



# Visual Sociology Newsletter

Volume 24 | August 2022

## XX ISA World Congress of Sociology

Melbourne, Australia June 25-July 1, 2023  
will be in hybrid format.

**The call for abstracts lasts  
until September 30, 2022.**

The Research Committee on Visual Sociology has prepared 13 sessions to address the current context at the XX ISA World Congress of Sociology.



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## Letter from the President

Dear friends,

Welcome to the first of my two 2022 RC 57 newsletters.

This welcome address is unusual for two reasons. Firstly, I am writing this letter from the Tuscan municipality of Montecatini Terme, Italy. Since travel restrictions have eased after a significant period of lockdown, we now casually enter 'conference season' or in this specific case, a workshop/summer school on urban anthropology. This is my first physical (offline) event in nearly 3 years and it's a wonderful feeling to be meeting new friends and sharing new ideas with colleagues again.

The second anomaly is that this *should* be my last address as RC 57 President, however, again, due to Covid and the rescheduling of our forthcoming World Congress in Melbourne (now in June 2023) I have the pleasure of acting as president for one more year.

The sessions for our forthcoming [XX ISA World Congress of Sociology](#) in Melbourne, Australia have been arranged. Vice President, Luc Pauwels was instrumental in organising this and as always, I am thankful for his support. The call for papers is now open and will remain so until September 30, 2022, with [13 sessions](#), the Visual Sociology offering is, as always, plentifully and rich. For information on the how, what and when, please look here: [Deadlines and rules for submitters 2023 \(isa-sociology.org\)](#).

We look forward to receiving your papers!

Gary Bratchford,  
President.



## Editor's Note

Dear friends,

We are in the midst of significant ongoing events that are not only transforming global society but revolutionizing it. Consequently, as researchers and academics, we seek to focus on the meaning of this new world order through knowledge without any *parti pris*. Even so, on the one hand, we overcome difficult and personal moments, seeking clarification and logic for the sake of general knowledge. On the other hand, universal solutions could be the stimulus of particular understanding. Thus, this generalized way and focus on the individual aspect are related to human nature in Rousseau's sense — knowing the state of human nature is the first step to understanding the origin of social inequality. In principle, this “nature” would have no selfish interests based on the necessity of life in society. Human beings are born good, but society corrupts them, just as humans are born free but grow up involved in the social factors that build their vanity and corrupt the “human nature” in which we all find ourselves. Accordingly, centuries after the beginnings of the European Enlightenment, it seems that our societies still lack enlightenment and political goodwill in the face of a process based on some causes that threaten democracy: populism, extremism, and authoritarianism, as well as their political, economic, social, and cultural causes. Well, how can we analyze this phenomenon visually? Our Research Committee on Visual Sociology has prepared some sessions to address the current context at the XX ISA World Congress of Sociology under the central question: What is the best way to analyze global resurgent authoritarianism?

Accordingly, you will find the themes of our sessions with calls for abstracts to participate in the selection of in-person and virtual presentations. In addition to this issue's focus on the sessions, this edition also features new releases by our members and colleagues, including my book and our president's book series. So, I would also like to take this opportunity to remind you that our newsletter is open to publishing contributions from all of you. Just send us an email with the material you are interested in sharing. I wish you from the Global South an even better winter and a pleasant summer for the Global North!

Have a good read!

Christiane Wagner,  
Editor of Visual Sociology.



