

iVSA || International Visual Sociology Association



VISUAL **IMPERATIVES**
UNCERTAINTIES

JUNE
20-22 **2019**
37th Annual Conference

SKIDMORE
C O L L E G E

Saratoga Springs, NY, USA

Conference Welcome

Welcome to the 37th Annual International Visual Sociology Association Conference! My staff and I hope you will find these meetings to be intellectually engaging, our campus warm and friendly, and Saratoga Springs to be as lively and welcoming as we do.

Allow me to point out some highlights of our program:

- The opening reception on Wednesday evening will be held outdoors—join us for complimentary beer, wine, and hors d'oeuvres.
- Lunch on Thursday is free to all who are registered, with seating arrangements designed to connect first-time and newer attendees with IVSA Board members and long-term participants.
- Throughout the conference several outstanding films will be screened in their entirety.
- The final session on both Thursday and Friday will feature dynamic panels on community media organizations and multimodal scholarship, respectively.
- Friday's events include a Poster and Art-Photography-Object Exhibition, a conversation on finding and keeping a job in visual sociology, and an evening mixer for graduate students and early-career faculty.
- Saturday's Business Lunch is free to all, and following it we will screen a short film from the Conference and photos taken by the Seeing Saratoga Springs walking tour group.
- And, of course, every day you will find the thought-provoking paper sessions that drew you to the Conference in the first place.

You and your fellow attendees come from around the globe—indeed, in some way each of the seven continents is represented here. We encourage you to take advantage of the sidewalks, trails, and seating areas found around the venue and all over the Skidmore campus to sit, stroll, and get to know one another. We particularly hope that you will create collaborations that will increase understanding and that will lead to the construction of a more just and humane world. Please take advantage of this wonderful setting to build those relationships, which rest at the heart of the IVSA and that are so essential to our work as teachers, scholars, and artists.

If there is anything my staff and I can do to make your conference experience more enjoyable, please let us know.

Sincerely,
Rik Scarce
Conference Director

The International Visual Sociology Association

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IVSA 2019 Conference

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Conference Information

A **Skidmore College map** may be accessed here: [Skidmore College campus map](#).

On-campus housing check-in will be in Case Center, building number 4 on the campus map. For after-hours check-in, go to Campus Safety, located on the ground floor of Jonsson Tower, building 17 on the campus map.

Conference check-in will be held in the lobby of Bolton Hall, building number 3 on the campus map. Look for directional signs around campus. Check-in will be available from 8:00-17:00 June 20 and 21 and from 8:00-12:00 on June 22. Check-in will also take place at the welcoming reception from 18:00-20:00 on June 19 (see the program for more information).

Conference location: all Conference panels, plenaries, and screenings will take place in Bolton Hall or the adjacent Palamountain Hall. Both Gannett Auditorium and Emerson Auditorium are located in Bolton Hall.

Lunch on June 21: participants are on their own for lunch on the 21st. You may purchase a meal ticket to eat at the Dining Hall (number 22 on the campus map) [on-line for pickup at the Conference registration desk](#) or at the door. There is also a sandwich shop on the ground floor of Case Center (number 4 on the campus map). Downtown restaurants may be crowded at lunch.

Wi-Fi: High-speed internet is available across campus and in every building at no charge by logging onto the SkidmoreGuest network.

A **Saratoga Springs map** may be found here: [map of the Saratoga Springs area](#). The Skidmore College campus is located north of downtown between Broadway and Clinton Street.

Luggage storage will be available in Gannett Auditorium, adjacent to the Conference check-in desk. *This area will be unattended and may only be used during Conference hours; attendees take full responsibility for luggage left in this or any other location.*

Bus route: downtown Saratoga Springs is roughly 1 mile (1.2 km) from the Skidmore College campus and is a beautiful walk. Those wishing to catch the bus downtown, or to the nearby shopping mall, may do so at Case Center. Here is a link to [bus route information](#).

Smoking and vaping are not permitted anywhere on the Skidmore College campus.

OFFICIAL PROGRAM

2019 International Visual Sociology Association Annual Conference

Skidmore College
Saratoga Springs, New York, U.S.A.

Summary Program with Links to Abstracts

June 19, Skidmore College President's Welcoming Reception, 18:00-20:00—Thompson Amphitheater, between Zankel Music Center and Bernhard Theater (in case of rain, the reception will be held in "The Spa," on the ground floor of Case Center)

Throughout the Conference

[*Film Screenings*](#)—Emerson Auditorium

June 20, Session 1, 9:00-10:30

Space and Belonging—Bolton 282

Guillaume Sirois, [Crafting Contemporary Images: A Visual Study of Montreal's Designers](#)

Brian Helfer, Jr., [Gujarathi Street](#)

Colin Adams, [Picturing Eastern Caribbean Urban Spaces: Visual culture of the streets of Castries, Bridgetown, St Georges and Kingstown](#)

Interaction, the Self(ie), and Reflexivity—Bolton 281

Kathy Kasic, [Visual Impressions of an Icy Field Camp in Antarctica](#)

Carolina Cambre and Christine Lavrence, [Filtering Your Face: Imperatives vis-à-vis Uncertainties](#)

Alexandra Tilman and Helene Tilman, [The Case of an Art Work in a Psychiatric Hospital: A Socio-visual Reflection at the Confines of the Showable](#)

Leila Tazir, [Ethical imperatives and Practical Uncertainties on Creating Documentary: An Illustration from Social Movements](#)

Artistic Interpretations of Worlds Emerging and Lost—Bolton 280

Claudia Mitchell and April Madrona, [Picturing the Picture Book as Public Art in Work with Refugee Children in Canada and the UK](#)

Robert Williams, [Problematizing Illustration in Anglo-western Islamic Children's Picture Books](#)

Gwen Elizabeth Bullock and Hongliang Si, [China 1983 Street Photography: Photo-Elicitation](#)

SUMMARY PROGRAM

Jean Slick, [Visualizing Disaster Experience: A Phenomenological Approach](#)

June 20, Session 2, 10:45-12:15

Art Meets Social Science I—Bolton 280

Laura Porterfield and Teri Frame, [The Beloved Community: Exploring Relational Aesthetics through Photography and Pottery](#)

Urszula Jarecka, [Artistic Sociology as a Bridge between Sociology and Visual Arts](#)

Han Sang Kim, [The Affective Politics of Aviation Mobility and Televisuality in Cold War South Korea](#)

Nicolas Vass, [What Does Visual Community Organizing Look Like? Or How Drawing a Comic Allowed Me to Understand How Visual and Graphic Work Facilitates Grassroots Organizing](#)

Gender Politics in Film, Photography, and Virtual Reality—Bolton 282

Sara Baumann, Pema Lhaki, and Jessica Burke, [Participants as Producers: Opportunities for Putting Visual Research Tools into the Hands of Participants](#)

Xiaowei Huang, [How are subjectivity and gender identity played out in the virtual world?](#)

Karen Stewart and Alyssa Brault, [Otome Visual Novel Video Games and the Global Art of Visual Storytelling](#)

Theorizing Images I—Bolton 281

John Grady, [Are Visual Studies Necessary?](#)

Guillaume Clermont, [Learning to Swim through the Image-flood](#)

Christine Louveau de la Guigneraye, [Language and Research Issues in Filmic Sociology](#)

June 20, All-Conference Luncheon, 12:20-13:40—Second Floor of Murray-Akins Dining Hall

June 20, Session 3, 13:45-15:15

Global Urban Innovations and Insights—Bolton 280

Anneke Coppoolse, [Curating Material Pasts: Articulations of Hong Kong Urban Life through Second-hand Goods on Display](#)

Gerard Boucher and Iarfhlaith Watson, [Integration is a Two-Way Street: Irish Polishness and the Polska-Eire Festival](#)

Melissa Valle, [Aping Blackness: The Latin American Racial Frame, Visual Resonance, and the Politics of Signification in Cartagena de Indias, Colombia](#)

Combatting Social Stigmas—Bolton 281

Nigel Brunson and Greg Scott, [The Centrality of Visual Rhetoric in the \(De\)Stigmatization of People Who Use Drugs](#)

Sara Parker, [Ethical Issues when Visualizing Menstruation in Nepal](#)

Jacklyn Kohon, [Humans of Gojome: Visual Narratives of Everyday Life in Gojome-machi, Japan](#)

SUMMARY PROGRAM

Photovoice: Developing the Method—Bolton 282

Joanna Chin, [“This Ain’t My Scene:” Being Poor in Singapore](#)

Yolanda Hernandez-Albujar, [Gender and Migration: Resisting with a Camera](#)

Ndumiso Daluxolo Ngidi and Relebohile Moletsane, [Contradictions in Audience](#)

[Response to the Use of Photovoice to Engage Girls in Researching and Addressing Sexual Violence in South Africa](#)

June 20, [Plenary Workshop on Community Media Organizations as Agents of Social Change](#), 15:30-17:00, Gannett Auditorium

June 20, [Seeing Saratoga Springs: A Walking Methodology](#), 17:00, meet in the Conference registration area; led by Timothy Shortell and Jerome Krase (preregistered participants only)

June 21, Session 1, 9:00-10:30

Religion and Spirituality—Bolton 281

Aidan Lorch-Liebel, [Materiality and Spirituality in Catholicism](#)

Roman Williams, [The Endogenous Effects of Photovoice: Notes on the Impact of Photovoice on Participants](#)

Gino Canella and Brian Valente-Quinn, [Bamba: The Taste of Knowledge](#)

Images: Teaching and as Teacher—Bolton 280

Lorien Lake-Corral, [Using Visual Sociology in the Classroom](#)

Kazuyo Kubo and Christine Collins, [Imaging Social Landscape: Photographic and Sociological Perspectives](#)

Corinne Castro, [The Perils of Marketing Diversity: A Call for Ethical and Non-Exploitative Imagery](#)

Resistance and Identity—Bolton 282

Ernesto Noronha and Premilla D’Cruz, [Understanding Worker’s Resistance: The Experience of Brick Kiln Workers in Ahmedabad](#)

Matteo Giuseppe Romanato, [Communities, Conflicts and Hopes in Critical Places: Visual Narratives and Urban Resistance at the Edge of the Metropolis of Milan](#)

Paolo Marinaro, [Labor Studies and Conceptual Art in the Global Supply Chain](#)

William Westerman, [Ethnic Identity through Cinema: The New York Nepalese Indigenous Film Festival](#)

Migrant and Refugee Experiences—Bolton 382

Deborah Wilk, [Carpools and Caravans: The History of the Visual Representation of Immigrant Mothers and Children](#)

Stergios Magkriotis, [The Artefacts of Displacement: Documents of Life, Practices and the Livelihood of Refugees in Camps](#)

Giulia Giorgi, [Much Ado about Nothing? Marina Abramović on the Migrant Crisis](#)

SUMMARY PROGRAM

June 21, Session 2, 10:45-12:15

Ethnographic Videos for Social Change 1—Bolton 280

Molly Merryman and Greg Scott, [Ethnographic Videos for Social Change](#)

Art and Activism in the Streets—Bolton 281

Chun Sing Yung, [“Macau Street Record:” A Photo Elicitation Project on Facebook](#)

Susan Hansen and Erik Hannerz, [Image-based Graffiti Tags: Tagging as an Orderly Socio-visual Practice](#)

Busra Turan, [What do the Walls of the Backstreets of Istanbul Tell Us?](#)

Theorizing Images II—Bolton 282

Anna Sarzyńska, [Tourist Photographing and Photographed: Ethical Dilemmas Related to Tourist Photography in a Time of Ubiquitous Travel](#)

Catherine Gough-Brady, [Empathy with the Masses](#)

Rory Crath and Michael Waldon, [The Aesthetics of HIV Prevention Technologies: Visualizing Fantastical and Fearless HIV-free Futurities](#)

June 21, Session 3, 13:30-14:15

Poster Session and Art, Object, and Photography Exhibition—Bolton Hall,
Second Floor Hallway

Nigel Brunsdon and Greg Scott, [The Centrality of Visual Rhetoric in the \(De\)Stigmatization of People Who Use Drugs](#)

Laura Porterfield and Teri Frame, [The Beloved Community: Exploring Relational Aesthetics through Photography and Pottery](#)

Eric Sencindiver, [New Tyrants: A Modern Interpretation of the Virginia \(U.S.A.\) State Seal](#)

Jean Slick, [Experiencing Wildfire: A Visual Phenomenological Study](#)

Mariko Smith, [Vessels of Culture, Identity and Knowledge: Exploring Aboriginal Tied-bark Canoe Making Through Visual Sociology](#)

Paul Stock, Tim Hossler, and D. Bryon Darby, [The New Farmers Project: Combining Social Science and the Arts through Collaborative Ethnography](#)

Alexandra Tilman and Helene Tilman, [The Case of an Art Work in a Psychiatric Hospital: A Socio-visual Reflection at the Confines of the Showable](#)

Melissa Valle, [Aping Blackness: The Latin American Racial Frame, Visual Resonance, and the Politics of Signification in Cartagena de Indias, Colombia](#)

June 21, Session 4, 14:30-16:00

Panel for Graduate Students and Early-career Scholars—Gannett
Auditorium

Molly Merryman, Suezen Salinas, and Greg Scott, [Finding and Keeping a Job](#)

SUMMARY PROGRAM

The U.S.: Division, Diversity, and the Future—Bolton 281

Dee Britton, [Monumental Wars 2019: Southern Civil War Narratives Cast in Stone](#)

Jean-Pierre Durand and Joyce Sebag, [Filming a Supremacist Demonstration](#)

Evrick Brown, [Visual Analysis of An Ethnic Community](#)

Politics: Local, National, Regional—Bolton 282

David Schalliol, [The Area: Reorienting Social Dis/organizational Research through Film](#)

Malgorzata Bogunia-Borowska, [Politicians in the Sociopolitical Weekly Magazines](#)

[Covers: A Case Study of Polish Front Covers' Politician Presentations](#)

Luc Pauwels, ["Artefactual Europe:" A Visual Study of Material Expressions of](#)

[Nationalism and Transnationalism in the Brussels' EU headquarters](#)

June 21, [Plenary Workshop on Multimodal Scholarship](#), 16:15-17:45—

Gannett Auditorium

June 21, [Mixer for Graduate Students and Early-Career Faculty](#), 17:45-

19:00—Second Floor of Murray-Akins Dining Hall

June 22, Session 1, 9:00-10:30

Visualizing Deeper Understandings—Bolton 280

Brahim Alhiani, [Video as a Conceptual "Charge" in Sociology: Visualizing Social](#)

[Uncertainties through Arab Ultras Videos](#)

Vincent Delbos, [The Cinema's Teacher](#)

Murat Senturk, Merve Ayar, and Busra Turan, [A Comparative Analysis of the Meanings](#)

[Attributed to Old Age in Terms of Visual Sociology and Phenomenology](#)

Innovative Methodologies—Bolton 281

Celine Missoorten, [On Young Non-professional Photographers Using Film in the Digital](#)

[Age: An Explorative Analysis](#)

Kate Sherren, Yan Chen, Camille Caesemaecker, and H.M. Tuihedur Rahman, [Using](#)

[Image-based Social Media for Understanding Landscape Change: Challenges and](#)

[Opportunities](#)

Paolo S. H. Favero, [Externalizing the Inner: Ethnographic Explorations of the Use of Trackers](#)

[and Other Digital Applications for Visualizing Invisible Information](#)

Joanna Chin, Tim Butcher, Jen DeHuff, Xingzhu Jiang, Ivan Kwek and Helena Velez

Olabarria, [Looking at Nowhere from Somewhere](#)

Visual Crossroads: Interdisciplinarity—Bolton 382

Diana Papademas and Laura Chipley, [Appalachian Realities North and South: Linking](#)

[Two Collaborative Visual Studies](#)

Amanda Garrison, [Making the Ghostly: Sociological Sketches of Haunting, Nostalgia and](#)

[Imagination](#)

Paul Stock, Tim Hossler, and D. Bryon Darby, [The New Farmers Project: Combining](#)

SUMMARY PROGRAM

[Social Science and the Arts through Collaborative Ethnography](#)

