immigrants in the squalors of Manhattan. However, experimental video is a very unusual methodology of research, especially if applied to the fields of identity and migration. In this article, I discuss the possibility for video methodologies to create social knowledge on identity and, almost paradoxically, to consider subjects that “cannot be shown”. First, video interviews are a method for collecting data. Second, I will show how visual methods and methodologies may be used to expand knowledge and audiences, especially through the use of experimental video-shorts in which I incorporate part of the interviews’ transcripts.

**Alexandra Tilman** Université d'Evry, France  
**Filming Deviance for a sociological research: Relevance and difficulties**

I’m preparing a PhD in visual sociology at Evry University, France, which will be presented as a one-hour documentary and a 150 pages text. My topic concerns deviant activities as ways of escaping the weight of alienation in labour and leisure in modern capitalism. I have started to work on this subject by making a documentary for my master class, *Sometimes I wonder* (14mn, 2007, France), which is a portrait of JB, 30 years old, who works as a mirror maker and goes to rave party’s during his leisure time. I would like to expose in this communication a few questions related to filming deviant activities for sociological research:

- How can one film illegal, hidden, invisible activities without putting the characters in danger by exposing them?
- How can the sociologist deal with the symbolic violence and domination relation with the deviants he wants to question and film?
- How can a film expose the structural and sequential dimension of deviant process?
- How can one show by sounds and images the complexity of sociological phenomenon such as deviance and alienation at work?

I will answer to those questions by exposing practical experiences of interviews, observations and filming. This will allow me to underline the problematic of the “gaze” for a sociologist who films deviance in its relative space and time dimension and thus to show the utility of a pluridisciplinary approach for sociological studies aimed to bring a reflexive view on norms and their transgression.

**Joyce Sebag** Université d'Evry, France  
**Cross look “teachers / PhD students” on a scientific and educational practice**

Evry’s University has created the “Image and Society” Master class in 1996 in order to develop the visual sociology field. This course associates a pluridisciplinary approach of social sciences (sociology, ethnology, history) to a training in the documentary field (film analysing, script writing, filming, sound recording, editing). This master also prepares to the research field and visual sociology doctorate. This communication questions the experience of making scientific documentaries, from the confrontation teachers / students and threw their debates. Are there privileged filming processes that can render a sociological thought? Should Sociological documentary be a “situational documentary”? Which place is there for interviews? How can one built a narrative dynamic? Which soundtrack for scientific documentary? Can there be a place for the esthetical dimension in sociological documentary and which one? Which rules of professional

ethics should follow the filming sociologist in regards of his characters? What kind of diffusion is possible for "sociological documentaries"? Every answer will lay on concrete experiences that will show the ways sociologists can deal with the unexpected aspects of the filming process which determines the transformations of the original script and its reorientations threw the editing process. How can one relate the unknown aspects of reality with sociological conceptualisation?

**Carolina Cambre** University of Alberta  
**Finding a space of enunciation through collage**

This multimedia presentation on my research about Che Guevara's image interrogates the process at the same time as enacting it through collage/video montage. I elaborate on possible criteria for the epistemology and ontology of collage as a methodology as well as a method of visual data collection, process and representation. A collage is made up of pieces and fragments in dialogue across space; sometimes they overlap, sometimes they echo, and sometimes they contradict one another. Collage is a form never certain of being whole, always broken but held together. How can collage help us find new ways to represent social truths?

In the concept of collage I find the challenging of regimes of representation as part of a greater resistance to formulaic and standardizing approaches to research both on the level of approaches and methods, as well as the level of demonstrating the results and "findings." Walter Benjamin describes storytelling as a "piling on top of the other of thin, transparent layers which constitutes the most appropriate picture of the way in which the perfect narrative is revealed through the layers of a variety of retellings" (p. 108). For Benjamin, the actual story, or "perfect narrative" is a virtual entity reached by the listener after listening to the many versions that pile on top of each other. Thus, each telling varies slightly in this or that detail, and adapts to its particular time, place, and participants. Each telling is the story and something else, or other that informs it. In taking up the tale, the teller speaks to his or her understanding of the story and simultaneously merges with it. No one version can constitute the story: they call for each other and are in continual dialogue. Similarly the millions of Che images produced everywhere are layered over time to provide the "perfect" image, one that can only be seen in all the layers that do not show it.

Collage, or glued together (*colle*), evokes the idea of bringing together (*co-lect*) a variety of things. However, collage needs someone to receive (witness) the "variety of retellings" and become the place where they are brought together, we can say that the collage pre-exists the viewer in the same way as a story pre-exists the teller. How can the epistemological position provided by collage inform visual research?

## 13A Domesticating the city: Visual methods and practical consciousness of space

**Coord: Giuliana Mandich** University of Cagliari

The role of the visual in understanding the urban as a site for collective construction has already been examined in previous IVSA conferences. This panel is more specifically aimed at discussing how visual methods can be used to analyse everyday practices of the domestication of urban space. Domesticating space requires actors to be able to use it, translate it into a familiar language, turn it to their needs, and submit themselves, at least partially, to its character. Domesticating practices are therefore essential in the production of "ontological security": when the domestication process is successful, the urban sphere becomes safer to explore, easier to cope with and more predictable to comprehend.

As a process of material appropriation, domestication is not easily described by social actors in narrative forms due to its largely unconscious form, according to what Giddens may call 'practical consciousness'. Visual methods (photography, videos, photo elicitation and photo production) are thus very important to the understanding of social practices of appropriation.

**Melinna Kaminari** Panteion University Athens

**Tracing Liminalities: In the limits of the archaeological sites of Athens and Eleusis**

This paper (and visual presentation) engages with the liminal spaces that are to be found between the differing temporalities of the 'archaeological' and the 'contemporary', between the marked and marketed sites of archaeological study of the city of Athens and its unmarked everyday outsides. Through several case studies that employ photographic (re)photographing for five years) and discursive methods (interviews), I have been questioning how and through which means these 'borderline' spaces of great historical importance might come to constitute and (re-)negotiate themselves.

Drawing upon lens-based art and ethnographic methodologies, the spaces under investigation are approached as a uniquely signifying 'borderline-research field': by systematically re-photographing their traces of material cultures, over a period of four years, together with a series of interviews with those people who come to inhabit their spaces, a momentary human geography of the 'liminal' can be glimpsed. In the project the objects that are tracked down tell us little stories of sociopolitical situations as revealed in the everyday. They give visual evidence of behaviors, tactics and in consequence the present state of our culture.

However, the 'evidence' gathered here cannot be claimed as 'documentary'. Rather, a third space of constructed visualities of lived experience is opened up, together with the figure of the researcher herself. At the same time, a new, visually-discursive result has been created that was never before perceived or viewed. What comes into view thus in these borderline fields are the identitarian constructions of Greek nationhood vis-à-vis the 'other'. Encircled on the verge between the burdened 'ancient' past and a so-called 'europeanised' culture, our identity is in confusion and is being tried exactly here – in its limits.

**Davide Papotti** University of Parma, **Tania Rossetto** University of Padova

**Photographing the multicultural city: the gaze of the researcher and the gaze of the new dwellers. Reflections from a research project on the perception of urban landscapes**

The paper presents the application of a double, complementary methodological approach to the study of migrants and of the spatial dimension of their ordinary practices.

The first part (presented by Davide Papotti) analyses the practice of recording what the geographer Michael Conzen calls "ethnic signatures" in the contemporary urban landscape. During his/her survey, the researcher captures with the camera the "exogenous" signs that mark the progressive appropriation of the landscape by immigrants; the visual data obtained in this way are later completed by additional quantitative and qualitative information.

The second part (presented by Tania Rossetto) is related to a few methodological issues that emerged during fieldwork. The fieldwork was carried out with techniques that imply the analysis and the elicitation of photographs taken by the subjects of the research, and specifically through the method defined autophotography/reflexive photography/self directed photography. This technique was recently applied within the ongoing research project named LINK (Landscape and Immigrants: Networks/Knowledge) at the University of Padua (2009-2011). The research project is aimed at exploring the perception of ordinary landscapes in the second generation of migrants living in the territorial context of the province of Padua.

**Luciano Spinelli** Sorbonne University, CEAQ and GRIS.

**Marking the street furniture – looking the street signature.**

The reflex of the city reflects our society. In order to understand the postmodern sociality in Paris we had observed some colorful fractals of everyday urban life, reflected on metro windows and telephone booths. From HDR photos to low-fi video clips, we had looked through acid tag marked glasses to highlight the Parisian in his day-by-day life. Can we see another city by these reflexes? It is from a point of view educated with some graffiti writers, that we take a phenomenological perspective to understand the fusion relationship between population and street furniture.

**Erika Cuscusa and Valentina Cuzzocrea** University of Cagliari.

### **Public space as private space? Visualising boundaries of the family-friendly environment**

This paper addresses few issues emerged during the field-work conducted to investigate the ways through which parents with young dependants transform a public space (in our case the city of Cagliari in Sardinia) through everyday practices, making it safe and familiar as if it was a private space (typically, one's home). Space is here conceived as mutable and continuously transformed by agents who use it, experience it and inhabit it. The fieldwork has focused on significant places for restricted and non restricted activities in parents' everyday routine such as, respectively, collecting children from school and taking them to play in public gardens.

However, the 'hidden dimension' of space (Hall, 2001) makes sociological investigations rather complicate, due to its embodiment in everyday practices. We employed a multi-dimensional qualitative approach to address precisely this difficulty; this paper discusses our methodologically informed strategy of research. More specifically, we compare and contrast results emerged on the one hand through the analysis of some photos of the city produced by a member of the research team with photographic skills; on the other, the function that a selection of such photos, used as photo elicitation, has assumed in focus groups in facilitating the discussion as well as recalling the emotional side of the relationship with the city.

## **14 Military images: Production, presentation and consumption**

**Coord: K. Neil Jenkins and Rachel Woodward** Newcastle University

The representation of the military, whether through the image of service personnel, through depictions of military technology or representations of military landscapes, is all-pervasive, globally. . Military images range from factual representations in daily media reports of military conflict the repatriation of service personnel, humanitarian intervention and the crimes and misdemeanours of individual service personnel; to the fictional representation of the military in movies, documentaries, games and various forms of literature. The military is represented both in person and in image at recreational activities such as national sports events, air shows, Military Tattoos, County Fairs and local re-enactment societies. The military image is used at memorial events such as Armistice Day, Forces Day (Veterans Day), and their remembrance is made visual in architectural memorials at dedicated geographic locations and their attendant services, both official and unofficial. The military image is used commercially to sell, toys, games, movies, outdoor clothing and other forms of related equipment, and the fashion industry regularly draws upon military uniforms and camouflage in its collections both mainstream and haute couture. The military image can be either historical or contemporary, or a mixture of both, and its practices can be traditional or contemporary. This panel invites abstracts from those with an interest in the military image from any of the above - and beyond! The aim of the session is to have a diversity of papers on the production, presentation and consumption of the military image and to explore the manifestations of the military image and its social scientific analysis.

**Matthew Falko Rech** Newcastle University, UK

### **The military recruiting image: context-specific persuasion**

Military recruitment uses the military image to persuasive effect. Various designed to inspire, engage, intimidate and shock, the recruitment image provides us with evidence of attempts to manipulate public opinion in wartime. But what else do recruitment images do? And how do they work? Read simply, the recruiting image provides us with evidence of force and branch-specific manning requirements and visual clues as to the genealogies of persuasion. However, we might argue that recruitment does more. Drawing on a range of examples from RAF recruiting campaigns 1940-present, the paper will present the possibilities of a more context-specific, socio-historical approach to the military image, and in doing so, will suggest that in order to be

persuasive, recruitment images need also to provide common-sense visual interpretations of conflict and military power. The paper therefore prompts us to consider recruitment images not merely persuasive, but geopolitical, containing implicit commentaries on power, peoples, politics and technologies.

**Isabella Streffen** Newcastle University, UK

**Dead Reckoning and the myth of scopic control: A speculative account of the relationship between the early 21st century military eye and the artistic eye.**

Drawing has long been used by the military as a tool for navigation, exploration and documentation. From the 1740s until the 1960s, officers and other ranks in all services were taught analytic drawing as a tool for manifesting the imperial gaze. The invention of flexible photographic film radically changed the recording of landscape from the mid-1930s onwards, paving the way for the complex immediacy and unimaginable detail of the digital image, and the myriad of new technologies enabling perception of the previously imperceptible. Yet drawing persists in the training and activities of snipers, as it persists in the art school. Snipers, like artists, exert a specific type of control over landscape, with the aesthetic eye proving equally acquisitive. For my 2009 work *Dead Reckoning*, I drew upon theories of scopic control from Foucault, de Landa, Virilio and Gough to speculate upon a relationship between military and artistic vision through the practices of both sniper and artist. For this presentation, I propose to examine the collisions of these practices through an illustrated discussion of *Dead Reckoning*, and suggest how artistic practice might chart the military imagination of the future.

**Hugh Hamilton** Nottingham Trent University, UK

**Good Reason**

This paper will discuss the problems and successes that a traditionally trained documentary photographer has in applying visual sociology methodology to this project. *Good Reason* is a 'long-form' photographic documentation of British shooters/hunters, based on a small shoot in the countryside surrounding the city of Leicester, near the geographic centre of England. Members of the shoot wear camouflage clothing, which signifies their status and defines their relationship – which has religious undertones and political high-notes – to the English countryside. The project engages with this class-based visual representation, both in terms of dress and behavior, and seeks to interrogate photographically the construction of masculinity and class within the prism of country sports. There are two interdependent and self-regulating formal groups within the shoot. Firstly there are those who have a "good reason" to own firearms, referred to as 'shots,' (in England the term 'hunter' is reserved for those who hunt on horseback) and are a mixture of 'traditional countrymen' alongside urban workers and professionals. The second group are referred to as "beaters," are predominately urban working class and their role is to present the quarry (ducks, pheasants and partridges) to the shots. In a post-modern twist, however, participants can move between these groups by adopting the appropriate stylistic language and licence. Both groups are imaged within the project. To provide another level of interpretation beyond the images the 'shots' and "beaters' are being asked to provide their own voices - and photographs - to establish how they understand and see their own world; how they represent themselves both as men and as sportsmen, but also how they see and rationalise that representation. Moving from one academic subject - photography - to another - visual sociology - has not been without its issues, and this paper will finally reflect on this paradigm shift.

**Brian Gran** Western Reserve University, USA

**Private Soldiers?: The Dover Ban on Images of Soldiers' Deaths**

The Dover Ban was a U.S. Department of Defense policy that prohibited photographs of coffins carrying deceased soldiers from foreign battlegrounds. In 2009, President Obama lifted this ban, which had been in place for nearly twenty years. This paper will place the Dover Ban in the

context of military censorship, then ask why the ban did not extend to coffins carrying “private” soldiers from the same conflict. Why did the Department of Defense control images of public soldiers, but not private soldiers hired by military contractors and other agencies? Since its inception in 1991, the Department of Defense inconsistently forbade the press from covering public soldiers, but never applied the Dover Ban to private soldiers. Through a comparison of public and private soldiers and U.S. military policies, this paper asks why military and political leaders were not concerned about controlling images of private soldiers.

## 15 Sociology of the visual: Researching the uses of visual texts and technologically-enhanced modes of vision

**Coord: Liza McCoy** University of Calgary, Alberta, Canada

Visual texts, such as photographs, diagrams, and maps, and technologically-enhanced modes of vision, such as microscopes and night-vision goggles, mediate the way we know our world and act in it, especially but not exclusively in domains of governance, administration, science, medicine, security, culture, and mass communication. The presentations in this panel investigate a variety of visual texts and enhanced vision technologies, with a focus on how they are produced or used in specific settings and in specific historical/cultural contexts.

**Nataliya N. Komarova** State University - Higher School of Economics (Moscow, Russia)  
**Photography as a mode of perception and as a mode of space production: Effects on the reconstruction strategies in the museum-reserve Tsarytsyno (Moscow)**

The production of space today is highly determined by photography as a mode of perception. This paper analyzes the connection between contemporary reconstruction strategies and the system of photographic picturesqueness that includes not only ideas of harmony but, what is more important, certain technologies of its production. The focus on historical objects such as the museum-reserve Tsarytsyno that was built as a manor for Ekaterina II allows us to draw parallels as well as observable distinctions between former contemplation vision practices in manor parks together with ideas of landscape vision education and modern tourist photography practices that demand certain transformations of these places during complex reconstruction. The most popular objects to be photographed in Tsarytsyno tend to be the same that were supposed by the architects of the XVIII century as landscapes of contemplation, but the whole process of the practical usage of these places while they are being captured with cameras demands certain changes in their treatment. The complex reconstruction of the museum-reserve Tsarytsyno that took place in 2005-2007 is suggested to be a crucial point of adjusting these places to the new vision practices.