# XX ISA World Congress of Sociology

## RC57 Visual Sociology Sessions

### **Abstract Submission Deadline**

September 30, 2022 24:00 GMT

### **Building and Integrating Cross-Disciplinary Perspectives of Visual Research**

Session Organizer: Luc Pauwels

Over the past several decades, a growing number of disciplines have moved to foreground the visual in their scholarly practices. However, the importance of bringing these various perspectives, experiences and insights together has seldom been acknowledged by these dispersed communities of visual practitioners and theoreticians. This has resulted in a very splintered visual landscape and a less than productive proliferation of concepts and terms to refer to often very similar aspects or ideas. As concern with the visual has gradually gained prominence in scholarly practices and discourses, it often appears that more effort is spent highlighting not only what is distinctive about such fields as visual communication, visual studies, visual sociology, visual anthropology, visual culture, media studies, visual cultural studies, visual research methods etc. but also advancing briefs for particular theories and methodologies within those fields, often to the detriment of other approaches. Besides becoming more integrated, the study of the visual and the study through and by the visual should become more inclusive as well as integrated in terms of subject areas, disciplinary angles, media, modes and sensory experiences. This panel invites contributions that try to transcend the often narrowly defined borders between different visual schools and subdisciplines and instead move towards integrating and accumulating insights and approaches from different fields of expertise.

## Future Visions of Society: Visual Data and Ethics

Session Organizers: Dennis Zuev and Gary Bratchford

The aim of this section is to review how visual analysis and diverse visual practices contribute to shaping future visions or expectations of society. While we often see the future as imagined in particular ways (such as in the cases of disastrous climate change or more positive utopias of smart cities) there is very little research on the application or contribution of visual methods as a way to inform or understand this process. As personal and corporate data accumulation is increasing, we also ought to look into the broader ecology of living with different kinds of visual data and social practices of contesting the new technologies or counter-imaginaries. The key questions in this session are (not limited to) the following: How are the socio-technological imaginaries employ imagery and future-oriented artefacts to promote promises of benevolent connectedness, liveability and safety? How can we understand the emerging entanglements of visual data along the lines of politics, ethics and materiality? What are the new ways of coping with ethical issues of (big) visual data production, use and analysis? How can visual sociologists critically include big visual data into social analysis and compensate for existing deficiencies of pure computational methods?

## Interrogating the Spatial and Multisensory Turn in Visual Sociology

Session Organizer: Luc Pauwels

Visual sociology has experienced several 'spatial turns' (using Geographic Information Systems, GPS tracking devices, wearable media, drones) beyond the fact that visual representations almost always situate the depicted artifacts or phenomena in the context of their immediate (spatial) surroundings. Today, the visual and the spatial are more than ever connected in data production and data representation, and modest but steady progress is being made regarding the inclusion of sensory faculties other than the visual or aural, as forms of data, experience, and expression. Yet, capturing and communicating sensory experiences other than those related to seeing or hearing (namely smell, touch, and taste) remain cumbersome. Often, they need again to be transcribed into visible or aural representations ('visualizations' or 'verbal utterances') to be recorded and shared with others. New ideas and methods are needed to measure and 'score' these sensory and spatial traits. Visual, multisensory, and multimodal research has always entertained a strong connection with technological developments and will continue to take advantage of the new possibilities such developments may offer for data-collection, production, and dissemination. For this panel we seek papers that explore different ways in which the spatial and multisensory experiences come into play in visual social science: as a defining characteristics of the phenomena under study, as features of the tools and technologies we use to study those, and in through the ways we communicate our findings.

## Reconstructing Knowledge: Digital Humanities and Visual Culture

Session Organizer: Christiane Wagner

[Virtual Session] Western civilization has acquired autonomy in modern societies under ethics or moral precepts, and natural and rational phenomena—concepts under science and philosophy instead of myths or beliefs—have guided their knowledge toward technological development. Therefore, this session discusses the aesthetic, ethical, and political contexts involving Western and non-Western visual cultures. The focus is on their diversity and contemporary cultural practices, including social movements, visual manifestations, and artistic performances for analysis.

Methodologically, an interdisciplinary approach in humanities and social sciences related to digital practices is addressed. The aim is to discuss digital humanities and paradigms involving the effects of new technologies associated with different cultures and interpretations. Moreover, digital developments are considered in their possibilities to explore new ways of analyzing and presenting data and engage with researchers through innovative co-creative practices that involve the whole structure of society in developing and producing knowledge. Furthermore, digital humanities refer to the scientific use of digital tools to digitize and analyze previously analog research artifacts in the humanities. Finally, this session aims to discuss and understand sociocultural differences and realities regarding the complexity of knowledge construction.