Joanne Speirs Littlefield, [The Distorted Reality of Farm Animals in Animated Agricultural Films](#)

Resisting Gender- and Sexuality-based Marginalization—Bolton 282

Rachel Underwood, [A Visual Exploration of Women's Lived Experiences in a Supportive Housing Program](#)

Griffin Lacy, [Self-Representations of Gender Identity through Art: Methodological Approaches to Incorporating Gender Expansive Youth in Visual Sociology](#)

Ian Callahan, ["A Little Gender Bending Moment!": A Cultural Pragmatics of Jonathan Van Ness](#)

New Materialism: Methods and Epistemologies—Palamountain 202

David Herman, Jr., [New Materialism: A Visuality in Transition](#)

Rory Crath, Adam Gaubinger, and J. Christian Rangel, [Embodied Mapping: A Non-representational Visual Method for Illuminating Sexual Health Phenomena](#)

Mariko Smith, Vessels of Culture, [Identity and Knowledge: Exploring Aboriginal Tied-bark Canoe Making Through Visual Sociology](#)

June 22, Session 2, 10:45-12:15

Ethnographic Videos for Social Change 2—Bolton 280

Molly Merryman and Greg Scott, [Ethnographic Videos for Social Change](#)

Art Meets Social Science II—Bolton 281

Sam Reich, [Alma and Truth through Cinema: A Supernatural Look at Isolated Villagers in Georgia](#)

Narius Kairys, ["I Went There to Live:" An Anthropological Way of Seeing](#)

Alessandra Seggi, [It's a Zoo: Society Illustrated, with Rhymes and Reasons](#)

Autobiographical Effects on Visual Positioning—Palamountain 202

Relebohile Moletsane, Claudia Mitchell, Naydene de Lange, Lisa Starr, Katja Gillander

Gådin, Katarina Giritli Nygren, April Mandrona, and Ehaab Abdou, [More than just a Picture: Researcher Positionality in Participatory Visual Research in Rural and Girlhood Studies](#)

Intergenerational Explorations—Bolton 282

Zhi Li and Da Wang, [Spring Comes Late](#)

Gracie Lolicato, ["But the Dead Can't Speak!": Considering the Ethical Implications of Collecting, Archiving and Using Discarded Personal Collections within Arts-based Practices](#)

Jon Wagner, [Depicting Life with Alzheimer's](#)

Testing Methodological Boundaries—Bolton 382

Tim Butcher, [Portraits, Granularity, and Visualizing Affect](#)

Leah R. Kimber, [Reversed Photo-Elicitation: An Innovative Methodological Approach](#)

SUMMARY PROGRAM

Richard Chalfen, [Exploring the Photo Diary: A Personal Account](#)
Habib Allah Moghimi, [Arrhythmia](#)

[IVSA Business Meeting and Lunch](#), 12:30-13:30—Gannett Auditorium

**“What Does Visual Sociology Mean to You?” Member Feedback
Film Screening, 13:30-13:45**

**Reflections on the Seeing Saratoga Springs Walking Tour, 13:45-
14:15**

Closing Remarks, 14:15-14:30

FULL PROGRAM AND PAPER ABSTRACTS

June 19, 18:00-20:00, Skidmore College President's Welcoming Reception—Thompson Amphitheater, between Zankel Music Center and Bernhard Theater (in case of rain, the reception will be held in "The Spa," on the ground floor of Case Center)

Throughout the Conference

Film Screenings—Emerson Auditorium

Gino Canella and Brian Valente-Quinn, [*Bamba: The Taste of Knowledge*](#)

Catherine Gough-Brady, [*Expect Delays*](#)

Zhi Li and Da Wang, [*Spring Comes Late*](#)

Habib Allah Moghimi, [*Arrhythmia*](#)

David Schalliol, [*The Area*](#)

June 20, Session 1, 9:00-10:30

Space and Belonging—Bolton 282

Guillaume Sirois

Crafting Contemporary Images: A Visual Study of Montreal's Designers

Craft workers and designers are now ubiquitous in the creation of imagery that populates everyday life. They not only create the décor of the commercial and institutional spaces that people inhabit but also reconfigure the urban spaces and design objects that surround us every day (Vial, 2017). In Montreal, which has developed policies to support designers with funding, promotional initiatives and international recognition, the influence of craft workers and designers is increasingly felt throughout the urban landscape. However, designers are also caught in a paradoxical dynamic. On one hand, their work is praised as a form of resistance to globalization and the standardization of production that it implies (Ocejo, 2017); on the other, it represents a global movement dubbed the "aestheticisation of the world" (Lipovetsky and Serroy, 2013) and "cool capitalism" (McGuigan, 2009), which integrates any form of resistance into the global market. This paper draws from a series of interviews with designers and a visual inquiry (Rose, 2016) that tracks their production throughout Montreal. It explores how designers situate themselves vis-à-vis those global dynamics and how their conceptions influence the visual material that they produce. Building upon the sociology of trends (Erner, 2009), the paper seeks to better understand how designers combine creative, entrepreneurial and social logics (Sirois and Bellavance, 2018) in their discourse and work and, in turn, questions how their work has profoundly affected the production of space (Lefebvre, 2000 [1974]) and the transformation of urban environments. ([Return to Summary Program](#))

Brian Helfer, Jr.

Gujarathi Street

Gujarathi Street is located in Southern India on the coastline of the city of Kozhikode, Kerala. In-site research and photo documentation were conducted as part of a study abroad academic project with a collective team of international and local student researchers. The nearly

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abandoned community of the Gujarathi people was studied through the lens of a theoretical zone called the Littoral Space between the sea and the hinterlands. In this study, the western European precedent of artist revitalization of dilapidated communities is analogous to the sea, the foreign influencer, and the hinterland is represented by the contemporary Indian real estate market, the traditional influence. From this research, codes were generated to find trends for insights into the everyday assets and contestations of Gujarathi Street. Neighborhood-, district-, city-, and regional-level assets and contestations will be analyzed understand Gujarathi Street's everyday life at the microscale. ([Return to Summary Program](#))

Colin Adams

Picturing Eastern Caribbean Urban Spaces: Visual culture of the streets of Castries, Bridgetown, St Georges and Kingstown

The micro-urban centers of Castries, Bridgetown, St Georges, and Kingstown are capitals of four politically independent small island Eastern Caribbean Developing States that have embarked on a quest for a cultural identity since political independence from Great Britain. Multiple identities have emerged that relate to each island and the various subgroups that each belongs to through regional integration bodies. Barbados celebrated its 50-year mark in 2016, and the other islands will reach that milestone in the next decade or so. The last five decades have been ones in which these islands sought to forge social, cultural and political paths.

This paper explores the visual manifestation of culture in the urban spaces of these locations. The data is primarily based on fieldwork that employed a foot-led ethnographic method of walking, observing and photographing a route in each location for a couple of days on each visit. The first section briefly discusses the methodology and make a case for its value. In the second section each site is presented in the form of a walking tour and in the fourth section discusses the empirical and conceptual links between visual culture on street and social change on the broader society. Themes of nationalism, Afrocentricity, West Indian Identity, global capitalism, and western cultural Identities are explored. ([Return to Summary Program](#))

Interaction, the Self(ie), and Reflexivity—Bolton 281

Kathy Kasic

Visual Impressions of an Icy Field Camp in Antarctica

Lake Mercer lies three-quarters of a mile beneath solid ice in Antarctica, 300 miles from the South Pole. In December 2018, a group of 20 scientists and 30 support staff flew to the lake location, 85 degrees South, in a government-issued ski-plane, landing on a packed ice runway, where they spent the next 17 days in expedition tents. Using a 2-ton hot water drill, they attempted to burrow down through the ice 4,000 feet to reach Lake Mercer, a lake that has never been accessed before. It is an enormous undertaking in one of the most remote locations on Earth – all to uncover clues about climate change and the possibility of life in dark, nutrient-poor systems of water, both here on Earth and beyond.

The Deep Science of Mercer is an hour-long documentary that will observe the group of scientists banded together in this remote camp as they attempt a large-scale, interdisciplinary science effort. Through a sensory vérité ethnographic style the film observes how the socio-political fabric of previous Antarctic explorations affects present day social relationships of scientists in this harsh environment. The film will also explore questions of what compels us, as humans, to brave some of the most inhospitable environments on our planet and the answers we hope to uncover there—about our planet, and perhaps more importantly, about ourselves. During this presentation, I will present film clips of the social dynamics and will explore the sensory vérité formal approach to this research. ([Return to Summary Program](#))

JUNE 20

Carolina Cambre and Christine Lavrence

Filtering Your Face: Imperatives vis-à-vis Uncertainties

Our presentation will focus on filtering behaviors within selfie practices in reference to participants' reflections on both their own uses of filters and those of others. We question what the "work" of filters is, visually and socially, and how users in-turn work them. Can an examination of filter usage help us understand something about the shifts in relationships between truth, representation, the performance of self and authenticity that they trigger? In our pilot study, the notion of "versions" of the self emerged as a charged category in discourses on filters and selfies more broadly. We will consider how filters enhance and generate forms of self-objectification and unpack the dialectic of display and concealment at play within the complex "now you see me, now you don't" behaviors encoded within filters such as the dog face app, which places nose, ears, whiskers over the selfie. We will also examine how these filters point to the power relations at play in the creation and sharing of selfies that are racialized (i.e. skin lightening), gendered (i.e. heteronormative gender norms that are organized by age, weight, class), that often get flattened in analyses. ([Return to Summary Program](#))

Alexandra Tilman and Helene Tilman

The Case of an Art Work in a Psychiatric Hospital: A Socio-visual Reflection at the Confines of the Showable

Vauclaire, a large psychiatric hospital, is H el ene's thesis field work location ("Vauclaire, sensitive approach of a psychiatric institution, a multimedia thesis"). Alexandra is a visual sociologist, and she collaborates on this research with sound recordings. Helene takes part in the daily hospital life as an artist in residence. It is within this context that the manager of the specialist care home for severely disabled patients (mainly autistic and psychotic persons) has asked her to create portraits of the residents who are mostly cut off the outside world. This process was inscribed in a re-humanizing politic of this part of the hospital that had been neglected for decades and characterized by a penitentiary type of system.

Starting from this experience, we reflect on the boundaries of the showable and its ethical and esthetic components, related to the relative signification of the concept of dignity. Sharing this experience permits us to explore how research and creativity are intimately linked; we turn a reflexive gaze on the images created in the field, a reflection that in-turn influences the art work anchored in the field work.

We will question the importance of words when it comes to showing the unbearable in a socio-visual approach where the sensate and the cognitive sides of comprehension are nested. Therefore, we will discuss the importance of narration in the construction of a work of creative research. ([Return to Summary Program](#))

Leila Tazir

Ethical imperatives and Practical Uncertainties on Creating Documentary: An Illustration from Social Movements

What should we attend to as we create images in various forms of documentary making? Is it a sense of deontology and reflexivity, especially when we are shooting and editing pictures with people? Consciously or not, we film from different points of view depending on whether people are prepared or not to be recorded. The selection of some images for inclusion in a video is typically made from among many, most of which a filmmaker chooses not to include but that are kept as project documentation. Beyond how one looks at people, the filmmaker can see afterwards how and with what kind of positionality they place themselves in a particular space.

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Introspection and “self-reflexivity” about how one films in a given context “must” be attended not only to help filmmakers or social researchers to know themselves better but to be conscious of the symbolic violence or domination that it includes.

I will illustrate this approach with some documentary sequences of one collective action called *Caravana Frontera Sur*, which started in Madrid, spread to the South of Spain, and eventually arrived at Melilla, a Spanish enclave in Morocco. About 500 Spanish citizens were acting during 10 days to raise public awareness about the rights of refugees. I recorded a lot of collective actions, but also some interactions between activists and migrants or activists and people “talking” with them using racist discourse. Ethical questions and practical matters will be explored. ([Return to Summary Program](#))

Artistic Interpretations of Worlds Emerging and Lost—Bolton 280

Claudia Mitchell and April Madrona

Picturing the Picture Book as Public Art in Work with Refugee Children in Canada and the UK

This paper looks at a picture book production project with refugee children, focusing in particular on the significance of the materiality of the picture book as visual culture and as public art. Drawing on a study carried out in several field sites with refugee children and young people between the ages of 8 and 16, the paper seeks to re-position art and book-making as a tool of cultural construction.

To date, children’s art work has often been studied through the medium of drawing as a participatory visual research tool (Theron, Mitchell, Smith and Stuart, 2011) where the process of “draw, write, and speak” has been at the centre of meaning making. While as Khan (2018) notes there is an emerging body of work on the curation of children’s drawings in the context of global adversity (with the curation typically being done by adults). This paper seeks to study the role of children as curators through the medium of their picture books. Those books, then, are positioned as spaces of radical curation or moments of establishing child-centred alternatives to mainstream museum and institutionalized art practices. As such, this project politicizes age-based subjectivities and expands curatorial techniques to represent the often unheard and potentially disruptive knowledges of children. ([Return to Summary Program](#))

Robert Williams

Problematizing Illustration in Anglo-western Islamic Children’s Picture Books

Since the publisher’s request to Harriet Beecher Stowe that she “paint a word picture,” the relationship of story to illustration and its inverse has been increasingly queried. Stephen Roxburgh, for example, asked “a picture equals how many words?” In our quest to understand these storied illustrations within children’s picture books, sociologists of literature accept that the picturing of children’s books comprises a complex task of representation rooted in a dominant cultural logic and language.

This observation has serious implications for children’s literature in which illustrations and texts tend to be cultural artifacts of the codes, conditions, and contexts on which the presentation of meaning depends. Over the past several decades, Muslim authors in the Anglo-west (Canada, UK, and USA) have engaged in the creation of Islamic children’s picture books. Beginning with the picture-less reproduction of immigrant traditions to subsequent illustrated constructions of storied hybridity, most of these volumes represent generational change in social constructions of these texts over time amidst struggle with the dominant culture. This paper interrogates particular images and artistic techniques in several of these Islamic children’s picture books,

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pointing out ways in which they reveal, or at least hint at, their cultural artifice. ([Return to Summary Program](#))

Gwen Elizabeth Bullock and Hongliang Si **China 1983 Street Photography: Photo-Elicitation**

Newly-opened to tourists, China was a world not yet “westernized,” a society of bicycles and Mao-blue uniforms. Business was done on the street: sewing, dentistry, Traditional medicine, artisan shops, man-driven taxi-carts carried goods. After harvest, people sat with Grandparents on the streets with nothing to do. Farm-to-table restaurants and noodle shops were common. Markets exposed the social economy.

In 2018 Gwen met Hongliang, a Chinese graduate student, who interpreted her photographs. Hong brings to these photos a folk essence of the stories captured. For Hong, it was a chance to reconnect himself to his roots through a westerner’s eyes. Detailed graphic documentations about daily life in China before 1970s are rare. Most of his knowledge about the time before his parents was learned by word of mouth. Growing up with stories of “old-time” and living in the era of information explosion, those bits and pieces of precious memory help him to better understand who he is and where he comes from.

For Gwen, she recalls moments when photos were taken, what it was like to be in a country that had not seen “western” women traveling alone. The contrast between “restricted areas” in this new political opening and the friendly curiosity of folks on the street revealed a hunger for exchange and friendship, evident in their direct smiling toward the camera. ([Return to Summary Program](#))

Jean Slick **Visualizing Disaster Experience: A Phenomenological Approach**

This paper describes a phenomenological approach to the study of YouTube video accounts of experience with the 2016 Fort McMurray (Canada) wildfire. The aim in the initial phase of the study was to visually “re-present” the essences of the lived experiences with wildfire as captured through the videos in a series of paintings. Through the use of a phenomenological approach to the analysis of the videos for the painting series, understanding about the essence of the experiences became both a verbal and visual endeavor of giving form to thought; it became apparent that these two forms of expression of the findings each conveyed meaning about the essence of experiences with the wildfire in different ways. A journal article with accompanying stills from the videos became the medium for presentation about the verbal dimensions of the findings from the study, and the related painting series conveys the essence of the video records of lived experience with wildfire from a visual perspective.