**Ailin María Reising** University of Río Negro, Patagonia, Argentina  
**Picturing knowledge, producing “sci-art objects”: The “techno-visual” dialogue between the “two cultures”**

In recent years studies of science have experienced a “visual turn”. Many issues of scientific visualization have been analyzed: the socio-technical dimension, the variety of visual resources involved in the generation and validation of knowledge, its predominance according to the disciplinary and institutional structure and its pedagogical and communicative potential. Comparatively, the link between scientific visualization and contemporary visual arts has been much less explored. Considering this situation, the paper analyzes the formation of a space of interaction between science and art around the technologies for scientific visualization. In particular, with reference to what happened in disciplines such as physics, it focuses on the generation and use of visual representational resources promoted by these technologies, their social and cognitive differences with classical representational resources, and the process by which these scientific images give rise to “sci-art objects” or art expressions.



**Luke Stark** New York University

**"The implicit made explicit" : "Inviolable personality," visualization, and fixing national security**

The paper examines the concept of "inviolable personality," a legal term born out of reactions to the invasiveness of the portable camera and the "yellow press." The genesis of privacy law in "inviolable personality" and the field of visual surveillance suggests a new framework for considering the individual in relation to current privacy debates surrounding technologies of vision deployed in the name of national security. Drawing on theories of visual culture, privacy research, legal scholarship and securitization studies, the paper considers the ways in which an individual's juridical "inviolability" and "visuality" are linked, caught and held within a network of private and public institutions seeking to "fix" disorder and curtail insecurity through technologically-enhanced modes of vision. As a case study, the paper examines the recent public debate surrounding full-body scanners in major airports as the latest horizon at which personality is visually "arrested," and its implications for future privacy concerns.

**Emanuele Frixia** University of Bologna

**The image of Europe: An infographical source**

Today infographics is the best typology of visual text in order to convey synthetic, effective and appealing information, and it has been increasingly used in journalistic communication in the last twenty years. Infographics is, in a sense, a development of modern cartographical representation summing up the prototype of contemporary visual text. The main part building up an infographical text is often a map and this (re)focuses the practice of mapping inside the new frame of contemporary communication. Analyzing the infographical images of EU, used by Italian quality newspaper, it's possible to convey what idea of Europe has been building up today in relation to space organization, geographical borders and cultural models.

**Dave Baker , Paul Corcoran, Robert Ellis, and William (Bill) Watt**

**Mapping the Dreamtime: Aboriginal agency and appropriate mapping of South Australia**

Visuals are important communication tools of South Australian Aboriginal people, traditionally-used to illustrate narratives and give meaning to culture and stories emanating 'from country'. It is argued that existing South Australian maps are incomplete and inaccurate because Aboriginal stories are not included. Aboriginal participation is essential in map making at least to achieve cultural accuracy and clarity in meaning for the lay person and in their use and to enrich cross-cultural understanding. Inaccurate maps can distort the legislatively-guaranteed protection of Aboriginal heritage and hinder negotiated state development. This presentation will use a visual case study of the Adnyamathanha nation group's socio-cultural context and stories and the importance of Aboriginal involvement will be discussed in the context of the Capability Approach and the relevance of public participation in Geographic Information Systems (ppgis) will be addressed.

## 16 Methodology: Visual examination of school design and planning

**Coord: Sheila M. Fram** School of Education, Colorado State University

We will look at the new and innovative ways images of various aspects of school design and planning are employed as data and research tools to examine current issues surrounding school built environments as contexts. Demonstrations on the use of methods are an essential component of the presentations. The session will begin with an introduction, by the Chair, offering an example of the use of complementing methods involving the use of photography. Select

experts in this area of research will discuss their use of photography and other methods in their studies on school built environments. The session will end with a group discussion.

**Ellyn Dickmann** Colorado State University

### **Examination of Prison Education through Photographs of the Built Environment**

Researchers were asked by a private prison corporation to photograph the education components of the internal built environment (and contents) of a level 3 prison (medium security) in the southwestern region of the United States. The purpose of this study was to analyze the photographs and to then provide prison education leaders and the chief warden with recommendations regarding how modifications to the environment could be made (within prison regulations) to improve the educational achievement of the male inmates. Inmates range in age from nineteen to seventy-six and education is mandatory for inmates based on state developed criteria related to education level achieved prior to incarceration, length of sentence, and time remaining on the in-mates sentence. Over 500 photos were taken of the education areas of the prison including classrooms; teacher, staff, and tutor/mentor workrooms; chapel; computer lab; library; wood shop; and auto mechanics shop. Photos were also taken of adjacent hallways and office areas accessed by the inmates. The photos were analyzed in multiple ways including: the use of a taxonomy/analysis framework developed by James Banning, Ph.D., with an overarching filter that captures the tension of prison education—"the confined environment vs. the liberating aspects of education." The study also includes details related to prison culture, prison education culture, the preparation for the study, the unique aspects of photographing in a prison, and the challenges related to analysis and recommendation development. Included in the discussion will be appropriate comparisons and/or references to non-prison based educational environments for adults. The results of this study will contribute to the literature related to prison planning and building and the impact of design on inmate learning.

**Cynthia L. Uline** San Diego State University, **Thomas D. Wolsey** Walden University

### **Exploring Learning Spaces and Places: The Photo-Interview**

School buildings are important places for adolescents, contributing to a sense of identity and community that leads to academic achievement. Middle schools with positive school climates, as measured by the School Climate Index, and which serve students generally characterized in the lower quartiles of socio-economic status (SES) were selected as subjects for this collective case study. The photo-mediated interview was utilized as a tool to assist student research participants in making sense of built environments and conveying this understanding to researchers. Across the schools studied, students used cameras to document the ways their school buildings influenced their learning. Following the photo documentation activity, researchers then invited students to group their pictures into categories of the students' choosing. Using an interview protocol, researchers asked students to describe why they chose to make the photographs they did and how the subjects of the photographs do or do not contribute to the school's learning environment. When studied in combination, the photographs contained within the "photo album" of each school revealed important differences in students' perceptions of what was important to their learning. When viewed as an entire corpus of work, the album also helped to confirm recurring themes that emerged from across different data sources. For those who design and administer school facilities, evidence suggests that spaces for students to move about are as important as spaces for students to interact in a safe and social manner. Personal spaces and social spaces interact to improve school climate and promote achievement. At the same time, school leadership that recognizes students' needs for such flexible and responsive learning spaces, and facilitates productive use of these spaces, increases the potential that students will identify themselves as competent learners.

**Rob Walker** University of East Anglia

### **Post-occupancy pedagogical evaluation: A case study approach**

'Post-occupancy evaluation' is a routine phase in the planning and construction of schools but it normally confines itself to aspects of fabric and structure. Does the roof leak? Is the heating adjusted appropriately? Do the window blinds keep out bright sunshine? Is the paintwork of the required standard? Some more functional aspects are taken into account; whether the traffic in corridors flows smoothly, whether noise levels are contained and whether the storage facilities are adequate. What remains unreported is any *educational* post-occupancy evaluation. How does the building function educationally? Does it support pedagogical variety? What is it like to teach and learn in?

## 17 User generated visual: SNS and online worlds. Visual research methods

**Coord: Giovanni Boccia Artieri, Laura Gemini** University of Urbino

Internet in itself is already a visually relevant phenomenon. The development of Social Network Sites and online worlds (such as Second Life) is characterised by the use of images and by the way in which users generate spontaneously even iconic contents. So the internet is a relevant place of contemporary experience and of visual analysis of individual and group life-experience. The net offers the unmissable chance of gaining useful information for sociological research in a non directive way. In fact users share contents and materials and are "naturally" inclined to share their experiences and everyday lives. The web is suitable, from one hand, for the specific type of research characterising sociology on images: the analysis of contemporary collective imagery, consumption's processes, different forms of advertising, the use of images and the construction of identity and social networked relations, etc. On the other hand the web makes possible also the research with images: images created by users – researchers and subjects of research – could be used for photo elicitation interviews, also inworld. This panel looks for papers based on research "in the field" about Social Network Sites (such as Facebook, Flickr, Twitter, etc.) and online worlds (such as SecondLife, World of Warcraft, etc.), to prove the possible use of visual approaches to study the web, an even more important field in socio-communicative research.

**Fatima Aziz**

### **Personal visuals (photographs & videos) as context anchors for performing social identity in SNS**

The application of sociological research to Internet and CMC indicate that contrary to postmodern theories of a dispersed self, undergoing identity crisis Internet users construct and manage identity in order to engage in effective communication. Social and New Media scientists have extended Goffman's theory of self-presentation to the digital realm and although these researches differ in methodology of studying self-presentation in the digital realm, they all agree that identity on line is a social construction and therefore performed and managed. Among other CMC modes, SNS profiles are strong anchors of social identity performance and play. However, the digital realm reconfigures context of performance which can only be anchored in text and visuals shared online. Although, current SNS analysis prove that community data is not only textual, but visual as well, there are very few studies which explore the importance of visual data in social identity performance and the problems which it causes to user privacy. Unlike visual data, text is easy to collect, anonymize and treat with analytical methods. However everyday visuals are increasingly becoming a part of social identity performance and provide information which text alone cannot account for in studying social identity. The question of the role of visuals in social identity construction and the ways of showing self in a networked context are therefore important and their study cannot be limited to a single SNS public. In order to study these questions I propose a pluridisciplinary methodology which combines 1). semi-directive interviews with SNS users,

2).random sampling from three SNS: MySpace, Facebook and Flickr and 3).case studies dealing with privacy problems on SNS. The combination of these three research tools to utilize SNS visuals allows a better understanding of the social uses and the technical challenges highlighted by a visual social identity construction and the problems of user privacy.

**Marina Micheli** University of Milano-Bicocca, **Agnese Vellar** University of Torino  
**Twitter(di)verse and visual capital: a methodology to analyze visual(counter)cultures on Twitter**

Social Network Sites (SNS) like Twitter are web based services that exemplify the hybrid and cross-cultural nature of today's multilingual Internet. Data that are shared in SNS are searchable, replicable, persistent and scalable. Therefore, researchers have a great amount of multimedia data available that are produced in a nondirective way. Furthermore, a worldwide population has adopted SNS; therefore they have become an interesting research field for the investigation of crosscultural communications. Since the 1990s studies on Computer Mediated Communication (CMC) applied discourse analysis to described how individuals negotiate their identities with online social groups and the functionalities of mediated technologies. However, SNS are multimedia environments that emerge form the negotiation between designers (who built the interfaces) and the everyday practices of users (who customize them). The concept of visual capital, a contextualisation of Bourdieu's cultural capital in the realm of visual and digital media (Parks 2002, Nakamura 2008), can be adopted to outline social and cultural differences related to access and use of (strongly graphical) digital media. Therefore, CMC research has to merge with Visual Cultural Studies to investigate how visual capital is embodied in online profiles to express membership to a (sub)culture. In fact, the activity of profile customization, through images and graphics, implies different tastes, skills and practices. Which kinds of skills emerge from these practices? Do users integrate the professional aesthetic of the SNS designer? Do counter(visual)cultures based on different geographical or linguistic affiliation emerge? Early studies on Twitter analyzed discursive and networking practices; with this paper instead, we propose to turn the focus on how users negotiate their visual identity within the broader "Twitterverse" (the culture constructed by the adoption of Twitter). We thus propose a methodology that combines the analysis of visual profiles and "visual elicitation" online interviews. Through the "trending topics" feature we collected 1,500 Twitter profiles of three different geographical affiliation: Worldwide, United States and Italy. We analyzed avatars and backgrounds with NVivo8 categorizing visual data based on subject, source, techniques and linguistic affiliation of the users to define a typology of visual cultures on Twitter. We also considered how these practices embody web-specific skills, such as reconfiguration and remediation (Lievrouw 2009), and what kind of literacies people develop through them (Livingstone 2004). In our future work we will conduct "visual elicitation" online interviews with Italian users; we will use chat services to ask the interviewer to comment upon visual profiles (his own and others). The aim will be to investigate the reflexive process of the visual identity construction and the identification/differentiation with different visual cultures in a multilingual platform.

**Luca Rossi** University of Urbino  
**Image-generated conversations: analysis of the most discussed picture in the Italian FriendFeed**

Microblogging sites like Twitter or Friendfeed have faced, during recent years, a worldwide growth and success. The opportunity given to users to communicated short pieces of their life or quick thoughts just by typing very short messages of 140 characters seems now to be a quite common social practice in many countries. The most surprising thing about microblogging practices is not only the huge and growing number of users but also the very difference contexts where microblogging has been widely used. From last-minute gossip about some Hollywood Star to real time communication and coordination during several international crisis (from the Mumbai

terroristic attack in 2008 to the so-called Twitter revolution in Iran at the end of 2009) there is no space of our contemporary social experience that has not faced the impact of this new and emerging kind of communication. What is the role of pictures in this communicative context? Focusing away from extraordinary events where pictures' role may dramatically change how are pictures used during everyday microblogging-based conversations? This paper will try to answer such a large question by analyzing a large dataset of microblogging-based conversations occurred during September 2009. Those conversations took place in Friendfeed (a microblogging platform recently acquired by Facebook) and will be filtered in order to study only conversation starting by posting a picture. Those conversation will be analyzed both from a quantitative point of view (number of image-based posts, number of answers, average of answer compared to other kind of messages, etc) and from a qualitative point of view. Within this context the paper will focus on these questions: What kind of pictures are mostly posted in microblogging context? What kind of pictures appears to be the most successful in generating conversations? Can pictures, as visual objects, be considered as good conversation enablers?

**Alessandra Micalizzi** IULM University Milano

### **Abruzzo Facebook's images: The iconic Net-presentation of an earthquake**

My paper aims to propose the results of an empirical research about the Social networks'groups focused on the Abruzzo's Earthquake. The conceptual frame of the research deals with two concepts: the main role of images, as visual supports for the representation and the reconstruction of an event – in my case, the earthquake – and the value of Social Network sites (SNS) both as virtual environment used for the self-presentation and as social contexts able to amplify the ways of listening, observing and elaborating life events such as a the earthquake in Abruzzo. The Net allows the socialization of emotions, exchange of experiences and participant-action, primarily mediated by the collective narrative inside the groups. At the same time, it ensures the preservation of small fragments of stories and images that contribute to the construction of collective memory. The SNS, like many of other on-line places for socialization, are indeed characterized by persistence, the faculty to keep track of what is published in. In this paper, I want to focus on results related to the visual part of the collected material that includes about 500 photos of the respective groups obtained by a keyword search on Facebook (the most populated SNS in Italy). By a qualitative analysis I would:

- identify "nature" of the image: specifically, I discriminated between original photos, unpublished in other media, and photo re-mediated, according to the Bolter and Grusin's (2003) definition - photos circulated within media and become icons of the earthquake in the Abruzzo;
- encode the contents of the photos by a narrative track, based on the subjects, context, action and macro-tema of the "story" depicted in the photos;
- construct the Net-presentation, that is the connective and collective representation of the earthquake as it is narrated, shared and "saved" on the Net (with specific reference to groups of FB).

**Stefania Antonioni** University of Urbino

### **The social and visual construction of places between past, future and way back**

The communicative and visual construction of places is a phenomenon strictly connected with media, regardless of the historical period we are examining. In fact, we can say that media have always been responsible for the creation, the spreading and the sharing of images of places, since their first appearance. In the meanwhile, they have always been responsible also for the creation of individual's expectations regarding them, acting as an anticipatory experience. In this sense firstly literature, then painting and visual arts, photography and postcards, cinema and tv, finally the web and nowadays SNS, have always been working on the creation and consolidation of imagery regarding places and their connotations. So, just to mention some of the best known phenomena, we can say that the sense of the picturesque, the sublime, the panoramatic view of landscapes and cities were constructed and developed by the media of the period – that is to say painting and panorama – and contributed to specifically localize their meaning in different places

and location, soon become tourist destination. But besides this sort of systemic construction of places' images made by the media, we have to mention also the subjective sense with which every individual shape his/her vision of places. That is to say that the counterpart of the systemic operation of constructing a communicative reality of places is their individual observation and sense making/giving. In this process digital media, and particularly SNS, play the fundamental role of spreading, sharing, creating grassroots images of places and their storytelling. That is to say that thanks to SNS there is a vast amount of user generated images regarding places and that they depend more and more on participatory cultures. Examples such as Picasa, Flickr, Facebook, but also TripAdvisor, only to quote the best known SNS intensely using pictures, realize this social and individual treatment regarding images of places, and in the meanwhile they give way to the personal construction of these images through their experience. It's useful, for instance, exploring the huge amount of Facebook groups and pages regarding some of the best known tourist destination and analyze how they are re-shaped by the individual meaning, accessible with the comments and quotes following images. To catch the sense of the process regarding a specific place and the cooperative work of constructing and sharing a meaning through images – in this case regarding past times – it could be interesting analysing a specific Facebook group, named Roma Sparita (Disappeared Rome), basically founded on sharing and commenting old Rome pictures. In this case old images give the occasion to reinforce the place belonging, to revitalize memory and to understand and reflect upon the actual reality and sense of place.