Theoretical discussions or case studies concerning the communication and visual research challenges on interactive multimedia and visual culture are relevant for analyses aiming at (de)constructing Western knowledge toward the Global South and (re)constructing worldviews that are above ideologies and religions.

## Social Visualities: Palgrave Book Series Launch

Session Organizers: Dennis Zuev and Gary Bratchford

This session invites all who are interested in proposing a book related to visual sociology or collaboration between visual sociology and other topics/methods. With an emphasis on socio-visual thinking, the book series aims to unpick some of the pre-existing imaginaries and boundaries that still dominate a major discipline like sociology. In particular, the ways in which we engage with images, their production and use in specific spaces and contexts. To this end, Social Visualities looks to further normalise the visual as a valid data source as well as provide a platform for the interrogation and analysis of new, emerging and ever-changing types of visual data and image production practices. The co-editors will present some of the current projects (namely the first book of the series: *Visual Sociology: Practices and Politics in Contested Spaces*, 2021) and will be happy to answer questions and give feedback to new book proposals.



## The Algorithmic Turn in Visual Studies

Session Organizers: Regev Nathansohn and Gary Bratchford

What happens when algorithms intervene in the production, circulation, interpretation, and archiving of images? What are the basic assumptions in programming algorithms of visibility, and how do such algorithms affect sociological phenomena? Can algorithms be programmed to create, understand and interpret images the way humans do? Do algorithms do it better? This session wishes to discuss the algorithmic turn in visual studies and present sociological analyses of algorithms' roles in every relevant aspect of the visual culture, including their impact on social relations, racialization and gendering, labor, power relations, arts and aesthetics, and on the sociological study of visuals.

## The Challenges of Visual Research in a (post)Digital World: From Drones and 360degrees to Data Visualisation and Wearable Cameras

Session Organizer: Paolo Favero

With the growing spread of 360 degree cameras and VR goggles: of life logging, action and other wearable cameras: of drones, GPS trackers and augmented reality smart lenses the terrain of visual research is today an increasingly diversified and perhaps paradoxical one. In fact, as technologies seem to be closing in to the body (this is the case of wearable cameras) they also seem to move as far as possible from them, looking at them from the perspective of a bird, of a satellite (this is the case of the drone). This paradoxical situation contains however also the seeds of a broadening of our practice to include other kind of sensory and bodily data that albeit not always visual in nature can always be visualised. I am thinking here of data visualisations (of GPS and other type of information) of drone image-making (with its powerful decentring of the human perspective), of life logging photography (with its automated nature). The present session aims to enter this terrain, one where visual research increasingly emerges out of a collaboration between different types of (visual and non-visual) information and of human and more-than-human agency. Focussing on emerging contemporary digital visualities the panel aims however to address them in continuity with established visual methods and techniques. The session seeks to attract contributions focussing on: dronography, 360 degree cameras, VR/MR/XR, data visualisations, GPS tracking, wearable camera, smart clothes and lenses.

## The Social Manifestations' Synthesis as Image

Session Organizer: Christiane Wagner

[Virtual Session] Reality as truth is related to the appearances and representations of social manifestations in constant transition. That is, society's appearances represent a continuous change. Therefore, regarding this conception of truth, this session addresses the visual dynamic established between appearances and the objective reality of shaping society's freedom. The focus is on how the political action can be perceived and understood by the social actor, conceptualized, and defined as reality, thereby putting democratic values at risk. There are many ways an image can be interpreted through visual methods because of the ambiguity of the sense in which an image is transmitted. In this analysis, "reality" would be an empty or unreliable signifier if what it signified surpassed all possibilities of illusion. Thus, the question guiding this discussion is whether political images originate from the fact equivalence principle or involve representations of repetitive opinion as reality. It seems that "truth" appears in the form of dissimulated images deceptively related to already experienced facts. Therefore, a rupture from the real arises when the image is captured as the synthesis of social manifestations. Each visual element leads the observer to the individual and subjective imagination and, therefore, to a different interpretation. Hence, this session intends to discuss approaches to image studies to differentiate facts from opinions that have been visually constructed, spreading democracy in the face of the globalized standardization of communication.

