VISUAL SOCIOLOGY

Newsletter of The Visual Sociology Thematic Group TG05

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Notes From The Editor

Welcome to the fifth edition of our newsletter. Following several active months with our Visual Activism and Social Justice conference and workshops at the World Forum of Sociology in Buenos Aires and the IIS in New Delhi, it seems everyone has been truly inspired. The result is a packed edition of the   Visual Sociology newsletter.

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In this edition you can read all about our activities in Buenos Aires and New Delhi (and Jerry Krase's travels enroute). We are also honoured to be able to reproduce Eryn Snyder's prize winning articles and photograph for the Rachel Tanur Memorial Prize. We are grateful to the Tanur family and the SSRC, USA for their permissions to publish Eryn's fantastic work.

This edition contains a wealth of fascinating articles, posters, photo essays and thought pieces from around the world. This includes Maureen Michael's drawings and poster on precarious practices, Geoffrey Schwartz and Victor Martinez's photo essay on medical tourism across the Texas-Mexico boarder and Gabry Vanderveen's thought provoking piece on images as evidence. Don't forget to send in any contributions for the next edition by the 1st April 2013. Enjoy the read, *EJ*

The Visual Sociology Olympics

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It was the World Cup we competed against in 2010, during our Gothenburg meeting, and won. This year in Buenos Aires, competing against the London 2012 Olympic Games, the challenge was even tougher. However, with thought provoking, creative and brilliant scholars we succeeded in triumphing those who were faster, higher and stronger. Once again, our conference hall was packed during our sessions, and while in London the participants were competing against each other, in our Visual Sociology Olympic Games we were engaged in a stimulating exchange of ideas. As in previous meetings, the increasing curiosity around our group's sessions by conference participants showed the growing attention that Visual Sociology draws among current sociologists. When coupled with the continuous attendance in our sessions by individual participants, it reveals an appreciation to the high level of rigid academic endeavors presented by the participants in our sessions.

The Buenos Aires meeting was not only TG05's biggest meeting, with more than 50 presentations by participants from Argentina, Australia, Brazil, Canada, Cyprus, Denmark , France, Germany, Hong Kong, Israel, Italy, The Netherlands, Russia, Scotland, South Africa, Turkey, UK, USA. It was also the most diverse in terms of our activities. Two days before the ISA Forum began we launched our activities with a series of workshops that were held at the Centro de Investigaciones Artísticas. Wishing to promote an agenda of democratizing academic knowledge production and circulation, the goal of these workshops – as well as of our academic sessions – was to bring together academics, activists and artists, to learn from each other, share experiences and tools for thought, analysis, and creativity. These workshops were coordinated by Valentina Anzoise, TG05 Board Member, and continued intermittently throughout the conference, thereby creating a full program for our Visual Sociology group allowing participants to both engage with each other's research as well as with local-specific issues in Buenos Aires. You can read more on the workshops in Valentina's report in this issue.

In the conference sessions, presentations focused on various manifestations of visual activism and social justice, ranging from methodological analyses specific to visual sociology, to specific cases where the visual is either the tool or object of analysis (and problematized as such). In each of our sessions a discussant shared a set of comments, and a general discussion followed. Since discussions were not always exhausted by the time sessions had ended, we opened a TG05 Facebook Group that can now serve as a platform for ongoing discussions, and for sharing ideas and information thereby strengthening our professional network (search Facebook for "Visual Sociology Thematic Group (ISA/TG05)" and join us!).

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In addition to the academic sessions and the workshops, in Buenos Aires we also held three other activities. Firstly, we hosted for the third time, the awarding ceremony of the Rachel Tanur Memorial Prize for Visual Sociology. This year Marcia Tanur represented the Tanur family, and Elsa Ransom from the Social Science Research Council (the organization facilitating the competition) arrived from New York to attend the ceremony. We were fortunate to have this year's winner, Eryn Snyder, with us, attending all our activities and presenting her winning essay at the awarding ceremony. Upon receiving the prize, Eryn was formally invited to join TG05 Board as an honorary member for two years (2012-2014), and she gratefully accepted our offer. Eryn will replace Emilie Anne Dubois, the 2010 winner, who finishes her two-year service on our Board. For our second additional activity, we held TG05's biennial Business Meeting, where we updated members on various ISA and Group business and discussed future meetings for 2013 to 2015. During the meeting the revised TG05 Statutes were approved and came into effect. These can now be found on our website (http://www.isa-sociology.org/tg05.htm). Our third additional event was a Book Launch, where we celebrated – with cheese and wine – new books by group members. Hopefully, such celebrations will become a routine in our meetings.

We are now moving forward in planning our smaller meeting for 2013, as well as our larger meeting planned for 13-19th July 2014 in Yokohama, Japan. More details on both meetings will be published though our listserv and in our upcoming Newsletters. Following the Buenos Aires experience, our future meetings we include an increased amount of time to allow discussions during academic sessions. We will also continue to pursue the options of working collaboratively with local scholars, activists, and artists, to exchange knowledge and experiences, and to learn about the places we meet in. In addition we will continue to encourage the publication of conference papers in high impact academic publications, thus allowing a wider exposure to visually-based research within sociology.

Before moving on to planning our next events, I wish to highlight the degree to which such meetings are a collaborative effort by sharing my deep gratitude to all those who made our Buenos Aires program so successful: Presenters and Participants, thank you for your active participation and engagement in stimulating discussions during sessions and workshops; Chairs and Discussants, thank you for taking up your roles so seriously and for your insightful comments; Session and Workshop Organizers, thank you for excellent selection of papers and activities; Syd Krochmalny, our wonderful multi-talented TG05's liaison in Buenos Aires, thank you for your invaluable involvement in minor and major decisions and practicalities; Daniela Lucena, TG05's volunteer, thank you for your ongoing assistance throughout the conference and workshops; Ana Inés Heras, Carolina Cambre, Jay Sosa, and Raphie Soifer, thank you for your excellent and generous ad-hoc assistance in translation during sessions and workshops thereby making our program approachable to everyone; And thank you, E-J Milne and Valentina Anzoise, for the time, thought, creativity, and energy that you have invested throughout the past year, making sure we'll enjoy a thought provoking, professional, and meaningful program. For me, it was a pleasure working on this program with such a wonderful team of colleague-friends.

Regev

Regev Nathansohn, TG05 Program Coordinator for TG05 meeting in 2012 ISAs Forum, Buenos Aires

TG05 Visual Activism Workshops in Buenos Aires

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Working under the International Sociological Association (ISA), the Visual Sociology Thematic Group (TG05) held its mid-term conference in ISA's Forum on *Social Justice and Democratization*, on the 1-4 August 2012, in Buenos Aires (Argentina). The focus of its sessions was *Visual Activism and Social Justice*. The aim of the sessions was to create the opportunity for a sociological discussion of the meaning of Visual Activism and Social Justice, and at the same time endeavor to democratize the ways our knowledge and practices are produced and shared. Moreover, a series of workshops and activities (including two city tours and one roundtable discussion) were designed to complement the sessions. These were organized by Valentina Anzoise (European Centre for Living Technlogy, Cà Foscari, Venice, Italy) with the support of the INSITE project (www.insiteproject.org). The aim of the workshops was to open discussions about the contribution of activists, artists, NGOs, and local associations, who are actively promoting social justice through the use of the visual.

On the 30th July, there were two workshops:

W.1. **'We deserve to develop our capacity!'** (by Freek Lomme, curator of Onomatopee project) W.2 **Audio-Visual Toolkit to Explore Social and Economic Crises: Crossroad Between Art, Design and Politics** (by Valentina Anzoise, Sociologist and Postdoctoral Fellow, European Centre for Living Technology University of Cà Foscari, Venice, Italy; Paula Siganevich Professor of Communication and Graphic Design at the Universidad de Buenos Aires, Argentina). This workshop was follow by the fieldtrip **"The Buenos Aires of the Crisis"** (organized by Paula Siganevich and Valentina Anzoise, on the 31st July). Furthermore, the various topics raised throughout the workshop and the fieldtrip were commented on during the Roundtable **"Drawings, Art and Politics: The Post-Crisis Argentina in the construction of a visual and photographic memory"** where local visual activists from Onaire (http://www.onaire.com.ar), Iconoclasistas (http://iconoclasistas.com.ar/), the Taller de Gráfica Popular, and Taller de Diseño of the University of Buenos Aires with Prof. Esteban Rico (http://www.catedrarico.com.ar) participated and shared their experiences and practices.

On the second day, 31st July, we hosted two workshops:

W.3 **"The Activist as Content Provider"** (by Liz C. Throop, Associate Professor of Graphic Design, Georgia State University, Atlanta, GA, US); and W.4 **"DOING Urban Ethnography, VISUALLY: Making Power Relations (In)Visible in the Contemporary City"** (by Prof. Jerome Krase, Emeritus and Murray Koppelman Professor Brooklyn College, The City University of New York, USA; Lidia Manzo, PhD Candidate at the University of Trento, Italy, and Visiting Researcher at the City University of New York, USA). This last workshop was followed by a fieldtrip on August 4th in the Abasto neighborhood, and was organized jointly with ISA's RC21.

A fifth workshop was organized on August 3rd: W.5 **"Participatory Video for Monitoring & Evaluation"** (by Soledad Muniz, Participatory video Practitioner, Senior InsightShare Associate, http://www.insightshare.org/about-us/staff/soledad-muniz)

The workshops were attended by 80 people from Argentina (around 25%) and numerous different countries around the world (Canada, USA, Brasil, UK, Italy, Israel, Hong Kong, Australia, France, the Netherlands to name but a few). These complementary activities provided the opportunity for a deeper mutual learning, through the sharing and discussion not only of the visual tools and techniques used, but also of different approaches and practices. One of the most significant parts of the workshops was the opportunity for people, especially foreigners, to understand a little more about the local context in the city where the ISA Forum and the workshops took place. This included the economic crisis, social inequalities, urban transformations and other political challenges faced by people actively involved in the promotion of social justice in Argentina.

The participation in the Visual Activism Workshops was free and the activities wouldn't have been possible without the extraordinary help of Syd Krochmalny, Daniela Lucena, Paula Siganevich and Laura Nieto and the hospitality of the Centro de Investigaciones Artísticas (CIA) (http://www.ciacentro.org).
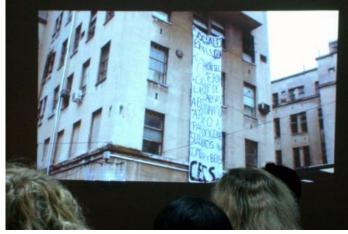
Visual Activism and Social Justice Conference

University of Buenos Aires, Argentina August 2012

Rachel Tanur Prize 2012 Winning Articles and Photograph
Le Vrai Bedik – The Real Bedik

Eryn Snyder, Graduate Student in Anthropology, Temple University, USA
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Four to six times a day, Bedik women haul water from a nearby well back to their community. Their feet have cut trails into the red earth and worn smooth the rocks along the paths up to their mountain villages. On one torrid afternoon in the village of Indar, a few women invited me along to take photographs. Moving between them as they walked and chatted leisurely, I snapped this shot of Denise and Marie. The image was taken as part of a larger ethnographic project on cultural tourism in Bedik villages in southeastern Senegal. Collaborative photography was used to explore how the Bedik wish to represent their culture to tourists and how they visualize Bedik identity. Villagers advised me to take pictures of Bedik women with traditional clothing and hairstyles, performing traditional tasks. Therefore, I was not surprised that this photograph of Denise and Marie was a favorite among the Bedik. Still, I was intrigued when villagers adamantly professed that these women are "le vrai Bedik"—the real Bedik.

