



Visual Sociology Newsletter

Volume 20 | August 2020

Special edition of the Rachel Tanur Memorial Prize in Visual Sociology

It is with great pleasure that we introduce the 2020 winners.

Through their visual analysis of complex social realities, the **2020 Rachel Tanur Prize** winners have highlighted the politics of identities, peoples, and places as essential themes.

As an official partner of this prize, we are excited to meet the people behind these important insights and have the opportunity to engage with their work.



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Letter from the President

Dear friends,

Welcome to the latest edition of our RC 57 newsletter.

I hope you are all well in these turbulent times.

Under usual circumstances I would be reflecting on our recently completed Forum and unpacking all the success and content that our rich schedule would have provided in addition to our regular pre-forum activities, but sadly this is not the case. The global COVID-19 pandemic has impacted so many around the world and we share our thoughts and well wishes for all those affected.

While the Forum did not go ahead this year, much work and preparations were made, right until the Executive Committee made the difficult decision to cancel and reschedule the Forum for 23-27 February 2021. I would like to extend my gratitude to all those who submitted papers, organised sessions and specifically those on the RC57 Board, our VP for research, Luc Pauwels and pre-forum co-ordinator, Ragip Zik who put so much energy into planning what would have been an excellent programme.

With the postponement, the following **new dates and deadlines** (<https://www.isa-sociology.org/en/conferences/forum/porto-alegre-2021>) are noteworthy:

October 16-25, 2020: RC/WG/TG publish Calls for new abstracts

October 26 – November 12, 2020: Submission of new abstracts via online platform

December 15, 2020: Presenters final registration deadline.

2021 looks like it might be a bumper year for RC57 activity as we will soon begin to make plans for our next bi-annual **Visual Workshop** (<https://visualworkshop.info>), a specific platform focused on promoting and engaging with the burgeoning PGR and ECR visual sociology community. Lastly, I would like to publicly welcome our new **Rachel Tanur Prize** winner to the Board, Henry Moncrieff Zabaleta who was awarded first place in the 2020 award with his submission, Warao Queen: Challenging Beauty in Venezuela. Second and third place respectively went to Pranathi Diwakar's "Writing on the Wall," and Desirée Valadares's "Absent Presence: Residential Barracks at Manzanar National Historic Site" (<https://www.racheltanurmemorialprize.org>). My congratulations to all three shortlisted entrants. Knowing that this year's prize yielded a highly competitive pool of submissions, I thank everyone for their contribution. I would also like to thank Thea Shahrokh for presiding over the competition on behalf of the RC and the Tanur family for their ongoing commitment to support social science students in their drive to help us all better see the world through a visual, sociological lens.

Gary Bratchford,
President.



Editor's Note

Dear friends,

We have arrived at August. While in Europe, summer can brighten up life a little, even with the fear of the second wave of COVID-19, in the Americas, either summer—Northern Hemisphere—or winter—Southern Hemisphere, both still face high rates of COVID-19 infections, as well as the entire world. Everyone is looking forward to the success of the vaccines!

Right at the beginning, I was here in São Paulo, as we were organizing the ISA International Forum at Porto Alegre, which would have occurred in July 2020. Now, we are all waiting for this event in 2021. I would have liked to share here the many achievements in our area; however, we are pleased to publish the Rachel Tanur Memorial Prize for Visual Sociology. This award is extremely important, highlighting visual analysis in student work in the social sciences. "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," as can be seen on our website and here in our Newsletter. We are also highlighting the commitment of our colleagues in realizing this significant prize. Furthermore, we are announcing the extended events and new activities of members to be held soon.

In this worldwide health threat, my focus is still on the role of science in protecting lives, but I also think it is crucial to know how to cherish life and the meaning of life above many other interests. And my biggest question is how humans can further shape our world, so it becomes a good commonplace. In this sense, with humanistic values, I think we can learn and understand the importance of life in all its reasons. In this way, I believe that the most important function of visual studies has been to create an understanding and balance between humans and their environment. Finally, I hope that we can all learn from this situation to create even more solidarity. It is vital to stay well informed about the best ways to managed mental health conditions and provide information, art, and culture to everyone who is isolated at home.

As always, I wish you good reading!

Christiane Wagner,
Editor of Visual Sociology.