## Theorizing the Relational Image

Session Organizer: Dennis Zuev

In this section we would like to discuss diverse theoretical and conceptual aspects of relationality of the image and relational image, as a product of relations in which it is embedded. The relational image is no simple object, but a mobile social-aesthetic-data currency, which is produced, networked, modified, shared and projected publicly to different user interfaces and networks. Relationality of the image is based on the action of diverse processes and exceeds the 'visual' of visual sociology. In this regard, relationality of the image is not about the image itself or its reading but the assemblage of relations and networks that bring images into being and what they, the images, stand for. The questions that we invite to address in this section are (not limited to) the following: What is the nature of the image (and the visual) in different (contested) spaces (environments, atmospheres, applications)? eg. fake images, deepfakes etc. What are the emerging frictions regarding the commoning of visual data - shared use of different images and their (re)production of/through commons (communities, networks)? What are the new ways/approaches to conceptualize the evolving human-machine visual (data) interfaces and the new types of (in)visibilities that they engender? (eg. virtual and augmented reality imagescapes?)



## Visual Manifestations, Religious-Cultural Authoritarianism Consciousness and Violent Conflicts

Session Organizer: Satish Sharma

The development and growth of human consciousness is an expression of natural propensities, whereas social consciousness is determined by social substance (Hegel) and existential conditions (Sartre). The social consciousness is historically formed during the course of interaction between human mind and the external world- material and non-material. The materialist manifestations represent wealth appropriation, and religiously ordained collective ideological convictions lead to rise of religious fundamentalism. The material prosperity expected to strengthen democracy, secularism and development across cross section of human society, has ironically strengthened religious fundamentalism, authoritarian regimes and violence. The global jihad, majoritarian authoritarianism and tirade against minorities, sectarian intra-religious conflicts, and military aggressions have pushed democratization, secularism and peace processes to the walls. Ironically, communication and information technologies instead of promoting peace, harmony and tolerance, has, in pursuit of profits spread religious revivalist narratives, images, symbols, cartoons, caricatures, and selective Texts on social and electronic media to spread hatred, provocations and conflicts. The violence and conflicts have become rampant. Given the rise of alarming challenges and risks, this session proposes to deliberate on how to restore peace and order in the society with the promotion of visual expressions? Should the society enact legislations to regulate social media creating false and provocative images? How can visual expressions promote humanism, tolerance, mutual respect and understanding among communities to strengthen democracy and secularism? What role the religious leaders play in creating harmony, promoting non-violence and dissemination of religious knowledge and ethics to build a civil society.

## Visual Resignifications: Ethical, Social, and Cultural Principles

Session Organizer: Christiane Wagner

[Virtual Session] This session's central issue discusses individual relationships through everyday images related to the growing digital presence in urban life. On the one hand, this digital presence transforms the urban environment and provides new ways for individuals to connect cultures. On the other hand, the digital experience breaks boundaries of visual perception conditioned by the understanding and comprehension of habits, beliefs, and, above all, knowledge. Thus, the visual experience and the construction of ethical, social, and cultural principles are related to technological evolution, communication systems, politics, and material and immaterial values that involve social participation and transformation. Meanwhile, politics does not form visualities independent of aesthetic discourse—with political activity considered part of seeing reality because its sensitive aspects encompass the everyday empirical world—its content, and, consequently, political issues. Therefore, the aim is to analyze urban visual representations of individual perceptions of democratic ideals in the current global context. Based on these arguments, the techno-cultural society is analyzed, liberating the visual object from its use-value to meet the sign-value beyond its symbolic meaning and addressing the status of the message and the signs in the relationship between the subject, object, and urban environment. Furthermore, the process of intensifying codes and models that offer immediate experiences in everyday life is considered. Finally, this session looks forward to receiving proposals of theoretical research or empirical results that can contribute to the debate on the related topic.