Several scholars have noted that, within cultural tourism's "quest for the authentic", women are disproportionally viewed as bearers of tradition and as gendered embodiments of exotic culture (Taussig, 1993). In the Senegalese tourism industry, the visual appearance of Bedik women similarly plays a central role in authenticating their culture and positioning the Bedik as purveyors of "real Africa". Unlike Bedik men who habitually wear Western clothing, it is the women—with their colorful textiles, distinct braided hairstyles, and traditional piercings—that have captured tourists' imaginations and the focus of their viewfinders. The image of Denise and Marie appeals to a "tourist gaze" through reproducing preconceptions of a gendered "authentic" Africa (Urry, 2002). Set against the thatched-roofed huts in the background, these women hauling water fulfill what Renato Resaldo coined "imperialist nostalgia", wherein tourists long for "the very forms of life colonialism intentionally altered or destroyed."(1989:108) This image sustains the perception, however illusory, that Bedik villages have remained uncorrupted by forces of globalization. Furthermore, the photograph echoes the fetishization of female labor, in which the motif of the female water-bearer has become indexical of African authenticity.

The image also holds the promise of the art the tourist might create through their photographic experience. Mediated by a camera's lens, there is a comfort and safety within encountering 'other' through the practice of art. As John Berger notes, "Art, with its unique, undiminished authority…makes inequality seem noble and hierarchies thrilling."(1977:29) Thus, the image assures the tourist access to "real Africa" without having to engage with actualities of poverty and global inequality.

Yet, despite the problematic ideologies belying its touristic appeal, the photograph simultaneously speaks to the agency of Bedik women. The tension in Marie's muscular shoulders commands attention beneath her brightly-printed top and serves as a constant reminder of her embodied strength. Beneath the veneer of the tourist gaze, Bedik women are negotiating their authentic identity on their own terms. Bedik women have learned to use Western visual codes to exploit their position within definitions of authenticity. They don traditional clothing and hairstyles to better sell their art to tourists and charge a fee to take their picture.

In calling Denise and Marie the "vrai Bedik", the Bedik are also defining their authenticity in terms consistent with their cultural heritage, wherein women are respected possessors of cultural knowledge. The repeated posturing of their bodies with their backs to the camera creates a certain anonymity; they represent the strength of all Bedik women and, by extension, the endurance of Bedik culture. The image reveals that, while Bedik women shoulder the weight of gendered authenticity, they do so with agency and prowess.

Commentary on Rachel Tanur's Photo

Photograph by Rachel Tanur

Rachel Tanur's image, "African Man with Child", provides a near-perfect inversion of the visual and conceptual dynamics present in my photograph of two Bedik women. While the women hauling water appeal to a tourist gaze and strategically reaffirm enduring imperialist notions of authenticity, Rachel Tanur's arresting image disrupts and challenges these preconceptions. Walking along a paved sidewalk in a West African city, these figures in "traditional" ensemble instantly strike the viewer as anachronistic, out of place within their immediate social and spatial context. By presenting this visual disjuncture, the photograph pulls at the seams of socially constructed notions of authenticity that have dominated discourse on African identity.

Tanur's composition of the man and child is framed by a street sign in the left foreground reading "Avenue Chardy" and by a car-lined street receding into the background to the right. These visual representations of Western influence provide a dramatic foil for the body paint, feathers, and cowry shells adorning the two figures. Their striking, "traditional" appearance marks them as "authentic" and sets them apart from their modern, urban surroundings. In this way, "visual exoticism retains its enduring role in defining indigenous authenticity" (Conklin, 1997).

Through its unharmonious juxtaposition of "traditional" Africans in a "modern" city, the photograph reminds us that African "authenticity" is not only indexed by the outward appearance of native bodies but also by romanticized imagery of foreign landscapes. As Harry

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Wels writes, Africans receive "shape, meaning, and a personality against their physical backdrop" within Western imaginings first propagated during the colonial period (2002). By emphasizing the man and child's contrast with the quiet Western order of "Avenue Chardy", the image evokes and challenges colonial imagery of the African wild through its very absence. Tanur's image defiantly denies the viewer the vast sub-Saharan horizons, tribal huts, and African wildlife that are too frequently called upon to contextualize "authentic" African identities.

Unlike the women in my image, the figures in this photograph face the camera, seemingly caught in-motion walking towards, not away from, the viewer. While the man looks above and past the camera, the young child returns the camera's gaze, confronting the viewer and suspending the pleasure of voyeurism. Beneath the paint on the child's face, an expression permeates that seems to demand, "who are you and what are you looking at?" This returned gaze calls into question the positionality of the viewer—as outsiders, what authority do we have to say what is authentically African and what context authentic Africans belong?

On multiple levels, Tanur's photograph challenges the viewer to reexamine their understandings of Africa and the underlying colonial constructions of authenticity that inform these preconceptions. As several scholars have noted, the concept of authenticity is inevitably problematic for it "speaks in the language of copies and originals, the spurious and the genuine" (Bruner and Kirshenblatt-Gimblett, 1994). Enduring colonial paradigms position "authentic" African cultures as bounded entities set in a frozen past; however, anthropologists now favor more fluid and mutable understandings of culture. The reproduction of culture in Africa, like elsewhere in the world, is a continual social process. Pulling from this discourse, Rachel Tanur's image of an African man and child creates an engaging conceptual tension. It invites us to reconsider prevalent ideologies that hold "authentic" Africa and global modernity as opposite ends of a cultural spectrum.
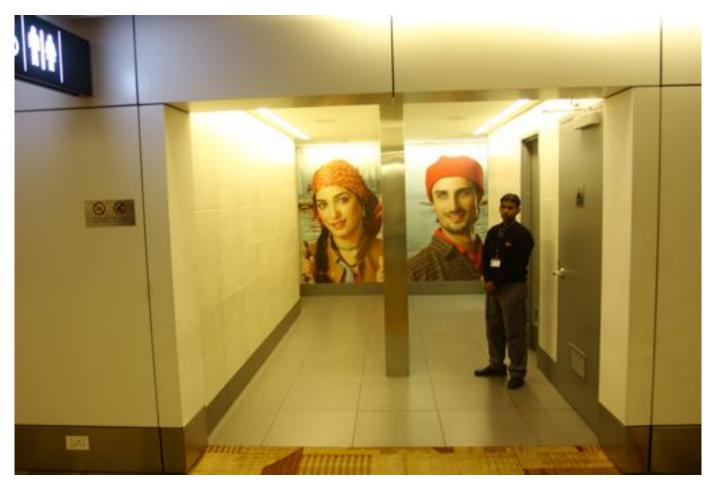
Eryn Snyder is beginning her second year of coursework in the PhD program in Visual Anthropology at Temple University in Philadelphia, PA. She currently serves as the President of the Visual Anthropology Society at Temple, and is proud to be a part of a student initiative to encourage cross-disciplinary visual research. Presently, she is interested in developing research that explores the position of African diasporic communities within ever changing Latin American mediascapes.

India: iconic places and figures

Report from the 40th IIS, New Delhi

by Dennis Zuev CIES-ISCTE, Portugal tungus66@gmail.com

My arrival in New Delhi was visually intriguing: walking on the carpeted floor of the Indira Gandhi airport instead of usual graphic gender signs for the WC I saw large photos of men and women in colorful traditional clothes suggesting where to go if need be. The high-speed train delivered to New Delhi station where another Indian story with different speed began.

In fact before the 40th IIS congress in New Delhi I decided to get to know the context a little bit better – surprisingly for myself I realized that my image of India was based on the old Indian films with Mithun Chakraborty and Amitabh Bachchan as well as paintings of Nicholas Roerich. The best way to apprehend the context is to take a long-distance train. My train from Delhi to Kolkatta was only 5 hours late, while the train back to Delhi was one day late. As they say: in India there are several alternating speeds and I was getting more and more aware of that.

After watching Louis Malle's film *Calcutta* (1968) I realized that the span of over 50 years has not changed the Kolkattan cityscape. And much like the film-maker I realized I saw a lot of things and I did not understand them, I simply witnessed them, soaked the visual and sensual substance of Calcutta for later reflections. Meeting Sourav, Bengali programmer at Ramakrishna Mission was perhaps the most important event - his accounts helped me to understand the politics behind so many eyesores in the city and especially in the city centre.

To get a glimpse of yet another India I ventured into Sikkim and Eastern States. Just a short trip there reminded me that within the state borders of India lie worlds I never imagined. But getting through India is a slow and tiring process, so suddenly it was the time to take the Brahmaputra Mail back to Delhi.

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IIS congress

The idea to organize sessions in 2012 in India in February at International Institute of Sociology 40th Congress *After Western hegemony: Social Science and its Publics* and at Second ISA Forum in Buenos Aires in August was not so bad – it had a purpose of attracting more visual sociologists from Asia and South America into TG 05. In fact, the purpose indeed is to end the western hegemony not only in the conceptual terms but also in terms of participants and speakers. Knowing increase in my family in June I opted only for India and can not compare with the contents of ISA forum in Buenos Aires. But in general it has been a long time that I am not enthusiastic about mega-meetings, especially in megacities.

IIS allocated four time slots for our New Delhi meeting titled *Connecting Visual Sociology and Visual Geography*. But it seemed that nobody knew about India except those who were going to Argentina. Thus in the end we had only two sessions (both entirely presented by western scholars) over two days with a perfect time for each presentation of about 30 minutes. One event that complicated the issue of the audience for one of our sessions was simultaneously held Benedict Anderson's lecture. A lot of people went "just to see" an iconic figure.

A few days before arrival in New Delhi, while on the train I received a personal invitation to an Indian wedding – it was a wedding season. And it was right in those two days when we held sessions – I missed it. Again, I say timing was really not friendly.

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India provided an excellent venue to be close to the *socium* - just get out of the congress building and see 'how democracy looks like'. In terms of the public most disturbing fact for me was that few students showed up, although the congress was free for the Indian students to attend. Is it characteristic Indian youth lack of interest in sociology in contrast to MBA or Computer science? Or it has to do with IIS low profile? In fact, the congress was disproportionately dominated by sociologists from South Asia with very few scholars from other parts of Asia. And as with many other big meetings I have been to before, organization part of this one was not top-notch. So I would want to hope that low participation rate was simply the result of bad publicity.

Nevertheless, there were different and interesting papers at our sessions titled *Spectacles and Spectacular in Modern Asian Societies* and the traditional one *Collecting, Producing and Analyzing Visual Data.* We discussed protest marches in Afghanistan, self-immolation spectacle and cartoons in North Africa, analysis of children´s drawings in Siberia, Chechen and Uyghur militants´ videos in YouTube and the use of photo-elicitation interviews in South Africa.