The Rachel Tanur Memorial Prize for Visual Sociology

Introducing the 2020 Winners

The politics of identities, peoples and places are important themes highlighted by the winners of the 2020 Rachel Tanur Prize in Visual Sociology. Through their work, the power of the visual was utilised to surface complex counter-narratives and to support claims to self-definition that disrupt dominant ideas and discourses. By engaging with themes of representation, the winners carefully navigate the power relations involved in seeing and knowing. They pose important questions about plurality, the intersections of inequalities with power and dignity, and the need to retell histories and stories otherwise silenced. As an official partner of this prize, we are excited for you to meet the people behind these important insights, and to have the opportunity to engage with their work.

First Prize



Henry Moncrieff Zabaleta, Universidad Nacional Autónoma de México
Warao Queen: Challenging beauty in Venezuela

Becoming (Dis)placed into Visual Sociology, by Henry Moncrieff Zabaleta

The recognition of the Rachel Tanur Memorial Prize came after cumulative professional transitions, not always successful, through which I, almost naturally, incorporated visual sociology as a methodological-theoretical approach (not as a technique) into the study of the visible dimensions of social reality. I am Venezuelan with a background as an anthropologist/photographer in Venezuela and France. I stepped into Sociology during my time working at a research institute in Caracas. During this time I started to develop photographic essays of the lived realities of inhospitable places with indigenous people who refused to be seen as "vultures" in a **garbage dump**, and the micro-contradictions of socialism in **cockfights**.

Although I felt like a *social scientist with a camera*, I was often symbolically labeled "photographer." I used a Canon DSLR, won some awards, and earned a living as a photo-reporter. This experience in image production had social sensitivity, but I did not consider my photographs proper "sociological" work – or who knows if they ever were. Honestly, I explored visual themes with "obvious contours" and without conceptual elaboration. As the political-social crisis erupted in Venezuela, I found refuge in Mexico where a professor made a suggestion that connected the dots in my head: "What if you try visual sociology?" With this question in mind, I initiated my doctoral studies at UNAM. It was the next step toward constructing visual narratives from social theory, and I have chosen to explore Goffman's dramaturgical perspective in relation to "**violent-looking gang members**". I also managed to reinterpret my photographic work with a more mature sociological vision, so I explored President Chávez's demand for **national sovereignty** and used my fieldnotes to retell the backstage of Estrella's portrait for the **Rachel Tanur Memorial Prize**. In my professional career, this international award motivates me to continue as an interdisciplinary ethnographer linked to visual sociology, and today I consider myself a producer of "photographic data" in the field.

My doctoral dissertation will explore the belongings of young people residing on the marginalised periphery of Mexico City. For this ongoing research, I consider a "visual mode" in dialogue with a "textual mode". Instead of using my old Canon in this fieldwork, I am experimenting with photo-elicitation and audiovisual records, as well as capturing unusual situations with my mobile phone. In doing so I am committed to going beyond any dominant technical mode or aesthetics, contemplating new concepts, ethics, and visual research strategies with participants. I look forward to connecting with those in the International Sociological Association that share these questions.

Bio: Henry Moncrieff Zabaleta is a Venezuelan and a doctoral candidate in Sociology at Universidad Nacional Autónoma de México (UNAM). His research interests are documentary photography as a tool for visual sociology, urban ethnography of criminalized areas, and belongings of young people who live in the poor peripheries of Latin America. Follow him on Instagram: [@henrymoncrieff](#).

Second Prize



Pranathi Diwakar, University of Chicago
Writing on the Wall

I captured Writing on the Wall when I was invited to a music video shoot as part of my ethnographic research project on musical practice, caste identity, and urban life in the southern Indian city of Chennai. Gaana songs challenge the discrimination meted out by privileged urban residents towards Gaana music, musicians, and slum residents. This photograph seeks to capture greater nuance in the representation of life in slums by taking seriously how participants in this musical world wish to represent themselves. I paired my photograph with Rachel Tanur's image of street musicians on an Italian street as a counterpoint to illustrate how differently the street is imagined and occupied by artists whose presence on the street is deemed legitimate. With this entry, I hoped to highlight how marginal urban residents imagine themselves, rather than recreate tired visuals of abject poverty.