## Visual and Multimodal Studies of the City

Session Organizer: Luc Pauwels

Through focusing on the visible aspects of its different actors and their impact on the material environment, visual methods and techniques may definitely help to disclose the city as a multi-authored space, a hybrid of the planned and unplanned, of cooperative and competing actions, of past and present interventions. Direct urban experiences and mediated ones have become intricately connected and together 'produce' the city and life within the city in radical but as yet hardly documented new ways. Therefore, this panel will invite examinations of sources, tools, and methods to capture, analyze, and communicate the visual dimension of urban environments, using existing visual sources as well as visual media as tools to both produce data (of material culture, media usage in an urban context, and human behavior) and communicate insights and views on the contemporary urban condition and experience. The application of these sources methods and techniques will yield empirical data and insights regarding the visually observable impact of urban planners, designers, advertisers, cultural institutions, local authorities, artists, protesters etc. as social agents in the (re)production of urban cultural processes on a day to day basis. The panel also welcomes visual ethnographies of everyday life in the city.

## Why Do We Need the Visual? Understanding Educational Practices Using Visual Data and Methods.

Session Organizers: Analia Meo and Ana Inés Heras

The centrality of images in the study of the social has been recognized from different disciplines and areas of knowledge (such as history, anthropology, photography, sociology, art history, sociology, cultural studies, communication sciences). Gradually and with different temporalities according to the disciplines, the legitimacy of the production of research and academic texts that integrate images in their making - either as pillars of the production of evidence, as key elements in the production of their arguments (Pauwels 2015) and/or in the communication, dissemination and circulation of knowledge generated in research and interventions - has also been consolidated. However, sociological researchers on education have been more reluctant to integrate the visual -such as photographs, maps, scrapbooks, drawings, videos, etc. This task demands engaging with different disciplines and learning new competences (such as producing, archiving, and analysing images). This session aims at making visible the theoretical, methodological, and analytical contributions of the integration of the visual to study discourses, practices, and meanings in formal and non-formal educational settings and practices. We are particularly interested in discussing with those who conduct this kind of research: i) what epistemic and theoretical opportunities has offered the visual in their studies; ii) what kinds of methodological advantages and obstacles researchers face when integrate visual methods and/or data; and iii) what kinds of analytical contributions has brought about the integration of the visual. In this way, we want to promote critical dialogues between visual sociology, visual studies, and sociology of education.

# Publications and Call for Papers



## **Analysing Image and Media Worlds in the Social Sciences**

Edited by Roswitha Breckner, Karin Liebhart,  
and Maria Pohn-Lauggas

In the series De Gruyter Studium

The analysis of moving and still images with regard to their social, cultural and political role is becoming increasingly important in the social sciences. In the meantime, a variety of theoretical and methodological approaches to image and film analysis are available, which also spur each other. While some of them are already established in the German-speaking and/or international scientific world, others are breaking new theoretical and methodological ground.

In this volume, scientists of the research focus “Visual Studies in the Social Sciences” at the University of Vienna present various approaches that are applied in the disciplines of political science, sociology, media and communication studies as well as cultural and social anthropology. They range from sociological-hermeneutic approaches and reconstructions using the documentary method to multimodal analysis and ethnographic analyses as well as film analyses to participatory approaches and a visual essay. Based on theoretical considerations, their implementation is shown using a concrete example in each case. The aim is to demonstrate concrete empirical analyses and their methodological foundations. The examples relate to different visual media, different social contexts and a variety of subject matters. The volume contains contributions in German and English and provides an insight into the wide field of approaches to the analysis of visuals in the social sciences.

Application-oriented insights into image- and film-analytical procedures in the social sciences  
Contributions in German and English

More information (also in English) [click here](#).

1st Edition

# Visualizations of Urban Space: Digital Age, Aesthetics, and Politics

By Christiane Wagner

Forthcoming by Routledge

This book explores environments where art, imagination, and creative practice meet urban spaces at the point where they connect to the digital world. It investigates relationships between urban visualizations, aesthetics, and politics in the context of new technologies, and social and urban challenges toward the Sustainable Development Goals.