## 1 D Methodological Issues IV: Discussing participatory practices

**Coord: John Grady**    Wheaton College Boston

**Calla Chancellor** University of Washington, Seattle

### **Benefits and criticisms of the use of photography in participatory research practices**

Visual mediums such as photography have been used with greater frequency and application in research practices over the last decade or so. Certainly some of the momentum behind this increase has come from researchers concerned with engaging with communities in collaborative and community-driven research. While collaborative methods such as photovoice (Wang and Burris, 1997) have received both praise and criticism for their aim of empowering the research participants and communities in which they live, I propose that there are key uses and benefits of using photography and other visual materials as a means to support greater collaboration and more effective participation by participants in the research process. Structurally included in this argument will be an review of the literature on the benefits and criticisms of the use of photography in participatory research practices, as well as the range of both common and creative uses (e.g. elicitation, documentation, personal and group expression, education, assessment). Of course, while focusing on the uses of photography, my discussion will also apply to the use of visuals more generally, including visual art, film/video, and every day objects and artifacts.

**Rochelle Woodley-Baker** University of South Australia

### **Bangladesh Women as Social Planners: A participatory approach to reaching policymakers**

In developing countries, rural village women are often neither seen nor heard, despite their extraordinary contribution to family and village life. Photo Voice is a methodology that puts cameras in the hands of rural women who seldom have an opportunity to have their voice heard and access to those who make decisions over their lives. As an educational and a social planning tool, the practice of photo voice has three main goals:

1. To empower rural women to record and reflect their lives, especially health needs, from their own point of view.
2. To increase their collective knowledge about women's health.

3. To inform policymakers and local decision-makers about health and community issues that are of greatest concern to rural women. In this paper I analyze the third goal: the contribution and limitations of photo voice as a social planning tool. I conceptualize first the theoretical and practical underpinnings of photo voice and trace the relationship between participation and empowerment, documentary photography and policy development. I do this within the broader context of a social planning project in a remote rural village in Bangladesh and explain its application for influencing women's development, policymakers, local decision makers and village development.

**Annalisa Frisina** University of Padova

### **Unpacking Photovoice for a Credible Sociological Analysis**

#### **A Research Experience with a "New Generation of the North-East of Italy"**

This paper focuses on the methodological challenges of "photovoice" (C. Wang; C. Mitchell) used in action research. In order to make "photovoice" a sociological *research* tool I suggest to "reframe it" and to conceptualise it as composed by "multiple methods", which need specific analytical procedures:

- 1) native image making
- 2) *serial focus group* (with the use of photoelicitation)
- 3) *participant observation* during public event(s) organised for the dissemination of the research results and conducted by research participants

The goal is to study both the process (the interactions within the group and with the public(s)), both the product (the images and narratives produced by research participants).

I will discuss this proposal illustrating my research project "A new generation of the NorthEast of Italy" which explored *public self-representations of young people* (16-25 years old; with and without a migrant background), focusing my presentation on key methodological issues (i.e. working with groups more than "a community" as photovoice usually implies) and making the hypothesis that photovoice can work as a "strategic politics of visual representation". Finally, I will show a short video (about 5 min.), which tells "how we have seen and how we want to be seen and by whom" of a group of the so called "(immigrant) second generation" in the North East of Italy.

**Andrea Membretti** University of Pavia

### **For the use of images in a performative way, doing action research**

In Sociology, the *social construction of reality* is the inter-subjective process that involves social actors in giving a particular meaning to their world of life, through the ongoing cultural and symbolic negotiation with the others. In this process, space and territory play a strong role, just because every human experience is contextual, situated. *Everyday life is a representation*, in which actors play characters on the stage, negotiating thorough them a common narrative situation, inside spatial and symbolic *frames*, socially defined. Not every actor, nevertheless, has the same power of definition respect to the reality performed. As the meaning of our world is continuously built and re-built, through a negotial and inter-subjective use of communicative codes, we can say that *image* – of oneself, of the others, of the environment - takes a fundamental role in this process. Social construction of the reality is nowadays more and more a construction and re-construction (re-definition) of images, and of identities – individual and collective – linked to them. Nowadays it is particularly difficult to maintain that there is a clear and strong distinction between reality and the image of it. Re-expressing the Theorem of Thomas (1928), we could affirm that "*if a situation is represented through images – and so it is perceived first of all in a visual way – as real, will be real the observable consequences of this definition*". Consequently, we can call *performative* this kind of representation, attributing a strong power of definition to images and to the subjects producing and managing them. The construction and the use of images can be performative in *social action-research*: in this methodological approach, one of the principal aims is the construction of a common reality, based on critical observation, through the interaction between researchers and their partners; by doing this, action-researchers could

contribute to the empowerment of their partners on the field. In social action-research, the creation and use of images, produced with the active participation of the partners involved, can contribute to the re-distribution, to individuals and collective actors, of the power of definition (of themselves and of their world of life) through images. By doing so, *image becomes a mean of empowerment*, a tool for the construction of a reality in which every subject involved could present and represent himself in a reflexive way, tending to increase his control on a reality that is performed.

## 13B Domesticating the city: Visual methods and practical consciousness of space

**Coord: Giuliana Mandich** University of Cagliari

**Joanna Erbel** University of Warsaw

### **New image of the city - potentials and dangers visual representation of new urban practices. Warsaw example**

In my presentation I will talk about artistic projects and practices of urban activists which aim is to show different ways of domesticating urban space of Warsaw. How they change the image of the city and behavior of urban dwellers I will be interested in these ones that use mostly objects connected not with field of live but with the everyday life: pieces of small architecture, plants, water, etc. I will claim these interventions to be a possible encouragement for urban dwellers to regain the urban space by their own by micro-practices. I will also discuss the potential of visual tools in registering these practices and the dangers of focussing mostly of visual side of the urban landscape, instead of talking about social practices connected with other bodily experience that the visual one.

**Hatice Öz** Maltepe University, Istanbul, Turkey

### **Municipal Logos and Urban Visual Identity: Assessment of Urban Visual Identity Through the Logo Designs of Districts of Istanbul**

The concept of visual identity is one of the basic concepts of corporate communications and brand communication. Visual identity is a strong channel of communication for an institution or a brand while maintaining relationship with various social partners. The design of visual identity shapes the impression and image image that are desired to be formed in people's minds with the power provided by visual communication. Therefore, visual identity is a process of design for many organizations and brands. Urban logos, which become important in cities' transnational communication activities in order to take place in the global competition, are the elements of identity that facilitate the description of cities and the perception of cities' cultures. Cities' current attempts to describe themselves and to stick in minds through their logos have rendered them similar to public firms that want to gain in the competitive environment. Logos along with other urban visuals have become inseparable parts of urban symbolism. In this study, primarily, the existing logos of Istanbul and its districts will be examined. Logo designs of the local governments that constitute Istanbul will be handled in themselves and separately. The visual identity of the town will be examined by reading the urban logo. After the examination of the existing logo designs of Istanbul and its districts, the alternative logotype design suggestions for Istanbul and its districts, which have been produced as part of the "Typography in Visual Communication" Course in the Department of Visual Communication Design of the Communication Faculty at Maltepe University, will be presented. As part of the course, each student has selected a district of Istanbul and examined that district culturally and physically. The font that could represent that district has been selected/created after studies conducted. Symbols, along with the font, that represent that district has been designed. Alternative logo designs that would represent the district identity have been created with the combination of scripts and symbols. In the study, students' processes of creating new logotypes after the examination of the existing logo designs of districts will be



presented. Consequently, the influence of the city's visual symbols on the reflection of the city culture on the visual identity will come to light.

## 18 From the darkroom to the kitchen table: practices and places of visual media production

**Coord:** **Eric Laurier** University of Edinburgh, **Barry Brown** University of California, San Diego , **Neil Jenkins**, Newcastle University

At their outset darkrooms and cutting rooms were imagined to be places of mere mechanical reproduction, over the longer term they have turned out to be central to creative industry, imagination and representation in visual media. These sites and processes of production are an under-examined part of visual sociology, with a number of notable exceptions (e.g. Howie Becker's chapter on Editing in 'Art Worlds', 1982). In this panel we aim to bring together studies of what happens 'post-shooting' in the spaces constituting the studios, dark-rooms, control rooms and photoshops of the world. Editing encompasses a complex of hobbyist, craft and professional practices, yet it is often deleted in accounts of film, home video and photography. Moreover in the last decade these hobbies, crafts and professions have been transformed as technology has both popularised editing practices, and revolutionised amateur and professional techniques - digital media are as likely to be handled on the kitchen table on a laptop as in a professional studio.

**Gillian Rose** The Open University, UK

### **Against editing: the natural, the evidential and the maternal in some family photography**

This paper draws on extensive interview work with women with young children in two towns in south-east England. It examines what happens to family photographs once they are taken, and will refer to photographs in both printed and digital forms. A great deal of work is done with family photographs, and this is overwhelmingly women's work: they are dated, stored, printed, displayed and gifted in a range of different ways. This work with visual images has various effects. In particular, it establishes both familial affiliation and domestic spatialities. However, this paper will explore more what it does for mothers, as mothers. It will suggest that photography is a crucial technology in the production of maternal subjectivity, and that part of this entails a refusal to edit the photograph because what it shows must be seen as natural. The paper discusses the ambivalent effects of this claim to, and practising of, photographic naturalism.

**Martin Wood & Sally Brown** University of York & University of Durham

### **Social Science Research as Auteur Filmmaking**

This paper will explore empirically and theoretically the practices and processes by which the act of social scientific research becomes more than the unproblematic practice of describing, recording, revealing or otherwise registering daily life, without apparent mediation. Inspired by the movement called auteurism that came to dominate film criticism and theory in the 1950/60s, we reflect on our experiences as social science researchers of making a short documentary film. Theoretically, auteurism refers to the relation between the camera, as the point of communication, the filmmaker and the world. It sees the filmmaker less as a witness to 'things as they are' and more as a creative artist, as the person responsible for a film's aesthetics and who uses the film's mise en scène reflexively as part of his or her self-expression (see, for example, Micheal Snow's *The Central Region*). In practice, the auteur's use of the mise en scène directs our attention to the often unconscious, hidden or unsaid, sites and processes of production that lie behind what the film represents and reflects. For example, how do filmmakers choose between what to include in a film as the 'work' and what to leave out? To what extent are personal and inter-personal factors

(we were a filmmaking team of three) criteria in debating the film's progress? How do filmmakers mobilise and use the 'system' of cinematic techniques such as camera, lens, angle of view, levels of music, sound, gestures, reflections, characters and scenes, etc., to initiate the spectator into a direct and sensory appreciation of the film as event? What is the division of labour and, indeed, its reverse, the labour of division – the continuous work through which representations of the social are created, consumed and performed – that goes into filmmaking? Our presentation will include recollections and excerpts from personal diaries together with short sections of our award winning documentary film. The film puts in question the important relationship between the organisation of work and life and of the conditions that make creative lines of escape possible in modern society. It combines conceptual ideas about running free, refusing to settle, interruption and resistance, applied to the northern English cities and towns and their history of mining, steel and textile manufacturing and uses the fascinating and striking sensations of free solo rock climbing on the surrounding moors as an example of how relationship is performed.

**Ignaz Cassar** University of Leeds  
**The Imaginary of the Darkroom**

This paper will explore the photographic darkroom as a site of production in its relevance to a sociological imaginary. As a space of specialist labour – be it professional or amateur – the darkroom has been a significant feature in photographic education and in the photographer's self-portrayal. The changing methods of creative labour with the expansion of digital imaging technologies have made the darkroom practically irrelevant yet, at the same time, its imaginative potential remains a compelling one. The significance of the darkroom as an 'alternative' space, set up by photographers' networks in 1970s and '80s Britain, for example, has been acknowledged by writers such as Roberts and Burgin for enabling emancipatory politics and differing social practices of that time. However, the darkroom's potential rests also with its experimental and momentary dimensions, as it does not require an architectural infrastructure of its own. As such, darkrooms are improvised spaces, and outlines for its set-up are a recurring trope in photographers' biographies and accounts. Crucially, the functionality of the darkroom overlays itself often with that of spaces of privacy and leisure (a kitchen or hotel room, for example), breaking down strict distinctions between spaces of labour and leisure, or public and private. This paper, then, will foreground the impromptu complex of the darkroom as its creative force. Considering photographers' accounts of the photographic darkroom and its figuration in photographic representation as a motive in its own right (a recent thematization is Mike Nelson's 'secret' installation of a darkroom at Frieze Art Fair 2006), the paper will explore this peculiar space as one that is, on the hand, geared towards technological procedures and pragmatic requirements of organizing labour, and, on the other, remains embedded within a genealogy of the 'dark chamber', as a space of intimacy, secrecy and mystification. By exploring the darkroom's phenomenological aspects, the paper will bring into relief the fantasies evoked in its psychospacial dimensions, such as the linkages between photographic reproduction and (sexological) procreation. In so doing, the paper seeks to consider an 'ethics of the darkroom' at a time when the darkroom and the forms of sociality it once sheltered have become a relic of the past.

**Julia Wright** UCLA  
**Female Film Editors**

The field of editing is one of a very few places in the film industry that women have been able to create a strong presence in prestige and number from the beginning of cinema to the present day. The purpose of this essay is not to reveal the "reality" of female editors, but rather to seek an understanding of how public representation and self-representation are created and what informs their construction. This examination of the representation of female editors will focus on three cultural-industrial modes: the historicization of female editors, the celebratory representation of award-winning female editors, and a mode of performed self-representation used by female editors to navigate the industry and negotiate their identity. Studying contemporary texts and artifacts that circulate both within the production community (e.g. trade magazines, web

communities, promotional advertisements) as well as those accessible to the general public (historical information and interviews from books and film) illustrate how female editors are perceived, and how they perceive themselves and their roles in the production community. Texts created within the industry by editors and trade organizations account for the majority of the historical information about female editors. Women's historical presence is often omitted or discounted in these texts due to a lack of historical research, reductive theoretical frameworks, and ahistorical assumptions made in contradiction to historical evidence. These versions of history go uncontested in light of the privileged location of the author, who is often a celebrated male editor or an exclusive institutions (such as professional societies and guilds) where the majority of membership is male. Members of the editing community have also produced celebratory self-representational texts made available to the public, such as books of collected interviews with award winning editors and promotional film and media. These reflexive texts attempt to bring greater public recognition to accomplished editors, whose names remain largely unknown to those outside of the craft. However female editors are cast in all too familiar notions of womanhood, conveyed through male director testimonials that promote an essentialist view of women's work. Also problematic is the manner in which an explanation of their work is often framed within a discussion of distinctive "sensibilities." In this context, the type of language and rhetoric used reinforces the view of women as nurturers with greater emotional proclivity than men. My interviews with working editors illuminate the distinctive challenges that arise when professional and gender expectations must be carefully navigated and sometimes "performed" in order to remain competitive in a cut-throat profession. In these interviews, there is a strong resistance to gender representation and any association with feminism. Seeing feminism as outdated and too political, they opted for a post-feminist attitude that emphasizes personal choice and individual needs, which is consistent with the uncomplicated, work-a-holic outlook that is consistently voiced in the post-production community. However, I consider this a distinctly post-feminist attitude precisely in the way it reduces the complications of identity politics in favor of seeing everyone as "individuals." I argue that as a result, this attitude couches the shortcomings of the industry's flexible labor market in which most work is freelance and temporary, requiring editors to maintain a strong social network to secure future employment. In this context, editors feel they have little agency to address sexism directly, and instead "perform" against undesirable gender stereotypes that questioned their professionalism. Strategic self-representation can alleviate some of the problems female editors face, but offers no permanent solution to combating sexism. A feminist approach to theorizing representation has many advantages: it can critique historical assumptions and theoretical frameworks, investigate the politics of epistemologies, and understand the ways performance constructs representation. Refocusing beyond a gender-based analysis that considers economic conditions and labor practices can reveal the specific bind female editors find themselves in.

## 19 Ethnographic film in sociological research and teaching at the university: scientific and organizational challenges

**Coord: Eva Flicker, Katharina Miko** University of Vienna

Scientific research concerning visuality is always an interdisciplinary matter. Visual Sociology is a part of visual studies which encompasses Sociology, Social- and Cultural Anthropology, Contemporary History, Film sciences, Art History, and many more disciplines. Visual studies, visual methods, and visual sociology have long been embedded in social scientific practice. Early on, film found its place as a tool in scientific research. Visual Sociology, and especially Ethnographic Film, are not new specializations in the field of Sociology, but rather an area of science subjected to constant reevaluation. Roughly speaking, the use of images in social science gained significant popularity at the beginning of the twentieth century and again in the 1970's and 80's. The early twentieth century saw the publication of articles by the American

Sociological Association, which used images to support sociological findings. The movement in this direction was interrupted around 1916, when the use of qualitative methods induced the replacement of pictures and film through mathematical tables, graphs, and other empirical representations. Since then, academic institutionalization of visual sociology has only occurred in the form of journals, occasional teaching chairs, the founding of institutes, and professional associations such as the IVSA. Visual Sociology however, can hardly be considered mainstream Sociology.

**Larissa Schindler** Gutenberg Universität, Mainz/ Germany  
**Manufacturing vis-ability**

Visual sociology is based not only on sociological knowledge, but also on technical and aesthetic skills. My paper addresses a further type of knowledge. It is up until now mainly referred to as “practices of seeing” or “professional vision in sociological studies of work. Borrowing from these studies we can use the concept of “practices of seeing” for most social fields to focus on fieldspecific “vis-abilities”, that members as well as participant observers have to develop in order to participate in the fieldspecific practices. Quite often the development of these vis-abilities happens unnoticed. In video recordings of field practices however it becomes relevant, as these recordings have several limitations. It is common sense that there are technical limitations of recordings such as illumination, focus or angle. Furthermore – and this is crucial for methodical consideration – video recordings do not reproduce what can only be seen and understood by a practice skilled member: everything that is only communicated by intimation and what is not communicated at all because it is a basic assumption of competent members. Prudent understanding and illustration of social events by visual media therefore requires not only the researcher’s sociological and technical knowledge, but, furthermore, a practice trained vis-ability. This needs to be developed by participating in fieldspecific practices and to be systematically reflected and employed when producing visual sociology.