Through this process, I have learnt that visual research holds the key to reflecting on the scholarship we produce as social science researchers, and employing the visual medium profoundly impacts the way that we engage with the social world. Ethnographic research is bolstered by a keen visual engagement. Platforms like the Rachel Tanur Memorial Prize are important because they encourage visual analysis as a crucial component of research on social phenomena and support a humanistic approach to understanding human relationships and conditions. The Prize supports the creation of multidimensional and innovative representations of social phenomena and diverse spaces from around the world. Following my involvement in the Rachel Tanur Memorial Prize, I will continue to engage with the visual medium in my interactions with interlocutors and produce scholarship that takes seriously their own visual and aural representations of their lives and the scenes that constitute them.

Bio: Pranathi Diwakar is a PhD candidate in Sociology at the University of Chicago, specialising in urban and cultural sociology. Her research explores urban processes, cultural spaces, and social inequality. Her current project focuses on musical spaces, events, and practices in Indian cities, and investigates how cultural practices are mobilized around articulations of caste identity and group boundary-making.

She previously received a Masters degree in Development Studies from the Indian Institute of Technology, Madras. Her research has been funded by the Social Science Research Council's Mellon International Dissertation Research Fellowship, the Center for International Social Science Research at the University of Chicago's Lloyd and Susanne Rudolph Field Research Grant, and the Committee on Southern Asian Studies at the University of Chicago. Her writing has appeared in **City & Community** and **Economic & Political Weekly**.

Third Prize



Desirée Valadares, UC Berkeley
Absent Presence: Residential Barracks at Manzanar National Historic Site

This photograph belongs to a series that documents sites of World War II confinement or internment landscapes on the West Coast of the United States and Canada. The Rachel Tanur Memorial Prize provided the opportunity for me to use photography as a method to study these ruins and landscapes from a reflexive, embodied and engaged ethnographic practice as I attended annual pilgrimages to World War II confinement sites organized by the Japanese American and Canadian community from 2016-2018. Manzanar National Historic Site (pictured above) drew my attention not only to culturally-specific commemorative practices but also pointed to the various and often complicated forms of historic site designations that currently enshrine these lands.

I paired my image with Rachel Tanur's photograph of an image of Maya ruins of Yucatan. I understood her image as critical commentary on tourism, archaeology, national heritage, memory and Indigeneity. Through this process I have learnt about the visual rhetoric of ruination and the role of photography and visual analysis in capturing and documenting ruins as evidence. My involvement in the Rachel Tanur Memorial Prize has encouraged me to further incorporate my own photography and critical insights in my larger dissertation project which centres on World War II incarceration sites outside of the Lower 48 states as they are recovered and remembered amidst outstanding Indigenous (Pacific Islander, Alaska Native and Coast Salish) land claims.

Bio: Desirée Valadares is a Canadian-trained landscape architect and Architectural History PhD student at UC Berkeley. She studies the politics of preserving sub-surface and surface ruins at three remote World War II confinement landscapes in proximity to the urban centers of Honolulu, Juneau and Vancouver. Her dissertation is attentive to federal preservation policy and cultural heritage law as it intersects with Indigenous land claims/ Aboriginal title and Asian North American (Japanese American + Canadian) redress and war memory.

We would like to extend our gratitude to **the judges** of the **2020 Rachel Tanur Memorial Prize**, who have shown through this process their support and enthusiasm for fostering an inclusive and interdisciplinary Visual Sociology. If you would like to make a contribution as a juror in the future please be in touch.

If you would like to make a contribution as a juror, or have any questions about the Rachel Tanur Prize 2022 round please be in touch with Thea Shahrokh, t.shahrokh@shef.ac.uk

www.racheltanurmemorialprize.org



Visual Sociology Sessions

IV ISA Forum of Sociology
Porto Alegre, February 23-27, 2021

Challenges of the 21st Century:
Democracy, Environment, Inequalities, Intersectionality

Deadlines

October 16-25, 2020: RC/WG/TG publish Calls for new abstracts
October 26 – November 12, 2020: Submission of new abstracts via online platform
December 15, 2020: Presenters final registration deadline

Early Registration: 15 December 2020
Participant Registration: 15 December 2020
Cancellations: 30 January 2021

For more information, visit the website:

IV ISA Forum of Sociology
Porto Alegre, Brazil • February 23-27, 2021 • Events Center PUCRS

Challenges of the 21st Century: Democracy, Environment, Inequalities, Intersectionality

www.isa-sociology.org

ISA International Sociological Association
SOCIEDADE BRASILEIRA DE SOCIOLOGIA
PUCRS

Conferences,
Publications,
Announcements,
Fellowships, Jobs, etc.