However there was no single paper or even paper proposal on India and Indian visual culture which was a sad but social fact. Visual Sociological community in South Asia is yet to say its word. I can only urge *Visual Sociology Inquilab Zindabad*!

India: the enigma of attraction

Who does not associate India with colors? Just watching the flashes of clothes in Rajasthan make you dizzy. This was my first time in India and to the visual one I would add an important audio association: the street noise, the cacophony of the churning mills of the city, the ever-beeping traffic. A simple walk through the noise-filled streets could sap my day´s energy and only in a small room of a *Bombay Palace* hostel it was possible to recuperate. It was quite difficult to dig through the surface of the street life into the essence of things. There were too many distractions, which lead you out of focus. The best thing in the end was to settle for a week in Jodhpur, drink tea and observe. By the time India was almost opening its door, it was time to go home.

Surely, those who would want to understand India by examining the visible social surfaces and invisible cultural matter will need a lot of time and perseverance at their disposal. Trivial observation - western hegemonic speed does not always correspond with the local schedules.

Believing What You See

Jerry Krase

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While on my way to Buenos Aires for the Visual Sociology Thematic Group meetings I made a three-night stop in Rio de Janeiro and added to my collection of images in urban neighborhoods around the world. On one excursion I walked through the "pacified" *favela ("slum") Santa Marta*, or better *communidade ("community") Dona Marta*, with a small group that was guided by a young man who described himself as a *favelado*. We learned from him, among other things, that Santa Marta was made famous as the site for Michael Jackson's 1996 "They Don't Care About Us" video, and it didn't look to me as if things had changed much since then.

Given Brazil's fast growing economy and its choice for both the 2014 World Cup Soccer Tournament and the 2016 Olympics, efforts are increasing to remove both the *favelas* and the *favelados* from the desirable locations they now occupy. As a step in this process, Santa Marta was "pacified" in 2008. The official version is that pacification is a coordinated law enforcement and social service effort to reclaim areas controlled by drug gangs and private militias and help local residents. One of the ways by which they are "helped" is by encouraging them to move out.

As in all places, I am interested in how people change the meaning of space by changing what it looks like. In this case how poor people make difficult spaces visually appealing. During the walk through the labyrinth of narrow passageways we met many friendly community people young and old. But *favelas* do have a reputation that makes possible a visual-semiotic exercise about the meanings of the things we see and how information can change them.

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According to one Rio tour guide website that offers "Avoid Danger. Save Time. Have Fun!

What about Rio de Janeiro favelas? How safe are they?
There are three main occasions when favelas are not safe and they can happen any time:
1. When Rio de Janeiro Police has a mission and walks in looking for the drug lord and his army. Usually, the Police is received by bullets, not hand-shakes. At this moment, tension rises, shooting scares locals and by-passers and, not unusually, an innocent dies. The media arrives!
2. When a drug gang from a rival Rio de Janeiro favela walks in also looking for the drug lord and his army in order to eliminate them and take control of profitable drug business in that favela.
3. When Rio de Janeiro Police walks in to end the shooting between two rival gangs.

Apart from these moments, most favelas are actually safe places. Bear in mind that usually the drug lord forbids robbery, mugging, pick-pocketing, sexual assault and other minor crimes in Rio de Janeiro's favelas.

Seemingly as an afterthought the website suggests "Another reason is that some favelas have no drug business, no drug lord and no army. In fact, some *favelas* are the safest place in Rio any time of the day or the night." (http://tourguiderio.com/favelas-in-rio-de-janeiro/).

So, as usual, when I wandered away from the group and came upon the scene above I rushed ahead to warn the rest of the group. Only to discover that it was publicity photo shoot for some program and a great opportunity for the vacation photo below.

Vicky is an art historian and Assistant Professor at the Open University in Cyprus. She was born in Australia (Melbourne) and is living between Greece and Cyprus. Her research focuses on the ways the iconological components of the visual artworks can be decoded in order to provide an understanding for historical and social phenomena. The human figure and its co-relations to the (public) space constitute her main focal point.

1. If you could have any job what would it be?

Anything regarding cultural issues, in general, but particularly visual culture.

2. What is your most treasured possession?

Free time! There are so many things to discover and never enough time.

3. Which is your favourite book and why?

Max Weber's *The Protestant Ethic and the Spirit of Capitalism*. I firmly believe that religion constitutes the key factor in social structures.

4. What do you consider your greatest achievement?

That I never lost my determination and my enthusiasm for art.

5. If you could change one thing what would it be?

Fanaticism. Regardless of the subject matter, it is an unbearable limiting factor!

6. Do you see dreams in black and white or colour?

In colour. Almost always.

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

The deep blue of the Aegean sea, from a rock at Santorini island, in Greece. For me, the horizon line is the essence of freedom.

8. What is your favorite painting?

Miro's Blue II (1961): every time I have the feeling that music turned into colours and forms.

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

I cannot remember how old I was, but I remember making close ups of sand or rocks or Japanese papers, trying to capture their abstract forms.

10. What, if anything, is not visualizable?

The fascinating routes our minds work. We can never be sure of what triggers what inside us and how connotations build.

11. How did you become interested in visual sociology?

Since my earliest memories I was trying to discover what thoughts, feelings or real intentions people's behaviours were revealing. Growing up I figured out that art mirrors people's and societies' expectations, beliefs and experiences.

12. What was the subject of your first visual study?

The human figure in post war Greek sculpture and the social conditions that shaped its aesthetics.

13. If you could undertake visual research on anything, what would it be on?

I would love to compare the configurations of human form in Western and Far East societies and cultures.

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

Start asking "why" and never stop doing so. Every social issue can be visualized in different ways. The choice of a certain expression implies the existence of certain reasons.

15. What was the most challenging thing you have experienced during your research or teaching career?

The reactions of my students while studying art. They reveal one's cultural background and experiences.

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

To acknowledge how little I know. And not be afraid of admitting so.

17. What journal do you most enjoy reading?

Visual Studies.

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

Umberto Eco.

19. What would you like to do when you retire?

Am I going to retire? I'll never quit travelling and learning.

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

Biggest, I do not know, but Roland Barthes, William J.T. Mitchell, Umberto Eco, yes.

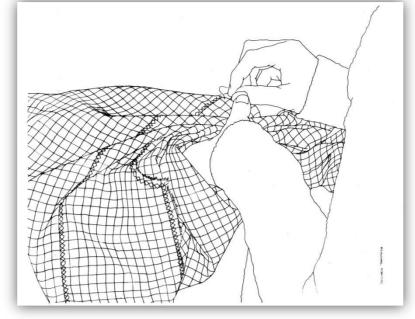**Maureen K Michael**   **PhD Year 1**   **School of Education**
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PRECARIOUS PRACTICES
visual methods for the study of practice
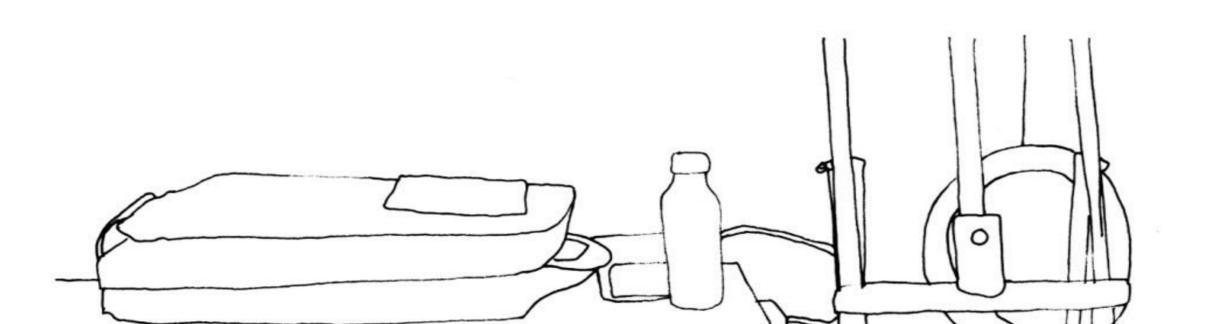
Context

This poster gives a snapshot of a visual methodology designed to help untangle the complexities of sociomateriality in professional practice and learning. Following the quote from Knorr Cetina below, the problematizing of the work practices of artists is pursued through the objects of observation (photographs) and the researcher's 'reactions(s) granted by them' (in the drawings).

'Hands Sewing' [line drawing on tracing paper (29 x 21)cm]

Visual Process

The drawings were created by the researcher following participant observations of an artist's work practice. The observations were initially recorded as digital photographs and then explored through hand-traced line drawings. The physical act of tracing involves a discipline of noticing and a discipline of decision-making. The researcher notices the fine details of the content and makes deliberate decisions about what is included or excluded from the traced drawing.

'Artist Working' [line drawing on tracing paper (29 x 12)cm]

Research work seems to be particular in that the definition of things, the consciousness of problems, etc., is deliberately looped through objects and the reaction granted by them.

Knorr Cetina (2001:175)

Precarity in Practice

The methodology suggested in these images explores issues of precarity in different ways. First, the topic under investigation – the professional learning enacted in the sociomaterial work practices of artists – is contextualised by cultural and socio-economic policies speculated to maintain uncertainty and instability for artists. Second, the proposed methodology mirrors a creative process of artistic practice that cannot predict what outcome might be arrived at. However, inspired by the 'unfolding ontology' of Knorr Cetina (2001, 2007) attention is given first to precarity as evident in the materiality of artists' work.

'Material Practices 1 & 2' [watercolour and digital prints (29 x 21)cm each]

For Example...

We consider the significance of the rucksack in the practice of being an artist. The mobile practices of carrying and travelling allude to the distributed nature of the artist's professional knowledge as their practice simultaneously exists in the studio, the gallery, the world wide web and the home. Then, materiality in the researcher-created images is deliberately employed to draw attention to the connections between mobile practices of travelling and carrying, and the practices of making art.

In both the work practices of the artist and the research processes of this PhD, precarious practices continue to unfold.

Images © M K Michael 2012

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ProPEL: Professional Practice, Education and Learning
An International Network for Research at the University of Stirling

UNIVERSITY OF STIRLING

Teaching Tips Column: Call for contributions

The board of the Thematic Group on Visual Sociology is soliciting Teaching Tips for future teaching tips columns in the newsletter. We welcome ideas on the full range of topics relevant to teaching visual sociology at both undergraduate and graduate levels and on-line as well as traditional classroom teaching. Tips can consist of for example:

• Examples of assignments that help students understand methods, theories, concepts, and/or processes related to visual data, visual methods and visual sociology
• Pedagogical or curriculum resources (for example helpful books, websites)
• Descriptions of in-class, small and large group exercises
• Ideas for stimulating discussion on difficult or controversial topics
• Examples of criteria or checklists for assessing assignments incorporating a visual dimension (e.g. photo-essays)

Please send submissions for the Teaching Tips Column to Gabry Vanderveen at g.n.g.vanderveen@law.leidenuniv.nl

Submissions should be approximately 500-1,000 words, but can deviate from this guideline. Please do not incude footnotes in your submission. The deadline for the next column is 1st October 2012.

THE VISUAL SOCIOLOGY TG05 LISTSERV AND FACEBOOK SITE

We have recently launched our new TG05 Facebook following suggestions from our members. If you wish to join go to https://www.facebook.com/groups/273306526112118/).