This dual approach to presentation of study findings is consistent with a phenomenological attitude, which recognizes the value of and encourages these different forms of expression of study findings. This presentation will discuss and situate this study in relation to visual research methodologies (Margolis and Pauwels, 2011; Rose, 2016), painting as a research method (Sullivan, 2008), and phenomenological methods (Merleau-Ponty, 2012; Van Manen, 2016), as well as the field of crisis informatics research field (Palenand Hughes, 2018), which is a new field of study examining social media use in disaster contexts. ([Return to Summary Program](#))

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June 20, Session 2, 10:45-12:15

Art Meets Social Science I—Bolton 280

Laura Porterfield and Teri Frame

The Beloved Community: Exploring Relational Aesthetics through Photography and Pottery

How is community (re)created, particularly in an urban context where hyper-segregation is a modus operandi? Our photoessay takes up this question by examining participant and researcher-generated images (Prosser, 2007) produced in the Pottery Porch project in Milwaukee, Wisconsin, USA.

The Pottery Porch Project bridges public and private spaces by inviting friends and neighbors to participate in a series of community art-making events that take place on the front porch of a privately-owned home in Milwaukee's Cold Spring Park neighborhood. Cold Spring Park is a densely populated, ethnically mixed neighborhood in one of the most severely racially segregated cities in the United States. Six in 10 residents are African Americans, 1 in 10 are European Americans, approximately 1 in 12 are Latinx, 1 in 15 are Asians, and the remaining residents are indigenous Africans and people of multiple racial and ethnic backgrounds. The project provides free instruction, materials, and resources for making, glazing and firing handmade ceramic objects, as well as photo-documenting, processing and printing images of the events.

This project acknowledges and takes up the notion of relational aesthetics, a term defined by art critic Nicolas Bourriaud as “[a] set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context rather than an independent and private space” (Bourriaud, 2002). In so doing, we hope to further explore and make visual the praxis of community-building in and through the production of art. ([Return to Summary Program](#))

Urszula Jarecka

Artistic Sociology as a Bridge between Sociology and Visual Arts

Artistic sociology can be understood as the domain of gathered artistic works in which meaning is crucial to understanding culture and everyday life. Artistic sociology here means sociology practiced by artists: an artistic approach to social phenomena, artistic exploration of cultural and social reality. In the history of art and in contemporary culture there are a lot of examples of works of art that can be interpreted this way (such as Dutch Golden Age painting). Works of fine arts, as well as pieces of music together with their visual equivalents (as music videos), can show some aspects of everyday life or cultural changes that are too elusive for regular academic research.

Methods used in the sociological research seem inadequate to follow some trends in nowadays culture. However, methods used during the preparation of artistic projects seem just like sociological ones. Not every aspect of culture can be translated into the language of science; some cultural phenomena, group behavior, factors of changes could be precisely presented in the artistic visions, which describe and evoke individual emotions, cultural fears etc., better than variables in the tables of data.

In this paper I'm going to show chosen examples of fine arts projects that provide social and cultural analysis as good or better than results of research and academic studies. Multimedia artists (as Amy Karle), photographers (as Boogie), other artists and their works together with

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artistic credo will be used as examples here. This paper will be complemented by my photos from exhibitions and artistic projects. ([Return to Summary Program](#))

Han Sang Kim

The Affective Politics of Aviation Mobility and Televisuality in Cold War South Korea

I examine the politics of affect generated by the intermingling of aviation mobility and televisuality in South Korea within the geopolitical context of the Cold War. Public access to air transportation is a relatively recent phenomenon in South Korea. For many Koreans, air transportation had long been limited to consumable images from the mass media rather than an infrastructure available to use. Aviation in the non-Western world has maintained an asymmetric logistics flow of resources, products, and human power to and from the West, especially through colonial and postcolonial experiences. The audiovisual representation of aviation in such asymmetry has embodied the mobility that intuitively engrafts the two worlds and the effect of that mobility has been politically guided by the changing relationship between them.

On the Korean Peninsula, the division of the nation made the southern state bear a likeness to island nations where there are no land routes to enter and exit. Therefore, air transportation, along with maritime transport, has been the pivotal means of transborder mobility, and, during the Cold War period when the dictatorships restricted South Korean citizens' overseas travel, its imagery in the visual media conceived a certain affect of encountering the unknown world, particularly the Eastern Bloc. The paper pays attention to the rise of satellite technology that connected the global television networks with South Korean broadcasters and its commitment to the affective politics of aviation mobility in the cold-warring state. ([Return to Summary Program](#))

Nicolas Vass

What Does Visual Community Organizing Look Like? Or How Drawing a Comic Allowed Me to Understand How Visual and Graphic Work Facilitates Grassroots Organizing

This presentation will focus on the process of producing a comic as a visual essay for my Ph.D. dissertation. It will address the visualization of temporality through visual and graphic evidence organized in the form of comics. The research was conducted under the auspices of the University of Leicester's School of Business. Its object of study is how community organizers that incorporate visual methods within new social movements do their work.

Because this research focuses on alternative modes of organizing, the use of a comic seemed like the most adequate method to approximate and visualize the activities and specificities of visual community organizing. Those specificities stand outside the remit of normative or hegemonic managerialist organizing imaginaries and their use of visuals. The research allowed me to explore the differences of those two modalities in a way that a more conventional academic text would not have. The comic then visualizes seven visual community organizing collectives' work and methods. But in order to understand the complex and multidimensional context that these collectives are working within and against, the comic needed the incorporation of visual evidence of said context.

In this presentation I explore the tension found in the research. This tension happens between the intensification identified in increasingly hostile and alienating socio-economic and political contexts globally and the care and attention needed in community organizing. With this tension in sight, I would like to use fragments of the comic to illustrate what visual community organizing looks like and what it provides to grassroots organizing that more normative and hierarchical organizing forms cannot address. Furthermore, I would like to put forward ideas to provoke the

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consideration of comics as a method that can contribute and expand social scientific research. ([Return to Summary Program](#))

***Gender Politics in Film, Photography, and Virtual Reality*—Bolton 282**

Sara Baumann, Pema Lhaki, and Jessica Burke

Participants as Producers: Opportunities for Putting Visual Research Tools into the Hands of Participants

By sharing examples and findings from a visual research study conducted in Far-West Nepal exploring menstrual practices and motivations, the authors will discuss a novel, participatory visual research method called collaborative filmmaking. Visual methods have demonstrated their ability to capture unique aspects of social, environmental, and health issues that may be overlooked with other research methods, but there are still opportunities to explore the benefits and challenges of collaborative visual approaches that put cameras and visual tools directly into the hands of participants.

The authors will discuss findings from applying collaborative filmmaking in Nepal, which allowed for the gathering of emic perspectives, capturing of nuanced descriptions using the local language, freeing participants to tell their stories using their own creative voices, and helping participants foster communication skills and confidence to bring about change in their communities. For researchers, it allowed for the collection of detailed participant-centered conversations, community-driven solutions, as well as multi-sensory data that could be analyzed for actions, sound, use of space, and time. It also provided a form of triangulation, where participants were central to analyzing their own footage using a collaborative approach, which situated the findings contextually. Finally, both researchers and participants created a final product in the form of a documentary film that could be used to better understand social practices visually and spatially and be used as an advocacy tool. Results highlighted numerous opportunities for incorporating participants as key partners in visual and film research studies as demonstrated through collaborative filmmaking. ([Return to Summary Program](#))

Xiaowei Huang

How are subjectivity and gender identity played out in the virtual world?

This research project aims to investigate how subjectivity and gender identity are performed/played out in the virtual world by employing and researching one of the most popular virtual communities, Second Life.

The activities, practices, performances, and cultures of gender identity on Second Life will constitute the focus of the research. The site and its practices, culture and forms and performances of identity will be described, analyzed and evaluated. The main issue in the analysis of Second Life is the extent to which its gender politics, and by extension its culture of gendered identity, replicates the offline/real world and the extent to which it differs from or departs from that world.

The virtual world can be seen as both a reflection of the real world and an imaginative extension of it: for instance, it is described as a heaven where there is no pain and no suffering but only joyfulness and perfection; at the same time it continuously makes reference to and formulates policies with regard to problems that it shares with the “real world,” such as sexual harassment and other forms of symbolic violence. Similarly, it is also clear that the notion of subjectivity needs to be re-addressed in terms of these new technological developments; but also that the same issues of subjectivity and identity (how is subjectivity “authorized,” how are different forms

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of identity and their concomitant performatives “normalized”) are to be found online. ([Return to Summary Program](#))

Karen Stewart and Alyssa Brault

Otome Visual Novel Video Games and the Global Art of Visual Storytelling

This presentation examines the visual elements of a genre of video games called Otome gēmu. Otome are Japanese visual novel romance games designed for and played by female gamers. Otome games are growing in popularity world-wide. As new game titles emerge for the global market, game developers continue to embrace the well-established Japanese aesthetics of the genre while simultaneously pushing their game designs in innovative directions in response to the interests and demands of new audiences. As such, the author contends Otome games offer insight into cross-cultural philosophies about video game asset creation, and the varying ways visual elements can be combined with written words to successfully tell immersive and compelling mediated stories. In support of this assessment, the presentation provides an in-depth visual rhetorical analysis of the representation of romantic tropes and character archetypes in Otome games produced around the world. ([Return to Summary Program](#))

Theorizing Images I—Bolton 281

John Grady

Are Visual Studies Necessary?

We have been informed of a “visual turn.” Once we were blind and now we see! Who could argue with that? Well.... If it is true that we have become a more visual age, then why aren't the social sciences more engaged with visual data? After all, communication with visual information has expanded exponentially over the last century and more. This paper will explore that conundrum and will attempt to establish that studying the visual is in fact necessary, that social scientists are interested in it, but that there are good reasons why it is a process that will take time to mature. ([Return to Summary Program](#))

Guillaume Clermont

Learning to Swim through the Image-flood

Looking at the rise of Internet and social media within this mass media era, one may wonder: “Have we ever been as fully immersed in the flow of images as we are now?” Thus submerged, aren't we continuously saturated with a never-ending flood of images? In 1961, during an interview with Alain Jouffroy, Marcel Duchamp asks: “What's going to happen when there's going to be an ocean of paintings?”

Adopting a sociology of art perspective, this presentation will use experimental strategies to comprehend this ocean of paintings and its consequential uncertainties. The goal of our investigation will be to underline how different forms of dissemination of artworks can modify, alter, or transform the meaning of artworks themselves.

To achieve this goal, we will use one single artwork (i.e., a painting) as a starting point. Throughout the presentation, this single object will be used as a tool to explore a set of questions: How to engage with images, and in particular artworks, in a time of uncertainties? What art dissemination means today and how it influences artworks? How uncertainties modify artworks' meaning?

This framework will allow a critical take on the various discourses attributed to the contemporary image and its recent history while putting forward a logic based on repeating motifs. The experimental approach of this presentation partake in an effort to establish a praxis of the

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improbable. Such a praxis might be a response to image-flooding in an attempt to keep our heads above water and ask: What remains? ([Return to Summary Program](#))

Christine Louveau de la Guigneraye
Language and Research Issues in Filmic Sociology

Given that film is a complex language and that each element (image, sound, editing, post-production) corresponds to an intention of its author, sociology will benefit from recognizing the paths of research shown by the film sociologist's cinematic thinking. The emphasis on the polysemy of situations, on the synchrony of research fields, requires that sometimes split fields of sociology interact in a transversal way. For example, filming a neighborhood at the same time shows questions of urban sociology, class relations, sociology of work, sociology of the environment, sociology of the body, and interactionism. This list is not exhaustive but aims to show that sociological thinking at work in filmmaking questions and combines different approaches.

It is difficult to highlight these different questions in the same narrative framework. Sometimes, film language alone is not the best way to reveal emerging issues. The association of comments of the same or different nature through interactivity is a field to be mastered in the same way as each form to stimulate dialogue between the forms and the comments.

Possibilities are multiple and vary according to the subject of the research. For the same film, it can be a choice of different sound tracks (a choice of language can be replaced by a choice of words), optional superimposition of diagrams (as one can choose a subtitle track). It can also be a crossmedia project that dynamically combines film and text. Other forms need to be explored to successfully express and value the research results. ([Return to Summary Program](#))

All-Conference Luncheon, 12:20-13:40—Second Floor of Murray-Akins
Dining Hall

Free luncheon for all registered attendees

June 20, Session 3, 13:45-15:15

Global Urban Innovations and Insights—Bolton 280

Anneke Coppoolse

Curating Material Pasts: Articulations of Hong Kong Urban Life through Second-hand Goods on Display

This paper presents visual records of objects in second-hand shops and at flea markets in Hong Kong and considers—through these records—how the objects and their respective arrangements offer new perspectives of the socio-cultural context in which they were made redundant.

Modern urban life in Hong Kong is particularly consumerist and specifically spectacular. Induced by visual cultures of advertisement and display, the desire to own “the new” rapidly renders “the lesser new” redundant. In this context, the visibility of second-hand goods “on display” should be understood not just as a set of visual objects “to be observed/purchased,” but in the way Gillian Rose and Divya P. Tolia-Kelly (2012) suggest a co-constitution of visibility and materiality

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where “the visual is an embodied process of situation, positioning, re-memory, encounter, cognition and interpretation.”

Upon arrival at shops and markets, second-hand objects become part of collections as they find their places on shelves, in stalls, etc. The people looking after these collections—as they continuously receive, organise, and display incoming objects—can be seen as curators and their practice as a form of articulation. As Lawrence Grossberg (1992) elaborates, “Articulation is both the practice of history and its critical reconstruction, displacement and renewal.” Retaining elements of their own histories, in their assemblage the objects hint at new narratives. The paper follows from a series of visits to second-hand shops and markets in Hong Kong, and draws new narratives about urban life as articulated through objects on display. ([Return to Summary Program](#))

Gerard Boucher and Iarfhlaith Watson

Integration is a Two-Way Street: Irish Polishness and the Polska-Eire Festival

Polish immigration to Ireland increased significantly from the early 2000s, rising from 2,124 in 2002 to 63,676 in 2006 to 122,585 in 2011 before stabilizing at 122,515 in 2016, comprising 2.6 of the total population (CSO 2002; 2006; 2011; 2016). In this short period, the integration patterns and options of Polish nationals in Ireland changed substantially. First, there were twice as many men as women in the community in 2006. Second, there was a more gender-balanced community by 2011 with predominantly Polish-only households and Polish children, focused more on maintaining Polish identity with the intention of returning home. Third, there is the more recent settled, ageing community with increasing mixed Polish-Irish and Polish-Other households, dual national Irish-Polish young people and naturalised Irish citizens, reflecting the EU’s and Ireland’s integration as a two-way street model.

One of the more visual examples of Irish-Polish two-way integration is the Polska-Éire festival, which ran from 2015 to 2018, whose website includes a range of visual images of Irish-Polishness such as an Instagram Gallery (<http://polskaeirefestival.org>). The objectives of the festival include celebrating cultural diversity and similarities between the two nations, strengthening integration between Irish and Polish communities, and addressing important issues faced by Polish people in Ireland such as multilingualism and identity. This paper examines visual images of Irish-Polishness related to the Polska-Éire festival with respect to the changing integration patterns and options of Polish nationals in Ireland, focusing in particular on Irish-Polish integration exemplified by the festival’s slogan, “The Craic will be Dobry!” ([Return to Summary Program](#))

Melissa Valle

Aping Blackness: The Latin American Racial Frame, Visual Resonance, and the Politics of Signification in Cartagena de Indias, Colombia

Why do residents of a city racialized as Black decode stereotypical representations of blackness in contrary ways, yet frequently consider them positive? I bridge frame analysis and visual culture to delineate the process by which everyday people evaluate the legitimacy of racial representations. I employ ethnographic methods and photo-elicitation and adapt the resonance concept associated with collective action frames to demonstrate how *visual resonance* is achieved. I find that interpreters consider racial representations as legitimate when the racial frames proffered visually by signifying agents reflect a hegemonic racial ideology that is considered credible and salient. I argue that what I am calling the *Latin American Racial Frame* (LARF) put forth by festival performers, visual artists, and corporate advertisers resonates with audiences when it reflects Latin American racial ideology considered credible

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and salient. In this empirical example of the evaluation of racial representation, I find that interpreters decode images using three primary schemas: (1) personal, (2) spatiotemporal, and (3) explicitly ideological. Ultimately, cultural knowledge, personal experience, and social location account for the variations in whether people consider racialized imagery credible and salient and, therefore, whether people consider them as legitimate forms of recognition or illegitimate forms of misrecognition. ([Return to Summary Program](#))

***Combatting Social Stigmas*—Bolton 281**

Nigel Brunson and Greg Scott

The Centrality of Visual Rhetoric in the (De)Stigmatization of People Who Use Drugs

The way that people who use drugs (PWUD) are depicted in mass media has contributed to societal stigma against them. This imagery is differential by class and race, with particularly stigmatizing images attached to people of color and the economically disadvantaged. Dominant media imagery rarely reflects the extent of diversity among PWUD in wider society.