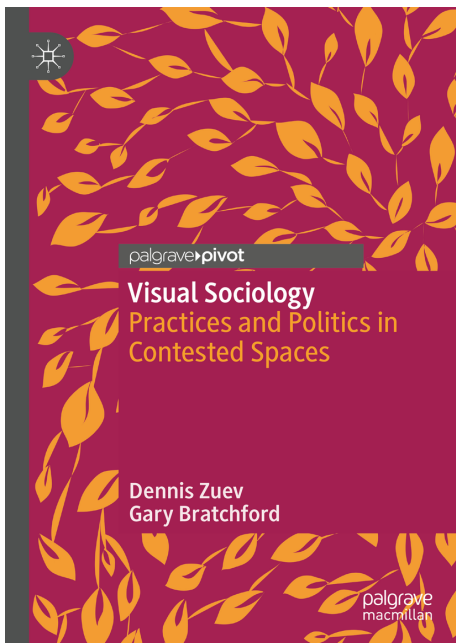
For more information, please click on
the written with **purple** color!

Visual Sociology

Practices and Politics in Contested Spaces

1st Edition, London: Palgrave Macmillan

Authors: Dennis Zuev and Gary Bratchford



This book provides a user-friendly guide to the expanding scope of visual sociology, through a discussion of a broad range of visual material, and reflections on how such material can be studied sociologically. The chapters draw on specific case-study examples that examine the complexity of the hyper-visual social world we live in, exploring three domains of the 'relational image': the urban, social media, and the aerial. Zuev and Bratchford tackle issues such as visual politics and surveillance, practices of visual production and visibility, analysing the changing nature of the visual. They review a range of methods which can be used by researchers in the social sciences, utilising new media and their visual interfaces, while also assessing the changing nature of visibility.

This concise overview will be of use to students and researchers aiming to adopt visual methods and theories in their own subject areas such as sociology, visual culture and related courses in photography, new-media and visual studies.

Wir und die Anderen

Visuelle Kultur zwischen Aneignung und Ausgrenzung

(We and the Others: Visual Culture between appropriation and exclusion)

1st Edition in German, Cologne: Herbert von Halem Verlag

Edited by Anna Schober and Brigitte Hipfl

Alpen-Adria University Klagenfurt, Austria

Book series Klagenfurt contributions to visual culture



This book deals in a pluralistic manner with visibilities connected to identity constitutions and brings together corresponding contributions from the most diverse cultural studies in the discussion. It traces how notions and certainties about self and otherness and what is considered to be one's own and foreign are created and kept in circulation by artifacts of visual culture. The contributions also address where and in what way visual media are involved in these debates and shifts. Images can become events that trigger conflicts and provoke transitions ("conversions") between worldviews. But they can also stimulate our imagination and trigger the creation of further images. One focus of the volume is the way visual media are involved in current political and cultural conflicts.



Coming soon

Alpen Adria University Klagenfurt
Visual Culture Research Days
November 12-13, 2020

Please, scan or click on the QR code to see more!



Global Public Health EDITOR-IN-CHIEF Richard Parker

Institute for the Study of Collective Health (IESC) Federal University of Rio de Janeiro (UFRJ) email: info.globalpublichealth@gmail.com website: www.tandfonline.com/rgph

Special Issue: (Re)imagining Research, Activism, and Rights at the Intersections of Sexuality, Health, and Social Justice

Guest Editors: Debolina Dutta, Laura Murray, Elsa Oliveira, and Richard Parker¹

In times such as now, when so much of our lives, bodies, thoughts, expressions, and ideas are under threat, the act of critical re-imagination becomes essential for nurturing and sustaining both our work and our communities. To (re)imagine is to re-vision, re-consider, re-evaluate, re-work, re-think, re-do, re-make, re-structure. This special issue of *Global Public Health* seeks to bring scholars, activists, allies, and artists together to (re)imagine research and activism in the complex and divisive terrain of sexuality, health, and rights. We encourage submissions that explore the conceptual, empirical, ethical, and methodological dimensions of these issues and the tensions amongst them. We also invite submissions that explore the ways in which research and activism have not only challenged but also reinforced existing spatial, structural, and social inequalities, including those related to gender, sexuality, race, caste, age, religion, and class. We seek to highlight how people and communities are developing new mechanisms and strategies for advancing sexual rights and health; how academics are re-visiting research processes and ethics by attaching new meanings to sexuality, health, and rights; and how politics of inclusion and exclusion influence (or not) knowledge production, representation, and dissemination processes.