If you're not on Facebook - don't worry; Announcements to TG05 members will still be shared through the Visual Sociology listserv.

Our listerv is hosted by The UK Academic Mailing List Service (JISCmail). The service is designed specifically for the further and higher education and research communities. If you have joined TG05 you will automatically become a member of this list unless you opt out. If you are not a member and wish to join the listserve please email elisabeth.milne@stir.ac.uk .

Visualizing Modernity: The Appeal of Cross-Border Healthcare Providers Along the Texas-Mexico Border

Geoffrey Schwarz and Victor Martinez
Graduate students at the University of Texas Pan-American
gnsschwarz@gmail.com and vamartinez5@utpa.edu

In addition to being one of the poorest regions in the USA, the communities along the Texas-Mexico border have among the highest rates of underinsured and uninsured residents in terms of healthcare. Seventeen of the top one-hundred poorest counties in the United States are located in the Texas-Mexico borderlands and the incidence of type-II diabetes is more than double the national average. The healthcare landscape is further diversified by the annual influx of seasonal elderly migrants, known locally as Winter Texans, that populate the region during the winter months. Many of these Winter-Texans live on a limited income and rely solely on Medicare for their healthcare needs. The ratio of cost of healthcare to income is, unfortunately, too steep for many, and as a result, low-cost healthcare markets have emerged just a short drive south of the border. The cross border utilization of healthcare services highlights both the dissatisfaction of border residents with the U.S. healthcare system and the glaring disparities in health between high and low income populations in the region. The use of Mexican healthcare service providers generates huge revenues for the border economy; it is estimated that between 194 and 388 million dollars are spent each year by US nationals, on pharmaceuticals, dental care and physicians visits in Mexico.

According to research conducted by Dalstrom (2011), both border residents and Winter Texans share apprehensions about crossing the border, which are attributable to popular narratives surrounding Mexico. These narratives are generated through the tendency to understand other cultures relative to one's own. In Dalstrom's research, Winter-Texans variously described Mexico as "exciting", "dangerous", "unregulated", "wild", "Third World" and "exotic." Implicit in the process of exotization is the objectification and the commoditization of the Other, who is reduced to a stereotyped role. In this way, there is a metonymic association between medicine and culture – Mexican health care is only as good as the perception of Mexican culture. To counter these narratives, Mexican healthcare organizations don the trappings of modernity to appeal to potential American customers. Through a process that Ferguson (2006) calls *shadowing*, healthcare firms adopt "real and/or imagined Western standards, creating something new but familiar, able to claim membership through similarity." By adopting the markers of the United States medical system, Mexican healthcare service providers are able to distance themselves from negative stereotypes and appeal to American customers' sense of comfort and familiarity.

In the following photo essay, we will explore the shadow of the American healthcare system, the Mexican attempt to gain access to American customers through the replication of the markers of the U.S. healthcare system. To this end, we captured several images from Nuevo Progreso, Tamaulipas, a city just across from Progreso, Texas that boasts numerous healthcare service providers. Nuevo Progreso emerged as a medical town in 1952 with the completion of the Progresso-Nuevo Progreso International Bridge. In the late 1970's and early 1980's pharmacies began opening and medical professionals practicing in the area. By 2009 there were 72 dental clinics, 8 family physicians and 61 pharmacies on the 5 block main street of the tourist district.

Employees at the "Almost Free Pharmacy" wear drug company brands such as Pfizer and Merck on their uniforms that are reminiscent of those worn by healthcare professionals. We should note that these two gentlemen are not licensed healthcare professionals nor do they have any formal training in pharmacy. For pharmacies, according to Dalstrom, brand names are the most significant markers of legitimacy as they represent companies that customers trust and are comfortable with, this trust then extends to the pharmacy by proxy.

Juan Pablo and Luis solicit potential customers by advertising prescription drugs such as Valium, Cialis, Viagra and Lunesta, stressing that no prescription is needed.

 Pasele güero! Tenemos Xanax, Valium, Viagra, ¿ que necesitas? Barato! Barato! They exclaim with enthusiasm and desperation.

In Nuevo Progreso, medical service providers appeal to American customers by replicating markers of legitimacy that are familiar to them. Through the process of *shadowing*, Mexican healthcare organizations attempt to de-exoticize and distance themselves from popular perceptions of Mexico as inferior. By becoming a shadow of the Western healthcare model, Mexican healthcare firms separate themselves from the local context, allowing them to claim that they are global, modern and equal to their American counterparts. In this way customers are assured that Mexican medical providers are similar enough to us practitioners to be safe.

Continued…

A billboard tied to a post that portrays a doctor standing next to a scantily clad woman expressing shock, presumably over the cheap prices of plastic surgeries.

This billboard highlights the relatively low cost of the procedures and attempts to emphasize the quality of work through the "blonde bombshell" archetype standing in front of the proud surgeon. The gender dimension expressed in this photograph is perhaps less subtle than those found in American advertisements but the intention, nevertheless, aims to appeal to U.S. standards of beauty.

Notice the professional titles of the doctors who perform these cosmetic surgeries at the bottom of the billboard - titles such as "M.D." and "Aesthetic Doctor" represent efforts to reproduce American markers of legitimacy. To further suppress any anxiety potential patients may have, they can conveniently dial a local phone number or visit an English language website for more information.

The website (http://www.accualaser.com/) presents a modern looking predesigned website that makes heavy use of stock photography and video portraying American patients and healthcare professionals. On the main page, a video of an Anglo-American doctor speaking in a perfect American accent welcomes us with the following message: "High quality plastic surgery procedures can be found outside of the United States for a fraction of the cost, using the same equipment and procedures as your local hospitals…"

This photograph was taken from the second block of the densely populated five block strip in Nuevo Progreso looking back towards the border. In this photograph we can see a diversity of businesses including bars, pharmacies, dentist offices, and curio shops. Some of the bigger buildings consolidate all these products and services into the same place. Buildings are packed tightly next to each other, blurring the line between leisure and medical necessity. Therein lies the strange relationship between medical travel, *shadowing,* and leisure; healthcare providers put all their marketing efforts into copying the markers of the modern medical system only to be undermined by their neighbors who emphasize their Mexican-ness – tequila, ponchos, traditional Mexican food, and so on. Understood in this way the thin façade of modernity implemented by healthcare service providers functions to make the idea of using Mexican healthcare palatable to American customers.

Continued…

Major Publications in such as, US News and World Report, Time, and The New York times define medical tourism as the phenomenon of U.S. nationals seeking medical care in foreign countries because of cheaper prices and comparable in quality U.S. healthcare services.

Many medical tourists can't afford health care in the United States (the 40 million uninsured Americans, for example). Others travel across the border for procedures not covered by their insurance: cosmetic surgery or infertility treatment, for example. (CBS News, 2009)

Dalstrom (2011) and Kangas (2010) differentiate the term Medical Travel since Medical tourism denotes frivolity and leisure.

Medical Travel is a more neutral term since many people are forced to seek healthcare and prescriptions in Mexico or other underdeveloped countries. It is directed to uninsured or underinsured people paying their own bills and looking for low-cost alternatives to the American healthcare (Konrad, 2009). Most of the visitors to dental clinics in Nuevo Progreso are American retirees who live on fixed incomes.

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Guilty by Reason of Imagery

Gabry Vanderveen, Assistant Professor of Criminology,

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Imagery produced and presented in the criminal justice system contains information of what has happened; when, where, why, how and with what means it happened; to whom it happened and who made it happen. A diagram illustrates how a car crash (probably) happened. A photograph of a victim's injuries provides evidence. A 3D-animation persuades a jury (or judge) that the scenario shown represents reality.

Imagery can suggest that someone is guilty. For example: a suspect is identified when his face is compared to the stills of a surveillance camera. Or an expert witness shows the DNA profiles of the DNA of a suspect and the DNA found on the murder weapon.

All these kinds of images are produced, collected and presented in different stages of forensic investigation and the administration of criminal justice. Also, these kind of images are published in other media. Similar codes and conventions are used in fiction, or in journalism.

Content and format

When analyzing images, the content and form or format are often distinguished. The content, what the image shows and what it communicates, monitors the various elements of the image: what there is to see. For the format of an image, how the image is produced and presented, the equipment, production techniques and technological aspects are important. The format bares a reflection on the way in which the content is presented and determines the boundaries for the content. A drawing of a suspect does not show exactly the same as a photograph of the same suspect. Let's look at an example of how the format itself relates to our ideas of authenticity and guilt. The format itself may be even incriminating.

Continued…

One example: four stills

Dutch newspaper De Volkskrant published four stills taken from the screening of a television show. This Peter R. de Vries show presented the confession of Joran van der Sloot, who tells about the death of Natalee Holloway to a confederate of de Vries. The conversation was filmed with a hidden camera.

The four stills cover a large part of the front page, implicating the significance, together with the big headline that reads "Joran: suddenly she didn't do anything anymore". Due to the layout, the four stills are read from left to right, starting with the upper two. Like when reading a cartoon, these four images are read as if they are placed in chronological order and nothing has happened in between. All stills show "hidden camera" in the top right left corner. Also, Dutch subtitles are shown, suggesting that what is being said at that particular moment is accurately represented by the verbal text.

The "hidden camera", the technical quality of the images, its somewhat grainy, smudgy look play with the codes and conventions of a handheld camera documentary style. Like images from surveillance and amateur (mobile phone) cameras do as well. All this suggests these images are authentic and true. The non-esthetical features suggest that the visuals are the result of the simple (spontaneous) filming of reality, without any professional montage and image manipulation. The sheer format, the technical quality represent the truth, the whole truth and nothing but the truth.

Guilty by reason of imagery

And what about the photograph of yours truly, the author?

Has blocking the eyes with a black rectangular, as is common in Dutch media, made me a suspect? If not (possibly) guilty, why else would the eyes be covered? Where there's smoke, there's fire. I am guilty by reason of imagery.

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http://leidenlawblog.nl/articles/guilty-by-reason-of-imagery

TG05 Statement

Visual Sociology is a diverse field of study which gathers sociologists and other social scientists involved in visual studies and studies of the visual. As a relatively new discipline and methodology within sociology, Visual Sociology attracts scholars and students who are using visual methods, and/or are interested in the production, use and dissemination of visual knowledge.

The overall goal of the thematic group in Visual Sociology is to bridge discussions on theoretical and practical aspects of the analysis of visual data. The thematic group also provides an opportunity to share, exchange and develop ideas relevant to Visual Sociology in the global arena. The focus of the thematic group is on developing theoretical perspectives as well as specific sociological methods, such as website analysis, photo-elicitation interviews, sociological video and photo production and analysis.

The group aims to further discussions concerning the collection of visual data in the field (in archives, photo albums, media, websites etc.) as well as the production of visual materials by the researcher and/or participants (photography and documentaries) with an emphasis on methods of analysis of these data. Another objective is the contemporary and historical analysis of the socio-cultural locus of the visual. The key concern here is how the visual is produced, used and disseminated, and how it intersects with the verbal and other means of communication and sensual experiences.

Lastly, it is our goal to put to debate broader theoretical issues of the sociology of the visual sphere, and discuss the applicability of various sociological theories and methodologies in analysis of the visual data.