Responding to questions stemming from critical theory, the book focuses on an interdisciplinary actualization of technological developments and social challenges. It demonstrates how art, architecture, and design can transform culture, society, and nature through artistic and cultural achievements, integration, and new developments. The book begins with the theoretical framework of social aesthetics theories before discussing global contemporary visual culture and technological evolution. Across the twelve chapters, it looks at how architecture and design play significant roles in causing and solving complex environmental transformations in the digital turn. By fostering transdisciplinary encounters between architecture, design, visual arts, and cinematography, this book presents different theoretical approaches to how the arts' interplay with the environment responds to the logic of the constructions of reality.

This book will appeal to scholars, researchers, and upper-level students in aesthetics, philosophy, visual cultural studies, communication studies, and media studies with a particular interest in socio-political and environmental discussions.





Book Series

# Social Visualities

## Series Editors

Gary Bratchford and Dennis Zuev

Palgrave's new book series, *Social Visualities* speaks to the shifts and advancements within the humanities in an effort to examine the role and function of images, objects and/or performances within society and/or in particular cultures or communities. The series foregrounds visuality as a useful theme to approach the production, representation and naturalisation of power (state or otherwise) and society that otherwise remains hidden or unseeable.

With an emphasis on socio-visual thinking, the book series aims to unpick some of the pre-existing imaginaries and boundaries that still dominate a major discipline like sociology. In particular, the ways in which we engage with images, their production and use in specific spaces and contexts. To this end, *Social Visualities* looks to further normalise the visual as a valid data source as well as provide a platform for the interrogation and analysis of new, emerging and ever-changing types of visual data and image production practices.

The book series has an international editorial advisory board with the leading scholars in the field, across different geographic contexts and disciplines.

### Editorial Advisory Board

Prof Helen Lomax – Huddersfield University (UK)  
Prof Andrea Mubi Brighenti – university of Trento (IT)  
Prof Luc Pauwels – University of Antwerp (BE)  
Dr Ana Heras – CONICET (ARG)  
Dr Terence Heng – Liverpool University (UK)  
Prof Andrea Doucet – Brock University (CA)  
Dr Analía Meo - Instituto de Investigaciones Gino Germani, Universidad de Buenos Aires (AR)

The series will provide theoretically rich, case-study oriented guides that address the ongoing scholarly and pedagogic 'visual turn' in the social sciences, including, but not limited to visual global politics and international relations, visual criminology as well as topics more broadly associated to visual culture and society.

*Social Visualities* welcomes studies by scholars from a range of fields and geographic contexts who think or research in socio-visual ways or work to address sociological issues. The series plans to embrace two formats: **Palgrave Pivots** (short monographs and mini edited volumes) and Palgrave long features (traditional length edited volumes or traditional length single author monographs).

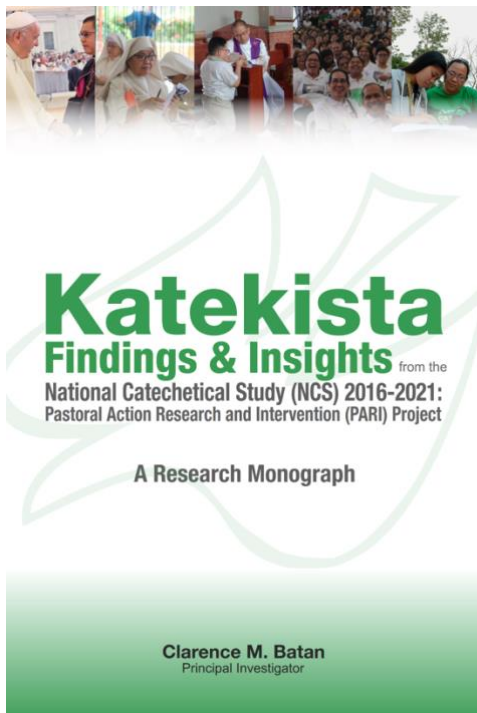
The series is organized in cooperation with the **International Sociological Association (ISA) RC57 Visual Sociology**.