This session will examine the visual rhetoric of static and moving visuals of a range of PWUD and assess how this imagery corresponds with changes in drug control laws, policies, and cultural discourse. We will also present case studies of multiple visual projects that aim to challenge and undermine the dominant, stigmatizing tropes in mass media depictions of PWUD.

Greg Scott is a sociologist, visual artist, and harm reduction activist. Nigel Brunson is a photographer, web designer and harm reduction advocate. ([Return to Summary Program](#))

Sara Parker

Ethical Issues when Visualizing Menstruation in Nepal

This paper will seek to explore the ethical issues that arise from depicting menstruation and menstrual practices in Nepal in various visual formats. The presentation will draw on the British Academy Global Challenges Research-funded project “Dignity Without Danger,” exploring the origins of the deep-seated and diverse origins of menstrual beliefs and practices in Nepal that so often discriminated against and marginalised young girls and women in all seven provinces.

The project was launched at the Kathmandu International Mountain Film Festival (KIMFF) in December 2018 with a photo exhibition showing Sara Baumann’s collaborative film on Chhaupadi made in Western Nepal and an installation by Polulim Basu entitled “Blood Speaks Rituals of Exile,” including a photo exhibition by Uma Bista, “I’m Pure”. Through photographs and film clips, this paper will outline the diverse forms of visual material produced by NGOs and activists in Nepal working to address the stigma and taboos surrounding menstruation in Nepal. It raises questions about the ethical boundaries that are crossed or addressed in representing a “sensitive” issue and how images can be best used to challenge social norms. The need for immersion in the field and working at the grassroots level emerges as key considerations when using visual methods to initiate change. The importance of reconfirming consent and potential challenges it presents will be explored. ([Return to Summary Program](#))

Jacklyn Kohon

Humans of Gojome: Visual Narratives of Everyday Life in Gojome-machi, Japan

While the dominant images of life in Japan show a densely urbanized society, the challenges of depopulation in rural areas have created an enduring stigma on life outside of the main urban centers. Akita Prefecture has the highest average age and a rapidly declining population, and many towns in Akita, such as Gojome, strive to maintain a vibrant local community life through

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the work of local government, local organizations, and new and long-time residents, despite the dire population forecasts.

In partnership with Gojome city hall and a local community organizer/photographer, this project involves local craftspeople and other residents in participatory photography and narratives of their everyday experience living in a depopulating yet vibrant town in rural Japan. Inspired by Brandon Stanton's Humans of New York project, this effort works at the intersections of social science and photographic art to humanize the experience of living in a depopulating rural community. It aims to support community resilience through social media and the development of a book of photographic narratives about the experience of everyday life in Gojome. The book and presentations of the project are intended to promote the work of local craftspeople, share the lived experience of community life in Gojome, and contribute to community development efforts. ([Return to Summary Program](#))

Photovoice: Developing the Method—Bolton 282

Joanna Chin

“This Ain’t My Scene:” Being Poor in Singapore

In recent months, conversations about inequality in Singapore have occupied academic, political, and public spheres. As efforts seeking to understand and to “solve” poverty intensify, the processes by which these understandings are arrived at must be done with care. This approach includes sensitivity towards the “voices” of stakeholders in this conversation.

This presentation discusses my research, which attempts to “listen” to the voices of the people defined as poor by the Singaporean state. It adopts an interdisciplinary theoretical and methodological framework; theoretically, the research adopts a media ecological perspective and, on a synchronous level, interrogates space and place through Erving Goffman’s notion of performance. Methodologically, the study adopts a qualitative research approach using photovoice and narratives with the elderly and young people to highlight their everyday experiences where finding “voice” occurs within a staged yet liminal space, revealing how “being poor” is an ideologically-embodied practice. To conclude, paying attention to the mundane and the seemingly unremarkable everyday lives of the poor, the presentation unveils how underlying structural power contributes to the performative experiences of “being poor” in Singapore.

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Yolanda Hernandez-Albujar

Gender and Migration: Resisting with a Camera

From my feminist perspective, using a camera always implies a political act. By combining aesthetics, theoretical frameworks, interpretive positions, and methodological premises, the camera has the potential to articulate the world in ways and modes that provoke an awareness of unequal social interactions. Its strength is rooted in the conviction that power inequalities in society and among groups should be critically analyzed and challenged. By promoting change and transformation, the camera becomes the narration and the narrator.

With these premises, I present a photovoice project among migrant women in Seville, Southern Spain, where the recent success of Vox, an extreme right-wing party, is changing public discourses and disrupting the lives of many people. I analyze the participants’ pictures as their ways to resist anti-immigrant and anti-gender-equality discourses. I also make a case for considering photovoice as a multidimensional and complex process that entails reflecting, crafting, sharing, and discussing about images, as well as the circumstances surrounding them.

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**Ndumiso Daluxolo Ngidi and Relebohile Moletsane
Contradictions in Audience Response to the Use of Photovoice to Engage Girls in
Researching and Addressing Sexual Violence in South Africa**

Studying audience responses to work that engages children and young people in participatory visual methods (PVM) to explore sexual violence suggests that they see such work as exploitative and “forcing” children to speak about traumatic experiences. In particular, these critiques question the voice, agency and ethical foundations of involving children in PVM work to address sexual violence. The construction of children generally, and girls in particular, as a group merely exposed to exploitation produces a view that negates their resilience and agency in understanding their own situation and finding, for themselves, ways of addressing sexual violence.

In this paper, we reflect on audience responses to images from a photovoice project in which adolescents were engaged in examining their experiences of sexual violence in and around a township school in Durban, South Africa. In particular, we focus on academics’ responses to the images produced by girls to illustrate how PVM helped them to challenge the culture of silencing and turning a “blind eye” to their experiences of sexual abuse. The paper analyses how PVM was used to enable the girls to taland reflect on their experiences of sexual violence in the context of a highly patriarchal and gender unequal community and school. It concludes with a reflection on the ethical implications of using PVM to unearth girls’ voices in the context of gender inequality and gender-based violence, including sexual violence. ([Return to Summary Program](#))

**June 20, Plenary Workshop on Community Media Organizations as
Agents of Social Change, 15:30-17:00—Gannett Auditorium**

Community media organizations are based in, directed by, and serve neighborhoods and/or particular social groups. Often their work is compelled by a commitment to social change. In this plenary workshop, members of two nearby community media organizations will discuss their groups’ emergence, development, and current work.

[YouthFX](#) (external link), based in Albany, New York, will outline their three-part approach to community change and building youth leadership through the field of film and other media: community-based youth programming, their NeXt Doc Fellowships, and Rogue FX.

Members of [MediaSanctuary](#), located in Troy, New York, will share initiatives that further their mission to use art and participatory action to promote social and environmental justice and freedom of creative expression, including NATURE Lab, Spirit of the Suffragettes, Uptown Summer, and Hudson Mohawk Magazine. ([Return to Summary Program](#))

**June 20, Seeing Saratoga Springs: A Walking Methodology
17:00—Meet in the Conference registration area (preregistered participants
only)**

The tour will be led by Timothy Shortell and Jerome Krase and is open to preregistered participants only. On the final day of the conference, images taken by the participants will be shared by those attending the Business Meeting. ([Return to Summary Program](#))

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June 21, Session 1, 9:00-10:30

Religion and Spirituality—Bolton 281

Aidan Lorch-Liebel

Materiality and Spirituality in Catholicism

The visual and the spiritual are deeply entwined in Catholic art. From relics to praying the rosary to the doctrine of transubstantiation, the connection to the spiritual world via visual representations on the material plane is ingrained in Catholic theology. Relics and reliquaries are divinity made physical and present an image worth investigating via the methodologies of Visual Sociology.

The idea that the flesh, bones, and possessions of holy persons are fundamentally endowed with divine power is indicative of the deep relationship between material and spiritual for Catholics as manifested by the visual image of the reliquary. Relics are often housed in intricate vessels, sometimes made of precious materials, indicating that the physical glory perceived by the viewer represents the spiritual glory of the object housed therein. This research presents a case study on the role of the reliquary of the jawbone of Saint Anthony of Padua as a metaphysical connection between the glory of Heaven and the earthly plane and as a lens for the viewers of the relic.

This reliquary offers the viewer an understanding of the saint's divinity through its ornate structure. Finding photographs of the reliquary is difficult; indeed, the majority of its photographs are low quality and most are from a single angle. This dearth of photographic representations of the object merits further study concerning the importance of the physical presence of the object to the viewer from a doctrinal standpoint in comparison to photographic renditions. ([Return to Summary Program](#))

Roman Williams

The Endogenous Effects of Photovoice: Notes on the Impact of Photovoice on Participants

Going into a two-year project that explored the use of photovoice in interfaith dialogue in four cities, we anticipated outcomes typical of photovoice. We took it for granted that participants would identify and discuss their communities' strengths and weaknesses as they engaged in critical conversations. We also expected participants would affect their communities through art exhibitions of their work, which included receptions intended to engage multiple publics. As we interviewed participants after each project, we learned that the most profound impact of photovoice in interfaith dialogue occurred within the diverse groups of Christians, Muslims, and Jews comprising each project. This paper explores these endogenous effects. ([Return to Summary Program](#))

Gino Canella and Brian Valente-Quinn

Bamba: The Taste of Knowledge

Bamba: The Taste of Knowledge is a 22-minute documentary film that explores the use of theater as a tool for disseminating Sufi stories and knowledge in the West African country of Senegal. The film follows the work of local artists and actors who, through theater, enact the life of Senegalese Sufi saint Cheikh Amadou Bamba. The film examines the fine line these artists walk between staging religious narratives and respecting the representation of a beloved national hero and revered saint. The play, which debuted in 1968 and closed in the 1980s for unknown reasons, was revived in 2017 by a theater troupe in Dakar named Sant Yalla. The

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original play toured the country and was credited with widely disseminating the Murid message of work and non-violence.

Through interviews with community members who were moved by Bamba's teachings, personal narratives of theater actors, and performance footage, *Bamba: The Taste of Knowledge* examines the religious and political implications of visual imagery in a participatory play. Our collaborative documentary film, produced in association with Sant Yalla, also raises interesting questions about how researchers capture and preserve local culture through media. As U.S. filmmakers and ethnographic researchers, we had many conversations with our partners in Sant Yalla about our role in the filmmaking process and how we could navigate, and remain sensitive to, the tension between religious imagery and its depiction in popular culture. ([Return to Summary Program](#))

Images: Teaching and as Teacher—Bolton 280

Lorien Lake-Corral

Using Visual Sociology in the Classroom

This topic necessarily addresses the conference theme question of the “status of the visual in a discipline like sociology, where there has been such historical resistance to some varieties of visual presentation...and such ready acceptance of others” (IVSA, 2019). The paper will begin with a short presentation of the general benefits and best practices of using visual sociology in the classroom, including the presentation of several of the classroom activities and assignments I have used in my own sociology courses. The presentation will also include a survey of other literature identifying activities and assignments utilizing visual sociology in the classroom, including the use of visual materials as a tool for teaching globalization theory (Earnest and Fish, 2014), an analysis of greeting cards and their depictions of gender (Weaner, 1987), or the use of depression-era photographs to illustrate the sociological imagination (Hanson, 2002). ([Return to Summary Program](#))

Kazuyo Kubo and Christine Collins

Imaging Social Landscape: Photographic and Sociological Perspectives

This paper explores possibilities of trans-disciplinary photographic and sociological practices in examining how tensions, which involve photographic practices, can be unpacked with incorporation of social observation methods.

Tensions in photographic practices can occur in attempting to capture what is seen in an unfamiliar space. For example, a photographic practice may face a challenge when producing images of what you don't know in a different country. This question brings us back to a more fundamental one: how do we define imaging as a process of meaning making? For visual researchers to dig into meanings of variant social positions such as gender, race, ethnicity, sexuality, and abilities, we must see people, actions, objects, buildings, space, and nature as a social construction that is continuously produced through daily life.

To carry out this study, we draw on our current project, which is an undergraduate travel course to Japan with a photography focus. We discuss how the incorporation of social observation methods in visual making practice allows individuals to challenge themselves, examine their own cultural identity, and assess the impact of what they see. Thus, the project offers an opportunity to explore social identity and the relationship between a viewer, an image they observe, and the significance of this relationship within the practice of making images. ([Return to Summary Program](#))

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Corinne Castro

The Perils of Marketing Diversity: A Call for Ethical and Non-Exploitative Imagery

Higher education researchers and a growing number of sociologists have been recently drawing attention to the many contradictions of diversity initiatives. Concepts such as “neoliberal multiculturalism” and the “economization of diversity” have emerged to provide us models for understanding some of the exploitative aspects of diversity. However, more attention has been focused on policies and discourses on diversity, while very little theory and empirical research has included a visual analysis in the sociology of race and racism that examines diversity marketing materials and other visual texts that attempt to represent diverse populations.

Diversity imagery flood our everyday lives within universities and professional associations, yet we lack models to help us assess the integrity and ethics of these visual embodiments of diversity. I propose we draw on the growing body of theoretical frameworks that merge critical race theory, sociology of race and racism, and visual studies, such as the work on “visual microaggressions,” to develop a model or test that could guide sociologists and higher education practitioners to use non-exploitative images that assist ongoing diversity initiatives in curriculum, programming, and recruitment. Hollywood film critics are now at the stage of developing the “DuVernay Test” to critique films as to whether people of color “have fully realized lives rather than serve as scenery in white stories” (Dargis, 2016); in that spirit, this paper is a call to sociologists to develop a more nuanced, yet practical tool to assist us with our use of images to represent and enhance diversity in our respective spaces. ([Return to Summary Program](#))

Resistance and Identity—Bolton 282

Ernesto Noronha and Premilla D’Cruz

Understanding Worker’s Resistance: The Experience of Brick Kiln Workers in Ahmedabad

India’s brick kiln workers live with poor working conditions, long hours of work, low wages, indebtedness, poor housing and lack of basic sanitary and health facilities. To address these questions, the Int Bhatta Majdoor Union in Ahmedabad, Gujarat, has been organizing brick kiln workers both at the source and destination to address these issues. Workers are mobilized through various actions, like submitting memorandums, holding discussions and resorting to work stoppages. Besides this, the Bonded Labour Act, the Minimum Wages Act and the Indian Penal Code have been effectively used to initiate action. In spite of this activism, the nature of their work, the difference in labor market conditions and their ethnic backgrounds makes it difficult to organise workers across various categories. To understand the precarious working conditions and their inability of these workers to organize, we photograph the labor process, working and living conditions of workers in brick kilns and look for areas of worker’s resistance. ([Return to Summary Program](#))

Matteo Giuseppe Romanato

Communities, Conflicts and Hopes in Critical Places: Visual Narratives and Urban Resistance at the Edge of the Metropolis of Milan

Big cities need important transport facilities to support their role in world competition. Trunk routes often force neighborhoods into leftover spaces, in some way exclaves separated from the rest of the urban fabric. These places remain easily isolated from the world that lives beyond wide freeways and become perceived as ghettos.