**Marietta Kesting** University of Vienna/ Austria  
**Locating challenges of documentary filmmaking in the academic context**

Drawing on my own experiences as a filmmaker, researcher and lecturer in history and cultural studies I want to discuss issues of ethics, empowerment, authorship, power relationships and stereotyping in documentary filmmaking in the academic context. The key qualities of working with (audio-)visual recording are to bear witness and generate knowledge. It may also create space for emerging subjectivities or ‘identity’ building of the participants and it can be used as a tool for social and cultural questioning. There will always be a research process before the actual filming will start. Yet it is important to keep in mind that the set of ideas may shift during the project in relation to an exploration of the physical and social infrastructure of a place and its people. The core working principles for making a documentary film include working with existing social infrastructure and every day life practices rather than parachuting a project into a neighborhood that has no relationship with daily life. A documentary film project can’t be accomplished by one single person like writing a text possibly can, filmmaking is always a collaborative effort. Important questions in the process of scientific documentary filmmaking thus are: who records whom and where? What do they gain – both people before and behind the lens? Where in the frame is the researcher? Or is she/he outside it? The camera also has an ambivalent role. It is always a tool of surveillance and creates a power relationship between the camera operator and the person(s) in front of the lens. Often the camera may also instigate processes further and provoke certain acts (that may not have taken place without its presence). Other challenges of visual methods include logistical constraints regarding organization, funding, technical equipment as well as contextual challenges – one could say ‘invisible pictures’ or ‘blind spots’ – certain practices or situations, which can’t be photographed or filmed. Certain persons or groups to avoid restrictions and harassment may also view staying invisible and opaque as a positive strategy. What responsibilities may arise from working in transcultural documentary settings for researcher,

students and participants? What kind of processes of 'othering' and stereotyping may be re-enforced through the use of film and photography? Often the 'others' positions seem to be fixed as disempowered victims and essentialised through the nature of visual conventions; whereas the spectators often feel in the position to judge the represented people in documentary films based on their unspoken assumptions and prejudices. Last not least aesthetical questions are always involved in the documentary work process that can never be neatly separated into content versus form. Strategies of purveying objectivity and authenticity should always be reflected upon and are at best questioned and laid open in the documentary work itself. In the process of teaching students documentary films, discussion on subjectivities and the politics of representation and rethinking contours of power are necessary. How do these films and pictures shift our language as researchers, policy makers and how do we, as human beings, relate to the represented people?

**Beatrice Collignon, Cesare Romani** University of Bologna  
**Teaching Video documentary making to Social geography Masters Students**

From a social sciences perspective, films and videos can be three types of objects: a document to analyse, a special kind of fieldwork note-book and tool for research, a means to communicate research results to fellow researchers and/or researched and/or the general public. Although in social sciences films have been mostly studied as documents to analyse, recent years have seen the development of the use of videos in fieldwork as well as a growing trend towards the production of research documentaries, and in relation courses dedicated to teaching the methods related to such uses. This paper is based on the experience of teaching video making to social and cultural geography Masters students at the University of Bologna. We will first present the organization of our one semester program and discuss its various challenges. We will then focus on the "virtues" of video teaching to graduated social sciences students, insisting on three major aspects:

1. video documentary as a research tool and its tight connection to fieldwork from a methodological perspective;
2. video documentary as a learning method which brings the student/researcher to go through every step one has to go through in any given research project, but using a different language and thus elaborating a specific discourse about the object of the research;
3. video documentary as a means to reflect on the language itself of one's discipline, whether it be geography, sociology or anthropology.

Some of the short videos produced last year by our students can be viewed at:

<http://vimeo.com/immaginegeo>"<http://vimeo.com/immaginegeo>

## 20 Fieldwork: Photography, architecture and built environments

**Coord: Sheila M. Fram** Colorado State University

The presenters have examined architecture and built environments and their elements as context and in context via the use of photography. Recent sociological and educational research have included photographic images of built environments as data to be analyzed for context, dominant discourses and ideologies, as archives as institutions of power, and other forms of social communication. Presentations are limited to the use of photography and focus on public and private environments, spaces and places. Several presentations focus on the new and innovative ways of using photography to examine architecture and built environments.

**Aida Bosch Christoph Mautz**  
**Architecture and Human Practice. Visual Methods for Research on Built Structures**

Human architecture, buildings and building complexes are main objects of material culture. Architecture is entwined with human action: Firstly, it is result and artefact of human interactions such as imaginations, plans, conceptions, including complex background constructions as well as

structures of knowledge and values. Secondly, as a result of those interactions architecture imposes material structures into the actual environment of human beings, which no one is able to defy neither visually nor habitually. Humans have to interact with architecture whether they want or not. They have to perceive and to relate to it through action when staying in a specific urban room. Built objects are mainly used implicitly as taken for granted in daily life. The implicit, bodily dimensions prevail in interactions between humans and objects, even more so for built objects framing human action and being connected with cosmology. Observations of movements and actions in space are adequate methodological techniques for investigations of the implicit bodily relationship between humans and architecture. Main questions are: How are body and space related to each other? Which reciprocal effects exist between them? Which possibilities to move are offered or denied by spatial structures?

It is therefore useful to investigate forms of human practice within built structures, like Pierre Bourdieu did in the resettlement camps of the Kabyle population in Algeria. Several questions will be addressed in our presentation: In which ways do people cut corners within architectural complexes, at which times and how often do they step on those self created ways? At which places do they meet most frequently or preferably? Where do they visibly feel comfortable or not, where does architecture set barriers for bodily or social needs? Which places are adequate for obtaining public recognition and which places offer hidden areas protected against non-adepts? Which action is suitable for which architecture and which actions can only be achieved under resistance of the spatial environment? How is social practice transformed by a forced resettlement into a totally different architecture? Taken Pierre Bourdieu's classical study about the resettlement camps (in *La Deracinement*) as an example, the role and the possibilities of photography for research on built structures will be analyzed.

**Maria Stott**

### **Examining built environments through photography and discourses of photography through the architectural context: the case of The Building - An Urban Story of Cambodia**

*The Building - An Urban Story of Cambodia* is a photographic exploration of Phnom Penh's urban past, present and future through the juxtaposition of diverse photographic perspectives – historical, family album, participatory and professional – all of which focus on one of the most iconic built environments in Phnom Penh, if not the region. This project examines, through visual data, the Building as a simultaneous symbol of the highpoint of modern Khmer architecture and urban planning, Cambodia's tumultuous past and the urban land development challenges of today. The Municipal Apartments, the White Building or just the Building as it is most commonly known, was inaugurated in 1963. It was created mainly for lower and middle-income groups, such as municipal staff, teachers and other public servants, who were seeking to become owner-occupiers. During the Khmer Rouge period, all the Building's residents along with the rest of Phnom Penh were forced to leave the city. While the Building represents the heyday of pre-Khmer Rouge Cambodia architecture, so-called "new Khmer architecture", it has become one of Phnom Penh's largest "slums". Still, it is also home to several thousand residents including artists, musicians, community activists and everyday city dwellers. The fading and deteriorating infrastructure belies the vibrant community that lives within its graying walls. The future for these residents is uncertain for the land upon which it sits is worth millions of dollars in Cambodia's booming building sector. For many, the Building embodies a variety of contemporary Cambodian issues concerning urban livelihoods, land rights, economic growth and the roles of government and private investment in Cambodia's development. Through the use of diverse photographic perspectives, the project uncovers what the Building represented and has come to mean in "modern" Cambodia. It also examines different functions, uses and issues of contemporary photographic cultures, especially photography as preserving historical memory, recording personal narratives and perpetuating visual stereo-types, particularly within the context of "international development".

**Målfrid Irene Hagen** Buskerud University College

### **Using photography in examinations of corporate architecture**

54

My PhD research project is on visual art and architecture in corporate headquarters in USA, Japan and France, (including pilot examinations in Norway) where I use photography as visual data to document visual observations, supported by informal conversations, publications and some interviews. Visual observations of architecture can reveal corporate values such as environmental responsibility through environmental friendly (green) architecture. It can also reflect corporate qualities such as cultural capital, corporate identity and territorial orientation. It can also reflect social patterns such as gender roles and conspicuous consumption, and cultural qualities connected to different architectural traditions, such as for instance symbolism within architecture. Here I discuss how architecture in general and particularly corporate architecture can be interpreted visually in different ways as mentioned above, underpinned by photography used as visual data.

**Pablo Hermansen** Pontifical Catholic University of Chile

### **A Photographic Approach to City Production: The Front Garden as the Emerging Point of Urban Landscape**

Usually we think the urban landscape from disciplinary perspectives. Sometimes, it is the product of successive urban planning projects and architectural works. Other times, attention is focused on people that, using the landscape, assign meanings to it, transforming spaces into places. As well, we consider the landscape as a cultural construction, depending on people's patterns and meanings. Finally, daily practices of production, more or less, aesthetically build up the urban landscape, transforming -tactically- the strategically built. This paper is about the latter. At the same time, the central role of text in research promotes an asymmetrical attention towards the previously mentioned aspects of urban landscape. Analysis developed using text based research brings great benefits, but several restrictions to knowledge. If it is our intention to expand our means of understanding social life, is necessary to use precise media to each kind of subject. Research media is bound to certain aspects of a situation omitting others. So, what about the aesthetical richness of the everyday landscape production practices? Could photography broaden up the knowledge produced through social research? The present work photographically describes the everyday practices of front gardens production. We consider the front garden an urban landscape basic unit, in the same way a cell is to a living organism. Our case of study is *Villa La Reina*, a 40 years old social housing neighborhood. We use photography to record thoroughly the gardening, showing the gestures, the pace, intensity, and material culture in which it is developed. Gardening appears as a space of practical resistance against the institutionalized order. The main intent is to highlight the political dimension in the aesthetical production of the urban landscape. Non-rationally, but consistently, behind the daily production of every local landscape, at its very emerging point, appears a contested space. Without speech, the urban landscape is the scene where the everyday micro-practices of appropriation and production of private and collective spaces confronts in the aesthetic realm of the *microphysics of power*.

**Michael Muetzelfeldt** Melbourne Australia

### **From masonry to glass: Images of transformation in the physical and organizational architecture of workspaces**

There is a suggestive comparison between the new ways in which glass is used in contemporary workspaces, and new forms of organizational structure and practice. This photo-presentation explores relationships between the physical and the socio-cultural features of glass in the design and experience of workspaces. It uses images of material design to evoke understandings of the design of organizational structures, and of how these play into our experiences of contemporary organizational life where, in multiple senses, we work in glass. Traditionally, glass carried ambiguous meanings. It allowed light in while protecting from the elements, and so was used in practical and decorative ways a range of architectural movements. Yet this glass was fragile, brittle, and sharp when broken, and so could only be used in spaces within structures of solid masonry. This combination of practical use with brittleness and potential danger made it a potent

cultural symbol of aspects of rigid bureaucratic organization. Contemporary hardened glass is a very different thing, and has become a material of choice in many workspaces. Its physical qualities enable it to replace masonry or timber in many building applications. It is strong, resilient, impervious to shock, and does not shatter into sharp shards if broken. It is used not only to separate social space from the outside world, but also to provide physical and cultural separations within social spaces. It increases visual accessibility while simultaneously reducing access by touch, sound, smell or taste. Visually, it both reveals and conceals. With tinting and coating, it variously transmits, reflects, distorts or obscures, depending on the light, distance and angle of view. And it does this in ways that are not always expected by the people who may be in view, which carries new, social, dangers. This new glass embodies new ambiguities, and evokes new meanings. Many of these have to do with making social distinctions, marking social relationships, and displaying or exercising social power. In short, glass has become a medium of social organization. This provides an evocative metaphor for the transformation from bureaucracy to post-bureaucracy. The images in this presentation aim to help surface our tacit understanding of the changes in our experience of work and management in these two modes of organization, and offer an occasion for reflection.

## 21 Visual research 2.0

**Coord: Dee Britton** Empire State College

How has the emergence of technology changed visual research? Web 2.0 are applications that enable the sharing of information and include web-based communities, social networking sites, photo and video sharing sites, wikis, blogs, mashups and folksonomies. Do these types of applications require methodological tools that are different from traditional visual research? This panel calls for papers that focus upon Web 2.0 research projects or discuss how Web 2.0 applications may be used in the teaching of visual research methods.

**Tatiana Mazali** Università Telematica Internazionale Uninettuno

### **Visual smilarity, a methodology to anlyse2.0 photographic contents**

My contribution aims to present the final results of a research conducted in the frame of a PRIN-National research project: "CoOPERARE-Content Organization, Propagation, Evaluation and Reuse through Active Repositories". The purpose of the *CoOperare* research program is the analysis of the Web 2.0, with special focus on its treatment of the Cultural Heritage. With this aim, we have chosen a sample set of Italian Museums and we have compared the institutional discourse related to them with the user generated Web discussions that also refer to them. In this context, the personal contribution that I shall outline in this paper will focus on the analysis of the user generated photographic contents to be found on Flickr. In particular I want to discuss the methodological aspects of my research, based on an interdisciplinary approach mixing sociological and informatics frames. This collaboration has allowed us to test new research methods, in the delicate field of data and information sampling inside the Web 2.0 universe. Basically, we have applied to the specific field of Cultural Heritage a new system of investigation/organisation/semi-automatic analysis of visual information. By means of this method, we have completed a semi-automatic scrutiny based on statistics. We have measured, in particular, the degree of similarity between the two contents: Flickr user's photographs and Cultural Heritage Institution's pictures. The key point in our research was the dimension of visual similarity, calculated by an informatics approach based on visual basic features. This methodology has allowed us to answer the questions that have originated this research project, not focussing on a detailed and in-depth analysis of a few photographs, but rather on a very wide data sample inside a huge environment of similarities and differences between institutional and user-generated photographic contents. The paper will present an interdisciplinary approach to the dimension of "visual similarity", that combines the point of view of computer science, with psychological and sociological frames.



**Pedro de Andrade** Universidade Nova de Lisboa  
**Visual Social Sciences, Web 2.0 and Hypermethology**

Visual Sociology and Visual Anthropology have had a remarkable development within scientific communities in recent years. In particular, the methods of collecting visual data, and the analysis and interpretation of visual sources, offer new courses and pathways to the researcher, specially those methods that use digital dispositifs, like transmedia and networking. This paper intends to demonstrate some of the complicity and permeability between Visual Social Sciences and the set of experimental tools that computers and Web 2.0 provide for research, that we shall circumscribe within the unifying concept 'hypermethology'. Some examples of these emergent methods are: the Multitouch questionnaire, a Trichotomies game, Hybrilog, and GeoNovel

**Vincenza Del Marco**  
**Content-based image retrieval. a sociosemiotic approach**

With the widespread use of instruments of production, processing and sharing of digital images we are dealing with the exponential multiplication of the material on the internet or collected in databases offline. The creation of large databases raises issues such as indexing, classifying, searching for digital images and video. A solution to these problems comes from search engines and specific software. Retrieval systems that do not have the ability to examine the visual appearance of images require human intervention for the creation of metadata such as captions or keywords, that describe each image in the database. Manual annotation of images, widely used in the image retrieval, has some limitations: the large amount of resources it entails, the possibility of mistakes, the fact that it is related to the problem of subjectivity of human perception, the differences in interpretations of the images and the inconsistency of the keywords assigned by different entities. In our work we focus on content-based systems, which are based on automatic visual analysis, aimed at finding images. Content-based image retrieval is an interdisciplinary field of study that deals with the retrieval of digital images through automatic visual analysis; it started in the early nineties and experienced a major growth after 2000. Among the disciplines involved in the research include: computer vision, database management, information retrieval, statistical and mathematical sciences, human-computer interaction, computer-assisted education, psychology, etc. Computers are able to transform the texts in the data but at the same time show a structure that makes sense for users. In our paper we intend to propose a sociosemiotic approach to the area of research, considering how the web 2.0 has changed the way in which images are used and manipulated.

**Dee Britton** SUNY Empire State College, USA  
**The Construction of Virtual Collective Memory: Mostar and the “Memorial Worlds”**

Collective memory is comprised of the narratives, images, music, and artifacts that a society uses to establish and reinforce group identity. Like Beckers' "art worlds", collective memory is created by numerous members of a community. However, unlike art worlds' cooperative networks, collective memory is constructed by contested perspectives. I have identified "memorial worlds", an analytical framework identifying different groups that may become involved in the construction and deconstruction of collective memory. This paper uses the "memorial worlds" framework to examine the creation of the virtual collective memory of Mostar Herzegovina. Once a symbol of Yugoslavian multiculturalism, Mostar became a battleground in the Bosnian wars of the 1990s. Stari Most, a sixteenth-century bridge that was the largest single span masonry arch bridge in the world, crashed into the Neretva River on November 9, 1993 after being shelled by local Croatian forces. A collaboration of nations, NGOs, and transnational groups rebuilt the bridge and 'Old Town', the surrounding tourist destination. Tourism is the most significant economic sector in Mostar and its official virtual representation is a place of renewed peace. Yet, nearly two decades after the conclusion of the wars, the community remains extraordinarily segregated. Croats reside and work on the western side of the river; Bosniaks inhabit the eastern side of the community.

