



Visual Sociology Newsletter

Volume 16 | August 2018

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Beside this, ISA hosted the **Rachel Tanur Memorial Prize** award ceremony. We warmly thank the Tanur family, the Social Science Research Council, and the members of the jury for making this prize more international with every year. Here are the names of the winners whose wonderful works were selected:

First prize: **Camilo Leon-Qujiano**

Second prize: **Levi Vonk**

Third prize: **Vera Chang**

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Dear Visual Sociology Colleagues,

Welcome to the summer edition (Volume 16) of the ISA Visual Sociology newsletter. As this is our last edition as editors, we want to take this opportunity to thank our readership and reflect upon the journey we have taken.

Over the time we have been editing the newsletter the group has grown from a Thematic Group through to a fully-fledged Research Group. Over that period, we have witnessed the scholarly development of the group, been kept abreast of our memberships innovative research practices and activities and reported back on one Forum (Vienna, Austria 2016) two Congress (Yokohama, Japan 2014 & Toronto, Canada 2018) and two Visual Workshops (Padua, Italy 2015 and Preston, UK 2017).

We took over the editorial role with issue 09, December 2014 and revamped the format, making it more 'magazine like' and look forward to the newsletter's next phase of development under the stewardship of Christiane Wanger where it will undoubtedly go from strength to strength.

In this final edition, we have a final getting to know you, which aptly focuses on Andrea Doucet, having already profiled Gary Bratchford in an earlier edition. We also spotlight one of our past board members, Prof. Jerry Kruse's favourite moments as a past member. Framed as a 'fond memory and a final farewell'. An eminent scholar of visual and urban sociology, Jerry has served on the board for two terms, in addition to being at the board's conception in Gotenburg. It is this fond memory that Jerry re-counts in true Kruse fashion; a mini visual essay. We then conclude with our usual round-up of forthcoming events and CfP.

Lastly, we would like to thank all the readers and members for their support over the years. The Newsletter is nothing without a readership and a community of wilful contributors.

We would also like to extend our best wishes to the new board and to the incumbent editor, Christine Wagner.

Gary Bratchford,
The University of Central Lancashire, UK

Andrea Doucet,
Brock University, Canada

Follow our content, and let's stay connected!

For more information, please click on the links written with **purple** color, as well as all highlighted passages and all titles.



Letter from the Past President

Dear all,

I am delighted to say that the last ISA World Congress in Toronto was a success thanks to the fascinating proposals we received, the great work done by all our session organizers, chairs, and discussants, and the participation of the International Sociological Association (ISA) members and the public. We had 18 regular sessions (including 3 joint-sessions, 2 workshops, and our RC business meeting) and we coordinated an integrative session with RC21, RC24, and RC33 on “Urbanization, Environment and Uncertainty: Shifting Paradigms, New Agenda and the Potential of Visual Methods.” We also offered a number of parallel workshops and fieldtrips during the days of the Congress including a two gentrification tours and visits to artist studios. Let me thank, once again, all the people that dedicated their time during the past months to set these amazing programs up and make them possible.

This ISA Congress was an especially important one. For the first time in the history of our group, we had the right to vote for the ISA Executive Board and President. We believe that this represents a great achievement for our group—although it was a bit tiring because all the meetings, presentations of candidates, and elections were held after an entire day of sessions. We are very proud that our young RC was finally express its preferences at the RC57 Board elections during our business meeting in Toronto.

Beside this, ISA hosted the Rachel Tanur Memorial Prize award ceremony. We warmly thank the Tanur family, the Social Science Research Council, and the members of the jury for making this prize more international with every year. Here are the names of the winners whose wonderful works were selected:

Camilo Leon-Qujiano (first prize)
Levi Vonk (second prize)
Vera Chang (third prize)

We were very happy that Vera Chang, third prize winner, was able to join the Congress. If you want to know more about these brilliant young scholars please visit the [Rachel Tanur Memorial Prize website](#) and encourage friends and students to submit their candidature for next year's prize. You can also read an article about this year's winners in [SSRC's Research Matters](#).

Last but not least, a fabulous (almost) brand-new Board has been elected for RC57! Many of us, including myself, must step down after 10 years of serving the Board, and we are happy to leave the group in the hands of this young and energetic team.



Letter from the Past President

Here are the people that will guide our group for the next 4 years:

President – Gary Bratchford

Vice-President & Secretary – Maureen K. Michael

Vice-President for Research – Luc Pauwels

Treasurer (second term) – Elsa Oliveira

Editor of Visual Sociology Newsletter – Christiane Wagner

Member with Special Responsibility for the Rachael Tanur Prize – Thea Shahrokh

Member with Special Responsibility for Social Media & Coms – Ragip Zik

General Board Membership:

Vilna Treitler

Valerie Campbell

Anna Schober

I wish the new Board all the best for this challenging task. I know it is an honor to serve our fantastic group, but I also know it will require a lot of time, energy, and, most importantly, a lot of dedication and passion to continuously improve and develop it. As you can see, I will be on the Board as ex-officio member for the next 4 years. It will be a pleasure for me to support the Board (as Regev did for the 2014-2018 Board) and continue serving our group as ex-President.