¹ Debolina Dutta—Jindal Global Law School, India; Laura Murray—Center on Public Policy and Human Rights, Federal University of Rio de Janeiro (NEPP-DH/UFRJ), Brazil; Elsa Oliveira—African Centre for Migration & Society, University of the Witwatersrand, Johannesburg, South Africa; Richard Parker—Institute for the Study of Collective Health, Federal University of Rio de Janeiro (IESC/UFRJ), Brazil and Sociomedical Sciences, Columbia University, United States.

We invite submissions of empirical studies, research reports, and commentaries, as well as less traditional outputs such as interviews and photo-essays from a wide range of disciplines and practices, including but not limited to public health research and activism, law and political studies, gender and sexuality, social work, migration studies, Indigenous studies, and cultural, race, and ethnic studies. We welcome regionally specific and global analyses, and invite contributors to explore broad themes of interest that include but are not limited to:

- The re-organization of academic and activist practices in times of profound social change and public health crises.
- Labour, health, and rights protections, especially, but not limited to sexual economies and sex work.
- Use of 'the arts' in research and/or activism to promote social justice.
- Explorations of the ways in which power and privilege intersect to perpetuate normative discourses surrounding sexuality, rights, health, research, and activism.
- Historical and contemporary perspectives of sexuality, health, rights, research, and social justice.
- Examinations of sexuality, health, and rights in relation to human mobility and migration.
- Analysis of the politics and tensions involved in knowledge production, representation, and dissemination.
- Tensions and debates surrounding freedom of expression and censorship in the context of sexuality, health and human rights.
- Articulation of research and activism related to the interconnections between ableism, mental health, bio-medicine and social justice.
- Critical reflections on space and embodied practices of care and resistance, especially those focused on desire, sexuality, feminist and decolonising praxis, and love as a political force.
- Examinations of the relationship between climate change and justice on issues of sexuality and sexual health.
- Illustrations of disruption and solidarity by those who engage and participate in research and advocacy.



Book Title Theme:

Im | Mobilities and Migrations in India

Special focus: Role of technology in migration and mobility

Editor:

Dr. Mayurakshi Chaudhuri

Assistant Professor of Sociology Coordinator,
Digital Humanities Indian Institute of Technology Jodhpur
mchaudhuri@iitj.ac.in | <http://home.iitj.ac.in/~mchaudhuri>

Abstracts are invited for an interdisciplinary edited volume themed **Im | Mobilities and Migrations in India**, to be published with an esteemed international publisher. Abstracts for original and unpublished work may be submitted, and those that may not have appeared in or be under consideration for another journal, nor may they be under review or submitted to another press during the review process. Contributions based on *theoretical frameworks, qualitative research, and/or comparative analyses* on migrations in India are highly encouraged.

Brief background: Human mobility has been omnipresent in the history of civilizations, but the meaning and patterns of mobility have been changing over the decades - in India and globally, in urban and in rural areas. Over time, mobility as a concept has allowed an understanding that studies mobile people in connection to material, ideal, and virtual flows. Within this inclusive approach, migration has been at the forefront of research and has been referred to as one of the most prominent forms of mobility. The recent pandemic situation and its allied dynamics has significantly necessitated that we reimagine these fundamental social science concepts (of mobility and migration) that run through the fabric of global and local societies. This reimagination has been possible across society in fundamental ways because of digital infrastructures, devices and practices. A special emphasis of this edited volume therefore will be on technology's role in affecting, inflecting, and facilitating migration and mobility. Overall, this edited volume is designed towards understanding technology's role in migration and other forms of mobility in India through the lens of significant and associated social institutions and processes.