Two districts of Crocetta and Cornaggia, north of Milan, exemplify this phenomenon. The residential spaces here are mostly the first accommodation for immigrants who look only for a

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roof to leave as soon as the economic improvement will allow. Contrasts with old residents, lack of services, traffic pollution, poverty of newcomers and isolation shape two areas that have become synonyms of social degradation.

The labelling of the people coming from these two districts, now identified with crime, immigration, drug, and indigence, obscures many of the good sides of a situation evolving day-by-day. In these urban fringes forms of associations, solidarity, social services and the generous intervention of the public actor can foster remarkable communitarian engagements. A photographic documentary has allowed me to record spaces and people who live there and keep alive districts otherwise condemned from outside but that are rich in social relationships. Images of young and older people, artists, volunteers and ordinary people can reveal a place that is still full of interest and humanity, which only few people can recognize. ([Return to Summary Program](#))

Paolo Marinaro

Labor Studies and Conceptual Art in the Global Supply Chain

This presentation focuses on the dialectic between sociology and conceptual art by looking at the visual representation of labor movements in the global economy. Drawing on interviews with conceptual artists and labor scholars, I suggest the potentialities and constraints of conceptual art for the sociological analysis of class, gender and race in contemporary global capitalism.

Throughout the last fifty years, industrial relations have undergone deep restructuring by reconfiguring the geography of production through the inclusion of peripheral regions in the global supply chain. In the 1980s, delocalization from the global north to the global south paved the way for the hypothesis centered on the “end of work.” Labor rights and workers’ experiences were largely overlooked by the social sciences. However, in 2007, the manufacturing industry’s workforce grew from 1.9 billion to more than 3 billion. This presentation explores the dialogue between sociology and conceptual art between the 1980s and early 2000s, as a central contribution to the understanding of workers’ experiences and the changing patterns of labor militancy in the contemporary global economy. ([Return to Summary Program](#))

William Westerman

Ethnic Identity through Cinema: The New York Nepalese Indigenous Film Festival

Nepal is a highly hierarchical society in which caste continues to play a defining role, even as the English term “caste” as a concept masks notions of indigeneity. Nepal’s indigenous groups have been asserting their native language and ethnic roots in response to the long-held dominance of Brahmin castes and Nepali linguistic hegemony, as smaller indigenous languages are threatened with extinction.

Nepal’s film industries have been part of this movement. Motion pictures are now being written and shot in such indigenous languages as Newari, Gurung, Tamang, Magar, Rai, Sherpa, and Mustang for local audiences, video, and streaming as connectivity expands. Starting in 2017, the New York Nepali Indigenous Film Festival has shown films from these communities and others in two competitive festivals held in Queens. This paper, based on attendance at the festivals and interviews with organizers, jury members, and filmmakers, examines the role of a film festival and popular media in defining ethnic identity, asserting indigenous culture in response to caste domination, and building diasporic political power. It also interrogates the aesthetics of these films and seeks to identify whether indigenous cinemas are aesthetically different or if they merely reproduce cinematic conventions and formulas in different languages

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and settings. In other words, are these mini-Bollywoods in native languages, or are they building something artistically and politically new? ([Return to Summary Program](#))

Migrant and Refugee Experiences—Bolton 382

Deborah Wilk

Carpoools and Caravans: The History of the Visual Representation of Immigrant Mothers and Children

The visual representation of immigrant mothers has been a mainstay of immigration debates in the United States. In the second half of the 19th century, pictures of immigrant mothers at Ellis Island and other immigration stations resonated with issues of eugenics, and these images have been resurrected during the contemporary debates about citizenship. These 19th century representations, which were rooted art-historically in the European art history canon, ranged from popular illustrations to academic paintings, and they broadcast fears about heredity and contagion that immigrant mothers might pass on to their new American homeland.

A struggle over the representation of the immigrant mother continues into the 21st century. Recently, the migrant mother has been used to frame political arguments about the 14th amendment and birthright citizenship; about Immigration and Customs Enforcement agency policies; about Deferred Action for Childhood Arrivals and migrant mothers as bearers of an educated American citizenry; and about legal rights and responsibilities of refugees. A careful look at the history of the representation of the migrant mother in the US is essential to understanding current political arguments about migrant caravans, border walls, and family separation. ([Return to Summary Program](#))

Stergios Magkriotis

The Artefacts of Displacement: Documents of Life, Practices and the Livelihood of Refugees in Camps

The materiality of refugee camps and refugees' "documents of life" are profoundly connected with the spectrum of their everyday practices, from cooking and entertainment to the construction of identities and activism. At the same time, while basic needs for survival are material-cultural practices, activities and objects with "secondary" importance could be of greater emotional value for them. Everyday practices—for instance praying, drinking tea together, reading, playing sports—are reinstated and repeated. Documents and mementoes brought from home are carefully preserved for the future.

Based on theories of "documents of life" (Plummer, 2000), materiality, practices (in De Certeau's sense (1984)) and methodologies of artefact ethnography (Henare et al., 2007), this paper explores the livelihood, embodiments and intimate aspects of refugees' life in camps. It draws on interviews and visual data (photographs, maps, and documents created by refugees) collected during fieldwork in camps in Greece: "Pedion tou Areos" park in Athens 2015, Idomeni camp at the Greek-F.Y.Ro. Macedonian borders in 2016, and with residents of the Moria camp in Lesvos 2017. It examines how the everyday practices of refugees interact with the material nexus of the camp. It also explores the meaning of documents of life and the capacity for a material oriented research in camps. By using visual and context analysis, I argue that strong relationships, affect and emotions are constituted around ordinary and personal documents as well as their inextricable relation to culture and everyday practices. ([Return to Summary Program](#))

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Giulia Giorgi

Much Ado about Nothing? Marina Abramović on the Migrant Crisis

This paper focuses on Marina Abramović's poster created for Italy's Barcolana sailing regatta. The design, unveiled in July 2018, shows the artist waving a large white flag reading, "We're all in the same boat." There are various readings of this poster. Some people read it as a critical poster against populism in Italy, some others found a pro-immigrant message in it, another group of people claimed that she shouldn't make political propaganda out of a sailing event, and so on. By reviewing different understandings of this poster, I demonstrate the role of dominant discourses behind the primary interpretations. Also, by reviewing the boundaries in visual studies I explore the question, what happens when the shoulds and should-nots in creating and reading an image are missing? ([Return to Summary Program](#))

June 21, Session 2, 10:45-12:15

Videos for Social Change 1—Bolton 280

Molly Merryman and Greg Scott

Ethnographic Videos for Social Change

This two-part workshop (see June 22, Session 2, for Part 2) will prepare participants to conceive, produce, and edit their own ethnographic digital videos, with special attention given to using documentary for positive social change.

The workshop presumes no video production competency on the part of participants and begins with the assumption of limited access to production and editing resources. Workshop activities will involve accessible everyday equipment, including cell phone cameras, inexpensive digital audio recording devices, available lighting, and free video editing software.

In the first part of the workshop, the presenters will provide a basic and practical overview of digital video storytelling approaches and techniques and examine the core principles of video ethnographic practice. Participants will share their own experiences with video-making and identify ways that they would like to use video in their future ethnographic enterprises.

The second part of the workshop (June 22, Session 2) will entail a dialectical, hands-on modality, wherein the facilitators will guide each participant through the process of developing, producing, and editing their own short ethnografilm using the participant's cell phone camera and editing freeware. Presenters will provide examples of how they partner with community organizations as practicing public sociology and promoting social change.

Each part of the workshop will last two hours. Workshop attendance is limited to 15 participants. Reservation requests should be sent directly to the facilitators: mmerryman@kent.edu and greg_scott@me.com. ([Return to Summary Program](#))

Art and Activism in the Streets—Bolton 281

Chun Sing Yung

"Macau Street Record:" A Photo Elicitation Project on Facebook

Macau, the former Portuguese colony and now a China special administrative Region, has 1400-plus streets within its 30 square km of land. Macau Street Record is a Facebook group that encourages users to upload photos of different streets in the city. The administrator of the group has produced some 500 photo albums of different Macau streets. Members of the group

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actively upload photos of Macau street scenes and corresponding street name plates. These photos trigger people to share first-person experiences, stories, comments, and suggestions on street history, former residents, current affairs, communities, and anything else related to the street. Users' actions and reactions produce valuable data to understand communities, untold histories and stories, and social phenomena. ([Return to Summary Program](#))

Susan Hansen and Erik Hannerz

Image-based Graffiti Tags: Tagging as an Orderly Socio-visual Practice

This paper presents a preliminary analysis of the image-based tags of Krakan (Sweden) and Skeleton Cardboard (London). These graffiti tags are grounded in the ideogrammatic reduction of a more complex visual-identity into its simplest recognizable form: an image-based tag. The analysis traces the translation of the more complex (studio-based) versions of these artists' visual identities to their street-based analogues via a comparative visual analysis that also draws on interviews with each artist/writer. Rather than focusing on the popular definition within graffiti of the distinction between street-art and graffiti as being one between name-based and image-based mark making in public space, we discuss tagging as an orderly socio-visual practice centered on a specific form of movement and activity. ([Return to Summary Program](#))

Busra Turan

What do the Walls of the Backstreets of Istanbul Tell Us?

This study analyzes the graffiti photographed in a neighborhood of Istanbul with a relatively low socioeconomic and sociocultural profile. Graffiti in the Karabayır neighborhood in the Eserler district was photographed by the researcher over two days, one in July and one in August of 2016, a total of 385 photographs. The researcher has lived in Karabayır and walked explored the area with a teenager who is close friends with graffiti artists. This youth has been an assistant to the photographer and a mediator in the area, enabling photography and interactions with the area locals. In addition, a semi-structured interview was conducted with the teenager, and other non-structured interviews were conducted with the neighborhood residents about the graffiti and the graffiti artists.

Some of the research findings include: the graffiti artists, composed mostly of teenagers, can be either male or female. These artists are marginalized by those around them and remain relatively outside of the social order. The artists use the walls to explain themselves, to socialize, and to communicate. ([Return to Summary Program](#))

Theorizing Images II—Bolton 282

Anna Sarzyńska

Tourist Photographing and Photographed: Ethical Dilemmas Related to Tourist Photography in a Time of Ubiquitous Travel

Starting in 2014, over 1 billion international trips take place every year. In fact, nowadays at least occasionally everybody is a tourist. The essence of traveling is the possibility of broadly understood "watching". Therefore, the sense of sight plays a crucial role for the tourist, and the camera is an inseparable prop. On one hand, this freedom and wealth of tourist photography gives it great research potential; it is a mine of knowledge about the modern society. On the other hand, it generates many dangers, especially those related to the ethical dimension of photography.

I will focus on these risks, trying to signal the existence of some of them, indicating their causes and consequences, and reflecting on whether and how they can be leveled. This goal can be achieved thanks to qualitative research methods; the key element will be giving voice to the

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tourists themselves during in-depth individual interviews. As part of the research, a discourse analysis has been conducted, the subject of which will be the visual aspects of marketing materials of tourism industry entities. The results of these studies promise novel insights in many fields of sociology (such as visual sociology, sociology of emotions) as well as other areas of knowledge (ethics, psychology, marketing). ([Return to Summary Program](#))

Catherine Gough-Brady
Empathy with the Masses

Is it necessary for there to be a central character in a documentary, or can the audience feel empathy with a group of people, or even machines?

In his essay “First Principles of Documentary,” documentarian John Grierson wrote that “individualism is a yahoo tradition largely responsible for our present anarchy” (1946, 82). He proposed that instead documentaries should use “co-operative characters,” “which will reveal the essential co-operative or mass nature of society.”

In a digital paper, “Empathy with the Masses,” I investigate Grierson’s desire to move away from the heroic central character towards the “co-operative character.” I explore works that avoid using a central character and analyze my own attempt to create a co-operative character in a contemporary film (*Expect Delays*, 2018). I find that empathy with groups of people is possible and is found in the works of documentary filmmakers who analyze social wrongs and systemic oppression. I also find that removing central characters from my own work led to the creation of a film that more closely followed real time and that the loss of inner-self revealed through character led to a levelling of importance between the humans and machines depicted. ([Return to Summary Program](#))

Rory Crath and Michael Waldon

The Aesthetics of HIV Prevention Technologies: Visualizing Fantastical and Fearless HIV-free Futurities

Context: Our research study investigates the social life of New York City-based visual HIV prevention campaigns targeting queer men (and, in particular, racialized queer men) from 2013-2018. Rather than focusing exclusively on the signifying practices of campaign images, our research considers health campaigns from the perspective of their aesthetic work, or “what they do.” Research questions include:

- 1) How do pharmacologically-driven HIV prevention strategies and the increasing medicalization of social issues converge with political rationalities that individualize practices of social well-being and disease prevention?
- 2) What is the work of HIV prevention campaigns in producing sentiments, ideas, anxieties and fantasies about (racialized) queer men’s sexuality, socialities, and social-health needs?

Findings: Current HIV prevention campaigns in a New York’s visual landscape visualize a fearless and fantastical social-sexual life, made HIV worry-free by the taking of PrEP—a once-a-day pharmaceutical regimen with proven efficacy in HIV prevention. This party-like fantasy belies the materialities of PrEP use—that is, its physical effects and the realities of accessibility in a fractured, racialized, and profit-driven American health care system. The campaign images further work to exclude the socio-economic realities undergirding racialized queer men’s sexual practices, instead seducing targeted viewers into webs of epidemiological surveillance and personal sexual-health discipline. In addition to their function as pathways to health care provisioning, visual campaigns work to inculcate the individual’s investment in PrEP

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consumption and adherence as principle drivers of both HIV eradication and queer community vitality. ([Return to Summary Program](#))

June 21, Session 3, 13:30-14:15

Poster Session and Art, Object, and Photography Exhibition—Bolton Hall,
Second Floor Hallway

Nigel Brunsdon and Greg Scott

Images from The Centrality of Visual Rhetoric in the (De)Stigmatization of People Who Use Drugs

The way that people who use drugs (PWUD) are depicted in mass media has contributed to societal stigma against them. This imagery is differential by class and race, with particularly stigmatizing images attached to people of color and the economically disadvantaged. Dominant media imagery rarely reflects the extent of diversity among PWUD in wider society.

This session will examine the visual rhetoric of static and moving visuals of a range of PWUD and assess how this imagery corresponds with changes in drug control laws, policies, and cultural discourse. We will also present case studies of multiple visual projects that aim to challenge and undermine the dominant, stigmatizing tropes in mass media depictions of PWUD.

Greg Scott is a sociologist, visual artist, and harm reduction activist. Nigel Brunsdon is a photographer, web designer and harm reduction advocate. ([Return to Summary Program](#))

Laura Porterfield and Teri Frame

Images from The Beloved Community: Exploring Relational Aesthetics through Photography and Pottery

How is community (re)created, particularly in an urban context where hyper-segregation is a modus operandi? Our photoessay takes up this question by examining participant and researcher-generated images (Prosser, 2007) produced in the Pottery Porch project in Milwaukee, Wisconsin, USA.

The Pottery Porch Project bridges public and private spaces by inviting friends and neighbors to participate in a series of community art-making events that take place on the front porch of a privately-owned home in Milwaukee's Cold Spring Park neighborhood. Cold Spring Park is a densely populated, ethnically mixed neighborhood in one of the most severely racially segregated cities in the United States. Six in 10 residents are African Americans, 1 in 10 are European Americans, approximately 1 in 12 are Latinx, 1 in 15 are Asians, and the remaining residents are indigenous Africans and people of multiple racial and ethnic backgrounds. The project provides free instruction, materials, and resources for making, glazing and firing handmade ceramic objects, as well as photo-documenting, processing and printing images of the events.

This project acknowledges and takes up the notion of relational aesthetics, a term defined by art critic Nicolas Bourriaud as “[a] set of artistic practices which take as their theoretical and practical point of departure the whole of human relations and their social context rather than an independent and private space” (Bourriaud, 2002). In so doing, we hope to further explore and make visual the praxis of community-building in and through the production of art. ([Return to Summary Program](#))

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Eric Sencindiver

Poster New Tyrants: A Modern Interpretation of the Virginia (USA) State Seal

Virginia was one of the first states established in the USA. The state seal features Virtus, the Goddess of Justice from Roman Mythology. She is armed and standing triumphantly over a slain ruler. Below is the phrase *Sic Semper Tyrannis* translated to “this always for tyrants.” Virtus’ exposed breast is the only nudity to appear on any state seal.