MEMBERSHIP of The ISA Visual Sociology Thematic Group (TG05)

We wish to extend a warm welcome to scholars and professionals of sociological teaching, researchers or practitioners and encourage you to join TG05. To join us you need to be a member of The International Sociological Association, which currently has 5,000 members from 167 countries. The benefits of joining include:

- Free subscription to ISA journals **Current Sociology** and **International Sociology**.
- Reception of **isagram**, an electronic newsletter containing announcements of the forthcoming conferences, calls for papers and manuscripts, prizes, competitions, etc & the TG05 Newsletter
- Free access to **e-bulletin** an ISA on-line publication.
- Free access to **sociopedia.isa** an online database with 'state-of-the-art' review articles in social sciences.
- Free Access to **SAGE Full-Text Collection** which includes 37 journals with more than 12,500 articles.
- 45% discount on SAGE Publications books.
- A reduction in registration fees at ISA World Congress of Sociology.
- Preferential consideration for papers submitted to TG05 conferences.
- Access to bursaries to enable members to attend TG05 at the World Sociology Congress and Forum.
- Membership of TG05 Visual Sociology mailing list

ISA membership is for 4 years. It currently costs $225/105/35 for employed members (rated according to where you live); and $120/ 50/25 for students. TG05 membership is an additional $40/20/10. In many countries these fees can be exempted against tax as a professional membership, thus making membership free.

To join ISA and TG05 please apply online at <u>http://www.isa-sociology.org/memb_i/index.htm</u>

Visual Sociology Mentoring Scheme

Following suggestions from members at our conference in Buenos Aires, TG05 wishes to introduce a visual sociology mentoring scheme to encourage PhD students and early career researchers to establish themselves and publish articles on visual research. The list of mentors/mentees will be updated regularly to offer the best possible matches. If you are interested in taking part, please email EJ Milne at elisabeth.milne@stir.ac.uk with the following information:

Wish to volunteer as Mentor?
- Write a brief statement presenting yourself and your experience (4-5 sentences).
- In what areas are you willing to mentor (writing, publishing, teaching, other).
- How many mentees are you willing to accept at a given time?
- Other relevant information.

Wish to be mentored?
- Write a brief statement presenting yourself and your experience (4-5 sentences).
- In what areas are you needing mentorship (writing, publishing, teaching, other).
- Other relevant information.

CALL FOR SUBMISSIONS

Are you involved in visual research? Are you a budding photographer or do you know one? Do you have a colleague or student whose writing or artwork should be celebrated? Do you want an opportunity to stimulate debate? Do you wish to let people know about employment vacancies, internships, courses or summer schools related to visual sociology?

The board of TG05 is seeking submissions for future visual sociology newsletters. If you have a photograph, an image with accompanying commentary or a photo essay you would like published in Visual Sociology, please email EJ at elisabeth.milne@stir.ac.uk. Please mark the subject box 'Submission for TG05 Newsletter'. The next deadline is 1st April 2013. Images should be JPEG or Tiff files and as high a quality as possible. All images submitted must have the consent of the photographer and, if relevant, the subject(s) of the photograph. Submissions will be accepted from outside the Visual Sociology TG05 group but priority will be given to members or their students.

NEW PUBLICATIONS & CALLS FOR PAPERS
Visual Communication Journal
Special Issue

DIFFERENCE AND GLOBALIZATION
Co-edited by GIORGIA AIELLO (University of Leeds)
and LUC PAUWELS (University of Antwerp)

This special issue investigates the nexus of globalization and visual communication through a rich discussion of the significance of national, racial, gendered, classed, countercultural, embodied and emplaced identities–among others. It will interrogate a variety of visual communication texts and contexts, including but not limited to those found in popular and consumer culture, web design, social media, advertising, photography, branding and public communication, tourism and urban place-making.

The visual is an especially privileged and in fact crucial mode of communication in contexts of globalization thanks to its perceptual availability and cross-cultural potential. The rise of global capitalism has been overwhelmingly associated with the increasing 'loss' of difference in cultural production. As a central issue in global interconnectivity, the key tension between homogenization and heterogenization has generated interest and apprehension over the preservation and disappearance of difference across cultures. Less attention has been given to how cultural and social difference may be mobilized for symbolic and material profit in global(izing) communication contexts, while also being a significant factor in the production and reception of texts. Although a critique of globalization as a homogenizing process is important and based on compelling evidence, it is therefore necessary to account for the increasingly complex, powerful and indeed heterogeneous ways in which contemporary communication is realized in everyday life.

We invite both article and visual essay submissions that address one or more of the following questions:
- What do theoretical, critical and/or empirical approaches to social or cultural difference and diversity contribute to visual communication scholarship on key processes of globalization?
- How can contemporary discussions of key articulations of difference and globalization (e.g. transnationalism, postcolonialism, cosmopolitanism) be enhanced by visual communication scholarship?
- What are some of the major ways in which global visual communication texts integrate, mobilize and/or exploit fundamental dimensions of social and cultural difference (such as race, gender, sexuality, class, nationality, political and religious beliefs, etc.)?
- What processes, forms of understanding, and practices are typical or required of designers' work in the planning and production of visuals that aim to communicate generic meanings or, on the other hand, key forms of social and cultural difference to either global/cross-cultural or local/ specific publics?
- What are viewers' culturally or socially specific experiences of global or cross-cultural visual communication and how do their unique 'ways of seeing' impact the 'reading' of globalization

SUBMITTING YOUR PROPOSAL

Please send an extended 1,000 word abstract of your proposed article or visual essay describing the focus and content of the proposed contribution to GIORGIA AIELLO, G.Aiello@leeds.ac.uk, by 31 March 2013.
Proposals will undergo a review process, and a selection will be shortlisted for development into full-length articles or visual essays. Shortlisted authors must commit to a timeline for revision, resubmission and publication, with full manuscripts to be submitted by 1 October 2013.

NEW PUBLICATIONS & CALLS FOR PAPERS

INTENSIONS ISSUE 7
Fun and Games – Playing to the Limit

Guest editors:
Dr. Elysée Nouvet, McMaster University
Dr. David Harris Smith, McMaster University
Submission deadline: December 10, 2012.

Play is a social act of often unclear boundaries. The delineation of playing as a special conditional form of doing or acting in the world relies upon registers of seriousness, authenticity, consequence and import, yet these registers are ultimately ambiguous. Play can materialize and relativize banal affective and social relations. Play can imagine, insist on the possibility of, or suppress, difference. Play may provoke shock or distraction, conceal or reveal intention. Play may be encouraged or denied, rewarded or punished, feared, disdained, addictive, fatal. In this issue, we invite scholarly/artistic contributions that engage the relations between play, power, and social reproduction. We welcome theoretical explorations, as well as reflections, experiments, reports, or ethnographies on play and playfulness in its lived, historical, and cultural contexts.

Papers (4000-6000 words), artist works, reviews and interviews can be submitted to by December 10, 2012 to: Elysée Nouvet (nouvete@yahoo.com) or David Harris Smith (dhsmith@mcmaster.ca)
For further guidelines on submissions, please visit:
http://www.yorku.ca/intent/submissions.html

Graphic Justice: Call for Interest

Comics, cartoons, graphic novels, and other visual narratives, have had a considerable impact on cinema, books, and the internet. They form a significant—and growing—element of popular culture, yet the intersection between comics and the concerns of law and justice is one that has received little critical attention.

Themes of public protection, justice, and punishment are widespread in mainstream superhero narratives (think *Justice League of America*, *Superman*, or *Spider-Man*), but there is also a wealth of graphic literature beyond the spandex-wearing mainstream that, like other artistic media, deals with all walks of human life (the work of the Hernandez Brothers, for instance, or *Ghost World*, or the Pulitzer prize winning *Maus*). Indeed, from the mainstream western comics that inspire Hollywood films, to the diverse and multi-layered world of Japanese manga, or the rich history of French-language bandes dessinées, comics have permeated our global culture (consider the huge cultural impact, for example, of *Batman* or *Tintin*). Moreover, the blending of words and images in the very form of the comics medium itself may pose important questions about the limitations and interpretation of textual language—fundamental issues for the highly text-dependent discipline of law. Add to all this the complex intellectual property issues involved in this collaborative and methodologically varied medium, and the lack of interest seems clearly to be one that is in need of a remedy. The remedy is *Graphic Justice*.

An international and collaborative space has been set up where interested parties can submit ideas and post articles, where contacts can be made and networks built up, understanding can be nurtured, and the intersection of comics and justice can be mined, examined, questioned, and developed. Depending upon levels of interest, the project may include seminars or dedicated conference streams, or even a full Graphic Justice conference.

The international and collaborative space can be found at graphicjustice.blogspot.com, and you can contact Graphic Justice via the comments sections on that website, or via email to thomas.giddens@smuc.ac.uk.

NEW PUBLICATIONS & CALLS FOR PAPERS

Visual Methodologies

Visual Methodologies (VM) is a newly launched international peer-reviewed trans-disciplinary journal, positioned to articulate the increasing fluidity between the visual and other forms of knowledge, values systems and power. VM invites contributions of original work embracing a visually oriented approach to research.

VM publishes work from a range of methodological positions, approaches and paradigms and provides a forum for visual studies scholars however defined. Research on aspects of visual and material culture increasingly informs critical enquiry in the social, cultural and organizational spheres and VM communicates scholarly outputs on all aspects visual-based inquiry.

VM is international in its scope and places no restriction on the topics discussed other than the need to demonstrate the potential to contribute to knowledge and inform the academy and society. A primary goal for VM is to be an accessible source of authoritative information that provides both theoretical and practical insights of relevance to practitioners and scholars. VM is targeted at a broad audience in the academy, as well as in the public, private and third sectors. VM operates a double-blind review process and encourages visually-led submissions.

VM is extending a general call for contributions. All submissions should be made online through the journals electronic submission facility at:
http://journals.sfu.ca/vm/index.php/vm/index

Journal for Artistic Research

As a newly emergent and rapidly evolving field, the status of artistic research is still hotly debated. Until now there have only been limited publication channels making it difficult to stay informed about the development of the many topics pertinent to artistic research. With the arrival of JAR we now have an online journal that focuses on artistic practice as research, and marries the multi-media capabilities of the web to the peer-reviewing and scholarly rigour of the academicjournal.

JAR invites original submissions that actively contribute to the field of research in the arts. The journal welcomes documentary reflections on artistic research practice from across and between the various disciplines in the arts, and from contributors working in academic or non-academic contexts. Its specific aim is to expose artistic practice as research.

With the aim of displaying and documenting practice in a manner that respects artists' modes of presentation, JAR is the first journal supported by a specially developed online software, the Research Catalogue. JAR abandons the traditional journal article format and offers its contributors a dynamic online canvas where text can be woven together with performer, who works outside traditional academic research environments, we invite you to think about ways in which your can foreground the research in your work.