Contributions in the following areas are highly encouraged:

- Emerging theories of migration and mobility in the Indian/ South Asian context
- Technology and migration/mobility in India (Online platforms, AI systems, digital infrastructures, devices and practices)
- Impact of the recent pandemic on migration/mobility in India
- Intersectionality and Migration in India

Other thematic contributions may include (but are not limited to):

- Adaptations of migration regimes and their impact on migration/mobility in India
- Postcolonial/Decolonial positionalities of migrants in India
- Media and social construction of mobilities across geosocial scales in India/ South Asia
- Identity politics and migration in South Asia
- Infrastructure changes and migration/ mobility in India
- Leisure mobilities in India / South Asia
- Spatial imaginaries of migration and mobility in India/ South Asia

Submission Guidelines:

- Please submit an abstract of 200-300 words (in .doc/.docx/.pdf format), OR a sample chapter if you have any such work-in-progress, **by August 31, 2020**
- Include a tentative chapter title, and contributor name(s) and affiliations
- A one-page CV (in .doc/.docx/.pdf format) describing contributor's academic credentials (*Optional*)

Submit to:

Dr. Mayurakshi Chaudhuri,

mchaudhuri@iitj.ac.in

by August 31, 2020

Focus of Scholars

Understanding Social Reality: Alternative Perspective in Social Sciences

By Satish Kumar Sharma

Formerly Professor of Sociology & Dean, Faculty of Social Sciences, Himachal Pradesh University, Summer Hill, Shimla. This work is based on his work *Visual Expressions, Culture and Social Structure*, carried out while being Fellow at Indian Institute of Advanced Study, Shimla (2011-13).

Abstract

The sociological quest to understand social reality is, perhaps, traceable from Greek philosophy, most specifically Aristotle. His interpretation "society as a fact of nature", and, "empirically" understandable suggested sociologically oriented methodology", received recognition from Durkheim, though throughout he remained critical of Aristotle (Hawkins 2004: 21-2). Such linkages bridged the void between the antiquity with the modern, mediated by scientific revolution, and, subsequent industrial and political revolutions in Europe. Historically, the scientific sociological inquiry into social reality, though formally dates back to fourteenth century Tunisian sociologist Ibn-Khaldun, who instead of believing in the supernatural, called for scientific inquiry into social phenomenon. The eighteenth century sociological concerns, reflected in the alternate approaches, propounded by Montesquieu to Rousseau, Saint Simon, Auguste Comte and Durkheim In France, to Emanuel Kant, Frederic Hegel, Ludwig Feuerbach, Karl Marx, Max Weber, Nietzsche and George Simmel in Germany, also suggested remotely alternative theoretical and methodological approaches. Aristotle's poetics (Adams 1971), and, Simmel's aesthetics of social reality (Davis 1973), suggest an approach of understanding how social reality shapes in time and space. The rationale being the social reality is not given but its existing form evolves under certain conditions. The alternative thus emerges refers to visual expressions, besides being an expression of social reality, also represent a text and method of understanding social reality. In this context, Indian philosophical traditions become more relevant as these go deep into the phenomenon, including in-depth examination of signs, symbols, and, artifacts, which are factually public expressions, prove significant in the understanding of power structure, social hierarchy, social structure and social system. This paper thus concludes that visual expressions, in fact, constitute a text, method, and system of understanding social reality.



Call for Papers in French

Socio-Anthropology of Cinema and Film Criticism
Differences and complementarity

Socio-Anthropologie du Cinéma et Critique de Film Différences et complémentarité

Note de cadrage

La socio-anthropologie du cinéma est un carrefour où se croisent la sociologie et l'anthropologie, l'histoire de l'art, l'iconologie, les études cinématographiques et photographiques, la sociolinguistique et la psychologie ... C'est l'étude de l'homme dans ce qu'il donne seulement à voir et qu'on appréhende par des outils d'investigation non verbaux. Dans cette optique, Aussi bien l'anthropologie que la sociologie dites « visuelles » se définissent comme branches de la sociographie et de l'ethnographie descriptives, qui collectent par médiation de l'image les informations sur les peuples du présent et du passé sans oublier, dans cette optique, à questionner le médiologique¹ non seulement comme support mais aussi objet.

En parallèle à ce processus, la critique cinématographique (ou filmique), occupant la 1^{ère} place dans la chaîne de la « réception cinématographique », puisque, chronologiquement, elle précède le public dans l'accueil des films ; a connue une grande métamorphose avec la diminution du public des salles, la crise de la presse écrite et la logique publicitaire. L'exercice de la critique, oscillant entre profession, érudition (spécialité académique) et amateurisme (initiation à la cinéphilie au sein des ciné-clubs), se trouve en situation difficile avec l'avènement du multimédia tout en devenant partie prenante de l'industrie cinématographique avec ses émissions télévisées et sa présence rituelle dans les festivals.

