Visual Sociology Newsletter

The ISA RC57 - Research Committee in Visual Sociology is delighted to announce the winners of the 2022 Rachel Tanur Memorial Prize for Visual Sociology.

XX ISA World Congress Melbourne, Australia

June 25-July 1, 2023

Joint the Research Committee in Visual Sociology sessions at the XX ISA World Congress of Sociology.

REGISTRATION OPEN
Deadline: March 22, 2023

Contents

Letter from the President

Dear friends,

Welcome to my final RC 57 newsletters.

This is also the final newsletter of this committee, and I would like to express my gratitude to each and every one of the RC57 Committee who helped make these past 4 years so fruitful, productive and progressive.

The RC 57 has come a long way in the past 4 years. We have overseen two new Rachal Tanur prize winners and helped establish a working relationship between Visual Studies Journal (Taylor & Francis), The RC57 and the Social Science Research Council. In addition to having the accolade of being crowned winner the prestigious Racheal Tanur memorial prize in photography, co supported by the generosity of the Tanur family, the Social Science Research Council (SSRC) and the RC57, each prize winner now gets a cover feature on a specific issue of Visual Studies as well as having their supporting essay published in Visual Studies as a Picture Talk feature.

The RC 57 has also maintained its status and grown in number. For that, I thank all those who support and subscribe to our committee and help shape it's intellectual and cultural growth. As we look to Melbourne 2023, this growth is evident in the sessions we have on offer, from both established RC57 members and new friends as well as stimulating joint-sessions with colleagues from across the ISA (see sessions inside).

A final and noteworthy mention goes to our current Vice President for Research, Prof. Luc Pauwels who has recently retired from his post at the University of Antwerp where he was also *Director of the Visual & Digital Cultures Research Center*. Luc's commitment to the discipline has been prolonged, impactful and generous. A scholar of unquestionable repute, Luc has also been a lasting and reliable friend to the RC57. Having severed on the initial Working Group (WG05), Luc has been ever-present in helping shape and develop the possibility of Visual Sociology as a para-discipline and as a community of practice. Thank you, Luc!

Warm wishes and thank you for your support and contributions,

Gary Bratchford,
President.

Dear friends,

With great pleasure, the Research Committee in Visual Sociology presents this issue of its newsletter with the latest news, publications, and other member activities.

One highlight is the 2022 Rachel Tanur Memorial Prize for Visual Sociology, which illustrates the pages of this newsletter. This award was incredibly competitive and attracted applicants from 17 different countries. Being involved in this award is undoubtedly encouraging, as this prize carries on an inclusive approach to visual sociology and celebrates emerging talents and analytic insights that take the field further. In addition, we remind you of our sessions and the registration deadline on March 22, 2023, for the XX ISA World Congress of Sociology in Melbourne, Australia, June 25–July 1, 2023.

Another highlight of this issue is the news from our Latin American members. First, we feature the creation of the Interdisciplinary Group of Visual Research (GIIV), formally launched in November 2022 at the International Congress of Human Sciences of the School of Humanities, National University of San Martín, Argentina. From Chile, we present the launching of an open-access book entitled *Visual Narratives: Photography as a methodology in social sciences* as part of a project called Visual Narratives, a platform to promote a space for researchers who base their work on photography.

As I conclude this issue, my duty as the editor of RC57 is done, and at the same time, I have a sense of anticipated nostalgia, as this is the last issue of this term. I will not apply again because I cannot dedicate myself as I wish. I take this opportunity to thank you all for your support and trust in my work. My special thanks to our president, Gary Bratchford, who has always contributed to the RC57 issues with his editorial expertise.

Happy Holidays!

Christiane Wagner,
Editor of Visual Sociology.

Introducing the 2022 winners of the Rachel Tanur Memorial Prize in Visual Sociology

The ISA RC57 - Research Committee on Visual Sociology is delighted to announce the winners of the 2022 Rachel Tanur Memorial Prize for Visual Sociology. Another hugely competitive award saw applications from 17 countries globally, and from undergraduate, masters and PhD-level students. We are hugely grateful to the jurors who gave their time to assess the diverse and exciting contributions. The combined efforts of all involved, including the Tanur family, continues to nurture the field of Visual Sociology in an inclusive way and celebrate emerging talent and analytical insight taking the field forward.