Submit proposals to:

**Gary Bratchford:** [GBratchford@uclan.ac.uk](mailto:GBratchford@uclan.ac.uk) and  
**Dennis Zuev:** [dennis.zuev@iscte-iul.pt](mailto:dennis.zuev@iscte-iul.pt)

Dr Regev Nathanson, Sapir College (IL)  
Prof Zhen Sun, Macau Institute of Science and Technology, (MO/CN)  
Prof John Grady, Wheaton College (US)  
Dr Gülsüm Depell, Hacettepe University (TK)  
Dr Sarah Wilson, University of Stirling (UK)  
Prof Roland Bleiker, The University of Queensland (AU)  
Prof. Dr. Hermilio Santos, Director of the Center of Economic and Social Analysis (CAES-PUCRS) (BR)





## A Sociological Visual Narrative

Clarence M. Batan & Vincent Reuben E. Valientes

University of Santo Tomas (UST)  
Research Center for Social Sciences and Education (RCSSED)  
Manila, Philippines

A new book entitled, *Katekista: Findings & Insights*, based on a five-year study on the lives of faith educators known as “katekista” or catechists, and their ministry services to the Philippine Catholic Church was launched by the University of Santo Tomas (UST) Research Center for Social Sciences and Education (RCSSED) in partnership with the Catholic Bishops’ Conference of the Philippines (CBCP) Episcopal Commission on Catechesis and Catholic Education (ECCCE) last April 28, 2022.

This book highlights research stories narrated using mixed methods and creative techniques. One key book feature was the utilization of various photo-elicited visual data across the country that visually and sociologically captured the colors, creativities, and connections of Catechetical Ministry and narrated the vibrant stories of catechesis in the Philippine Catholic Church relative to its 1521 historical introduction to the country, 500 years ago.

This book, “The Catechist in All of Us: A Sociological Visual Narrative of the Catechetical Ministry (CM) in the Philippines 2016-2021” is [free for download here](#).

# The Art & Science of Visual Research

An international symposium on the current state of visual research

*In honour of the career of Prof. Luc Pauwels*

WED 12 OCTOBER 2022 - FRI 14 OCTOBER 2022

University of Antwerp, Belgium



University of Antwerp  
Faculty of Social Sciences



University of Antwerp  
ViDi | Visual and Digital  
Cultures Research Center

## About

During the coming autumn 2022, the Visual and Digital Cultures Research Center (ViDi), University of Antwerp, will host the first international symposium on The Art and Science of Visual Research (ASVR). This event constitutes the peak of the celebrations for the career of Prof. dr. Luc Pauwels, who will become an emeritus in October 2022.

Bringing together some of the most outstanding scholars in the field of visual studies and visual research, the symposium builds upon an integration of emerging and iconic voices of practitioners, methodologists, and theoreticians alike, all united around a common interest: the visual.

We will bring different disciplinary traditions and practices into dialogue: visual and digital culture, visual sociology and visual anthropology, science and technology studies, documentary photography, ethnographic film, and artificial intelligence. This is a unique opportunity for taking stock at what goes on in the world of visual research.





## Themes

Each session will be centred around one key question, such as:

- What is 'visual social science' or more broadly 'visual studies'? What is its main subject and objective?
- What exactly constitutes the 'visual' in visual studies?
- And, how 'visual' are visual studies, really?
- How do visual theory, methodology and empirical research relate to one another?
- How do technological changes influence visual research?
- How should we move beyond unproductive quarrels and drawing irrelevant distinctions and divisions between visual fields and subfields? In other words, how can we best develop a more ethical and socially engaged way of doing visual research?
- How can we inspire future visual research? What are some of the ways forward?