The fight against injustice and oppression is a topic that is very relevant today. With a few modern alterations we can view the image in a new context that will hopefully produce thoughtful conversation.

Important changes...

- An invasive Kudzu vine borders the image rather than the traditional native plant.
- The Latin phrase appears in Spanish, which is a more culturally relevant language in relation to current events in Virginia and the country as a whole.
- The word Virginia does not actually appear on the seal; this might challenge the authority of states and borders in general, as it relates to refugees and immigrants.
- Models were photographed and blended into the illustration. One major result is the exposed nude breast challenges the boundaries of what is acceptable visually and why.
- The tyrant has modern clothing intended to raise the question of who today’s tyrants are. The model is the artist himself suggesting that we must first analyze our own actions when addressing injustice.
- Virtus has the traditional clothing and accessories emphasizing the belief that tyrants change, but Justice is everlasting. ([Return to Summary Program](#))

Jean Slick

Paintings from Experiencing Wildfire: A Visual Phenomenological Study

The paintings in this display were based on a phenomenological analysis of YouTube video accounts of people’s experiences with the 2016 Fort McMurray fire, in Alberta, Canada. The aim of the research, which explored the use of video as a data source and painting as a research method, was to visually “re-present” the essence of YouTube portrayals of experience with the wildfire.

Three different types of visual experience with the wildfire were identified: watching the approach of the fire, fleeing through fire, and watching ones home burn. The paintings reflect the researcher’s visual thinking about the essence of these types of experiences as reflected in the videos. Each of the paintings, while appearing to be a still image, is based on several different seconds of the video recording that captured a particular aspect of the experience of fleeing through fire. This integration of imagery from different still images was part of the exploration of a phenomenological approach to painting as a research method when using pre-existing video as a data source. This series was motivated by the researcher’s interest in exploring how to integrate her disciplinary background in the fine arts into her research interests about the use of social media in disaster contexts. ([Return to Summary Program](#))

Mariko Smith

Images from Vessels of Culture, Identity and Knowledge: Exploring Aboriginal Tied-bark Canoe Making Through Visual Sociology

This paper refers to my Ph.D. study on the phenomenon of Aboriginal tied-bark canoe making within the south-eastern coastal region of Australia, as part of a contemporary Indigenous cultural resurgence movement around artefact making practice. The tied-bark canoe is

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traditional to this region (Payne, 2014), which is also where British colonization and urbanization has had significant effects on key aspects of Indigenous life, namely Country, Culture, and Community.

I used the visual research methods of documentary social photography and photo elicitation interviewing to explore how Communities engage with this Cultural practice on Country, particularly following a break in tradition. As an Aboriginal academic (of the Yuin Nation), I argue that these methods are compatible with Indigenous ways of knowing that strongly privilege the senses and collaborative learning, whilst being capable of creating sociological research that is theoretically developed and intellectually thick (Sutherland, 2016; Becker, 1974).

I documented the canoe making process with my DSLR camera during a weekend workshop on Country with Sydney and South Coast Aboriginal Communities of New South Wales and followed up with photo elicitation interviews involving two of the canoe makers and a photo-album of the photographs.

Given that sociology is not known for its interest in material culture, in this paper I discuss how “the material turn” is infiltrating the discipline, particularly through visual sociology. Through the canoe and photographs, I demonstrate how Country, Culture, and Community have been reclaimed and made more resilient to ensure continuing Indigenous survival in (post)colonial Australia. ([Return to Summary Program](#))

Paul Stock, Tim Hossler, and D. Bryon Darby

Images from The New Farmers Project: Combining Social Science and the Arts through Collaborative Ethnography

The New Farmers Project is an interdisciplinary art and research ethnography of new and emerging farmers in the U.S. Midwest. This collaboration brings together a photographer, rural sociologist, and graphic designer who uniquely combine text, imagery, and design to tell the stories of these farmers in various iterations. With a focus on what Santos describes as a sociology of emergences and absences, we document both the lives of those entering the profession of farming while also recognizing a history of dispossession in the same place.

Much like our participants, our fieldwork methods are based in open process of collaboration—working alongside one another, simultaneously influencing and learning from the other. In actively maintaining an open and supportive process, the photographs, interviewing strategies, theoretically-informed questions, and pattern making combine with design and conversation to create a sense of the hopes and hurdles of new farmers.

Our joint presentation will cover food and farming, our working methodology, and the trials, tribulations, and potential of collaborating across disciplines. We will share the various iterations the project has taken including photoessay, publications, and exhibitions. ([Return to Summary Program](#))

Alexandra Tilman and Helene Tilman

Artifacts from The Case of an Art Work in a Psychiatric Hospital: A Socio-visual Reflection at the Confines of the Showable

Vauclaire, a large psychiatric hospital, is H el ene’s thesis field work location (“Vauclaire, sensitive approach of a psychiatric institution, a multimedia thesis”). Alexandra is a visual sociologist, and she collaborates on this research with sound recordings. Helene takes part in the daily hospital life as an artist in residence. It is within this context that the manager of the specialist care home for severely disabled patients (mainly autistic and psychotic persons) has asked her to create portraits of the residents who are mostly cut off the outside world. This

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process was inscribed in a re-humanizing politic of this part of the hospital that had been neglected for decades and characterized by a penitentiary type of system.

Starting from this experience, we reflect on the boundaries of the showable and its ethical and esthetic components, related to the relative signification of the concept of dignity. Sharing this experience permits us to explore how research and creativity are intimately linked; we turn a reflexive gaze on the images created in the field, a reflection that in-turn influences the art work anchored in the field work.

We will question the importance of words when it comes to showing the unbearable in a socio-visual approach where the sensate and the cognitive sides of comprehension are nested. Therefore, we will discuss the importance of narration in the construction of a work of creative research. ([Return to Summary Program](#))

Melissa Valle

Images from Aping Blackness: The Latin American Racial Frame, Visual Resonance, and the Politics of Signification in Cartagena de Indias, Colombia

Why do residents of a city racialized as Black decode stereotypical representations of blackness in contrary ways, yet frequently consider them positive? I bridge frame analysis and visual culture to delineate the process by which everyday people evaluate the legitimacy of racial representations. I employ ethnographic methods and photo-elicitation and adapt the resonance concept associated with collective action frames to demonstrate how *visual resonance* is achieved. I find that interpreters consider racial representations as legitimate when the racial frames proffered visually by signifying agents reflect a hegemonic racial ideology that is considered credible and salient. I argue that what I am calling the *Latin American Racial Frame* (LARF) put forth by festival performers, visual artists, and corporate advertisers resonates with audiences when it reflects Latin American racial ideology considered credible and salient. In this empirical example of the evaluation of racial representation, I find that interpreters decode images using three primary schemas: (1) personal, (2) spatiotemporal, and (3) explicitly ideological. Ultimately, cultural knowledge, personal experience, and social location account for the variations in whether people consider racialized imagery credible and salient and, therefore, whether people consider them as legitimate forms of recognition or illegitimate forms of misrecognition. ([Return to Summary Program](#))

June 21, Session 4, 14:30-16:00

*Panel for Graduate Students and Early-career Scholars—Gannett
Auditorium*

Molly Merryman, Suezan Salinas, and Greg Scott
Finding and Keeping a Job

This session will offer discussions with visual sociology scholars around the topics of finding and keeping a job, publishing your work, and funding projects. There will be time to answer questions from the audience. ([Return to Summary Program](#))

(This session is continued on the next page.)

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The U.S.: Division, Diversity, and the Future—Bolton 281

Dee Britton

Monumental Wars 2019: Southern Civil War Narratives Cast in Stone

Public memorials and monuments are visual representations of narratives that are important to a society. Their construction and use provide important indicators of the social groups that attain the power to control social discourse and the memorial environment. Monuments located in public space allegedly represent a consensus of collective commemoration. However, differing experiences and perspectives of social ruptures create conflicting narratives that may challenge the commemorative status quo.

The United States' Civil War memorials, ubiquitous in the American memorial landscape but particularly contentious in the South, are a focus of conflicting commemorative narratives. Those who support the continued presence of the statues in public space state that they honor Southern history and heritage; those demanding their removal claim that the monuments are racist symbols. This paper examines the role of race and class in the construction and placement of U.S. Civil War Memorials, identifies those “invisible” in the Civil War memorial landscape, and discusses the implications of this ongoing “monumental war.” ([Return to Summary Program](#))

Jean-Pierre Durand and Joyce Sebag
Filming a Supremacist Demonstration

How should we film a confrontation that materializes during a demonstration and that at the same time has a symbolic dimension? This question will be the subject of our presentation. It will be built on our experience filming a moment of the August 2017 demonstration in Charlottesville, Virginia, where white supremacists and anti-racists or liberal counter-demonstrators faced off. The demonstration brought together the supremacists in the Square of Emancipation, where a statue of Robert E. Lee stood, a symbol for them of the Confederate struggle. The anti-racist counter-demonstrators, for whom Lee symbolized slavery, faced the square with a police cordon separating them from the supremacists.

History resurfaces, today through the issue of commemorations. It updates the confrontations and puts them in the contemporary context. How should we translate the image and sound of this update? What could these clashes tell us about the latent violence of the political, economic, and social oppositions in this university and intellectual city, where people of different classes and histories met? ([Return to Summary Program](#))

Evrick Brown
Visual Analysis of An Ethnic Community

The goal of this study is to contribute to a further understanding of the place-based meaning of ethnic vernacular landscapes, identified here as the bottom-up organic, spatial appropriation and use by neighborhood residents. A visual survey of a predominantly Black Caribbean community, East Flatbush, in Brooklyn, New York, may reveal a greater complexity of urban life than the “troubled inner-city” presented in the media after a racial incident involving a police shooting of a black youth. Walking the community to capture images of street scenes on main commercial thoroughfares for analysis will help understand the meaning residents impute and extract through their quotidian routines. The work of Roman Jakobson’s functions of signs is applied to the visual community representations as a means of uncovering the spatial semiotics, and greater complexity than the impression given through grand narrative. ([Return to Summary Program](#))

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Politics: Local, National, Regional—Bolton 282

David Schalliol

The Area: Reorienting Social Dis/organizational Research through Film

Despite the robust qualitative origin of sociology's century-long investigation of the social organization of urban communities, the most influential contemporary work is quantitative. The resulting theoretical and methodological agenda deemphasizes process and the overtly political nature of local social control. Seeking to address these shortcomings, the documentary film *The Area* (92 mins.) investigates the tensions between communities and institutional actors by following the residents of a South Side Chicago neighborhood during their five-year displacement by a freight transportation company. In so doing, the film reveals how the actions of governments, corporations, and citizens collide to (re)produce place. ([Return to Summary Program](#))

Malgorzata Bogunia-Borowska

Politicians in the Sociopolitical Weekly Magazines Covers: A Case Study of Polish Front Covers' Politician Presentations

The aim of the presentation is to take a closer look at the media discourse of the perspective of the appearance of the dualistic and polarized narration presented in two weekly sociopolitical magazines in Poland.

I decided to focus my analysis on the covers of two Polish sociopolitical magazines that are very influential. I am especially interested in the ways of Polish politicians and the ways that verbal and visual elements of meaning are created. I decided to focus my analysis on the year 2015, which was crucial for political events like the presidential elections and the parliamentary elections. For this purpose the two socio-political magazines were chosen: *Sieci and Newsweek*—Polish edition. ([Return to Summary Program](#))

Luc Pauwels

“Artefactual Europe:” A Visual Study of Material Expressions of Nationalism and Transnationalism in the Brussels' EU headquarters

In this presentation I will discuss the set-up and some preliminary findings of a longitudinal visual study about the material culture of the EU. More concretely, my project involves systematically photographing a number of semi-public places and artefacts in two buildings of the EU in Brussels (the Justus Lipsius building and the new “Europa” building). This project also includes a meticulous visual documentation of the press briefing rooms of each of the 28 member states.

Of particular importance is the fact that the presidency of the Council of the EU rotates among the EU member states every 6 months, and this shift involves a partial redesign of certain spaces as well as the opportunity of the then presiding member state to put itself in the spotlight through art installations at specific spots in the two buildings. These circumstances make up for the longitudinal aspect of my visual study and allow me to return to these research sites every six months to document these temporary imprints.

The project is still very much “work in progress.” Many potentially-worthwhile places in the two buildings remain out of bounds. My presentation will also problematize these efforts to carve out a bigger space for my research. The project essentially is about the question how national and transnational ideas and sentiments can take a material form and how these material interventions can be studied intelligibly from a social scientific perspective. ([Return to Summary Program](#))

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June 21, Plenary Workshop on Multimodal Scholarship, 16:15-17:45— Gannett Auditorium

The Collective for Advancing Multimodal Research Arts at the University of Pennsylvania (CAMRA@Penn) is a graduate student group that brings together students, educators, activists, artists, and researchers. Through our salons, workshops, Fellowship program, and annual Screening Scholarship Media Festival (SSMF), we foster interdisciplinary collaborations around exploring, practicing, evaluating, and teaching about multimodal research and representation. Our aim is to support media and arts-based research and pedagogies, with an explicit focus on contributing to the social justice movements that make our work worthwhile.

In this session, we will share stories and media that show how this work emerged and how it has evolved over time. We will engage participants in collaborative inquiry into the nature, affordances, and challenges of multimodal scholarship. We hope participants leave with a better sense of how to engage with, support, and sustain multimodal scholarship at the individual, collective, and institutional levels. ([Return to Summary Program](#))

June 21, Mixer for Graduate Students and Early-Career Faculty 17:45-19:00—Second Floor of Murray-Akins Dining Hall

This gathering is open to graduate students and early-career faculty only. ([Return to Summary Program](#))

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June 22, Session 1, 9:00-10:30

Visualizing Deeper Understandings—Bolton 280

Brahim Alhiani

Video as a Conceptual “Charge” in Sociology: Visualizing Social Uncertainties through Arab Ultras Videos

Based upon the assumption that a video shouldn't be regarded only as an audio-visual artifact, a didactic tool, or a visual method of data collected but primarily as a conceptual “charge” referring to real life, this paper examines how some videos expressing organized groups' social confrontations and inspirations incorporate a conceptualization of what they actually face and resist in their life. As such, a video may be seen as an act captured or in a pointed moment but necessarily and directly having reference to one or more concepts in the social sciences.

Emphasizing the Arab Ultras football clubs (Moroccan Wydad, Tunisian Taraji, Al Ahly etc), these videos provide us with sociological concepts for analyzing the reality of social policies imposed by political powers, criticizing political despotism, and visualizing the organizational change—in particular, the Ultras' transformation from expressing sportive enthusiasm and fanaticism to speaking out against real uncertainties that Michel Callon would describe as “ontological” ones in Arab societies. Therefore, the role of the sociologist consists of both visualizing what is conceptualized and conceptualizing what is visualized. ([Return to Summary Program](#))

Vincent Delbos

The Cinema's Teacher

This presentation is based on a film-making experience in India in December 2016, shot in two locations. In Rajasthan, empowerment is a common issue: empowerment of women and lower cast members, in particular, and in Jharkhand, a beautiful place also known as a locale full of great political tensions. In both places, I followed the teams of a company called Digital Green.

The purpose of the company can be understood as quite close to what we do as visual researchers, and that's why I wanted to study it: filmmakers come to the place and film the work of people, especially farmers. Then they share the film in the surrounding villages with a pico projecteur. They use the work of cinema as a tool to share specific knowledge, such as feeding infants or manufacturing pesticides or organic fertilizers. Their practice raises fundamental questions about the cinematographic gesture in processes of empowerment, the autonomy of the filmmaker, and, foremost, the evolving autonomy of the learner from the master. ([Return to Summary Program](#))

Murat Senturk, Merve Ayar, and Busra Turan

A Comparative Analysis of the Meanings Attributed to Old Age in Terms of Visual Sociology and Phenomenology

This study, which uses phenomenological techniques alongside visual-sociology techniques, presents some of the possibilities and limitations of visual sociology through a discussion of how meaning is attributed to old age occur in visual and verbal content.