¹ Voir les cahiers de médiologie sur le lien suivant : <https://mediologie.org/ancien-site/cahiers-de-mediologie/>

Si la sociologie et l'anthropologie du cinéma se sont intéressées au cinéma comme un « fait social » ; expression d'une civilisation industrielle que la révolution numérique a transformé, ce fait est passé d'un objet d'étude à une forme d'expression scientifique déplaçant leur texte scientifique de la sphère de l'écrit où l'image (support visuel) est utilisée comme document à l'appui, à la sphère du visuel où le multimédia est devenu moyen d'expression et technique d'écriture. Parallèlement à ce processus, la critique cinématographique est passée de son rôle d'évaluateur (sic !) de l'œuvre cinématographique en oscillant entre une professionnalisation ; tentée par l'objectivation de ses propos en s'armant de théories qu'elle va puiser dans son environnement immédiat (communication, art, littérature, etc.), et une critique ordinaire qui se présente comme défendant un goût (généralement, SON goût) où parler du film, c'est parler de soi !

Aujourd'hui, l'intérêt au visuel et son développement (perméabilité des frontières entre le visuel et autres formes d'expression avec la révolution du multimédia et du numérique) a permis aux sociologues et aux anthropologues (voire les socio-anthropologues) qui l'utilisent comme d'autres outils qualitatifs pour la description minutieuse d'éléments culturels, de faits et de phénomènes sociaux de rendre compte de leurs objets de travail. Ils pensent que leur travail visuel leur a permis, en général, de rendre visible les cultures et les sociétés en produisant la meilleure connaissance des sociétés. De ce contexte, la critique cinématographique commence à devenir partie intégrante de cette nouvelle configuration à travers son accompagnement de cette production filmique (=dite visuelle), ce qui lui octroie un rôle épistémologique malgré ses relents hérités des périodes révolues.

Cet intérêt au cinéma, comme écriture visuelle, est dicté par cette civilisation de l'image et du multimédia dans laquelle nous baignons aujourd'hui, puisque le cinéma est devenu un outil incontournable de la transmission de la culture. Il constitue donc un objet didactique précieux grâce à la richesse des codes culturels qu'il véhicule : on peut le percevoir comme une synthèse de tous les arts du fait de son caractère polyphonique, puisqu'au code linguistique se superposent les codes de l'image, de la musique, de la scénographie, etc.

Dans ce contexte, une transmission efficace de la culture marocaine, dans sa pluralité, du moins reconnue par la constitution, est impensable sans l'utilisation des nouvelles technologies des médias et de l'image avec une formation du téléspectateur marocain et le dépassement de l'école de cette étape gutenberguéenne où l'imprimé avec sa calligraphie et roi poussant à une sorte d'"analphabétisme « visuel ». Par ailleurs, la mise en valeur et la promotion de patrimoine culturel marocain (amazighe, arabe, hassani, judaïque, morisque, etc.) doit passer par ces outils pédagogiques et de communication, non seulement dans le système éducatif, mais aussi dans notre contexte culturel et dans notre espace public en entier dans le but de renforcer les cadres de références identitaires, de créer une échelle de goût se référant à une « pesanteur socio-

culturel » marocaine. Ces moyens de transmission et de formation, sont aussi d'une valeur inestimable. Ainsi, la compréhension et l'analyse du volet socioculturel des langues et des cultures marocaines (amazighe, arabe, hassani, judaïque, morisque, etc.) peut se faire aussi grâce à l'analyse filmique des œuvres qui portent sur ces langues et ces cultures quel que soit le support et le genre du film : film vidéo, film de cinéma grand écran, film documentaire, etc.

Projeter des films marocains (amazighe ou autre) et débattre sur leur esthétique et leurs thématiques est à même de renseigner sur les individus et les sociétés ainsi que sur leurs espaces de vie. Une telle activité nécessite des études et des recherches pour bien comprendre la diversité artistique, linguistique et culturelle au Maroc et l'impact du cinéma sur la société et le public locaux.