A final, quick comment and invitation. RC57 is continuously growing. We currently have 124 members. This means that for the next years we will have more funds for grants and for organizing meetings or conferences. The strength of our group relies on the quality of our proposals and on the active participation of our membership, so I warmly invite those of you who are not ISA and RC57 member yet to consider becoming active members. Among the many benefits of membership are lower registration fees for ISA meetings and opportunities to apply for grants, submit proposals, etc. **ISA Membership**

I will conclude by wishing the best to all of you.

Stay tuned!

Valentina



My Farewell Address

by Jerry Krase

My first encounter with the group was in 2008 when Tim Shortell and I presented "Visualizing Globalization" on the "Sociology of the Visual Sphere Panel" in Barcelona at the First ISA Forum. I think it was Regev who invited Tim and I to give a paper the following year (July 11, 2010) for the newly establish the Visual Sociology Thematic Group 05. It was titled "On the Visual Semiotics of Collective Identity in Urban Vernacular Spaces." After our paper we went to the TG05's first Business Meeting at which we met lots of interesting, and not-so-interesting, people. For several days, Tim and I walked around Gotenburg with our cameras doing our thing.

Below are a few of my images. I would like to take this opportunity to thank "our" group's members for giving me the opportunity to accompany them from the start of their successful journey.



"Superdiversity" at a Gotenburg Shopping Mall.



Suzanne Nicoletti-Krase and Timothy Shortell searching for me at the Conference Hotel.



What Gentrification looked like in Gotenburg in the Summer of 2010.



Halal Meat Store in Gotenburg's Orienthus Shopping Mall.



Rachel Tanur Memorial Prize for Visual Sociology

The **Rachel Tanur Memorial Prize for Visual Sociology** recognizes students in the social sciences who incorporate visual analysis in their work. The contest is open worldwide to undergraduate and graduate students (majoring in any social science). It is named for **Rachel Dorothy Tanur** (1958–2002), an urban planner and lawyer who cared deeply about people and their lives and was an acute observer of living conditions and human relationships. The contest is supported by a grant from the Mark Family Foundation.

The 2018 competition winners are Camilo Leon-Quijano “Rugby and Gender: Tackling Stereotypes,” Levi Vonk “Computer Wiz,” and Vera L. Chang “Disruptions in Vermont’s Landscape.” Below, we take a look behind the lens of the three winners to hear the inspiration behind their submissions.



First Prize: **Camilo Leon-Quijano** Rugby and Gender: Tackling Stereotypes

Read Camilo's essay and full submission on the [Rachel Tanur Memorial Prize for Visual Sociology website](#).



Second Prize: **Levi Vonk** Computer Wiz

Read Levi's essay and full submission on the [Rachel Tanur Memorial Prize for Visual Sociology website](#).



Third Prize: **Vera Chang** Disruptions in Vermont’s Landscape

Read Vera's essay and full submission on the [Rachel Tanur Memorial Prize for Visual Sociology website](#).

Conferences,
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For more information, please click on the links written with **purple** color, as well as all highlighted passages and all titles.

Pictures of War: The Still Image in Conflict since 1945

Manchester Metropolitan University, Manchester UK

Conference Announcement and Call for Papers

Deadline: January 12, 2018

- 24th & 25th May 2018, Main Conference @ Manchester Metropolitan University
- 23rd May 2018, Open to All Public Lecture, Hosted at the Imperial War Museum North
- 23rd May, Masterclass for Postgraduates Research Students

A conference on the intersections of conflict and pictures from the end of the Second World War to the present day.

Since the end of the Second World War, the nature and depiction of geopolitical conflicts have changed in technology, scale and character. The Cold War political landscape saw many anti-colonial struggles for liberation and national identity become proxy battlegrounds for the major powers. Wars continue to be waged in the name of democracy and terror, and in the interests of linguistic, theological and racial worldviews and migration and displacement are again at the top of the agenda. As the technologies of war have shifted, so have the technologies of making pictures. This conference seeks to engage with these phenomena through critically engaged approaches to the processes of visualisation, their methodologies and epistemologies to contribute to our understanding of the ways conflicts are pictured. The intention is to expand the field of enquiry beyond localised, thematic or media-specific approaches and to encourage new perspectives on the material and visual cultures of pictures.

Download Programme (PDF)



Getting to Know You

by Andrea Doucet



I live in a rural area by a lake near Ottawa, the capital city of Canada and I teach and work at Brock University in the Niagara region of Ontario. I'm a Canada Research Chair in Gender, Work and Care, and Professor of Sociology and Women's and Gender Studies. I conduct research in several communities in Ontario. I write in coffee shops in any city I happen to be in — quite often in Toronto and Vancouver (where my daughters live).

If you could have any job what would it be?