A total of six short films that had earned awards in the 65+Elder Rights Association's Short Film Competition held in 2015 and 2016 will be analyzed. The researchers will determine the themes prominently representing old age by watching the films repeatedly. Afterward, the visual content of these themes will be analyzed. Then, in-depth interviews will be conducted with the directors who shot the respective short films. Questions will be addressed to the directors on perceptions

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of old age and how they wanted to portray the elderly and old age by presenting them with parts of the films they created. After the in-depth interviews are conducted, the short film will be re-analyzed. This methodology results in a double-comparative analysis: first, of the directors' perceptions of old age, and, second, of the representations of old age in these films. In this way, the opportunity will arise for being able to perform research on the compatibility of old age in Turkey with the social reality. ([Return to Summary Program](#))

Innovative Methodologies—Bolton 281

Celine Missoorten

On Young Non-professional Photographers Using Film in the Digital Age: An Explorative Analysis

This paper explores the newfound popularity of analogue photography in the digital age by analyzing the contemporary uses of film-based photography in vernacular contexts. Based upon first-hand research in networks of young film photographers, aged 18 to 35, in Flanders, I discuss the possible significance of this “return” through a twofold focus on both the images they produce and the meaning that they invest their photographic practice. I tentatively link this analysis to overarching debates of retro culture and nostalgia, and open up the space for reflecting on matters of aesthetics, technology, and “practice”: what kinds of cameras, film and developing process are the photographers using? How, in which contexts, and for what purposes do they use film? What types of pictures do they create? Methodologically, the paper is based on a combination of content and formal analysis of the images produced by these photographers, participant observations at the above mentioned networks and semi-structured interviews (including photo elicitation). ([Return to Summary Program](#))

Kate Sherren, Yan Chen, Camille Caesemaeker, and H.M. Tuihedur Rahman

Using Image-based Social Media for Understanding Landscape Change: Challenges and Opportunities

Social impact assessment (SIA) relies upon conventional social science approaches that have become less effective in recent decades, with declining survey response rates and a lack of youth engagement. Images from digital archives and social media sources are poised to advance the research and practice of SIA by transcending text-based methods with insights into changing landscapes and human engagement with them.

“Culturomics” refers to the practice of counting elements of cultural output to understand broad cultural patterns and trends. Machine learning approaches are emerging for generating comparable insight from large-scale image corpora, but such tools tend to ignore some of the problematic aspects of such data. Social scientists using visual methods have been leveraging online images as part of the “pictorial turn” in their fields, typically engaging qualitatively and productively with the material. Yet many of those same social scientists have also grown wary of using social media sources in the year since the Cambridge Analytica/Facebook scandal, concerned as they are with becoming complicit in privacy violations, or algorithmic bias mobilization. Moreover, social scientists often do not have the skills or networks to maintain access to these data sources as APIs change in response to user privacy concerns. This paper uses case studies of hydroelectricity and agricultural drainage systems to show the value of social media datasets (in these cases, Instagram) in our quest to understand how people are affected by landscape change. We conclude by describing progress, challenges, and cautions towards the development of insightful but “just” culturomic tools for improving SIA. ([Return to Summary Program](#))

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Paolo S. H. Favero

Externalizing the Inner: Ethnographic Explorations of the Use of Trackers and Other Digital Applications for Visualizing Invisible Information

The present paper builds on ongoing research on the use of GPS trackers and other geolocator applications (such as EthnoAlly) and on the possible incorporation of technologies such as pulse and brain-wave meters, eye trackers, and bio- and neuro-feedback diapositives in ethnographic encounters. The aim is to address the extent to which non image-based tools and techniques can help us visualize data regarding human behavior that is conventionally invisible, out of reach for the researcher. The paper aims to draft a methodology for engaging with such technologies and tools, which, rather than foregrounding “big data,” integrates established, small-scale, slow, qualitative research methods with emerging tools and practices.

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Joanna Chin, Tim Butcher, Jen DeHuff, Xingzhu Jiang, Ivan Kwek and Helena Velez Olabarria

Looking at Nowhere from Somewhere

In this presentation, we will explore the imperatives and uncertainties of online collaboration through visual dialogue across disparate time zones.

We are an emergent collective with varying academic experiences from different disciplines, but with a shared interest in visual methods and arts-based practice. We met at a summer school in London in August 2018; each of us being from disparate locations, but driven to remain in contact, actively supporting each others’ development and exploring our individual practices.

Through this project we are working out what it means to collaborate and why we have chosen to do so. Our focus on visualizing “nowhereness” speaks to precarity of contemporary living wherein our networked lives are confronted with the plurality yet compressed notions of time and space. The presentation is conceptualized around Les Back’s concept of sociological listening, as we seek to attune our ears to the voices of “nowhereness” within our lived spaces. Methodologically, we will autoethnographically examine our collaborative process and affective experiences through photo diaries shared in a Google document. We will share observations and reflections via a series of photographs and vignettes from the first six months of our visual dialogue. In doing so, we seek to make sense of the affective process and understand its methodological potential. Thus, we aim to develop a contribution to understandings of how visual dialogue can offer human connection in a postmodern world. [\(Return to Summary Program\)](#)

Visual Crossroads: Interdisciplinarity—Bolton 382

Diana Papademas and Laura Chipley

Appalachian Realities North and South: Linking Two Collaborative Visual Studies

Separate visual studies of northern New Hampshire and southern West Virginia are framed geographically and culturally by the Appalachian Mountains. Both studies are rooted in the home bases of each author and have been researched for more than 45 years using ethnographic and documentary approaches. Both northern and southern regions are undergoing changes that reflect the last century’s agricultural and industrial revolutions, resulting in today’s disparate challenges to each local community as it seeks sustainable development. Both projects have employed collaborative research methods, drawing upon ethnography, interviews, historic archives, and self-photographic methods. The authors’ projects have found common ground in comparisons and the value of scholarly collaboration, integrating micro/macro levels of analysis, needed in visual studies.

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“Appalachia” south: Dr. Chipley collaborates with the Appalachian Mountaintop Patrol (AMP), an environmental watchdog and documentary film making initiative in West Virginia coal fields. Residents use video, drones, and environmental sensors to tell stories about how Mountaintop Removal affects life in Appalachia (south).

“Appalachia” north: Dr. Papademas’ ethnography and archival research in New Hampshire farm, logging, and former paper mill communities draws upon archival and documentary records of the transition from small farms to a surviving “factory” dairy farm, the loss of logging for lumber construction and paper mills, and the shift to forest conservation and management. The visual data document the challenges to sustainable development and are generated in collaboration with community members and regional scholars.

The comparative approach using collaborative methods adds to visual sociology’s method of linking the macro/micro levels of analysis. ([Return to Summary Program](#))

Amanda Garrison

Making the Ghostly: Sociological Sketches of Haunting, Nostalgia and Imagination

Victor Navasky (2013) quotes Ralph Steadman as writing, “The only thing of value is the thing you cannot say. That’s where drawing is so important. You can do with drawing what you can’t put into words.” How does a sociologist create a ghost story from historical archives and empirical qualitative methodology? Haunting requires a feeling, which is often an expression articulated with great difficulty. Sociologically, “haunting” and “ghosts” pose a challenge to the drive for proof, in social worlds where the ethereal remains a reality-out-of-reach. Avery F. Gordon (2008) urges sociologists to consider “fictions of the real” as elements of our own scientific story-telling. I propose that the sociological ghost story can be illuminated by the drawings of social worlds composed by a sociologist. This paper will explore the use of graphic illustrations to create a sociological story of memory, haunting, and the exorcising of public ghosts in a disciplinary séance of drawings, postcards, and newspaper clippings. Words have power, but pictures communicate across social boundaries to challenge the concepts of disciplinary literacy as those of public projects: public sociology, into the light. ([Return to Summary Program](#))

Paul Stock, Tim Hossler, and D. Bryon Darby

The New Farmers Project: Combining Social Science and the Arts through Collaborative Ethnography

The New Farmers Project is an interdisciplinary art and research ethnography of new and emerging farmers in the U.S. Midwest. This collaboration brings together a photographer, rural sociologist, and graphic designer who uniquely combine text, imagery, and design to tell the stories of these farmers in various iterations. With a focus on what Santos describes as a sociology of emergences and absences, we document both the lives of those entering the profession of farming while also recognizing a history of dispossession in the same place.

Much like our participants, our fieldwork methods are based in open process of collaboration—working alongside one another, simultaneously influencing and learning from the other. In actively maintaining an open and supportive process, the photographs, interviewing strategies, theoretically-informed questions, and pattern making combine with design and conversation to create a sense of the hopes and hurdles of new farmers.

Our joint presentation will cover food and farming, our working methodology, and the trials, tribulations, and potential of collaborating across disciplines. We will share the various iterations

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the project has taken including photoessay, publications, and exhibitions. ([Return to Summary Program](#))

Joanne Speirs Littlefield

The Distorted Reality of Farm Animals in Animated Agricultural Films

From the 2017 remake of *Ferdinand the Bull* (the original was released in 1938) to the 1954 Tex Avery cartoon *The Farm of Tomorrow* reaching back to the 1919 *The Charge of the Tick Brigade*, Hollywood animators have set the tone for how Americans visually interpret animals on the farm and how they interpret social issues as well.

This paper examines the anthropomorphism of farm animals by animators and how this method might have been used to adjust the discourse of meat consumption in the U.S. and globally. Future research is examining the transition from animal to livestock to commodity and how meat as a nutrition staple in the American diet plays into politics. ([Return to Summary Program](#))

***Resisting Gender- and Sexuality-based Marginalization*— Bolton 282**

Rachel Underwood

A Visual Exploration of Women's Lived Experiences in a Supportive Housing Program

Women experiencing homelessness face many challenges as their marginalized identities, as women and individuals experiencing homelessness, intersect. This study explores the narratives of women experiencing homelessness by themselves through photographs. The goal is to generate much needed knowledge of the experiences of this specific subgroup of individuals experiencing homelessness. Data are being collected using photovoice, a qualitative methodology that employs photographs and critical group dialogue to explore confronted issues. Substantive areas to be explored are: the role of narratives (visual and verbal) in participants' experiences with homelessness, participants' experiences with social support and social capital during homelessness, and personal outcomes like physical and mental health and their relationship to homelessness. Examples of photographs, methodological process (including a modified visual approach developed for this population, analysis of key themes found in the data, and their implications for sociological theory) will be discussed. ([Return to Summary Program](#))

Griffin Lacy

Self-Representations of Gender Identity through Art: Methodological Approaches to Incorporating Gender Expansive Youth in Visual Sociology

Queer and transgender youth, though they are marginalized populations, must be included in sociological representations. Because they are extraordinarily vulnerable, visual sociological approaches need to take specific steps to ensure the protection of the population while also providing opportunities for self-representation and agency.

This paper explores the many challenges that researchers face at the intersection of social research and social activism—visual sociology and participatory action research—when striving to include youth at the margins as active agents of each step of the decision-making process. It will incorporate lessons learned through collaboration with transgender adolescents in upstate New York who adopt visual art as a form of self-expression and self-definition. A goal of this project is to explore the ethical and processual issues surrounding research involving queer youth, especially as they pertain to visual representation through drawing, painting, and photography. This paper will share insights gained through a developing project involving participants in the creation of their own youth-led research, which aims to expose participants to the world of social research while including them in the privileged role of knowledge production

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in an innovative way. This youth-centered project shares the value of promoting multiple ways of knowing and disseminating information, while simultaneously teaching participants about modes of resistance to institutional and cultural inequalities that they may face in their own lives, through lived experiences. ([Return to Summary Program](#))

Ian Callahan

“A Little Gender Bending Moment!”: A Cultural Pragmatics of Jonathan Van Ness

Known best for his role in Netflix’s *Queer Eye* reboot (2017), Jonathan Van Ness (JVN) has been critically acclaimed for his “infectious” personality (Mulkerin 2018), his unabashed confidence, and his demonstrable success across several media platforms. Vocal in his desire to reject gender norms, JVN incorporates gender-bending in his fashion (Vogue 2018) and seems to rely on stereotypically gay tropes and mannerisms to defy expectations of masculinity. Despite JVN’s overwhelmingly positive reception in the media, his gender variance (though highly visible) is not synonymous with complete acceptance of LGBTQ+ identity(s) in the U.S. (Rhodes and Stewart 2016). Indeed, queer representation in marketing campaigns and media portrayals remains skewed and largely white-washed (Nölke, 2018), and additionally, an exploration of these topics in academia tends to lack a comprehensive intersectional lens, particularly in media studies (Ibid.).

Employing an “instrumental case study” approach (Rhodes and Stewart 2016) and Jeffrey Alexander’s theory of cultural pragmatics (2004), I observe Jonathan Van Ness’ “gender-bending moment” at the 2018 Creative Arts Emmy Awards via 1) thick description of Vogue branded content, 2) a visual analysis of JVN’s Instagram photos, and 3) a content analysis of news articles covering his gender performance on the red carpet. I ask: what are the implications of JVN’s gender presentation in the public eye? Do these images contest heteronormativity or uphold it at a cultural level? How do news writers account for JVN’s “fluidity?” And finally, does JVN’s visual narrative account for more marginalized queer identities, or is it more limited in its scope? ([Return to Summary Program](#))

New Materialism: Methods and Epistemologies—Palamountain 202

David Herman, Jr.

New Materialism: A Visuality in Transition

Material culture has always played a vital part in shaping how societies are seen. Material culture reflects on the “entire array of objects in our world . . . tangible reminders of the many told and silent stories that make up our lives” (Blandy and Bolin, 2012). The things that we see and live with are more than mere objects for utilitarian purposes. For philosopher Dylan Trigg (2012), everyday objects are gestural in that they help to articulate and preserve collective memories and traditions. We only need to reflect on some of the latest social concerns in the United States related to historical monuments to understand the presence, persistence and power of material culture and the relations we have with them in preserving (and contesting) collective memories.

New materialist theorist Jane Bennett (2009) states that the separation of “matter and life encourage us to ignore the vitality of matter and the lively powers of material.” She urges us to consider the objects in our everyday lives as things that have their own presence, vitality, and agency. If objects have a lively power that gestures in ways that help us to preserve memories, then how can we be more attentive to the labor of material culture? And what can we learn about the ethical and political agency of everyday objects through our looking and seeing practices? This paper reexamines visuality through a new materialist framework. ([Return to Summary Program](#))

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Rory Crath, Adam Gaubinger, and J. Christian Rangel
Embodied Mapping: A Non-representational Visual Method for Illuminating Sexual Health Phenomena

The medicalization of everyday life in countries of the Global North has reached a new stage, propelled by an increased reliance on biotechnological solutions to manage population health. Distinctions between the biological/material body, biomedical technologies, newly emergent conceptualizations of illness, prevention and wellness, and the whole scientific-state-capitalist apparatus supporting technological innovation and adoption have been confounded. A number of methodological challenges arise in the wake of these biopolitical restructurings. What onto-epistemological and investigative tools can visual sociology draw upon to highlight the agentic role that non-human elements—such as communications and pharmaceutical technologies, biomedical knowledges and socio-cultural and environmental conditions—play in shaping contingencies and possibilities inhering in contemporary discursive/material life worlds? What alternative methodological approaches can be adopted to trace oppressive sexual, gendered, racial, and economic relations and their entanglements with emergent, biomedical practices, affective/embodied lives and the discursive materialities of biomedical technologies?

To address these challenges, we introduce a novel visual methodology, “embodied mapping.” Drawing from neo-materialism scholarship, EM expands the scope of inquiry of visual sociological research. It does so by interrogating health agents—including patients and practitioners, biomedical technologies, social power dynamics, clinical protocols, and discourses on health and prevention—as relationally co-constitutive of clinical practices and outcomes. By visually foregrounding the discursive-materiality of social-health phenomena, and eschewing representational thinking, embodied mapping’s methodological and political potential lies in its engagement with the syncretic nature of social-health phenomena in an era marked by the technologizing of social life. ([Return to Summary Program](#))

Mariko Smith

Vessels of Culture, Identity and Knowledge: Exploring Aboriginal Tied-bark Canoe Making Through Visual Sociology

This paper refers to my Ph.D. study on the phenomenon of Aboriginal tied-bark canoe making within the south-eastern coastal region of Australia, as part of a contemporary Indigenous cultural resurgence movement around artefact making practice. The tied-bark canoe is traditional to this region (Payne, 2014), which is also where British colonization and urbanization has had significant effects on key aspects of Indigenous life, namely Country, Culture, and Community.