Croatian students attend schools in the morning; Bosniak students occupy the same schools in the afternoon. This paper is an examination of the memorial worlds' contestation of the collective memory of Mostar, Herzegovina in various Web 2.0 applications.

## 22 Visual sociology of religion

**Coord: Emanuela C. Del Re** Sapienza University of Rome

**Convener: Roberto Cipriani** University Rome 3

There are very few sociologists of religion able to use both numeric solutions and digital tools, statistical frequency and cross fading, focalized interviews and video filming focusing on the eyes of the interviewee. In short, what appears to be lacking is not only some basic technical competence in the use and meaning of what one sees, but even a fundamental sensitivity towards a methodology which is not regarded as classic, although some classic authors have been outstanding precursors in this field: the couple Gregory Bateson-Margaret Mead, for instance, or the pioneer intuition of Howard Becker and a contemporary classic such as Bourdieu.

**Emanuela C. Del Re** Sapienza University of Rome

### **Visual sociology and religion as movement**

Visual sociology offers a privileged terrain of analysis as the world of visual communication is particularly rich in productions realized in the so called third countries. These productions are particularly interesting because in many cases they are the expression of conditions deriving from: past regimes and conflicts (the Balkans); controversies in society (Iran); colonization, proposing post-colonial self-representations (for instance Mexico and Africa); real or perceived cultural marginalization (Macao); radical social-economic changes (China). Visual sociology as a discipline is new to many of these countries, although the tradition of documentaries is present. Visual sociology in these countries today often implies a re-interpretation of consolidated traditions and is therefore the result of a delicate process. Religious themes in some cases are even more complicated – because of forced atheism, fundamentalism and other.

**Roberto Cipriani** University Rome 3

### **Visual sociology of religion from description to hermeneutics**

The growth of visual sociology goes hand in hand with a continuous re-discovering of qualitative analysis, after the long quanto-frantic parenthesis that invested sociology both in North-America and in Europe. This could also corroborate a hypothetic further development: the future of sociology will be more and more characterized by choices of qualitative and iconic nature. A clear clue to this is offered by the editing policies of some publishers specialized in the social sciences, that are now investing more and more in the fields of images and quality. One thing must at once be made clear: there is a lot catching up to be made in the field of visual sociology, just as there was in the field of qualitative sociology until recently. The fundamental theoretical issues need clarifying, methodology must be studied, and several empirical field-research experiences are needed to define the key-points to solve, and above all to define what contribution can visual sociology give to research. Besides, when the discourse concerns in particular religious phenomenology, it is surprising to note how limited is the space that has been reserved until now to visual analysis, in a field which is so rich in symbolic elements: rites, liturgies, manifest and exteriorized behaviors, visible power and legitimation structures, allusions to the stratification of participation and affiliation.

**Felipe Palma, Pablo Iriarte, Max Ropert**

### **The Construction of Audiovisual Discourses in Sociology of Culture**

A long intellectual Latin American tradition distinguishes religious ritual as the place where social and symbolic synthesis was founded between the different cultures that where mixed together in

this continent after the Spanish conquest. This social phenomenon (religious ritual) has been a privilege place where American mixed culture manifests in all its dimensions, becoming the American's privilege non-written social reflection space, founded in esthetics performance, dance, music and image. The new audiovisual techniques allow social researchers to make relevant sociological discourses using similar categories to those that define the researched phenomenon and, for those interested in an hermeneutical approach, open a vast range of symbolic representation to interpret. Now, how is it possible to construct a relevant sociological discourse using audiovisual methods? The hypothesis is that one way to make an audiovisual discourse relevant to sociological research is to build it from the perspective of "Compared Sociology". This effort needs at least to be done in two steps: first, the audiovisual script must be an exercise of audiovisualizing theoretical sociological concepts such as traditional/modern, syncretism, inclusion/exclusion, myth/history, social constructed images, etc.; second, sociological information will come up through the comparison of two audiovisual discourses about a same sociological topic and based on similar theoretical categories, but from two different social and cultural spaces. Here are presented the summaries of two audiovisual works about popular religious festivities in Chile: the first one was filmed in the Atacama desert close to the Bolivian border, having many references to the Andes pre-Columbian rites; and the second one was filmed in the central valleys of Chile, and references are related to the old Christian Colonial rites of the XVIII century. A comparative analysis of both audiovisual discourses allows understanding of the specific and common terms of each rite, it is also a starting point for the hermeneutical research of the secularized social environment that surrounds each social and cultural space and, all together, is a good observation point of the general context – society - in which this kind of ritual manifestation appears.

**Vicki Skiftou** University of London

### **Representing a sense of religiosity through urban symbols and signs**

The last few years I have been working on a project in the area of Finsbury Park in London, titled 'The Architecture of contemporary religious transmission'. This project aimed to investigate how young people of three different congregations, Muslims, Christians and Non-Believers, engaged with religion in relation to the urban spaces within which they live and develop their identities. We use the term 'architecture' in our project title to refer both to the buildings that support worship in various ways in the areas that concern us, and to the structure of relationships between people. In order to pursue our objectives we developed a methodology that employed layers of visual methods. I will focus on some of the photographs that Muslim and Christian young people produce in order to represent their sense of religiosity. I will discuss in depth how, from a narrative centred around a visual image, stories are produced that go beyond mere description; how urban symbols, signs and objects contribute towards a more nuanced picture of how religion is understood and experienced. The use of photographs and the stories that participants produced through them act as a means of, or rather an additional space for, producing knowledge, understandings of religion and identity. Participants' photographs stand as prompts from which they could produce stories that connect to issues around the relationship between religion and culture and the significance of symbols in the construction of identity. The paper will explore how my participants contextualised their experiences through their photos, what sort of connections they made, how they moved from one subject to another, and tried to shape their narratives. How from a narrative of personal photograph they were able to develop a series of connections to other stories and narratives, that touched upon broader public political and social discourses. Photographs are objects that become woven into social and cultural experience both as a result of their physicality and the images they contain. They have 'volume, opacity, tactility and a physical presence in the world' and are thus enmeshed with subjective, embodied and sensuous interactions. Photographs can be attached to multiple meanings and functions, that are revealed through the ways people talk about them. From this perspective, it is less the content of a photograph that makes it as a valuable object for the researcher, but the spontaneous responses and reactions, or 'invisible fragments', that emerge through subjects' narratives.

**Ergun Akleman** A&M University, Texas, **Nurdoğan Rigel** Istanbul University  
**Visual codes of Paradise: Representation of Pasific Islands**

In this work, 15 photographs, randomly obtained from Google search engine with the key word, "Pasific Paradise Islands" will be studied. The photographs will be classified as visual codes in three categories:

Paradise codes, belonging to the nature

Paradise codes, belonging to the culture

Paradise codes, belonging to the daily life

These codes will be commented with the "earthy paradise" and "deserved paradise" concepts.

The "Paradise" is promise gift of innocent life in the story of religion. In this research's main question is; how is the "Paradise" idea in the secular photographic codes represented? In this paper, the semiological analysis method from Umberto Eco, will be used.

## 23 Window shopping seeking for identity within the consumption sphere

**Coord: Roberta Paltrinieri, Piergiorgio Degli Esposti** University of Bologna

Early in the twentieth century, scholars in a variety of disciplines began to recognize that consumption, or more properly consumerism, had become an important aspect of western culture. Postindustrial societies are characterized by their mode of production: it has gone from one based on need to an economy based on want. That is to say that their economies are no longer optimized to fulfill existential needs, but rather to efficiently detect, produce and satisfy consumer wants, since the basic needs of their citizens have already been met. Having taken this approach, economic strategies have gained a special influence on cultural change, role playing patterns and rituals, as well as on how meaning and significance are ascribed. The fetish nature of brands and logos is a telling example of this.

The modern search for identity is based to a great extent on the acquisition of cultural codes. Due to a surge in the global supply of symbols that serve as substituting signifiers and are reinforced by the constant stimulation of our affects through the media, the consumer creates for him or herself a patchwork identity, made up of fragments stemming from a host of differing cultures. Within this theoretical background the panel aims to aggregate papers focusing on aspects of the material culture and practices that can highlight or criticize the following key point:

- Cultural meanings are necessarily embodied (or "encoded") in every object we make.
- In acquiring or using (consuming) goods, we associate ourselves with the meanings embedded in those goods. These adopted meanings therefore become part of the perceived "self".
- Finding some membership indicators and possible genesis of consumer rituals and aggregations.
- Analysis of the structural features of the spaces and places dedicated to the consumption rituals and how the consumer is driven by the structure within those places.
- Subversive use of message from the consumer and even from the broadcast system of communication, generates phenomenon such as subvertising and cultural jamming.
- How consumer use their skill to reinforce or claim for a self constructed identity, through consumption and prosumption practices.

**Edward Rozzo** Ecole Superieure de Visual Merchandising Vevey in Switzerland  
**Evolution of individual space at retail point**

I would like to reflect openly on the exciting and only partially explored changes in the relationship between consumerism and self-identity. From a personal as well as professional point of view, I

find the fragmentation and deterritorialization of the self has brought more and more attention to the often undeclared relationship between buying and being. The change in visual merchandising from attention getting to sensorial narcissistic pleasure is a strong indication of this change and opens many questions on both economic as well as social modification. I will draw on my experience as professor of retail semiotics at the Ecole Supérieure de Visual Merchandising Vevey in Switzerland, my teaching fellowship on Visual Culture at the Università Bocconi in Milan, as well as my professional experience in brand and corporate identity.

**Piergiorgio Degli Esposti** University of Bologna  
**The centrality of mass customization within the logics of prosumption**

The term prosumer means what Toffler in "The Third Wave" (1980) defined as the convergence in a single subject of producer and consumer. At the current state of the art and through the opportunities offered by Web 2.0 the concept acquires new and different values. The loss of clear boundaries between production and consumption, the loss of central facilities dedicated to the production and consumption as well as the difficulty to frame consumers in identifying strict categories, leads, using the words of Bauman, to liquefaction of the pathways of meaning in the contemporary society. The prosumer is configured increasingly as an active subject and willing to enter into the logics of productive speech, fielding knowledge and skills often high in the process of subjective reworking of the items of consumption, gives them a symbolic value that as a result of mass production did not possess. Our hypothesis is that the prosumer is moving in a contradictory direction, first, enhancing the consumer who becomes the subject in speeches brand, on the other hand, instead, the consumer is an object perhaps more than in traditional relationships consumption. The contemporary experiential context moves largely mediated by the market and is directed increasingly by the willingness of the consumer to activate conversations with and through the brands. In this frame the contradiction is highlighted by the opportunities of empowerment deals in many contexts of life online (think for example of how the logic of production and the fruition of information change with the network) and at the same time by mystification such as mass customization (opportunities to customize products of all kinds, from shoes to cars) which represents the delegation to the consumer of the design process of his personal object of consumption and the mystification of the same concept of prosumer. Analyzing the overview from consumptions on the Web, we will try to highlight the features of the contradiction within services to the person and consumptions "hard" with also a particular attention to how the human relationship with the sales staff will be increasingly replaced by an interaction human-machine or even by an objects-machine interaction.

**Eleonora Celi**  
**"Emerging consumption patterns in the post-earthquake L'Aquila"**

This research focuses on the emerging consumption patterns in the post-earthquake L'Aquila (analysing period: *April-October 2009*), giving special attention to the shift in buyers' behaviour. The examination of such a shattered city implies taking into account two new factors: crisis and quick and continuous change. My enquiry on the L'Aquila population, who suffered the earthquake, regards to the various phases needed to go back to a balanced situation, in newly-built areas and houses; it also took into account each one's new every day lives, which has a consistent reflection on consumption. L'Aquila can be now addressed as a 'non-place', full of nostalgia of the past, but also full with innovation in consumption and sociality. I have more than point of view. First as a young researcher, secondly as a citizen involved in the matter, and then as a volunteer in the 'Civil Protection' group. This allowed me to have a more complete view on the situation, even though it turned out to be more difficult. I tried to apply Ethnography and Visual Sociology principles. Thanks to the images and the interviews I asked around, I could start this analysis on consumption patterns, focusing at first on the immediate post-earthquake L'Aquila consumption (*April-October 2009*), and then on the mood of the people. By asking people to tell their point of view about the situation, I could compare theirs to my objective research and then have a more complete perspective. I used three methods, well known to the Visual Sociology: -

sociology with images: photo-elicitation, private production of images, fieldwork; - sociology on images: interpretation and explanation; - visualization and production of visual essays. I decided to create an editing (proposed in the video session at IVSA conference), with a collection of the most significant videos and images, to provide, to those who might be interested in that, an overview to my project. Do not take for granted the effort it took to have to do with familiar faces, places and situations. I found it very difficult to find the right approach considering my being involved in the loss and the confusion. Emotional detachment was the only way to bring it to an end. Nonetheless, a sociological research is so tightly connected to the one leading it. Natural disaster, such as the one suffered in my city, proved to be able to change not only consumption and goods usage, but also the needs and the habits connected on them, in total new places. Nostalgia has had the main influence on consumption in L'Aquila.

## 24 Integrating fieldwork methodologies using the Net and its tools

**Coord: Valentina Anzoise, Cristiano Mutti** University of Milano-Bicocca

In the last decades the visual approach in social research has been facing important changes in its tools and techniques as well as in its own objects and areas of study. The growing relevance of the Net is one of those phenomena that constitute both a new object of research and a new tool for social sciences. The panel is open to all the contributions critically providing empirical examples of uses that have been made of the Net, and its tools, in different phases of the research design and fieldwork, but also in the didactics of social sciences and research techniques. The panel will discuss the advantages as well as the limits in the use of these tools and their integration with other techniques of research, discussing the crucial, methodological and epistemological, issues that emerge for the visual approach.

**Pablo Hermansen, Marcos Chilet** Pontificia Universidad Católica de Chile  
**Digital Social Networks. *New political practices***

Intellectuals like Oliver Mongin and Manuel Castells have argued that the morphological and the metabolic changes as well as the interconnectivity and the interdependence of the contemporary cities, challenge the traditional urban system. With the new social prosthetics (such as Facebook, Twitter or any spontaneous use of interactive new media) ideas like the republic, democracy, meaning European-Occidental culture are questioned in its hegemony by the consequences of this digital transformations. In Mongin words: "The net as a space conformed with nodes and hubs as *no-places*, meaning simple places of net articulation, and the nomadism of globalized elites are the main features that allow the understanding of the functions behind the virtual city". This main features describe a point of view interested in confronting the traditional European city with a threat represented by a city of virtualized political practices. In our cities, social, material and personal phenomena -among others - interact. The recent incorporation of the digital interaction networks have an impact on all of them. Every single person sees their cultural environment changed, allowing them to establish new ways of interaction and citizen connections. Our urban surroundings are not exclusively the product of the traditional social structures and the conflicts between institutional and corporative strategies. Culture as defined by de Certeau (1974) is also the product of the innumerable and anonymous intimate practices. Each member of society, through "micro-practices" can subvert slowly and invisibly the senses of the institutions and use them for their own purposes. Now these all and hidden practices can reach a global audience, in this context; is it enough to think in the concepts of "real city" on one hand and "virtual cities" on the other to understand properly the interaction between information and social networks in the urban context? What are the characteristics of the every day practices that emerge in this new environment? By providing empirical examples of a series of cases that participate in our own urban local environment, like the use of "Fotolog" in the Chilean student mobilizations in 2006, or specific experiences in the net, developed by the interaction design area at the Pontific Catholic

University in Chile, we plan to add new lights that might lead us to and answer for these questions.

**Francesco Lapenta**, Dept. of Communication, Business and Information Technologies (CBIT), RUC, Denmark

**Geomedia. Location based technologies and the Visualization of Social Interaction: theoretical and methodological implications.**

This paper explores the methodological and theoretical tenets of new research approaches that use Geomedia based applications to visualize and study face to face and mediated social interactions. The increased computational power of portable devices such as smart phones and laptops, and their integration with widely available global positioning systems are opening the way for a new range of Geomedia based applications that integrate and coordinate users' mediated interactions and data exchanges with other users' live geographical positions. This 'volunteered geographic information' (VGI), shared on navigable live virtual maps such as Google Maps or Google Latitude, describes according to Goodchild (2007) the increasing user's interest in using the Web to create, assemble, and disseminate personal information (in the form of images-sounds-and text) to create shared experiences of individually and socially relevant spaces and events. This form of "neogeography" (Turner 2006, Goodchild 2009, Liu and Palen 2010), and the new virtual maps in which this information is visually blurred and merged, represent the emergence of a new paradigm in the visualization of space and social interaction that visual researchers need to engage with both at a methodological and theoretical level. Methodologically this entails devising research methods and practices that take advantage of the opportunity offered by the virtual map to visualize and study individuals' own social networks and personal interaction. Theoretically it implies developing hypotheses that allow for the use and integration of these newly available visual data in established and developing research practices. In this paper I explore some of these emerging research practices and reflect on their methodological and theoretical implications for visual research.