Please use the Research Catalogue software to prepare submissions. Direct your browser to http://www.jaronline.net/index.php/pages/view/123 for more information on how to register an account and get started. Send your correspondence to: Michael Schwab, Editor in Chief Journal for Artistic Research (JAR) michael.schwab@jar-online.net

Educational Research for Social Change

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for tomorrow

AIMS AND SCOPE:

Educational Research for Social Change is an international peer-reviewed journal providing a forum for the critical discussion of education from variety disciplinary perspectives, and for the dissemination of current research to a broad, cross-disciplinary audience of scholars, researchers and practitioners in the field of education. The journal is committed to educational research drawing on approaches which have a strong focus on social change in the communities which education serves. The journal favours research articles and conceptual papers which draw on participatory and emancipatory paradigms and methodologies in engaging communities in research towards social change.

The journal will be peer-reviewed as we will be working towards accreditation by the Department of Higher Education (DoHE). We have scrutinised the DoHE requirements and have been in touch with the DoHE.

MANUSCRIPT SUBMISSIONS:

Manuscripts submitted should be original, unpublished, and not under review for publication elsewhere. Authors should submit their manuscripts electronically, by attachment to the EDITOR at: **edjournal@nmmu.ac.za** Articles are requested to be between 6000 and 8000 words, including notes and references. Please provide an abstract of not more than 200 words and a list of six keywords for indexing purposes.

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Call for Contributions

Social Justice & Democratization e-Space

The International Sociological Association and Sage Publications have recently launched a new open access e-space initiative. The project, initiated by Margaret Abraham, ISA VP Research and developed in partnership with Robert Rojek and Naomi Blumsom, SAGE Publications is called the Social Justice and Democratization space (http://sjdspace.sagepub.com/).

The "Social Justice & Democratization Space" provides an environment to support and enhance communication, cooperation, and efficacy in international dissemination and exchange of information among researchers, teachers and practitioners that can contribute to transformative change.

You can access, submit, suggest and share resources under the following categories.

Archive space/ E-Special space: An archive of relevant articles from Current Sociology, International Sociology and any other articles related to the ISA Second Forum of Sociology plenary themes of:

- Social Justice and Democratization
- Gender and Human Rights
- Social and Economic inequalities
- Public Sociology

Resource space:

- **Policy:** Policy related resources (reports and articles)
- **Pedagogy:** Teaching related materials from across the world (syllabi, books, videos, articles and other pertinent teaching resources).
- **Practice:** Reports and materials that demonstrate how social justice and democratization are practiced at the local, national, transnational, regional and global contexts.

Visual lens: Images that capture social justice and democratization

Urbanities
Journal of the IUAES Commission on Urban Anthropology (CUA).

Urbanities is an open-access peer-reviewed international academic journal. It aims at publishing original articles on research at the forefront of the discipline, at exploring new trends and debates in Urban Anthropology that promote critical scholarship and at highlighting the contribution of urban research to the broader society. We welcome contributions from new and established scholars, researchers and practitioners who can make a valuable contribution to the subject matter and to international anthropology. Alongside scientific articles, **Urbanities** publishes review articles, book reviews and news on research done and in-progress and on recently completed doctorates in urban anthropology. In order to stimulate debate, **Urbanities** encourages publication of letters and comments. It also publishes brief announcements of forthcoming conferences and other relevant events, conference reports, University courses and jobs. Please visit http://www.anthrojournal-urbanities.com/

Street Signs Magazine

The Centre for Urban and Community Research (CUCR) at Goldsmiths, University of London, produces a magazine called 'Street Signs'. The magazine provides readers with updates on recent work and developments at the Centre but also includes original writing and reviews by both graduate students on our MA and PhD programmes and academic associates. Copies of Street Signs are also available to download free of charge. We welcome contributions from associates, students and others interested in the work of CUCR. We publish photographic essays; book reviews and occasional pieces (the more idiosyncratic the better (this is not meant to be a peer review refereed journal). Please e-mail either Caroline Knowles c.knowles@gold.ac.uk or Carole Keegan c.keegan@gold.ac.uk

NEW PUBLICATIONS & CALLS FOR PAPERS

4th International and Interdisciplinary Conference on Emotional Geographies University of Groningen, the Netherlands, July 1-3, 2013

Session:
Public Art and Architecture As Irritation: Mediating Politics, Emotions and Space

Convenors: **Dr. Martin Zebracki & Dr. Martijn Duineveld** *Cultural Geography Group, Wageningen University, the Netherlands.

Session abstract:
Academic debates on the shift from art in the art world to art in the public world have recently been developed at the crossroads of the humanities and the social sciences (cf. Senie 2003; Kwon 2004; Hein 2006; Knight 2008), as have literatures on how cities have started to promote the opening up of public spaces to art and architecture (cf. Hayden 1998; Finkelpearl 2001; Hall 2003; DaCosta Kaufmann 2004; Miles and Hall 2005; Sharp et al. 2005; Zebracki 2011). Artworks and architecture in public space are often seen as a hitch in the built environment, while a plethora of claims – without sound empirical evidence – are made about their contributions to the living environment (cf. Hall and Robertson 2001; Zebracki et al. 2010). Public art and architecture act as an intermediating agency in visual culture and hence as a powerful yet elusive player in spatial politics (cf. Deutsche 1996). The rationales and expressions of art and architecture can evoke explicit or rather subtle emotions and irritation among its spectators (cf. Massey and Rose 2003). As such, art and architecture manifest themselves in the sphere of the rational unbecoming.

Hitherto, little is known about the relationships between public art/architecture, politics, emotions and space, particularly from the

Perspective of public space's spectators. This session invites scholars from across all disciplines, who are engaged with multidisciplinary spatial articulations of social and cultural theory, to critically analyse the politics and affects figuring in public art and architecture.

Suggested topics this session attempts to explore include, but are not restricted to, the following:
- The assemblages of materialities and practices of public art/architecture and their emotional resonances (cf. De Landa 2006; Deleuze and Guattari 2007 [1987])
- Governmentalities of public art/architecture (cf. Foucault 1991)
- Reflexive, performative and visual methodologies of affect-based research on public art/architecture (cf. Rose 2001; Thrift 2008)
- The body as research instrument and site of research in cultural geographies of public art/architecture (cf. Hawkins 2010, 2012)
- Engaging geographies of public art/architecture: relationships between sensed, imagined and reified socio-spatial dimensions (cf.Lees 2001; Zebracki 2012)
- The non-representational relationships between public art/architecture, affects and the public sphere (cf. Mitchell 1992; Thrift 2008)
- Emotional dimensions of site-specificness and publicness of public art/architecture (cf. Mitchell 1992; Kwon 2004)
- Relational aesthetics and social relationalities of public art/architecture (cf. Bourriaud 2002; Massey and Rose 2003)
- Spatial poetics of public art/architecture (cf. Bachelard 1994 [1958/1969])

If you are interested in participating in this session, please submit an abstract of no more than 250 words to Martin Zebracki (martin.zebracki@gmail.com) and Martijn Duineveld (martijn.duineveld@wur.nl) by January 12, 2013. Conceptual and/or empirical contributions are welcomed. Conference website: http://www.rug.nl/frw/onderzoek/emospa/index

Call for Articles

sociopedia.isa. is a new online publication of the International Sociological Association with review articles on subjects in the social sciences. It is a new concept in the production and dissemination of knowledge as it combines the best of two worlds: i) the opportunities the Internet offers for rapid publication and dissemination ii) the quality guaranteed by thorough and imaginative editing and peer review. All the articles in **sociopedia.isa** are up-to-date, 'state-of-the-art' reviews and will be revised on a regular basis. Each entry will have a discussion section to supplement it. Once a paper is accepted and finalized it will only take a few days before it is published online.

Sociopedia.isa is a joint venture of the International Sociological Association (ISA) and SAGE Publications. The editorial office of sociopedia.isa is located at the VU University in Amsterdam. **Sociopedia.isa** was launched during the ISA World Congress of Sociology in Gothenburg on July 13th, 2010. At the moment, it includes over 40 peer reviewed articles, some of which are also published in French and/or Spanish. Various articles are supplemented by commentaries and/or replies.

We have been approached by the Editor who has invited members the Visual Sociology Thematic Group to submit a paper for **sociopedia.isa** on one of the topics covered by our TG as they would like to include entries on visual sociology. SAGE has agreed to pay authors of accepted entries $250 upon completion of the manuscript.

For more information on what the aims and scope of **sociopedia.isa** are, what structure the entries should have and what the submission procedure looks like please visit our website: http://www.isa-sociology.org/publ/sociopedia-isa/

If you are interested in submitting an article please also contact Dennis Zuev, Vice president (Research) of the TG05 so he can co-ordinate entries: tungus66@gmail.com

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Website: http://www.isa-sociology.org/publ/sociopedia-isa/

2ND INTERNATIONAL CONFERENCE OF PHOTOGRAPHY AND THEORY

Photography and Museums: Displayed and Displaying

THALASSA MUNICIPAL MUSEUM, Ayia Napa, Cyprus. November 30 – December 2, 2012

Keynote speakers: Prof. Elizabeth Edwards, Prof. W. J. T. Mitchell & Prof. Ariella Azoulay.

Research in historical, artistic and vernacular photography has been rapidly expanding in the past few years. Responding to this trend, the International Conference of Photography and Theory (ICPT) was created with an aim to provide an outlet for an interdisciplinary and critical theoretical exploration of photography and photographic practices. The 2nd International Conference of Photography and Theory (ICPT 2012) aims once again at bringing together researchers and practitioners from diverse fields of study who share a common interest in photography. This year's topic is 'Photography and Museums'. For more information see http://www.photographyandtheory.com/

CONTEMPHOTO '13
The International Conference on Contemporary Photography
12-14 June 2013 Yildiz Technical University, Istanbul, Turkey

CONTEMPHOTO '13 / The International Conference on Contemporary Photography has been created with the aim to reach a comparative perspective on urban issues, displaying the heterogeneity of the urban culture. Multiple roles of photography is going to be explored in relation to city as document, witness, survey, archive, ethnography, advertisement and artifact. A key theme is the relationship between photography and urban change and how photography contributes to the production of urban space, documents the emergent morphologies of urban development and refers to broader shifts in the visual economy of the city. Moreover it is including the indeterminate spaces that lack morphological definition, so called non-places or terrain vague.

The contributions exploring the role of photography in attention on how photography shapes issues of identity, place and citizenship within the city; how it documents urban otherness (that of homelessness, or of tourism); how it archives urban memory; and how it documents the erotic or/and tragic variety of street life.

Close attention to the aesthetics of urbanity is also to be paid, as well as the ideological forms of urban surveillance will play an important role in the conference.

Submitted proposals for presentations should address, but are not limited to these themes.

Registration is now available at http://www.contemphotoconference.org/p/registration_4.html
You can submit your abstract for CONTEMPHOTO '13 until 25th of January, 2013.