I already have it! A close second would be a fiction writer... but only if I could actually financially support myself doing it; the reason I chose to be an academic is because it seemed to be one way to get paid to write. Of course, we end up doing lots of other things as academics, but I have worked hard, with mixed success, to keep writing at the centre of my life.

What is your most treasured possession?

Family photo albums, especially my maternal grandmother's and my mother's albums, and the ones I assembled when my children were young.

Which is your favourite book and why?

Margaret Atwood's *Alias Grace* because it is a master class in non-representational narrative analysis. And Mary Lawson's book, *Crow Lake*, set on a lake in northern Ontario. It is partly about how, just like when we look back at family photos, the past is always being remade as we revisit it. As Atwood puts it: "the past no longer belongs to those who lived it" but to those "who claim it, and are willing to explore it, and to infuse it with meaning ..." In terms of academic books, Lorraine Code's *Ecological Thinking*; it was my desk/coffee shop/and bedside reading for about four years. It took me that long to figure out how to respectfully translate what she was saying into my research practice.

What do you consider your greatest achievement?

Finding a good partner who has supported my dreams, who makes me laugh, and keeps me grounded. And raising three daughters —and finding them to be the people we most love spending time with.

If you could change one thing what would it be?

I would have started meditating when I was a much younger person and at an earlier stage of my academic career.

Do you see dreams in black and white or colour?

I only remember what I feel, not what I see.

What is the most beautiful scene or image that you have seen?

The faces of each of my three children when they were born.

What is your favourite painting?

So many paintings have moved me throughout the years. The feeling I have when I see a painting, and where it is (which gallery, what city), as well as where I am at in my life all matter, of course, in how I respond at that time and in that space. (I am infusing relational ontologies into my answer as this is a frame that guides much of my thinking). The paintings that I always love are seascapes (by Acadian artists) on the walls of my sister's cottage on the Baie de Chaleur in northern New Brunswick, Canada.



Getting to Know You

by Andrea Doucet

How old were you when you took your first photograph and what was it of?

I may have taken photos as a child, but I do not remember much about them. What I do remember is buying my first camera at Henry's camera store in Toronto when I was 21 and heading off to Central America for a year to work (my older brother loaned me the money to buy it). I took lots of photos of mothers and children selling food and handmade woven goods in the streets of various cities in Costa Rica, Nicaragua, Honduras, and Guatemala. Some of my most memorable ones were of child soldiers on the border between Nicaragua and Honduras (I later included these in my MA thesis on the Nicaraguan revolution).

How did you become interested in visual sociology?

Throughout the 1980s, I worked in Central and South America as a participatory research facilitator in water and sanitation projects (mainly for the United Nations Development Program and PROWESS, a UNDP program specifically focused on women's roles in these projects) and I used a wide array of visuals in that work. I was doing visual sociology without even knowing it. This led me to include visuals in my doctoral work at Cambridge University in the early 1990s.

What was the subject of your first visual study?

My MA thesis was on the Nicaraguan revolution and I included photographs in the thesis. This was in the early 1980's and I had to fight with my thesis supervisor to have them taken seriously in an academic project (I ended up changing to another supervisor). I made the argument that these photos of political graffiti on the walls and mountains, much of it by the Sandinista government as they began to ideologically consolidate their power, were forms of evidence.

What advice would you give someone starting out in visual research?

Attend to the ethical, epistemological, and ontological dimensions of visuals. Ask what visuals are *doing* in the research and the intra-action between what they seem to be and your analysis, interpretations, and arguments. Read key works by Gillian Rose, Luc Pauwels, and Jon Wagner. And get involved with the ISA Visual Sociology group as you will learn a great deal from its fabulous scholars and researchers.

What is the most challenging thing you have experienced during your research or teaching career?

The increasing managerialism of the university has been disempowering for full time tenured faculty whose time gets eaten up by more and more assessment (and tick-the-box) exercises; and the growing divide between people like me, who are lucky enough to have a full-time job, and brilliant academics who remain untenured and working precariously as researchers.

What is the most important lesson your students have taught you?

Humility.

What journal do you most enjoy reading?

Hypatia (a journal of feminist philosophy). And as I slowly return to my roots in literary fiction (my first degree was in creative writing and political philosophy), I really love the journal *ISLE: Interdisciplinary Studies in Literature and Environment*

Which academic or activist would you most like to share coffee and cake with?

Ursula Franklin (feminist scientist and environmental activist), but alas she passed away in 2016. So I would say Lorraine Code (feminist philosopher and epistemologist) ... but, wait, I *did* have coffee and cake with her, as well as breakfast and lunch, in the summer of 2018! So that leaves another Canadian I deeply admire: Margaret Atwood. I would like to discuss storytelling and narrative with her.

What would you like to do when you retire?

Read fiction and poetry and write poetry and short stories. I'd like to go through my shelves of many Moleskin and Leuchitturm notebooks to remember and rediscover what is in them after all these years - and then write poetry and short stories from all the notes in those books.

Who has been your biggest inspiration in the field of visual research?

Marianne Hirsch, Claudia Mitchell, Kirsten McAllister, and Annette Kuhn.



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