2022 1st Prize: Svalbard Railway

2022 1st Prize: Svalbard Railway
by Dina Brode-Roger, KU Leuven, Belgium

My work in Svalbard, focusing on issues of Identity of Place, uses both visual and traditional ethnographic methods. The work I conducted in Skansbukta had a dual focus: industrial heritage on the one hand and human-nature interactions on the other. My visual methods focus on photography as a method of inquiry, engaging with place through lens-based work.

2022 2nd Prize: Get up and go on!

2022 2nd Prize: Get up and go on!
by Francisco Sánchez, University of Florida, United States

I remember the 'crack' and then the deep and painful scream; the metal of the chair squeaking across the basketball court. He was lying on the floor. Then he tried to grab the chair's back wheel. I remember that nobody stopped the game, they continued as if nothing happened.

2022 3rd Prize: Furrows, machetes and scarves

2022 3rd Prize: Furrows, machetes and scarves
by Ana Flavia Pulsini Louzada Badue,
CUNY Graduate Center, United States

Sugar is central to Brazilian society since colonial times. Sugar plantations were the quintessential space for the exploitation of enslaved labor, and manual labor still persists. Nonetheless, the arched backs of the women on the photo are not what my research interlocutors see when they think of industrial agriculture.

The first prize is $2,500 USD, two years of honorary Board Membership to this Research Committee, and publication of the winning essay as a "picture talk feature" with an associated DOI in the journal Visual Studies. The second prize is $1,500 USD and the third prize is $500 USD. All prize winners are being awarded student membership to the ISA and the Visual Sociology Research Committee.

XX ISA World Congress of Sociology
RC57 Visual Sociology Sessions

REGISTRATION OPEN
Deadline: March 22, 2023 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 visuality, 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 included 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
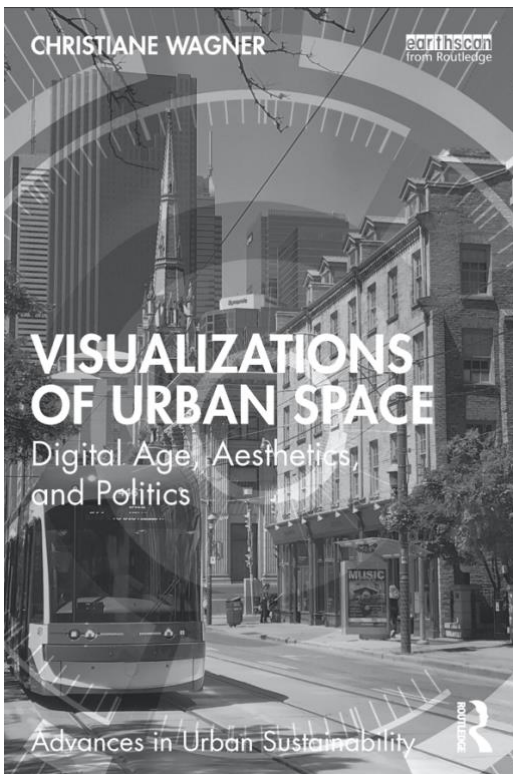
Visualizations of Urban Space: Digital Age, Aesthetics, and Politics

By Christiane Wagner

1st Edition, Routledge

30 December 2022

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 12 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 sociopolitical and environmental discussions.

palgrave
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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 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 and
Dennis Zuev: dennis.zuev@iscte-iul.pt

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)
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The INTERDISCIPLINARY GROUP OF VISUAL RESEARCH (GIIV) has been created in Argentina

The GIIV (GRUPO INTERDISCIPLINARIO DE INVESTIGACIÓN VISUAL) was formally launched on November 2022 at the II International Congress of Human Sciences of the School of Humanities (National University of San Martín -UNSAM-, Argentina).

At this event, on the one hand, the GIIV chaired two sessions of two hours each to discuss papers that produce knowledge with images of different sorts (such as photographs, videos, and artwork). We discussed and shared disciplinary and interdisciplinary perspectives on how to use the visual to produce knowledge; we examined the contributions and the challenges of integrating the visual in the research; we reflected on diversity of methodologies used by participants; and discussed on the performative power of images and their contribution to the imagination of a future-that-is-already-present (i.e. possible combinations of digital-virtual images and other types of images). Nineteen papers were submitted to the session. Researchers come from different disciplines, universities, and regions of Argentina and of Chile.