Jain temple, Ranakpur, India
Dennis Zuev

2) ENGAGING TACTICS

///// Call for Papers and Interventions

Engaging Tactics seeks to explore the boundaries between sociology and real life, through multi-sensory, multi-site engagement with publics and participants inside and outside of sociology and academia. Following the success of the *Engaging Tactics* interdisciplinary conference and BSA postgraduate event at Goldsmiths College in April-May 2012, we are reconvening for a one day stream inside the BSA conference 2013 plus a series of outside fringe acts.
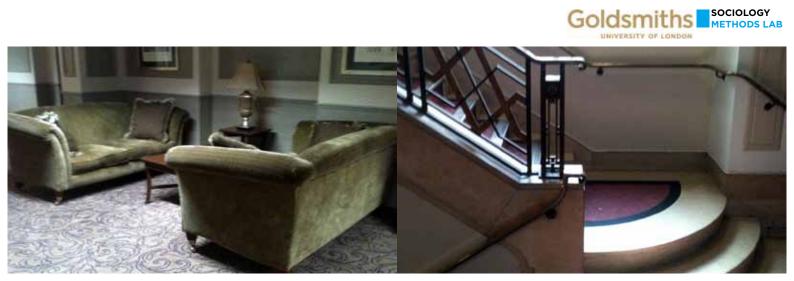
We are inviting abstracts and other forms of contributions on:

Revealing Secrets [social life off-stage]

The venue for the 2013 BSA conference is the grandly mysterious Connaught Rooms in Covent Garden, owned by the Freemasons, complete with masonic stars on door handles and secret entrances into the Masonic Lodge next door. The convenors of *Engaging Tactics* therefore propose a theme of 'revealing secrets': finding ways to talk about and engage with those bodies and lives that are kept away from the public. We encourage participants to take their own research areas and adapt them to the space and the theme, raising questions around engagement, inclusion and exclusion.

We invite conventional or unconventional papers, installations, or other tactics of engagement for this one-day stream within the BSA conference. We especially welcome site-specific submissions which use the venue and/or the local area to raise or explore questions on engagement, as well as visual artists and participants from other disciplines to submit material for a session on 'curating sociology'.

please send your submissions, ideas and enquiries to **engagingtactics@gmail.com**
deadline for submissions is **Monday, December 10th, 2012**

Goldsmiths
UNIVERSITY OF LONDON

**SOCIOLOGY
METHODS LAB**

///// The venue

The Grand Connaught Rooms, venue of this year's BSA Annual Conference, is home to a century-old history of Free-masonry in England. Connected to the United Grand Lodge's temple through secret passageways and ornate, locked doors, the architecture and life of the building make constant references to the hiding and seeking of occult meanings and well-guarded paths to (parallel?) truths. Whether "secret society" or "society with secrets", the league enjoys playing with the thrill of keeping some of its information in the dark, claiming that it is precisely such secrecy that guarantees the free expression of ideas among members while fostering the proliferation of the values of the Enlightenment. Inhabiting secrets, for the Freemasons, seems to be a comfortable thing to do. But what about those that are forced to live in secret? Those, that do not gain a position of power – be it illusory or not – from inhabiting the parallel and off-stage spaces of society? Goldsmith's *Engaging Tactics* stream 'Revealing Secrets' seeks to explore the social life of secrets by engaging with its keepers and seekers during the BSA conference: in the kitchen of the Grand Connaught Rooms, on the fly gallery of the neighbouring Royal Opera House or in Sir John Soane's secret cabinet down the road.

///// Further information

For more information and inspirations please see: engagingtactics.wordpress.com/
www.csisponline.net/2012/05/22/eat-a-tactic/

BSA conference location: www.grandconnaughtrooms.com/our-story.html
Local venues we might approach for outside fringe acts:
Hunterian Museum   www.rcseng.ac.uk/museums
Sir John Soane's house   www.soane.org/
Covent Garden area   www.coventgardenlife.com/info/covent_garden.htm

Goldsmiths UNIVERSITY OF LONDON   **SOCIOLOGY METHODS LAB**

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UNIVERSITÄT
BERN

SSA Congress 2013

Congress of the
Swiss Sociological Association

Inequality and Integration in Times of Crisis

June 26 – 28, 2013
University of Bern

www.sgs-kongress2013.unibe.ch

Organizing Committee
Members of the Institute of Sociology at the University of Bern
• Prof. Dr. Axel Franzen
• Prof. Dr. Ben Jann
• Prof. Dr. Christian Joppke
and the executive committee of the Swiss Sociological Association.

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Schweizerische Gesellschaft für
Société suisse de **soz**ciologie
Swiss Sociological Association

Congress of the Swiss Sociological Association
June 26 – 28, 2013 at the University of Bern

Inequality and Integration in Times of Crisis

Since Karl Marx first described the enormous social inequalities and their potential for social change at the beginning of industrialization in the 19th century, the origins, extent, and consequences of social inequality, as well the level of inequality which a society is willing to tolerate, have been major themes in sociology. Our discipline has taken on the theme of inequality in multiple areas ranging from research on unequal educational and labor market opportunities, unequal income distributions, gender and health inequality, and inequality in life expectancy, to mention only a few. There are innumerable national and international conferences devoted to these themes. Do we need yet another one? Is inequality still a problem in our society?

The answer to this question is undoubtedly yes. In particular, the economic crisis at the start of the 21st century underlines the fact that the theme of inequality has not lost its relevance. Above all, the European debt crisis inclines us to suspect that social inequality is growing. In comparison with economic boom times, almost all the European countries feel the pressure of stabilizing their economies and cutting back on public expenditures. This will also impact redistributional policies to reduce inequality and bring about new challenges for integration policies addressing the emerging disparities. At the same time as inequalities within European societies are exacerbated, disparities between states are also rising, which will likely have adverse effects on European unification, not to mention creating new challenges for Switzerland as well.

The European debt crisis came at a point in time when global environmental and demographic problems worsened simultaneously – the aging of industrialized countries and population explosion in developing countries. The inequality effects of climate change and the unequal distribution of population growth will lead to an increase in migration and elevate the immigration pressure on the European Union and Switzerland. For this reason, Switzerland, as well as the other European countries, grapple with questions of managing migration and integration.

Inequalities – as problematic they may be – are also in some sense an opportunity. They increase the diversity of society and can bring about new ideas, innovation, and growth. Our desire and ability for social integration depends, above all, on the ultimate balance between these advantages and disadvantages. Within the framework of the various foci of the research committees, the conference will concentrate on the opportunities as well as the risks associated with these social changes.

Call for Organizers

If you would like to organize a *plenary session*, please submit the title of the plenary as well as the designated contributions (including titles, abstracts, and the names of the contributors) to the organizing committee by January 15, 2013 (by e-mail to sgs-kongress2013@soz.unibe.ch). A plenary session usually includes three contributions.
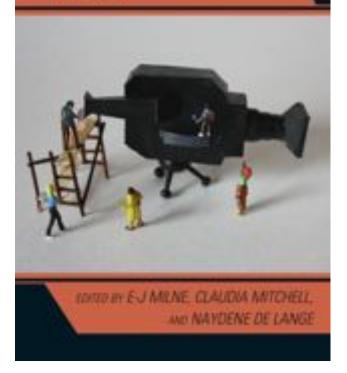
If you would like to organize a *workshop* (parallel session), please submit the theme proposal and call for papers for the workshop to the organizing committee by November 30, 2012 (by e-mail to sgs-kongress2013@soz.unibe.ch). After the organizing committee accepts the proposal, the call for papers will be published. The organizers of the workshop are responsible for collecting the submissions and selecting the contributions to be included in the workshop. The final program of the workshop (including titles, abstracts, and the names of the contributors) has to be submitted to the organizing committee by March 15, 2013 (by e-mail to sgs-kongress2013@soz.unibe.ch).

Information

Further information about the conference can be found on our homepage:
www.sgs-kongress2013.unibe.ch

Recently Published Books

The Handbook of Participatory Video, AltaMira Press, USA/ UK 2012

Edited by E-J Milne, Claudia Mitchell and Naydene de Lange

Participatory video is a growing area of research and an increasingly popular tool among practitioners, researchers, and NGOs working with communities around the world. The Handbook of Participatory Video advances the field, engaging critically with it as a research methodology and method and interrogating assumptions about its emancipatory nature and potential for social change. In twenty-eight chapters, contributors examine historical, ethical, methodological, and technical aspects of participatory video and discuss power, ownership, and knowledge production. The Handbook is organized into six parts: Locating Participatory Video, Participatory Video as a Critical Research Methodology, Working with Visual Data, Power and Ethics in Participatory Video, Dissemination and Reaching New Audiences, and Communities and Technologies. This benchmark work takes an interdisciplinary and global approach and will be invaluable to researchers, practitioners and students.

Reviews:

Much more than an overview, this Handbook advances the field of participatory video methodology in careful, determined, critical and sophisticated ways. Its interdisciplinarity, global scope, and array of rich examples are impressive and instructive as contributors highlight latent ethical and reflexive dimensions by revealing, identifying, and assessing previously unexamined assumptions to promote a firmer foundation for future work - **Richard Chalfen, Center on Media and Child Health, Boston Children's Hospital**

The Handbook of Participatory Video provides interdisciplinary insight into using and doing participatory video research, serving up both nuanced and broad-ranging perspectives on the theoretical, ethical, and methodological concerns in working with participatory video, as well as the tremendous opportunities, challenges, and benefits of such research. This work is a welcome overview of participatory video research and represents a major contribution that will be of significant interest and benefit to anyone interested in this type of work - **Jonathan Marion, president-elect of Society for Visual Anthropology and assistant professor of anthropology at the University of Arkansas in Fayetteville**

978-0-7591-2113-3 • Hardback August 2012 • **$125.00** • (£80.00)
978-0-7591-2115-7 • eBook November 2012 • **$99.99** • (£59.95)

Still from Buđenje pacova / The Rats Woke Up, Živojin Pavlović, 1967

The Cinema Makers
Anna Schober

Mercator visiting professor at Justus Liebig University Giessen.
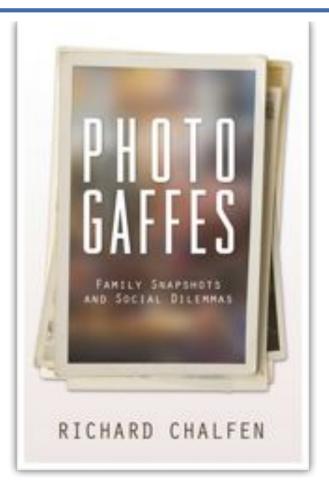
The Cinema Makers investigates how cinema spectators in south-eastern and central European cities became cinema makers through such practices as squatting in existing cinema spaces, organizing cinema "events," writing about film and making films themselves.

Drawing on a corpus of interviews with cinema activists in Germany, Austria, and the former Yugoslavia, Anna Schober compares the activities and artistic productions they staged in cities such as Vienna, Cologne, Munich, Berlin, Hamburg, Ljubljana, Belgrade, Novi Sad, Subotica, Zagreb, and Sarajevo. The resulting study illuminates the differences and similarities in the development of political culture--and cinema's role in that development--in European countries with pluralist-democratic, one-party socialist and post-socialist traditions.