**Nicolas Garnier** University of Papua New Guinea  
**Before and After the civil war: artifacts from Bougainville**

The current paper explores issues related to an ongoing research on Bougainville Material Culture. Bougainville is a small island geographically belonging to the Solomon Island Archipelago but politically a province of Papua New Guinea. The island possesses a rich and diverse material culture with contrasted languages (part of the languages spoken in the Island belongs to the Austronesian language group while the others are none Austronesian languages). Very little is known about material culture. In the end of the 1980's erupted a civil war opposing groups of Bougainvillians to the regular army of Papua New Guinea. The civil war as caused by a very exploitative management of one of the largest copper open air mine located in the center of the province. The civil war lasted for a decade, but until now some zones of the Island are non go zones. To reestablish peace, the government of Papua New Guinea offered to the provincial government a larger autonomy, and Bougainvillians will be offered soon an opportunity to become a independent state after a referendum. The civil war was the cause of an important trauma which affected individuals and communities but also led to the creation of a generation gap, between the elders, holding the memory of the past and young generations attracted to a modern way of life and new means of expressions. A group of students from Bougainville at the University of Papua New Guinea is starting a research on artifacts from their islands conserved in the Musée du Quai Branly in Paris. The group of students will form the interface between an important collection (more than 1000 artefacts, dated of the early 20<sup>th</sup> century) and local communities. The artifacts will be available on the Internet, linking a collection distant of 16 000 km to the communities which made them some decades ago. Considering that local discourses on visual phenomenon (including art and artifacts) has been so far neglected in anthropology, this research is an attempt to reevaluate anthropological discourse on art, to find new methodological avenues to approach non western art and culture in promoting, within an academic structure, local and indigenous

exegesis. The goal of the research is to:

1/ document these artifacts, their history, their meaning, the social consideration presiding to their creation, diffusion and transmission.

2/ to understand what is the value and significance of artifacts of the past in their contemporary lives. Like in many Pacific societies, most of the artifacts of the past left their communities of origin and are now conserved in museums. The development of on-line collections allows rebuilding bridges between communities and their artistic heritage.

3/ to evaluate what role can play their cultures, and the artifact of the past, in the creation of a community and restore dialogue between the different factions in contemporary Bougainville. This research is a contribution to the creation of a “living together” in a society deeply distressed by the trauma of the civil war.

**Réjane Vallée, Gaétan Flocco** Evry University

### **Filming the work of filmmaking, the profession of key grip**

What means working in audiovisual in France nowadays ? The key grip, between “workman” and “craftsman”, is the first profession analyzed for an enquiry upon audiovisual field. Little is known about grips and key grips that work “in the shadow”, whereas many sociologists studied directors, actors and producers. And yet, with new technologies, new laws and new economic rules, this profession is in a middle of a big mutation, like all the others professions in French films – cinema and audiovisual. This research uses films to question those professions. In our case, visual sociology means working with images, and creates sociological results by the way of filming. Filming people who does films offers a mirror, for those professionals, and for the sociologist. This communication will show and question our results and our choice to expose different films into a web site – to create a “web documentary”. We will explain why we chose to create different films, some with interviews only, some with observations, and some between interviews and observations, some short films (3 minutes), some longer (30 minutes) ; and some texts of analysis that reffer to parts of film, and parts of observations that couldn't be filmed. We'd like to expose how this “web documentary” allowed us to think a new way of showing our results, a new way of questioning how “doing work”. This multimedia approach opens a new field in visual sociology, and in sociology, especially in the case of “sociology of work”.

## 25 A A visual educational research

**Coord: Eric Margolis** Arizona State University

One arena in which visual research is flourishing is Educational Research. This is a panel on visual research in and about schools. “Schools” can include anything from pre-kindergarten to graduate school. Studies of “alternative” schools: reform schools, orphanages, and schools for adjudicated persons were meant to be included. Emphasis is be on the social landscape(s) as perceived by administrators, teachers, students. The panel was open to the entire range of visual methods.

**Catherine Burke** University of Cambridge

### **Body parts: hands and fingers**

The use of the body – particularly the fingers and hands – to model and illustrate, to point and to indicate shape or space, are all aspects of teaching in practice that are culturally determined, passed on from generation to generation and naturalised in schools. Likewise, the use of body parts – particularly fingers, hands and arms, by children in schools, is characteristic of schooling, learned through occupation, passed on from child to child. This paper emerges from the findings of a network of European based historians of education, funded by the British Academy, which has been considering documentary film as a source in educational research. One such documentary, focussing on a teacher in an English school during the summer of 1976, will be presented as a case study where a particular methodological approach, prioritising the visual



over the aural, has revealed the significance of hands and fingers of teachers and pupils. The implications of this research for the analysis of other visual texts such as photographic and artistic representations of school will be considered.

**Quaylan Allen** University of Northern Colorado

### **Voices Through Images: Black Middle-Class Male Interpretations of Race, Space and Masculinity**

The research literature on Black middle-class males in United States schools is sparse, leaving the heterogeneity in the Black class structure an under-analyzed topic in educational research. This study begins this process, exploring the unique ways in which Black middle-class males experience school as race, classed, and gendered bodies. For authenticity, creative and practical purposes, photovoice and photo elicitation were used together to allow these students to document elements of their lives, in and out of schools, and produce narratives on the meaning of the captured images. This presentation will first briefly discuss the theoretical and practical use of these visual methods, particularly when working with young Black men in the United States. The main content of the presentation, however, will discuss and analyze the thematic narratives produced through the photo elicitation interviews, which include the use of middle-class Black masculine cool and interpretations of racial performance.

**Alexandra Martz-Irngartinger**

### **Cultures of studying: Bringing together artifacts, approaches to studying and mentefacts**

“Cultures of studying” are defined as actions of studying within a specific culture that at the same time are shaped by and shape this specific culture. The exposed and visible parts of cultures of studying are their artifacts. Actions of studying represent the connecting element between those artifacts and the corresponding mentefacts and are displayed in certain approaches to studying. Mentefacts stand for the value-based element of cultures of studying. Characteristic recurrent patterns of cultures of studying can be found on the three levels of culture. In order to meet the demands of the above definition the German, Finnish and Romanian participants of the study were asked to take photos of what they considered their culture of studying. Those pictures complied with two requirements: They represent a record of the visible artifacts of a culture of studying and at the same time served as a reminder during the subsequent guided photo-elicitation interviews (PEI) which consisted of two parts: First, the participants described their approaches to studying with the help of the anterior taken photos. Second, a set of representative photos was chosen to become the elements of a repertory grid matrix. The participants then tried to make explicit the underlying constructs of their personal culture of studying by comparing the photos. Taken together those constructs can be considered to represent the mentefacts of a culture of studying. The results show that characteristic and distinguishable cultures of studying can be found in all three groups of participants. Whereas each single step of the described methodological procedure is scientifically established and well accepted, the combination of photos as records, photo-elicitation interviews and photo based repertory grids to evaluate a certain culture – in this case a culture of studying - can be considered original and innovative.

**Tova Cooper** University of South Florida

### **The Scenes of Seeing: Frances Benjamin Johnston and Visualizations of the “Indian” in Black, White, and Native Educational Contexts**

This paper challenges critics who argue that Frances Benjamin Johnston’s photography of educational institutions marks her as either an uncritical and unconscious spokesperson for a racially-demeaning system of citizenship-education, or simply a neutral outsider doing her job as a documentary photographer. The paper argues that Johnston variously aestheticizes and identifies with her subjects to tell a series of contradictory stories that mirror contradictions in progressive educational ideology and practice. On the one hand, Johnston’s representation of detribalized “Indians” offers insight into the social Darwinist elements shared by white, black, and

native citizenship-education institutions; her photos' overdetermined Indians point to the divergent places that students of different races were to occupy in U.S. life. On the other hand, Johnston sometimes aligns white and non-white students in poses of interiority and individuality. The paper juxtaposes such moments with archival writing through which American Indian boarding school students challenged both school policies and the dominant culture's visualization of the "Indian."

## 26 Visual research and digital representation

**Coord: Roderick Coover** Temple University, Philadelphia

This session presents a series of innovative research projects that integrate methods of ethnographic research and the arts. The projects are selected for how they expand documentary praxis and may reconceptualize definitions of the "documentary" or "nonfiction" image. The panel emphasizes questions of how an electronic form can shape research questions and presentation content -- questions such as how interactivity has allowed for the integration of research methods of representational modes, how the screen environment impacts the representation of place, and how using embedded media and other interactive cinema devices can offer opportunities for syneesthetic analysis and narrative juxtapositions. At the heart of these presentations, are the projects by which the presenters faced these questions through the conditions of their specific research. What choices had to be made to articulate cultural diverse perspectives, voice, narrative threads, and secondary research and how did electronic tools advance the process? The session will feature an extended roundtable discussion on these themes with additional attention given to interdisciplinarity and to how research processes may be reflected in the final works.

### **Roderick Coover** **Unknown Territories**

This paper provides a detailed discussion of the Unknown Territories Project. The project integrates ethnographic, geographic, literary, and visual studies in an exploration of representations of the western U.S. deserts of the Colorado River Basin. The project contrasts an analysis of desert images and narratives from John Wesley Powell's exploration of the Colorado River, 1869-1873, with Edward Abbey's depiction of the region about 100 years later. Interactive scrolling landscapes encourage user choicemaking, as readers follow paths through differing sets of materials. The structure raises questions about narrative spatialization and the relationship between experiences and their representation. Special attention is given to how the conventions of differing kinds of collective representations (diaries, maps, photographs, films) contributed to how the messages were constructed and to how digital interactivity can be used to reveal the ways that other media function. This paper also cites works by Jeffrey Shaw and the Labyrinth Project, among others. <http://www.unknownterritories.org>

### **Pat Badani** Illinois State University **Where are you from?\_Stories**

This essay addresses new methods of audiovisual ethnographic research, production and distribution in the visual arts. It approaches this topic by examining "Where are you from?\_Stories", an interactive and participatory project that deploys itself in two spaces: physical and virtual (on the internet) in order to expose tensions between diverse places as sites of belonging, connection or disconnection. The work displays an integrative approach in its use of media and documentary practices, striving for social inclusion and shared authority through interactive storytelling. It consolidates explorations on translocality, interculturality, the hybridisation of media, and the convergence of technological and social space around questions of inhabitation/cohabitation. Thus, the project converges the movement of populations and technologically mediated video-taped stories of these populations on the Internet with the aim of circulating ideas of a "better life". Special focus will be given to the works' intercultural

coconstruction process between authors/participants & viewers/participants where the task of narration is distributed, and where the computer acts as mediator. Other contemporary projects that deploy related methodologies will be discussed, such as The Guantanamo Project, created in 2004 by Lisa Lynch, Elena Razlogova, and Eric Rodenbeck. These projects operating at the intersection of art, technology and ethnography, will be compared and contrasted to late 1970s and 1980s collaborative community video projects that took place in America, Australia, and Europe.

**Flavia Caviezel** University of Northwestern Switzerland  
**Check on Arrival – Borderland Airport: An interactive installation**

Zurich Airport is a place where people cross borders right in the middle of Switzerland. As the location where important official checks and controls are carried out, it is the stage on which the “island” of Switzerland confronts the processes of Europeanisation and globalisation. “Check on Arrival” investigates the latest trends in the way people, baggage and goods are checked. It places particular emphasis on the type of checking system, the logic of the checking procedure, and the role of visualisation technology. The hybrid documentary material gathered at the airport, including video, photographs and text, is being evaluated and presented in the form of an interactive installation. The database and design of the platform that serves as the central tool for ordering the material has been developed in partnership with V2 Lab in Rotterdam. The artistic part of the project, which has been produced in collaboration with Videocompany Zofingen, consists of an exhibition including the interactive platform and several installative elements. The idea is to create a link between virtual and physical (exhibition) space and a conceptual connection between the theme of borders and the exhibition venue. The exhibition took place in autumn 2006 at the Swiss National Museum in Zurich. You find „Check on Arrival“ online in a reduced version at <http://checkit.ith-z.ch>

## 27 An objective gaze? Journalism, photographs and representation

**Coord: Luigi Gariglio**, University of Torino

**James Hubbard** University of Southern California  
**The Shooting Back Model**

This paper explores an internationally renowned project called Shooting Back and its visionary founder and the institution that emerged by the same name. In many ways it is the story of many organizations that weave themselves into the America’s social and cultural arena to impact the social needs of the less fortunate. It is worthy of examination in that it became “a highly significant cultural and social event.” It also helps to define the failures and successes of individuals and groups attempting to effect social change. During the late 1980’s in one of Washington, D.C.’s most violent and drug infested communities called the 14th Street corridor and referred to by the Washington Post as the “mean streets of Washington, D.C.”, a concept was fermenting along with the record high numbers of homicides and shootings and coupled with a proliferation of drug houses and dealers. A passerby could literally see heroin addicts in cars parked in the middle of the street passed out with the needles still in their veins. The concept became widely known as Shooting Back. In this same neighborhood there was also a swelling homeless population being sheltered at 14th and Belmont in a church called the Community of Hope and at the other end of the block a motel aptly named the Pitts Hotel that was also served as the intake center for the homeless population in Washington for those in need of food and shelter. It was in the 1400 block of Belmont St. where Shooting Back was born and the first group of homeless kids started shooting with cameras instead of with guns and syringes. Shooting Back put cameras in the hands of homeless youth to teach them photography so they could document (self represent) the world of homelessness within and around the nations’s capitol to heighten the awareness of this social tragedy. Subsequent to the production of the images an exhibit would be mounted and a

media campaign featuring images of the homeless by homeless youth. The primary focus of Shooting Back project was to publicize and expose the reality of homelessness(poverty) to the American public in an era when even the White House denied the existence of homelessness as a critical social problem. Of course, teaching photography was a precursor to the primary purpose. Noted ethnographer Elliot Liebow, author of Tally's Corner, observed the early formation of Shooting Back and lent his expertise in forming the projects methodology.

**Luigi Gariglio** University of Torino

### **"Italians do it worst": The representation of women in the press**

This paper concerns the representation of women on four weekly news magazines covers. Starting from 1958, all the covers were analysed every ten years (1958, 1968, 1978, 1988, 1998, 2008). All the covers of each of the six selected years were scrutinized with a *content analysis* method. Two mainstream Italian weekly news magazines (*Panorama* and *L'Espresso*) were selected to permit a national comparison. Furthermore other two news magazines have been used for international comparison: the first is *Time* published in the United States, the second is *L'Express*, published in France. Three main specific topics *about the representation of women* will be discussed in the paper: 1) the *coverage* of women in the magazine's covers. (in comparison with men); 2) the frames and connotations (cultural lent) of the titles published *versus* status and *visible roles played in the images* by the women represented; 3) the *journalistic formats* and *visible media logic* in the magazines. The conclusions will focus only on two aspects: 1) the very little visibility women have in International Press and the limited roles they play in the covers pictures. 2) The way in which women are presented in Italian's magazine. In other words: the reason why "Italians do it worst".

**Miguel Diaz-Barriga**

### **"National Geographic and the US Mexican Border"**

This paper looks at National Geographic coverage of the US Mexico Border through an analysis of its photography of Mexican American culture and coverage of border security and the construction of the border wall. The paper shows how NG's photographs of Mexican American culture follows conventions of photography of "other" cultures through establishing a sexualized yet submissive gaze and creating familiarity between the "modern" and "traditional." In covering border violence and the border wall, NG renders the US Mexico border region as otherworldly, a moonscape, that is only sparsely populated and is the site of smuggling and other illegal activity. How do the photographic conventions of NG cross over from culture to security and violence? Are there commonalities? Where does objectivity stand in this framework?

**Joanne Littlefield**

### **Navajo Times visual journalism**

"Native Americans create their own legacy and visual culture for their communities through standard media outlets. Visual representation of the people of the Navajo Nation (in the geographic region of the Southwest United States) has, for decades, been communicated through regular publication of a newspaper. In an ethnographic and content analysis study, how and why the culture is represented is explained. The ethnographic study included observation and interviews with staff of the newspaper, including the publisher, managing editor, photographers, reporters and production staff. The content analysis examined the front page photographs for a calendar year of this weekly newspaper. Findings include the importance of patriotism in connection with United States military efforts, the importance of demonstrating the beauty of the people and their geographic region, and promoting tribal values by exclusion of photographic representation of culturally taboo topics."