On the other hand, the GIIV also run a four-hour workshop on how to conduct interviews using drawings. Graciela De Oliveira shared her experience using this technique in her art research on personal and social memories. Participants were invited to take part in an interview where thinking and drawing were entangled, facilitating an emotional, cognitive, and dialogic process that resulted in rich narratives on childhood and space.

This group stems from a doctoral seminar led by Ana Inés Heras, Analía Inés Meo and María Amalia Miano at the Interdisciplinary Doctoral Program of the School of Humanities at the forementioned university (UNSAM). After the completion of the seminar, convenors and PhD students decided to create an interdisciplinary research and study group. Participants come from a variety of disciplines, such as Visual Arts, Photography, Sociology, Communication, Modern Languages, Musicology, Economics, Education, Philosophy, and Anthropology. The GIIV is part of the *Instituto para la Inclusión Social y el Desarrollo Humano (INCLUIR)*.

The GIIV is planning to run a seminar series in 2023. Everybody is welcomed to participate. If you are interested in contributing or being part of this group, you can send us an email to imagenyvisualidad@gmail.com

The Interdisciplinary Group of Visual Research (GIIV) is composed by the following members:

- Analía Inés Meo; Consejo Nacional de Investigaciones Científicas y Técnicas (CONICET), Universidad de Buenos Aires (UBA), and Instituto para la Inclusión Social y el Desarrollo Humano (INCLUIR)
- Ana Inés Heras (Laboratorio de Investigación en Ciencias Humanas, Escuela de Humanidades, UNSAM-CONICET/ Instituto para la Inclusión Social y el Desarrollo Humano)
- María Amalia Miano (LICH-EH, UNSAM-CONICET/ Instituto para la Inclusión Social y el Desarrollo Humano)
- Federico Fort (UBA)
- Natalia Ayelén Moleón Torres (UNSAM)
- Julia de la Fuente Goldman (UNSAM)
- Graciela De Oliveira (ÓN/ÓN-UNSAM)
- Carla Karina Montoya (UNSAM)
- Pablo Herrera (UBA)
- Leandro Martínez (UNSAM)
- Carolina Ovejero (UNSAM)
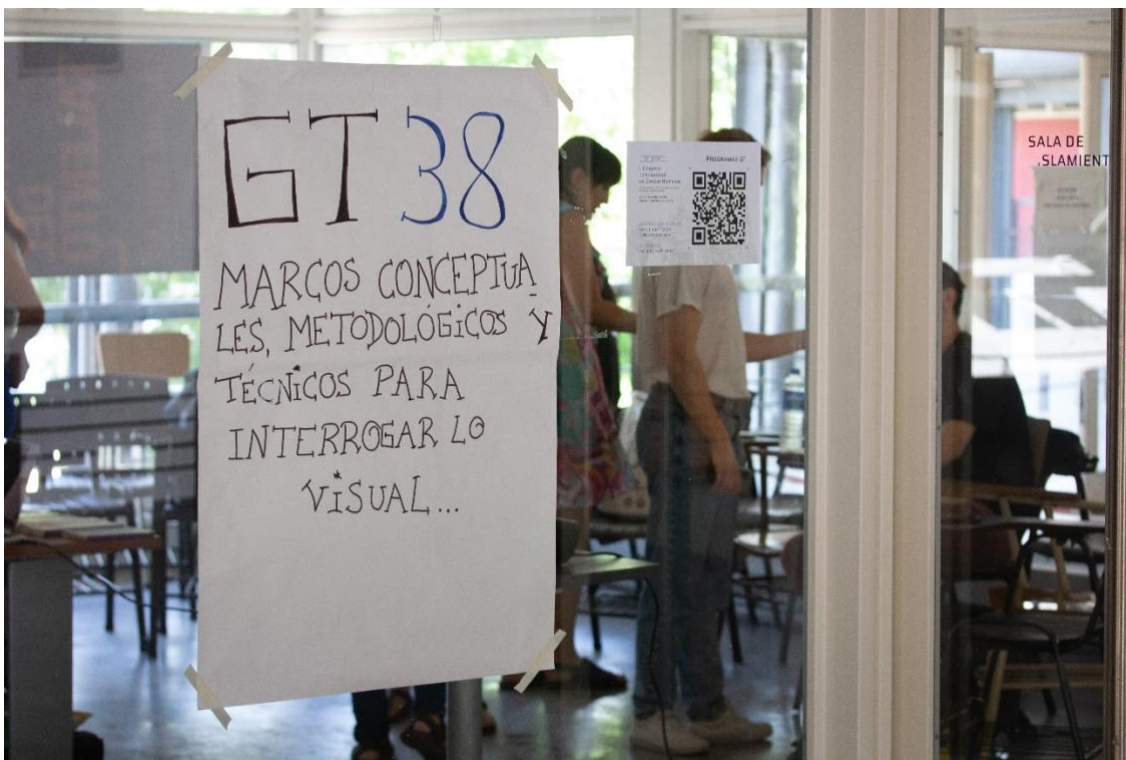
Photographs by Leandro Martínez