Key features include:
- an account of cinema as a political and social transnational movement emerging with '1968' that contests reigning forms of managing and controlling difference connected to the modern nation state
- an exploration of theories and conceptions of the public sphere and how they connect to cinema as an urban arena
- a close reading of films by authors produced by cinema activism of the 1960s such as Rainer Werner Fassbinder or Dušan Makavejev
- follow-up cinema activist groups in the 1990s such as clandestine flash mob cinemas, ethnic or queer cinema initiatives (in Central Europe) or short film cinema activism (in Ex-Yugoslavia) confronting the violence of war and ethnic cleansing with an emphatic use of humour

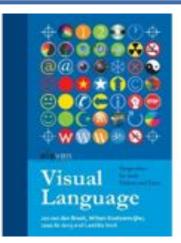http://www.intellectbooks.co.uk/books/view-Book,id=4928/

From the author of the internationally known, *Snapshot Versions of Life*, comes a new book about light-hearted and serious "photo *faux pas*," accidental mistakes in judgment when taking family snapshots. Ordinary people reveal their dilemmas through personal letters written to a newspaper advice columnist. *Photogaffes* is organized into three sections: Film-based photographs (prints and slides), digital snapshots, and camera phone pictures (iPhonography).

Photogaffes is all about using mass consumer cameras to produce "family snaps," "domestic photography" or even "home media." While the vast majority of snapshots seem to give pleasure, on occasion, something goes wrong--not because of camera mechanics or technological problems-- but because someone becomes offended, a personal relationship is disturbed, or the wrong information is shared or made public. *Photogaffes* is all about these unanticipated problems, all reported by people who have experienced personal and social dilemmas first hand--by taking snapshots, appearing in snapshots or receiving snapshots. The author has trimmed down an extensive collection of letters and reports into a manageable and very readable volume. Readers of *Photogaffes* will be tempted to ask: "Am I normal?" Others will exclaim: "I thought that only happened to me!"

In a lively and creative way, Chalfen introduces us to such notions as: snapshot abuse, photo netiquette, digital photo collateral damage and pictorially extended families among others. The writing is accessible to general readers, raising serious questions in an insightful and humorous manner.

$13.99 ISBN: 9781457511820. Available from Amazon and Barnes & Noble
http://photogaffeschalfen.com/index.php

Visual Language:

Perspectives for both makers and users

Jos Van den Broek, W Koetsenruijter

and Japp de Jong

The power of a visual image is determined by a complex array of elements. Anyone who creates a page for a magazine, makes a PowerPoint presentation, designs a brochure, prepares a poster or dreams up an idea for an infographic is faced with some important questions:

• Why is it better to put this photo here rather than there?

• What background color should I use for my presentation?

 • What do I need to bear in mind when creating an internet page?

• Is it better to use a table, a graph or an infographic for these numbers?

• Do I need to ask permission to use this image for my weblog?

These are the kinds of questions that *Visual Language* answers. The book is divided into four sections. The first section introduces the subject. The second part explains three important theories relating to visual images: Gestalt, semiotics and visual rhetoric. Using these theories, in section three the authors explore the fundamental elements of visual language: composition, typography, perspective and color. The fourth and final section presents applications from everyday practice: photos, graphs and tables, infographics, web pages and magazine pages.

Visual Language is intended for anyone involved or is likely to become involved professionally with publishing images: from journalists, text and image editors and makers of infographics, advertisements, exhibitions and magazines to museum staff , communications advisors, photographers, illustrators, typographers and web designers. Because of the multidisciplinary approach adopted by the authors this book will be an invaluable tool for all readers, irrespective of their individual disciplines.

Visual Language combines theory and practice, with assignments at the end of each chapter. This guide is an excellent reference work for both academic programs and vocational studies.
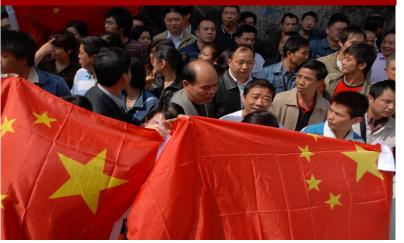
Author's information
Jos van den Broek teaches science communication at the University of Leiden. Willem Koetsenruijter is affiliated to the program Journalism & New Media at the University of Leiden. Jaap de Jong is affiliated to the program Journalism & New Media at the University of Leiden. Laetitia Smit is head of the department and coordinator of HOVO.

http://www.boomlemma.nl/communicatie-media/catalogus/visual-language-1#

Film Releases

VISUAL APPROACHES TO URBAN ETHNOGRAPHY

A Social Documentary from the Milan's Chinatown

The Urban Conflict in Paolo Sarpi Street on April 12, 2007.

The documentary is focused on contested urban spaces and it approaches the riots in Milan's Chinatown under the lens of gentrification, globalization and migration policies in Italy.

The author/director has recently won a Student Award by presenting her work at the Visual Sociology section of the American Sociological Association - ASA Annual Conference, in Denver Colorado, where the documentary was screened (August 2012).

Filmmaking and Ethnographic Research: the backstage.

I shot this documentary in 2008 during the ethnography that I was carrying out for my master degree in Social and Political Communication at the University of Milan. I have never had any particular competence in filmmaking. Of course, I used to be a journalist for over ten years, so I have probably developed a visual sense, but it was more than that.

The empirical research was done to observe a process of urban transformation taking place as political and cultural gentrification of an ethnic neighborhood, while at the same time building the social construction of stereotypes and prejudice.

I got a call. I was there with my notes and my camera, and I felt the need to represent "another story" from the Milan's Chinatown. Thus, I gave voice to my "social actors". After three years from the final editing, a class on film directing, some publications and a few public screenings I believe it is time to forgive my incompetence and disseminate this visual knowledge.

A-WAY from PAOLO SARPI

(Original: "VIA |da| PAOLO SARPI")

2009. 49 minutes. Color. EN subt.

The visual tells about the city

Filmed in Milan, Italy.
Independent Production by
Lidia K.C. Manzo
Genre: social documentary
Author, Director: Lidia K.C.
Manzo
Editor: Francesca Cogni
*Director of Photography and
Camera Operator*:
Mariangela Giannoccaro
Assistant Camera: Antonia
Giannoccaro
*Camera Operator on De
Corato's interview*: Lidia K.C.
Manzo
English Subtitles Editors:
Marco Ligabue e Lorenza
Salati
English Language Supervisors:
Laura D'Abbondanza and
Danny Berryman.

English published works of the author on
Milan's Chinatown include "The 'Asian
Betweeners'. Cultural Identities and the new
communication technologies", in German,
M. & Banerjee, P. 2011 (eds), *Migration,
Technology & Transculturation: A Global
Perspective*, and "Emergent spaces,
contemporary urban conflicts. Experiences
of social mix in changing neighborhoods:
The case study Milan's Chinatown", in Camp
Yeakey, C. 2012 (eds), *Living on the
Boundaries: Urban Marginality in National
and International Contexts*.

Synopsis

Few of the spaces of Milan are so strongly loaded with cultural and political baggage as ''Chinatown'' – the ethnic neighborhood on Paolo Sarpi Street – where a handful of roads, the global flow of Chinese goods, and the daily routines of elderly people and families are merged. The complexity of the ''Sarpi Question'' is precisely determined by the discussion of social dimensions, space and ethnoracial, economic and political, all at once.

The documentary presents the images of Jianyi, member of AssoCina, as an example of the extreme vitality of the second generation Chinese, together with the ones of the "liberal" Chinese Catholic Pastor - Don Paolo Chen - and the entrepreneurial Chinese Overseas success symbolized in Oriente Store and in its pioneer: Uncle Romanino. Totally unexpected, we discover the cosmopolitan character of Walter - the neighborhood's butcher – who is capable of combat the rhetoric on cultural diversity in his little store. In this cultural complexity, if on one side there are young Chinese people who appreciate the luxury of Italian fashion, on the other we find Italian local store owners who build up independent associations to preserve presumed national identities.

This framework deals with reclaiming urban space and the requalification processes aimed at improving the physical context of the Sarpi area, and especially at starting up processes of financial revitalization.

The voice of Italian residents is only one of those emerging from the results of this research, along with those of business owners, city users, and local politicians. It is an interplay between antagonism and juxtaposition in which I have tried to highlight the existing conflict with the aim of understanding and explaining the tension in this urban space.

The opening conclusions deal with the paradox of the urban safety policies promoted by the Milan local government as a place of decompression in the face of strong social pressure on immigration, precariousness, and insecurity. Strategies aimed at places to act on people.

Screenings

August 2012. ASA Conference - Denver, Colorado USA.
July 2012. ISA, TG05 Workshop on *Visual Sociology* - Buenos Aires, Argentina.
November 2011, Mass Communications, Delaware State University - Dover, USA.
October 2011. Public Anthropology Conf., American University - Washington DC, USA.
April 2011. SIEF Conference, Universidade Nova de Lisboa - Portugal.
April 2011. BSA Annual Conference - London School of Economics - GB.
March 2011. Urban Affairs Association Conference - New Orleans, USA.
November 2010. Materiali di Antropologia Visiva, Università La Sapienza - Roma, Italy.
April 2010, Urban Hybridization Conference, Politecnico di Milano - Italy.
January 2010. Docucity 2010 Award - Università degli Studi di Milano, Italy.
November 2009. International "Gold Panda" Awards for Students – Sichuan, China.
October 2009. SMMS - Research Center of University of Trento - Italy.

Lidia K.C. Manzo is a PhD Candidate in Sociology at the University of Trento, Italy. She has a MA in Political and Social Communication at University of Milan where she has carried out an ethnographic research and a social documentary production of Milan's Chinatown. Currently she is a Visiting Researcher at The City University of New York where

she's conducting field research based on the study of 40 years span of gentrification of a Brooklyn neighborhood. Her area of interest in the field of urban studies is connected with the analysis of socio-cultural boundaries in super-gentrified neighborhoods. She works reflexively both on ethnographic experience using visual methods.

Contacts
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Film Releases

Art of Silat

By D.S. Farrer, University of Guam.

http://t.co/v1PWog6N 46.33 mins

Melaka, Malaysia, 2007

The film "Art of Silat" regards Malay culture through dance and martial arts in Singapore, Malaysia, and England and provides a visual accompaniment to D.S. Farrer's ethnographic book Shadows of the Prophet: Martial Arts & Sufi Mysticism (Springer, 2009). The Malay martial art, silat, is enacted through wedding dance, martial arts, violence, magic, film and theater. The film charts initiation into the cult of silat, via divination, where the spirit of an ancestral warrior is summoned into a lime. The lime is cut by a guru silat (master) to decipher the initiate's elemental personality, whether fire, air, earth or water. The following boiling oil ritual sees hundreds of coconuts chopped to extract their milk to be strained into cauldrons. Forty men say continuous prayers as they boil the milk to prevent the oil from burning the initiates later when they plunge their hands into it. In medieval times the oil bath (mandi minyak) was used as a juridical test of veracity. Those who could pass their hands unscathed through the oil (or molten tin, or lead) were pronounced innocent. From trial by ordeal the mandi minyak became an invulnerability rite. In Singapore the rite was stopped due to supposed links to Al'Qaeda training camps. In contemporary Islamic Malaysia, however, the bath in boiling oil is billed as a therapeutic exercise, albeit participants husk coconuts with their teeth, split the nuts with their bare hands, and engage in wild ludic sparring. As outsiders travel to Malaysia to learn silat, Malaysians journey to England to stage a show in London. During rehearsals one man loses a finger to a machete. Filmic motifs include lines drawn between this realm—the shadow realm—and the ultimate reality of the afterlife; and magical circles regarded as portals to divine mystical power.