**Marco Solaroli** University of Milano

**Between ghosts and stars. The struggle for professional prestige and institutional legitimation of the cultural field of Italian war photojournalism**

Italian photojournalism seems unable to escape from its historical status of semi-professional field, scarcely institutionalized and poorly legitimated if compared to the wider cultural field of news press. Over the last decade, the global digitalization of the visual informational flows and the creation of huge digital photo archives have apparently even more decreased the possibility for Italian photojournalists of constituting themselves as an autonomous professional field and for their work of being valued as a precious bearing witness activity. Despite the frequency with which this vision is usually shared among both scholars and photojournalists, this paper offers a more refined and wider analytical perspective by investigating, in particular, recent trends within Italian war photojournalism, which can be interpreted through the metaphor of the “double track”. In fact, on the one hand, as it is widely acknowledged, most professional photojournalists keep struggling to be able to produce and sell their pictures. But on the other hand, over the last few years, a very restricted but very influential niche has emerged, in which a few Italian photojournalists have gained a huge professional prestige at the international level in spite of their yet scarcely considered professional status within the national borders. For this reason, their pictures can eventually and quite paradoxically turn out to be published even on the cover of influential US newsmagazines such as Time or Newsweek, while remaining at the same time mostly invisible in Italy. On this basis, the paper analyzes the changing scenario of contemporary Italian war photojournalism, presenting the results of an empirical investigation on the professional dynamics of production, framing and diffusion of news pictures of the conflict in Iraq, both nationally and internationally, and discussing the potential effects of these recent changes on the conflictual tensions over the institutionalization of the field. From a theoretical viewpoint, the paper draws on Pierre Bourdieu’s model of the field of cultural production, integrated with specific research in media studies on the relationships between the professional culture of photojournalism and mediatized conflicts and global crisis. From a methodological viewpoint, the paper is based on 20 interviews carried out to Italian photojournalists who have worked in Iraq (but also Afghanistan, Lebanon, Gaza) during the last few years, and on media frame analysis and visual content analysis of (photo)journalistic coverage of the war in Iraq in major newspapers and weekly magazines in Italy and the US.

## 28 Cultural heritage and image production. Cultural histories of photography and film.

**Coord: Russel Chabot** Johnson and Wales University Providence

**Gevisa La Rocca** University of Palermo

**Looking at the family. An analysis of how the family was represented in advertising**

Family ties are milestones for everyone: the family is a safe haven, a stable and unchanging pivot around which turns the life of every person. The importance that society gives to family, legitimized a model that is not natural but cultural. Put in your mind that the nuclear family is a cultural object created to meet the needs of the time. The family is a social product that changes in space and time. The family is subject to change lives the society and it can be understood only in relation to the social context in which it is inserted. Recent decades we have seen a change in the way of seeing and living the family. Zanatta shows that we are experiencing the transition from the traditional concept of nuclear family based on marriage to a multiplicity of family forms. Since that change is real, we must ask whether and how this social phenomenon and has been revived from the advertising world. As the socio-cultural changes that are redefining the concept of family are reflected in advertising images? It is interesting to adopt this point of view, advertising deals influence society and its fashions. In fact, we known as the advertising can become a mirror and interpreter of social phenomena. Advertising is inspired from the values and models of society

which its messages are directed. The images come from advertising are 'social photographs', if we read it carefully, it can help us understand how to change the concept of family and how to redefine space and time (in the past and in the present). Using this relationship, this paper aims to analyze the manner in which the advertising reads or not reads the growth and spread of new forms of family.

**Linda Marchant** University of Nottingham  
**Fifties Film Stills: Across the Production Chain**

The 'stills' photographer sits at the crossroads of film and photography as sites of visual media production. Still photography has an interesting and largely unexplored relationship with the film industry (notable exceptions being Finler and Company). The work of the still photographer is largely perceived as being related to post- film production for promotional purposes. However, they occupy a longitudinal space within the production chain; operating during pre-production, production and post-production phases of the film making process. This paper will examine the role of the still photographer in the British film industry across the 1950s using Cornel Lucas, the photographer who ran the Photographic Studio at Pinewood for the Rank Organisation during this timeframe as a case study. This period marked the change from in house employed film studio photographers towards freelance labour. British film photography (portraits and stills) had until this time drawn heavily on practices from Hollywood in the 1930s and 1940s. Starting with work by Vieira, Kopal and Finler on primarily American photographers, the paper will use studies of Pinewood and archive material to build up a picture of British still production culture at Pinewood Studios. Drawing on work by Caldwell, Finler and Company, the paper will seek to examine the status of the photographer within film production cultures, and to question what 'post-production' and the shift in still production culture might mean in terms of the 'stillsman'.

**Morena La Barba** University of Genève Suisse  
**"The Italians and the Suisse cinema: fears or desires?"**

This communication illustrates an ongoing research on Italian migration to Switzerland. The central topic is the relationship between cinema and migration: two roads to penetrate, observe, and interpret the paradoxes and even contradictions of modernity. The movie is seen as a mirror and as an agent, as well as art mediums, construction of new myths and rituals, negotiator of conflicting instances. Migration is seen as revealing removal, as a product of contemporary economic rationality resulting in new forms of identity made of transitions, ordering new territories. Our empirical research examines

a) Italians in Swiss movies, especially those of some authors from the so-called "New Swiss Cinema", closely related to the development of television,  
b) the movies of Italian immigrants in Switzerland, especially the movies of Alvaro Bizzarri, originally a simple manual worker who became director of an important associative movement in Switzerland: the *Colonie Libere Italiane* cinema clubs. Cinema *about/on* and cinema *of* migration is a precious material for those who now search how to extract struggles of visions, representations, action participation, alliance strategies, solidarity and affirmation of transnational migrant subjectivity. We will investigate the dynamics of construction and transmission of the migrant image from archival research, analysis of movies, video-participant observation and interviews with video and photo elicitation. While considering a synchronic and diachronic approach of change, the communication will focus on the end of the 60s, somehow the "68" of Italians in Switzerland.

**Yumiko Yamazaki, Chiemi Yamazaki** Ochanomizu University Country: Japan  
**Idealized "Sexy Latina" in media: Analyzing Visual identity of female Brazilian migrants in Japan**

Even in the era of digital media, paper media, such as magazines, newspapers, free papers etc, still have certain influence on people's daily life and therefore its need to be published is not

completely disappeared. In many societies, those paper media have still significant function to mediate each member of a society. Not only contained information, but also "face" from Photos in such paper media. It represents "preferred" appearance, which appeals directly, unconsciously to the target's choice and action around their appearance and body image issues. When the target is racially different from represented image, Realism, is here quite differed within their reception and reception by others. Taking account into such situation around visual issue of ethnic minority, we attempt to explore a gap of Japanese-Brazilian (Returnee of descendant of Japanese migrants to Brazil, i.e. ethnic Japanese) girls living in Japan' representation between imported Brazilian girl's magazine and local paper media in Hamamatsu city, Japan. Teen magazine is good orientation of appearance and behavior for such migrant-rooted girls, which provides concepts of "ideal beauty" and "ideal looking of self". In this study, we focus on how concept of idealized beauty appears in Brazilian teen magazines which are imported to Japan for migrants and compare with local ads, free paper, magazines, news paper to analysis the difference between them. While Brazilian magazine indicates us concept of ideal Brazilian beauty in Brazil, local advertisement for Brazilian migrants in Hamamatsu city shows us the real representation of these migrants in Japan. From this perspective, the image in local ads etc. may reflects new culture which is mixed both Japanese and Brazilian one.

**Virginie Villemin**, Centre Pierre Naville, TEPP, doctorante en sociologie. France

**Phantom image or phantasmagorical photographer:**

**How the photojournalists and the editorial staff photo of the Tribune of Geneva approach the digital**

After an investigation made in Geneva, September 2009 at the photographic department of la Tribune, and after interviewing many salaried or independant press photographers, editorialists, and iconographer working at "Hachette-Fillipachi Media", "Tendance Flou", "La Croix", I've examined how the technologic evolution, like digital cameras changed the journalistic approach of a coverage, a portrait or an event. The main questioning was about :

- Before and after the appearance of digital technology: What is new in the perception of time and space in press photography ?
- What representation of society is the press delivering :  
Empiric/ Aesthetic/ objective/ Ethical ?
- Studying the consequences of digital and the editorial line ( rise of shots taken by the photographers, job cuts, labor casualizing, higher cost of the equipment at the charge of the photographer..)
- The reasons of the trivialization of the use of blurriness (a method consisting in hiding the face of an individual), the division of a space, a subject or even though a character (illustrative photography/ Use of symbols), the movement linked to the long time of exposure (dynamic image of the society ?/ Ghosts)
- The Mirror effect in the press photography

## 29 Reading material culture

**Coord: Domenico Secondulfo** University of Verona

Visual sociology plays an important role in the analysis of material culture in terms of analysing the meanings and social uses of things utilized in Western society. The structures of social meaning, the uses of objects, the way in which we use different systems of things, and the communicative patterns are made visible when we use them in the social contexts. Traditional sociological techniques have never able to detect the linking patterns connecting objects to social meaning; patterns which, on the contrary, are easily captured by iconographic techniques which can investigate them from the analytical perspective of the anthropologist and the sociologist. Visual methods and a visual sociology approach are the best and sometimes the only observational strategies which are capable of analyzing both the complexity and the richness of

material culture; for example, furniture in a flat/room, things on a desk, clothes and accessories worn on a particular social occasion, things used (dishes, glasses, etc.) for the formal layout and setting of the dinner table for a special event.

**Aida Bosch, Christoph Mautz** University of Erlangen  
**Humans and Objects. Visual methods for research on material culture**

Things have physical as well as virtual bodies. Things stabilize culture through materializing structures of knowledge and values. Cultural knowledge and human practice is memorized in material culture. Things are regulating human actions, and during the action humans and things form a unified whole. Material culture represents the social structure of a society, and even more questions of inclusion and exclusion are modulated by things.

**Chris Meierling, Dan Wandrey**  
**The things we sell: an ethnographic study of Garage sales**

Just as the things we purchase reflect, in some way, our personalities and preferences, so do the things we get rid of. These things can exit our lives in a variety of ways – Ebay, a thrift store, a good friend or many times a trash can. This ongoing project explores garage sales through ethnographic field research.

**Roberta Sassatelli** University of Milano  
**Taste, Text and Visuality. Researching Hospitality and Middle-Class Consumption**

As part of a large research on Consumption and the Italian middle-classes, funded by the *Consiglio Italiano delle Scienze Sociali*, this paper addresses the representation of taste in the home as a crucial symbolically rich element for the understanding of both gender and class relations. The research was aimed to investigate the cultural investment of materiality and the home by using ethnographic interviews and visual methodologies. Consumer practices among middle-class families have been studied via in two different Italian cities such as Milan and Bologna by deploying qualitative analysis on large scale (150 cases) and a three-years period.

**Árni Sverrisson** Stockholm University  
**Artefacts, Images, Interaction**

The paper discusses how three types of things/artefacts have a role in social interactions. The former type discussed is so-called boundary objects (Bowker and Star) which connect different social worlds. The second type is what I call relational objects (cf Edwards) around which people gather and situations develop. The same object can take on both these roles, depending on the context. These roles are completely social but still, embedded in material existence, in ways suggested inter alia by B Latour and followers of ANT. Thus artefacts can be seen as nodes in networks. They are highly flexible, both in terms of possible interpretations and possible interactions around them, but in other instances, they close rather than open avenues of interpretation, effect closure in situations rather than flexibility, etc. Indeed, in some instances, it is relevant to talk about images/artifacts as “structuring objects.” These observations are then related to different themes in Goffman's work. The first of those is Goffman's view on the material.

**Maria Antonietta Trasforini** University of Ferrara, **Carla Lunghi** Università Cattolica Milano  
**Aesthetic objects in poverty contexts**

The paper will present and discuss some results from a research on *aesthetics and poverty*, recently carried out in Milano (Italy), interviewing a sample of Italian and immigrant people, living in indigent conditions. The *beauty*, as quality usually connected to art objects and tied to property and wealth, has been inquired in a context of economic poverty, where property of objects is precarious or indeed non-existent.



## 30 Visual mobile mediascape

**Coord: Gaby David** EHESS Paris

Mobile mediascapes mix of cultural and institutional settings, developments, applications, business strategies and consumers' facts, and it is by accounting this multiple diversity that we will be able to better understand such a complex subject. But the mobile *mediascape* changes so quickly, is uncertain, and so malleable a field that it is a turnout against time to cope to observe important and pertinent things before they are out of date.

This panel aims to better understand the trends and discourses of the visual mobile mediascape; the way they affect not only how we perceive mobility, but also how we use and visually comprehend our mobile phones. What are the relations between mobile phone technologies, practices, identity formation and sociality within the digital culture? How do these complex and intertwined factors affect cultural transformations? What is visual mobility and what does it represent? What are its historical origins and these cultural mobile trends' logic? How do the cultural discourses and meta-discourses shape our understandings of what the visual mobile mediascape is? In this panel we will analyze different ways of production and consumption of visual mobile outputs.

**Helen Grace** Chinese University of Hong Kong

### **'Bildvergessenheit' or general aesthesia? Conceptualising the future of the image**

This paper is focused on visual patterns in camera phone pictures, based on research in Hong Kong, where the mobile phone subscription penetration rate currently sits at 171%, with a massive increase in smartphone usage. The research is interested in devising a means of analysis of the images themselves, within their circuits of production and circulation and it considers the ways in which cameraphone images constitute new genres of amateur or vernacular photography markedly different from the genres established and described in what has earlier been called 'Kodak culture'. This work is especially considering new forms of subjectivity enabled by mobile communication, but unlike much research on mobile communication, focused on uses of technology, and only superficially on the content of images, this work has images at its centre in order to understand more deeply the affective significance of the images, shifting meanings of what constitutes an 'event' and to establish new insights into the ways in which technology itself now programs vision, beyond the individualist models of earlier more romantic conceptions of creativity. Do we live in an age of *Bildvergessenheit* (the oblivion of images) or rather in an era in which a substantial proliferation of expression now occurs, which is unprecedented, returning us in some ways to the forms of culture and expression existing prior to the expansion of literary forms and the shift from oral to written cultures? This work is interested in developments in user-created content, proposing a model of 'general aesthesia' as an extended form of 'general intellect' within concepts of 'creative commons' etc. To what extent can we identify new forms of agency within these developments and to what extent must we accept an economic determinism, subject merely to new ICT marketing strategies? While framed by large conceptual issues, this research is centrally focused on new imaging methods of analysis (i.e. how do we visualize our findings in a manner that is adequate too the subject itself?)

**Paulina Siciliani** University of Buenos Aires

### **Visual exploration of mediascape or media subjectivities**

This exploratory abstract suggests the analysis of "emerging and changing digital connectivity in visual mobility". The particular forms of subjective attachments, communication, isolation, anxiety and disaffection, typical of this self moving image era.

It plans to cover mainly the role of the cell phone as the first object we interact with when starting our day, which pre-configures and reconfigures conscious or unconsciously other interpersonal

connections currently linked by an object that produces and reproduces information. It should be noted the different proposals in cities with much of the population excluded from certain consuming patterns, social spaces to think mobility among those who have no real possibility of displacement. What are the uses and subjectivities emerging in these major cities sectors? Where once the fear and uncertainty were generated by the loss of social ties, nowadays - more and more - uncertainty is generated by the permanence of relationships through time, especially among digital natives. The possibility of carrying our world on our shoulders, from wireless terminals, also allows us to escape without remorse, keeping within a symbolic universe where the latent thought tells us that "if I want, I can be present."

It is no longer about being connected in real time, but how the presence or the possibility of visual perception from others turns the virtual into real and expands the universe of subjects, giving them the infinite digital mobility and the gift of ubiquity. I can be everywhere and "mediascaping" from anyone, the virtual experience is in many cases the only possible experience and hence becomes real. Experiencing the visual mobility in socially designated "unsafe" areas makes the digital native feel secure, and not having a transmitter device might make him feel "unarmed", this sense is also present among those living in these excluded areas. The middle - low sectors are the main consumers of mobile content, such as jokes, music or images of almost naked women, but to a lesser extent are producers of such content, playing in many cases the logic of exclusion. That is why one wonders how does the condition of possibility of visual mobility act in the excluded sectors of consumption? The reason for this exploratory investigation is the need to accelerate the use of digital tools in sociological research, in Buenos Aires this is a task still incipient, and the exploration of visual communication, production and consumption as the hegemonic discourse of the middle sectors. From the analysis of photographic images of own production, secondary data obtained from social networks and image analysis of communication by social mobility and market products. This work will be developing in Buenos Aires during the months of February to May 2010. The work is presented in form of textual and visual analysis, and intends to open the door to future research on subjectivity, framed in the methodology of visual sociology.

**Maciej Mysliwiec** University of Science and Technology Krakow

**The visual self-presentation on Facebook.com and Nasza-klasa.pl as a basis for creating a new identity of the User**

In the presentation, author describes his researches which were taken between January and December 2009 and which were focused on two social network sites: international Facebook.com and polish Nasza-Klasa.pl. By analyzing visual data added to profiles, author wants to prove, that users are incessantly creating a new image of themselves. The image which is very often completely different that the real (not virtual) one. Author tries to find the reason why social network users are behaving like this. Basing on Erving Goffman conception of a stage and actors and also theory of social worlds created by Tomatsu Shibutani, author proves that this phenomena is connected with a need of acceptance and friendship. This implies further the problem in definition of a "friend" in a social-network. By analyzing profiles of the users (selected by gender, age and residence) author presents the evolution of their visual data. The evolution which is driven by 'friends' expectations. It means that users are trying with a different self-presentation and (because of others comments) changing it for the one which is more accepted. Users are also changing a visual context presented on the pictures, when it doesn't fit to the expectations. For this analysis author uses visual data matrix created by Piotr Sztompka.