I used the visual research methods of documentary social photography and photo elicitation interviewing to explore how Communities engage with this Cultural practice on Country, particularly following a break in tradition. As an Aboriginal academic (of the Yuin Nation), I argue that these methods are compatible with Indigenous ways of knowing that strongly privilege the senses and collaborative learning, whilst being capable of creating sociological research that is theoretically developed and intellectually thick (Sutherland, 2016; Becker, 1974).

I documented the canoe making process with my DSLR camera during a weekend workshop on Country with Sydney and South Coast Aboriginal Communities of New South Wales and followed up with photo elicitation interviews involving two of the canoe makers and a photo-album of the photographs.

Given that sociology is not known for its interest in material culture, in this paper I discuss how “the material turn” is infiltrating the discipline, particularly through visual sociology. Through the

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canoe and photographs, I demonstrate how Country, Culture, and Community have been reclaimed and made more resilient to ensure continuing Indigenous survival in (post)colonial Australia. ([Return to Summary Program](#))

June 22, Session 2, 10:45-12:15

Ethnographic Videos for Social Change 2—Bolton 280

Molly Merryman and Greg Scott

Ethnographic Videos for Social Change

This two-part workshop (see June 21, Session 2, for Part 1) will prepare participants to conceive, produce, and edit their own ethnographic digital videos, with special attention given to using documentary for positive social change.

The workshop presumes no video production competency on the part of participants and begins with the assumption of limited access to production and editing resources. Workshop activities will involve accessible everyday equipment, including cell phone cameras, inexpensive digital audio recording devices, available lighting, and free video editing software.

In the first part of the workshop, the presenters will provide a basic and practical overview of digital video storytelling approaches and techniques and examine the core principles of video ethnographic practice. Participants will share their own experiences with video-making and identify ways that they would like to use video in their future ethnographic enterprises.

This, the second part of the workshop, will entail a dialectical, hands-on modality, wherein the facilitators will guide each participant through the process of developing, producing, and editing their own short ethnografilm using the participant's cell phone camera and editing freeware. Presenters will provide examples of how they partner with community organizations as practicing public sociology and promoting social change.

Each part of the workshop will last two hours. Workshop attendance is limited to 15 participants. Reservation requests should be sent directly to the facilitators: mmerryma@kent.edu and greg.scott@me.com. ([Return to Summary Program](#))

Art Meets Social Science II—Bolton 281

Sam Reich

***Alma* and Truth through Cinema; A Supernatural Look at Isolated Villagers in Georgia**

It may be argued that visual sociologists, as curators of the social narratives we witness, are obligated to present life accurately. But to do so without obfuscating underlying truths might require a more experimental and improvisational method, embracing fiction and art as tools for scientific research.

In *Alma* (2018, dir. Sam Reich), we are presented with a supernatural observation of villagers in an isolated mountain settlement covered in snow. In addition to directed observations on the human condition, we witness genuine roles of people in the village, as the piece blends fiction and reality through improvisational filmmaking techniques. Real-world filmed events, such as a woman struggling to milk her cow, are placed in a context of fiction to further an artistic goal. In doing so these events reveal underlying truths about the structure of life in the village and the real-world cultural narratives of their semi-fictional characters. During the discussion on the intersections of art and social science research, clips from *Alma* will be presented, while

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references may also be made to the work of cinéma vérité pioneers Jean Rouch and Edgar Morin, alongside other artists and social scientists pursuing truth through film and fiction.

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Narius Kairys

“I Went There to Live:” An Anthropological Way of Seeing

For a long time anthropologists expressed reservations about the visual credibility of anthropological research and instead chose a linguistic approach. Eventually, the situation in the field changed dramatically—the contemporary anthropological forms of expression have stopped making claims of objectivity. Consequently, anthropologists have been producing more and more films that question established boundaries between artistic approaches and scientific research.

I argue that a narrative film that examines an anthropological subject but is produced by a filmmaker interested in the goal of any drama film (art and entertainment) could also be treated as a scientific inquiry and not merely as a work of art. I will consider the oeuvre of the most artistically-acclaimed Lithuanian film director Sharunas Bartas, who started his career on the verge of the collapse of the Soviet Union. I argue that Bartas can be seen as an anthropologist who explores what Marc Augé calls “non-spaces” of the post-Soviet countries. Moreover, his peculiar film-making style—a long and careful observation of reality—reminds one of the observational cinema, still one of the most popular cinematic approaches among visual ethnographers. As he stated in one interview, “I wanted to make a movie not like a tourist—I went there to live.” Thus, I will suggest that the films of Bartas can serve as a starting point for a more creative exchange between visual anthropology and art. [\(Return to Summary Program\)](#)

Alessandra Seggi

It’s a Zoo: Society Illustrated, with Rhymes and Reasons

This presentation will showcase ad-hoc illustrations the author created to explain society and social issues according to a sociological perspective. Titled “It’s a Zoo: Society Illustrated. With Rhymes and Reasons,” the collection uses playful animal creatures—a third realistic, a third invented, a third anthropomorphic—to get to the core of the complex social systems run by humans. As outsiders, these creatures are well suited to address the contradictions and mechanisms, at times in plain sight, at times hidden, integral to those systems. The illustrations are complemented by rhymes.

By surveying the vast body of work on animal metaphors and anthropomorphic representations, the presenter will discuss merits and drawbacks of her “It’s a Zoo” illustrations. [\(Return to Summary Program\)](#)

Autobiographical Effects on Visual Positioning—Palamountain 202

Relebohile Moletsane, Claudia Mitchell, Naydene de Lange, Lisa Starr, Katja Gillander Gådin, Katarina Giritli Nygren, April Mandrona, and Ehaab Abdou

More than just a Picture: Researcher Positionality in Participatory Visual Research in Rural and Girlhood Studies

This session will be made up of five interrelated papers/presentations on positionality, the visual, and rurality in girlhood studies. In particular, as a group of visual researchers who reside and work in urban areas, our transnational work in Canada, South Africa, and Sweden focuses on studying girlhood and violence in rural contexts. A component within our larger study has been what we term “picturing rurality,” in which all members of the 12-person research team find

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or take pictures of rurality, caption them and use these to discuss issues of rurality and girlhood within and across countries in several webinars and face to face meetings.

Our picturing rurality project, in which we use memory-work, autoethnography, and visual studies (Mitchell and Pithouse, 2013; Mitchell, De Lange and Moletsane, 2017), led to a critical finding: it was almost impossible to code or analyze the pictures without considering the autobiographies of the researchers. It was clear that each of the emerging narratives was more than “just a picture” and that to really understand the picture it was necessary to understand something of the researcher, often deeply rooted in insider and outsider positions. Therefore, the five papers aim to examine how our autobiographies influence our approaches to the collection and analysis of the visual data we generate with and from our rural participants. The presentations will draw on autoethnography, visual ethnography, feminist focus groups, and individual and collective memory work to critically reflect on theories and methods that allow for visual positionings. ([Return to Summary Program](#))

Intergenerational Explorations—Bolton 282

Zhi Li and Da Wang

Spring Comes Late

In today’s society, education is an important way for Chinese students from lower-class families in rural areas to change their social classes and fates. Gao Danghui and Gao Danghua are brothers from Lankao County, Henan Province. Their father died young, and their mother had intellectual disabilities. In this situation, the two boys hoped to change their destinies through the National College Entrance Examination. Our film, *Spring Comes Late*, follows them through the exam process.

Lankao County is an impoverished area. Every year, a large amount of the national special poverty alleviation fund is given to the county. These movements from the country’s mainstream ideology seemed to have nothing to do with the life of Gao Danghui. However, during high school, Danghui gradually discovered something absurd and unreasonable in the country’s subsidy for needy students, the invigilation of the exam, the essay title of the National College Entrance Examination, and virtually everything in his life. While receiving his education, he also had to accept the explicit and implicit rules of the entire society. Though education may be able to change one’s fate, it could also become a kind of power, imprinting the mainstream ideology on every individual in the society in a nearly violent manner. ([Return to Summary Program](#))

Gracie Lolicato

“But the Dead Can’t Speak!”: Considering the Ethical Implications of Collecting, Archiving and Using Discarded Personal Collections within Arts-based Practices

The Foundling Archive Victoria began as a collection of discarded or relinquished photographs, films, and small personal objects. The aim was to provide a home for those items but mostly a use for this material through creating projects and exhibitions to demonstrate the social and cultural value of such a collection: a visual representation of everyday life in Australia from the perspective of individuals, families, and communities across time and generations. Our desire to “put to work” the archive to realize its potential as visual evidence of Australia’s collective history drew to a halt as we began to question the integrity and merit of doing so. While adhering to legal requirements are relatively straightforward, navigating our ethical obligation to those long passed, whose images and words we retain, proved contentious.

The archive’s mission to remind us of the value of intergenerational conversations, family history, and experience sharing may indeed be a noble undertaking, but what are the ethical

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considerations of using discarded images without express, informed consent from neither creator nor subject? Furthermore, is the archive's potential broader social benefit worth the risk of misuse or misinterpretation of those it depicts?

While obtaining informed consent to record and use images of participants is essential to good ethical practice within the social sciences, visual arts practice is not bound by such considerations. Should it be? ([Return to Summary Program](#))

Jon Wagner

Depicting Life with Alzheimer's

This presentation examines the potential of photographs and text—in the form of Instagram posts and wall posters—to challenge popular misconceptions about Alzheimer's and dementia. Some of these misconceptions refer to medical and physiological knowledge, but the most troubling deny or ignore the humanity of people living with these diseases.

My interest in using photographs and text to challenge misconceptions about Alzheimer's and dementia has developed over the last eight years while visiting my cousin and other residents in two memory care facilities. In conjunction with those visits, I sometimes used texts and photos to enrich my communication with residents, family members and care-givers. A year or so ago, I began exploring how similar text and photos pairings could challenge public misconceptions about Alzheimer's and dementia. One promising format for that purpose combines a personal reflection or multi-vocal commentary with a photograph or photo collage on a single page.

Instagram posts and wall posters have received little if any attention in disseminating insights of sociologists and anthropologists to policy makers and the public. However, they're much more accessible to public audiences than traditional research reports or ethnographic films. The juxtaposition of text and image on a single page has also been a potent unit of mediated messaging for centuries, from illuminated manuscripts through cartes de visite, political cartoons, book and record covers, and advertising. Though the value of this format to social researchers is largely unrecognized, it's nevertheless promising. ([Return to Summary Program](#))

Testing Methodological Boundaries—Bolton 382

Tim Butcher

Portraits, Granularity, and Visualizing Affect

How can portraiture reveal what cannot be not said?

In my current research, I use portrait photography to enable participants to reveal more than they can tell or show me. The project aims to understand the precarities of entrepreneurial work and how they affect individuals. However, being entrenched in narratives of success, precarity is not easy for entrepreneurs to discuss. I will therefore present my visual approach to understand its potential to reveal what is not said, how to explore affect with research participants, and the reflexive intersubjectivities of the process.

I will present photographic portraits from the research and discuss how they generate affective dialogues with participants. My approach seeks to extend the photo elicitation method. In short, I use a series of portrait-making encounters to iteratively focus in on each participant. At each encounter, a different camera and quality of film is used, producing progressively more precise images and deeper conversations. Thus, materially and metaphorically the process renders greater and greater detail through the increasingly finer-grained structure of each set of prints produced and the increasing clarity these offer their subjects.

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Empirically employing a new materialist epistemology, the research not only seeks to understand how participants make sense of images, but also how the materialities of the photographic process enable participants to discuss their emotions and embodied experiences. Methodologically, this may be of interest in other research venues in which participants find it difficult to discuss deeply affective situations, memories or traumas. ([Return to Summary Program](#))

Leah R. Kimber

Reversed Photo-Elicitation: An Innovative Methodological Approach

Photo-elicitation is the practice of using photographs in semi-structured interviews as a support to gather deeper information from an interviewee where the actor is considered more knowledgeable than the researcher. This practice evokes information, feelings, and memories that would not otherwise arise without the photographic support. However, what value can a researcher give to photographs they take while carrying out an ethnography within an organization? Doing participant observation entails not always being fully dedicated to taking research notes. Quick shots taken with a smartphone can help add visual elements and serve as a research memo, but that approach is limited.

In this article, I propose a methodological innovation in reversing the principle of photo-elicitation. Presenting fieldwork photographs to “profane peers” enables a researcher to become the interviewee—the data generator triggered by pictures—and the peers to become data collectors based on the researcher’s story, anecdotes, and memories of fieldwork. Rather than using traditional photo-elicitation with the actors in ethnographic work, the researcher becomes the actor, the one specialized in the fieldwork under study, able to provide additional information, anecdotes and analyses based on visual support. I name this process a reversed photo-elicitation method where new ideas and theoretical approaches emerge in a collective effort with profane-peers to advance the research. ([Return to Summary Program](#))

Richard Chalfen

Exploring the Photo Diary: A Personal Account

This paper presents a discussion of photo-diaries and variations that have appeared with changing camera technology, in work and play, such as 365-day projects, photo journals, autobiographic pictorial forms, photo-heavy photo-blogs, etc. The pictorial diary presents us with a model of visual expression and intrapersonal visual communication with relevance to social science approaches, interests, and applications.

Popular publications have given priority of attention to self-help contexts aimed at improving camera skills and less to issues of observation, looking, and seeing—topics familiar to training in the visual social sciences and my own visual anthropology courses. Academic attention has included photo-diaries as a research method. But I wanted to see for myself. Written and photographic data for this paper come from my own self-imposed daily protocol, including written commentary for each picture between 2014-2017.

My results revealed several unexpected habits in my own photo-diary as well as valuable information about expectations that should be incorporated when a photo-diary is included in a research protocol. For instance: what happens to a “just-for-me” audience vs. another intended or “unintended” notion of audience? I discovered a series of unexpected connections to pockets of less-familiar literature, e.g., articles about the politics of visibility as well as the topic of “noticing” and relationships between “looking around,” “noticing,” and curiosity, as well as active vs. passive looking (find image vs. let image find you). This photo-diary project has

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demonstrated to me how complex, informative, and personally rewarding the assignment can be. ([Return to Summary Program](#))

Habib Allah Moghimi

Arrhythmia

Arrhythmia considers power in everyday life and the impact of the social structures and norms on private life. This docudrama discusses problematic everyday life in Iran and makes a connection between different social institutions. In this respect it uses audiovisual language and visualizes sociological concepts. This film aims to illustrate the everyday life ethic in Iran. In addition, it emphasizes the boredom of everyday life and philosophical aspects of it.

Arrhythmia is a political situation: the moment of decision of whether to stay in the main rhythm or break it and get rid of it. This film intends to avoid bias, prejudice, and relativism as well. Moreover, the role of the filmmaker and the camera is one of the main concerns of this film, which by different plans in techniques and content intends to create a coherent form related to its critical perspective.

Plot

Sarah, who suffers from a mental illness, lives with her father and sister. The film visualizes three separate days; the first is about Sarah's family and the other young people at the Association for the Advancement of Mental Health, as well as the connection between the rhythmic people (teachers) and arrhythmic people (those with mental disorders). The second day is about the bond between the family and their problem with the State Welfare Organization of Iran. And the last day is about a decision. ([Return to Summary Program](#))

IVSA Business Meeting and Lunch, 12:30-13:30—Gannett Auditorium

**“What Does Visual Sociology Mean to You?” Member Feedback
Film Screening, 13:30-13:45**

**Reflections on the Seeing Saratoga Springs Walking Tour, 13:45-
14:15**

Closing Remarks, 14:15-14:30

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