Dans le cadre du débat lancé autour des méthodes et des techniques de recherche sur les formes d'expression artistico-culturelle et la place de l'audio-visuel comme support de savoir et sujet d'art, cette journée d'étude focalise la réflexion sur le croisement entre l'approche académique (sociologie et anthropologie du cinéma) et l'approche artistique (critique cinématographique ou filmique).

1. Responsables / Coordination :

- Abdelfattah Ezzine - coordinateur du Groupe Socio-Anthropologie de l'Oral, l'Écrit et le Visuel (LHESC – IURS)
- Coordinateur du Réseau Marocain de Sociologie (RMS)
- Rahal Boubrik - membre affilié (Institut des Etudes Africaines)
- Driss Azdoud (Chercheur à l'IRCAM)

2. Le cadre de la manifestation :

La manifestation est organisée sous forme de **Journée d'étude en partenariat avec l'IRCAM**. Elle s'inscrit dans la continuité de la 1^{ère} journée organisée au BNRM par les deux institutions ; à savoir : l'IRCAM et l'IURS. Elle sera ouverte aux enseignants-chercheurs, jeunes chercheurs (doctorant et Master), étudiants et le public intéressé. Comme le GSAOEV œuvre pour la promotion de la recherche sur l'oral, l'écrit et le visuel non seulement comme objet d'étude mais aussi comme support de diffusion du savoir, il compte réunir autour de cette thématique aussi les « faiseurs de l'image » que les chercheurs intéressé(e)s à l'analyse de l'image dans toutes ses manifestations et le cinéma en 1^{er} lieu.

La journée va aborder aussi bien les différences et les spécificités des deux approches et disciplines susmentionnées que leur recoupement et articulation. Dans le cadre d'une « archéologie » de la question et la mise en valeur des expériences de leadership, **la revue Cinéma3 ; dirigée par Noureddine Saïl²**, figure emblématique du 7^{ème} art, sera **l'invitée d'honneur** pour son expérience et son action pionnière dans ce domaine.

3. Format de la journée d'étude :

Cette journée d'étude sera l'occasion de débat et d'échange. Elle est ouverte à tous les chercheurs et personnes intéressées. Elle sera organisée de la manière suivante :

- Accueil et inscription des invités et des participants
- Séance d'ouverture :
- Allocutions de bienvenue
- Méthodologie de la journée
- 1^{ère} séance plénière : De la sociologie et l'anthropologie du cinéma : les pratiques au Maroc
- Pause - déjeuner
- 2^{ème} séance plénière : Croisement entre la critique cinématographique et la formation académique et professionnelle : Des cas et des leçons – sur les traces de Ciné 3.
- Clôture
- Photo de famille

4. Date et lieu de la journée :

L'IRCAM - La programmation finale aura lieu lors de la 2^{ème} quinzaine du mois d'octobre 2020 (avec la pandémie de la Covid-19 nous attendons la confirmation des autorités compétentes. Le cas échéant la manifestation va se dérouler à distance. Le lien de participation sera communiqué).

5. Contact :

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² Cinéma 3, édités par la Fédération marocaine des ciné-clubs (Casablanca, Maroc). La revue, de langue française, a publié 4 N° en 1970 avec une périodicité irrégulière. La revue a été lancée par Noureddine Saïl. Elle se voulait être la porte-parole de la Fédération marocaine des ciné-clubs. Elle défend le cinéma marocain ainsi que celui des pays du tiers-monde et souhaite contribuer à son émergence, indépendamment du modèle occidental. L'éditorial donne le ton de la revue, et son titre renvoi au manifeste "vers un troisième cinéma" proposé par les cinéastes argentins Fernando Ezequiel Solanas et Octavio Genito, qui milite pour un cinéma d'intervention sociale, en marge du système occidental, "un cinéma de décolonisation". On y trouve des dossiers thématiques ("le cinéma dans la société arabe", "le cinéma brésilien des années 1970", "l'ambiguïté dans le cinéma de Luis Buñuel", "Où va le cinéma espagnol ?"), des analyses et critiques de films, des comptes rendus de festivals, l'actualité de la production cinématographique du Maghreb. La rubrique "Le cinéma selon..." donne la parole à des personnalités qui s'exprime sur leur vision du cinéma (les cinéastes Jean Rouch, Youssef Chahine, Ali Ghalem et Lakhdar Hamina)



International Sociological Association
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