## Confirmed Speakers

**Elena Bougleux** (Università degli Studi di Bergamo, IT)

**Richard Chalfen** (Temple University, USA)

**Marina Ciampi** (Università Sapienza, Rome, IT)

**Paolo Favero** (University of Antwerp)

**Annalisa Frisina** (Università di Padova, IT)

**John Grady** (Wheaton College, USA)

**Paul Hockings** (editor *Visual Anthropology*, USA)

**Allison Jablonko** (co-founder Society for Visual Anthropology, AAA, USA)

**Asko Lehmuskallio** (University of Tampere, FI)

**Tito Marci** (Università Sapienza, Rome, IT)

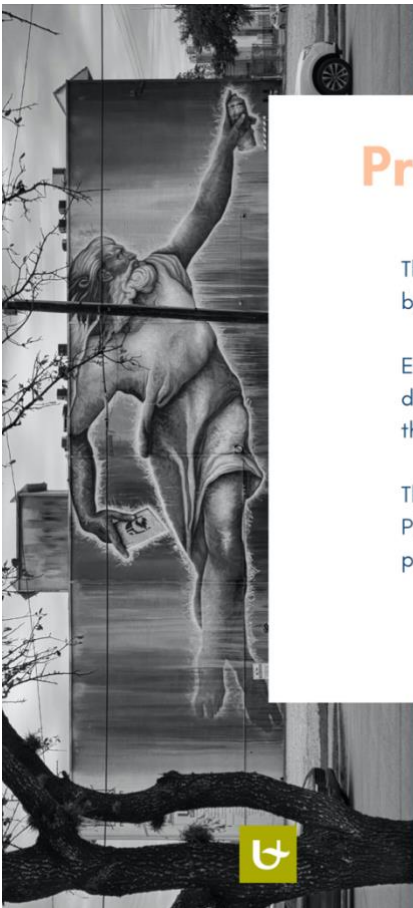
**Scott McQuire** (Melbourne University, AUS)

**Luc Pauwels** (University of Antwerp)

**Mattijs van de Port** (University of Amsterdam, NL)

**Katrien Pype** (KULeuven, BE)

**Jon Wagner** (University of California, USA)



## Programme

The programme of this symposium will build on a series of frontal lectures given by the invited participants. Each half day offers room for 3 to 4 talks.

Each session will fill 15-20 minutes and will be followed by an extensive discussion (25 to 40 minutes). As audience, you are invited to take active part in this Q&A.

The following pages show an indication of the schedule.

Please note that this is a preliminary version of the programme. The final programme will be communicated in the weeks prior to the conference.



# Programme

Preliminary

Wednesday  
12 October 2022

10:00	Registration
10:30	<b>Symposium opening</b> Introductory speech by Prof. Paolo SH Favero Opening lecture by Prof. Luc Pauwels
12:00	Lunch
13:00	<b>Session 1:</b> to be defined
13:45	<b>Session 2:</b> to be defined

14:30	Coffee break
15:00	<b>Session 3:</b> to be defined
15:45	<b>Session 4:</b> to be defined
16:30	End of day



# Programme

Preliminary

Thursday  
13 October 2022

09:00	Walk-in & coffee
09:30	<b>Session 5:</b> to be defined
10:15	<b>Session 6:</b> to be defined
11:00	Coffee break
11:30	<b>Session 7:</b> to be defined
12:15	Lunch

14:00	<b>Session 9:</b> to be defined
14:45	<b>Session 10:</b> to be defined
15:30	Coffee break
16:00	<b>Session 11:</b> to be defined
16:45	<b>Session 12:</b> to be defined
17:30	End of day



# Programme

Preliminary

Friday  
14 October 2022

09:00	Walk-in & coffee	11:30	<b>Session 15:</b> to be defined
09:30	<b>Session 13:</b> to be defined	12:15	Closing remarks / Session 16
10:15	<b>Session 14:</b> to be defined	14:00	Possibility to proceed to Faculty reception
11:00	Coffee		



## Registration

We invite all *postgraduate* researchers and practitioners in the field to register for the symposium.

**Registration fee - regular:** 90 EUR

**Registration fee - ViDi members:** 50 EUR

Registration deadline: September 5th, 2022

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[REGISTER HERE](#)





International Sociological Association  
Research Committee RC57

### **Board 2018 - 2022**

#### **President**

Gary BRATCHFORD, University of Central Lancashire, UK

#### **Vice-President and Secretary**

Maureen K. MICHAEL, University of Stirling, UK

#### **Vice-President for Research**

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