Visual Narratives: Photography as a methodology in social sciences

Chile: Visual Narratives, 2022

Editors: **Denisse Sepúlveda Sánchez**, Centre for Studies on Conflict and Social Cohesion (COES), Santiago Chile, and **Francisca Ortiz Ruiz**, Millennium Institute for Care Research (MICARE), Santiago, Chile.

The open-access book entitled *Visual Narratives: Photography as a methodology in social sciences* is published in English and in Spanish. This is part of a project called Visual Narratives which is a platform to promote a space for researchers who base their work on photography.

Narrativas Visuales
PHOTOGRAPHY AS METHODOLOGY IN SOCIAL SCIENCES

CALL FOR PHOTOGRAPHIC PROJECTS

www.narrativasvisuales.com

We would like to know about the photographs used in your research and why these images are important in your project

Deadline 30th of November 2022

narrativasvisuales2@gmail.com

Application Form

Here you will find the book in English:
https://narrativasvisualesdotcom.files.wordpress.com/2022/11/2022-11-12-libro_english.pdf

Here the book in Spanish:
https://narrativasvisualesdotcom.files.wordpress.com/2022/11/2022-11-12-libro_espanol.pdf

Other activities and publications

Jerome Krase. 2022. "Symbolic Icons: Conflicting Visions of the Gowanus Canal**,"** Special Section (Part 2): Power Games and Symbolic Icons in Evolving Urban Landscapes, Giuliana Prato Editor, *Urbanities* 12 (2): 62-78. https://www.anthrojournal-urbanities.com/wp-content/uploads/2022/11/8-Krase.pdf

Jerome Krase, Remote Lecture, 2022. "Seeing Cities Change: Boundaries," Architecture Department in the School of Environment, Education and Development, University of Manchester, November 28. https://youtu.be/HQGeJkCN_L8

Jerome Krase, Remote Lecture, 2022, "Little Italies - A place or a people? The development of ethnicity in the US" A Visual Journey across America," Italian Cultural Center Minneapolis/St. Paul, Minnesota, November 17. https://us02web.zoom.us/rec/share/psfOOJhWYOuliEyLBY37yAoUTV2J0U7bUTO0z3GEO6mscSSzgsiabIUnh-B-o_qN.8o6K1r6BtcwP7ajN

Wagner, Christiane. 2022. "Everyday Aesthetics and Augmented Reality: Political, Cultural, and Visual Contexts" [peer-reviewed book chapter]. In *Yearbook of Moving Image Studies, Augmented Images: Trilogy of Synthetic Realities II*, edited by Lars Christian Grabbe, Patrick Rupert-Kruse and Norbert M. Schmitz. Marburg: Büchner Verlag, 17-37. https://www.buechner-verlag.de/buch/augmented-images/

Abstract:

This chapter aims to discuss everyday aesthetics related to the growing presence of the digital world in the urban lifestyle and its cultural and political effects. In this regard, the meaning of the term "aesthetics," associated with daily experiences, ethically and aesthetically concerns an individual's perceptions through their senses related to things in their urban environment. Involvement with culture or politics does not form discourse independent of the aesthetics discourse, considering cultural activity and technology as part of aesthetic reality since sensitive aspects encompass the content, and thus, the political issue. The best empirical example to discuss this theme, given cultural and political diversity, is activities through increased digital technologies made possible by cultural projects. One of these projects is the Berlin Cultural Project, which uses augmented reality. Therefore, the discussion focuses on the daily sociocultural relations as a single reality encompassing the physical and virtual world. Hence, spaces are recognized as political and cultural structures forming the individual in society and having an established and determined acceptance through symbolic images. Finally, this chapter addresses the individual's daily life experience under the effect of the sign value.

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