## 25 B Visual educational research

**Coord: Eric Margolis**, Arizona State University

One arena in which visual research is flourishing is Educational Research. This is a panel on visual research in and about schools. "Schools" can include anything from pre-kindergarten to

graduate school. Studies of "alternative" schools: reform schools, orphanages, and schools for adjudicated persons were meant to be included. Emphasis is be on the social landscape(s) as perceived by administrators, teachers, students. The panel was open to the entire range of visual methods.

**Elizabeth A. Cantú** Arizona State University  
**The F-1 Visa: An international student's experience**

Visual sociology can provide a voice for underrepresented groups and promote awareness of different lived experiences. My goal for this project was to turn my lens and focus on international students. International students have increasingly become a part of the social fabric of United States' universities. However, members of the dominant culture rarely are informed of the challenges that international students face as they are a part of a U.S. university system. Not only do international students struggle with language and/or cultural adaptation issues, they also learn to adapt to restrictions and limitations that come with having F-1 Student Visa status in the U.S. This project hopes to bring awareness of the limitations and challenges that an international student faced while trying to completed her doctorate degree in a U.S. university. This short video consists of audio-slides featuring an international student discussing the challenges she has faced while studying in the U.S. The video is 3 minutes and 51 seconds.

**Eric Margolis** Arizona State University  
**Four Short Visual Ethnographies of Education**

As a class assignment, students worked together to interview and photograph subjects on topics broadly related to education and schooling. The goal was to produce 25 or more 2 - 3 minute long slide-tape programs using edited interviews or narration as the sound track. The program is loosely modeled on the New York Times series called One in Eight Million. There were a wide range of possible topics and we considered schooling broadly to include everything from Pre-K through graduate school and potential subjects to include students, teachers, administrators, or staff. Projects included oral histories, ethnographic "day in the life" type accounts, auto-ethnographic or biographical studies, and photographic studies of school architecture spaces, material. We agreed not to interview or photograph children under 18. I will present 4 examples of the work. They will be published on an open access web site. Everyone in IVSA is invited to submit similar programs!

**Edward Sellman** University of Nottingham  
**'Waiting Room' - The impact of educational and medical discourses on identity: painting as a visual essay**

This presentation offers an image of a painting, 'Waiting Room' as a visual essay on the relationship between educational and medical discourses and identity. The painting depicts four seated figures against a background that includes a glass box or room, a range of collaged text, some intentionally indecipherable and some clearly derived from the International Classification of Diseases, and ten floating circles that resemble medicine tablets. An accompanying commentary will show how the formal elements of the painting have been carefully researched and planned to stimulate responses concerning the relationship between individuals and the cultural tools they use to mediate the language produced by powerful institutions such as schools and hospitals. The commentary will make reference to art of the past (e.g. Francis Bacon), theories of cultural mediation (e.g. Activity Theory) and Foucauldian perspectives to discuss how such mediation impacts on people's perceived notions of normality, their experiences of hierarchical institutions and diagnostic criteria commonly used to make judgments about their behaviour (e.g. ADHD).

**Kátia Adair Agostinho**  
**What Photographs of Children in Pre-schools Tell Us**

This paper presents methodological reflections of an investigation which aims at analyzing the ways in which children participate in educational settings of pre-school education, involving the social interaction between children and adults. We analyze the photographs that the children produced during the time of field observations in an Italian pre-school. We seek to uncover the informative potential the photographs possess with regard to the children's views of life and to the challenges they experienced to capture the images and focus chosen. The use of photography as a source of information and representation of reality, captured by the subjectivity of the researcher was one of the strategies for gathering research data. The pictures produced by the children were an addition to the work, a new element that emerged in the field when they asked to take them. From the beginning, this fact reveals the contribution and influence of children in the research and their effective participation. Our main interest is to further reveal the potential of their images about the children's cultures, trying to build knowledge to recommend pedagogical practice in pre-schools.

## 31 Visual ethnography and the visualization of ethnic identity

**Coord: Roberta Bartoletti** University of Urbino

**Gea Ducci, Stefania Antonioni** University of Urbino

### **Images of local identity and reception: cultural mediators' glance in an Italian region**

Using visual sociology techniques for practising grounded research reveals itself being useful and interesting especially when the selected object of analysis is characterised by a multi-cultural dimension and, in the meanwhile, it's also necessary when you have to produce visual data allowing the visualization of concepts, especially those one extremely immaterial. Nevertheless the effectiveness of these instruments is not free from faults, linked to difficulties one may meet asking for native image making and choosing visual marks produced by subjects coming from different socio-cultural belongings which may offer again, through their specific ways of visualising, their different cultural frame. This consideration come from a research conducted by a research team from the University of Urbino "Carlo Bo" and sponsored by the Marche Laboratory, working for the Legislative Assembly of the Marche Region. The research aimed to catch the particular point of view of immigrants regarding to reception and social integration promoted by this territory and considered a relevant identity issue for the whole region. Therefore we chose some privileged observers of these phenomena, that is to say cultural mediators working in the whole region, considered the real object of this research. We considered them crucial subjects because of their acquaintance with different cultures, issues, problems and shades of experience of arriving and familiarizing with another culture. With this purpose we made in depth interviews with a reference group of cultural mediators working in different areas of the region, and before we involved them in native image making. On the basis of the emerging and recurring issues we selected visual marks that we used as photo elicitation in focus groups with other cultural mediators working with NGO and public institutions of the different Provinces of the Marche region. The main and emerging topics regarding and visualizing reception were the relationship between immigrants and institution, the relations established in the workplace and in schools, the relationship between immigrants and natives, the role ascribed to the media system.

**Noa Hazan**

### **Establishing a State, Photographing race**

Photograph One, which appeared on an Israeli postcard in the 1950s, soon after the establishment of the state, portrays the buildings of an Israeli residential neighborhood that has just been built. Adjacent to the buildings is an asphalt road, a blue car and an electricity pole. Empty of those who are meant to be its residents, the buildings in this postcard, represent "Modern Beersheba," as written in the left bottom corner of the postcard. Except for the asphalt road being replaced by a dirt track, the signs of modernity which appear on the colorful postcard

can also be seen in Photograph Two, which was taken at the same place, during the same time period. In this photograph, a man dressed in a white caftan is walking towards a residential building, wearing a black, brimmed hat on his head, and sandals on his feet. A small boy in a short sleeved shirt and shorts is walking beside him, pulling at his caftan. While the photograph on the postcard presents the residential building in terms of modernity, "Westernness," development and progress, the composition of the second photograph, which emphasizes the Middle Eastern image of the man in his dark hat and white caftan, loads the building with values of traditionalism and failure, and presents it as contradicting the modernity and innovation which emanates from the postcard. Despite the great similarity in the components of location and time period, analyzing the photographs in terms of race, demonstrates that both of them racialize the photographed place and load the photographed place with different racial content: the first of a Westernized space and the second of an Easternized space. By analyzing these photographs and others, and by investigating photographs of residences in official photographic archives in Israel as part of my PhD research, my paper will indicate visual codes of racialization in Israeli documentary housing photographs. Recognizing the importance of the photographs as visual documents which form and maintain local social and political power relations, the objective of this analysis is to understand the political and social meanings of the racializing visual codes in their Israeli context. On the other hand, recognizing the reversibility of racial messages encoded in the photographs, the analysis will present them as documents which are also open to different readings. This paper takes place at the junction of photography, housing, race and nationality in Israeli society.

**Úna Ní Bhroiméil** University of Limerick, Ireland

### **Visual agents: political cartoons and the representation of ethnicity in America, 1914-1919**

In America at the beginning of the 20th century, the pervasive discourse over assimilation and Americanization sometimes obscures the complexity and duality of being both American and foreign. By focusing on a particular historical moment (World War One) and on a particular ethnic group (Irish Americans) I want to re-contextualize the specific events of community formation or division and examine how identities are negotiated in context. Far from being inherent or even representative of what Frye Jacobsen terms a 'proprietary sense of national belonging', ethnic identities are responsive to changing definitions of ethnic collectivities and, as such, are 'provisional, fluid and flexible'. They are subject to outside influences and to insider manipulation and consequently are both a product of contestation and of consent. In particular, I want to analyse how ethnic identities are 'produced and maintained, as well as disrupted and transformed, through ideological, sociological, and performative mechanisms'. To do this I will use the front page political cartoons of the New York published *Irish World* newspaper, 1914-1919. As a form of visual news discourse, political cartoons draw attention to significant political issues at a given moment in time. While they serve as a record of particular events, they also provide a lens through which to view what Press calls 'the mood' around the social and political situation that inspired the cartoon. This intangible and sometimes elusive aspect of historical moments is amplified, and indeed petrified, by the cartoon and can give a clearer and more concretized insight into the political climate of the era. Cartoons, according to Josh Greenberg, 'enable the public to actively classify, organize and interpret in meaningful ways what they see or experience about the world at a given moment. I am treating these cartoons not as illustrations or as comic panels but as what De Sousa and Medhurst term 'culture-creating, culture-maintaining, culture-identifying artifacts. While these cartoons reflect editorial opinion at the *Irish World*, they also convey much about the normative attitudes and beliefs of the readers. By tapping into the collective consciousness of readers, the cartoonist not only mirrors and reaffirms their cultural values but, as Medhurst and de Sousa suggest, actively assists them in 'maintaining a sense of self, others and society. The message of the political cartoon then is constructed against a 'backdrop of assumptions about the social world, assumptions they expect to share with an implied readership community. rough engaging with the visual, it will be possible to identify what cultural elements the readers of the *Irish World* were familiar with, what interpretations and meanings they might be expected to take and make from the representations that were put before them, and to generate new knowledge about a group understanding of ethnicity, of patriotism and of allegiance.

**Stefania Giada Meda** Catholic University of Milan

### **Why “street children” or “scavengers” and not simply “children”? The contribution of visual sociology to the study of social representations and identity of the children living on the streets of Nairobi**

The paper examines the use of a visual method for eliciting information from street children about self representation and their interactions with the socio-spatial environment, combining the information obtained with the data gathered with other methods. In particular, the research focuses on what extent the identity of the street children of Nairobi (Kenya) may be understood by making reference to the subject as the product of social and cultural conditionings or as an entity able, within a narrative continuity, to elaborate reflexively his own experience and to actively produce new meanings and social forms. Theoretical framework refers to the theory of social representation, in the light of relational sociology and to the theory of identity and internal conversation. Photo-diary as visual participatory technique involving children was used. This is a child-centred visual method that avoids adultist assumptions and facilitates research ‘with children’. This technique, meant to re-create street children’s daily life processes and spatial patterns, has given access to the researcher into the lives of Nairobi street children as a full participant observer. The photo-diary illuminates children’s self representations, geographies and interactions with members of the local community and takes into careful consideration the issue of children’s rights and participation. Pictures were used to elicit information. This visual material was compared to narrative accounts gathered through 126 interviews conducted with street dwellers, ex street boys, family members, NGOs’ professionals, privileged witnesses and individuals from the local community. Identity of the street children is formed on the relations of belonging and differentiation. Social representations are determinant for the identity formation, but there is also room for negotiation in the light of the internal conversation, when such negotiation is experienced as a relational process, oriented by the ultimate concerns, within trustworthy relations. Adopting different methods has prevented drop-outs and enhanced the participation of children.

## **32 The indecisive moment: photography in the age of banality**

**Coord: Liz Murphy Thomas** University of Illinois Springfield

In the nearly 200 years of its existence, photography’s presence has increased exponentially. From the days of having maybe one or two formal portraits taken in one’s whole lifetime to the modern day incessant “snapshot”, image making has become more and more prevalent and culturally intuitive. Cartier-Bresson coined the term the “decisive moment” as an embracement of the modernist ideal of the “perfect” moment, a moment that a good photographer could “capture” by being in the right place, at the right time. However contemporary photography has exceeded even this. Cameras are available and prevalent throughout our daily lives. And now with digital capture replacing traditional film, the cost of taking an image is nearly a non-factor. The result of this is a culture that creates an even greater number of images while at the same time resulting in a reduction of the “specialness” of images. Photoblogs, social networking and paparazzi images have all contributed to a culture saturated with images of the banal. How has this ability to record infinitely affected our relationship to photography and to the image? This Panel invites artists, scholars and image-makers to discuss the nature of images today and to share written and creative works that explore concepts related to this theme.

**James Hubbard** University of Southern California

### **Everyone is a Photographer**

Decades before the advent of digital technology and cell phones equipped with cameras, working photographers were often insulted by the growing perception that everyone was a photographer.

Proof was often provided by such statements as, “Anyone can take a picture—all they have to

do is push a button.” For the serious photojournalist creating images of news events, or for the documentary photographer engaged in in-depth and long-term projects, taking pictures was a calling, not just a job and not, certainly, just pointing and shooting. This paper discusses two groups of novice image makers whose photographs are, increasingly, used by the media, studied by academe, and seen by millions of viewers around the world: citizen photojournalists and individuals involved in “participant photography” programs. Both create photos that they hope will reach a broad public, although the image creation methods and their goals may differ. “Citizen journalism” is a term coined in the last several years to describe individuals who, whether using cell phone or consumer pro cameras, record events that they consider newsworthy, submitting their images to news outlets, blog sites, or other Internet or print venues, in the hopes of seeing their work published. Participant photography is a precursor to citizen photojournalism and differs from it in that images tend to be generated primarily, although not exclusively, by youth through special projects or ongoing programs to either depict social issues affecting the project participant’s life, such as poverty, health, or violence, or to paint a broader, more human portrait of a community. Both represent images that have been created by everyday people with cameras in their hands.

**Laura Moses** University of Toronto

### **Bodies of Art in a Century of Digital Convergence: Life “Writing” and the Reclamation/Recreation of Conceptual Space(s) in the Material Sphere**

This paper is an experimental auto-ethnographic exploration of the space between the material sphere of experience and the realm of digital technologies and interfaces. Its title references both Walter Benjamin’s *Work of Art in the Age of Mechanical Reproduction* and John Berger’s approach to examining art and life through writing. The project component to this essay is an experimental (photo) graphic-thesis entitled, *A Portrait of the Hyperrealist as a Young Woman (2008)*, where the categorical imperative was to attempt to communicate a collective present, based on the phenomenology of subjects divided between real time and the consciousness of our “everyday” alternative realities. To create a work of art in the earliest moments of the digital press, I embraced the book medium as a free conceptual space to visually negotiate the subject-object tensions of photography through individual arrangement and re-arrangement. While image and text proliferates on Internet blog and social networking sites, my intention was always to see the de-materialized digital aesthetic through to actualization in the construction of a book, and in doing so, better understand the mechanisms related to this alternative mode of writing.

**Agata Nowotny** Warsaw University

### **An amateur photography as a benchmark for professionals**

Nowadays the borderline between professional and amateur photography is disappearing. ‘The art of photography’ is becoming more available and more popular, almost everybody can be a photographer. There is a range of quite cheap and almost professional equipment available to everybody. There are plenty of manuals for those who want to improve their photographic skills available in the bookstores as well as in the net. The net is full of photoblogs that play the role of the online portfolio. But at the same time professional photographers more and more often use the amateur equipment to achieve artistic effects of amateur photography. The difference between amateur and professional still exists. Is amateur production an inspiration for professional photographers? When and under what conditions? Or maybe it is a danger for them? Is it important for professionals to pay attention to what is happening in the amateur field or maybe they don’t care? For whom is it important and why? What kind of benchmark – if at all – is the amateur photography for those, who are in the professional field? What does it mean to be a professional or an amateur? How an amateur becomes a professional? The fascination of the amateur photography can be observed in different fields of photography – in fashion photography and in artistic field. What’s the difference between truly amateur photo and the photo of the professional styled to look like an amateur one? In our paper we will present the results of the analysis made during the international festival of photography The Photomonth in Cracow

(Poland). We will interview a group of Polish and British curators and professional photographers and we will observe the strategies of differentiation within the field during the festival. The festival is followed by the contest for young photographers. The photographers' jury judgments represented proposals. The winners are curated by the members of jury. We will interview the jury as well. We would like to reconstruct the attitude of professional photographers toward the amateur field and come up with a new set of adequate questions concerning this relationship.

**Edward Rozzo** Bocconi University Milano

**The indecisive moment: the unending fragility of now**

I would like to explore the changed role of personal photography in the construction of the self as well as the reflexive relationship between imagery, images and the assertion of self in contemporary society. I would also like to include the narcissistic shift of Fine Art photography which has been radically modified from its significance in the 50's and 60's to today's instant celebrity world of cash rewards, often overriding the social and psychological reflections inherent to photography in the past. I will draw on personal imagery as well as collected imagery that I use to teach Visual Culture at the Università Bocconi in Milano where I am a Teaching Fellow (<http://didattica.unibocconi.it/docenti/cv.php?rif=50551&cognome=ROZZO&nome=EDWARD>) and my experience as professor of retail semiotics at the Ecole Supérieure de Visual Merchandising within the Ecole Supérieure d'Arts Appliqués Vevey in Switzerland ([www.cepv.ch](http://www.cepv.ch)).