

Visual Sociology

No 11 Dec 2015

WG03



Notes from the Editors:

Dear colleagues, friends, and ISA WG03 members:

We are pleased to publish Volume 11 (Winter 2015 issue) of the ISA Visual sociology (WG03) newsletter. This will be the last newsletter that is distributed as PDF copy only. As we are a visual association, we feel that the PDF version of the newsletter does not do full justice to the wonderful textual and visual entries that we have been receiving over the past couple of years, and we are consequently in the process of developing a web-based version of the newsletter.

This issue is thus a 'lighter' issue focused on sharing some of our upcoming activities and features two of our regular columns: the Presidential Report (Updates and News), written by our Working Group President, Valentina Anzoise (Italy), along with Vice President (Research), Dennis Zuev (Portugal), and Vice President and Secretary, EJ Milne (United Kingdom), and our regular "Getting to Know You" interview. This issue's interviewee, Jerry Krase (USA), is one of the strongest contributors to the development of the WG03 Working Group and has been actively involved as one of our Board members for over six years.

With the ISA Forum approaching quickly (July 10–14, 2016, in Vienna, Austria), we also lay out the provisional program and some of the Pre-Forum workshops and activities (July 6–9, 2016). Finally, with more and more international attention being accorded to the Rachel Tanur Memorial Prize for Visual Sociology (the competition is now in its fifth run), as well as an upcoming deadline of January 25, 2016 for competition entries, we provide a special focus on the history and scope of this competition and its close links with our Working Group. We also give an overview of the first prize entries over the past four years; each year, we award three prizewinners who write an essay about their own photograph as well as an essay on one photograph by Rachel Tanur. We anticipate three more excellent winning entries this year and we look forward to sharing those with you in our next newsletter.

As always, we welcome your submissions and feedback. Please feel free to email us with your questions or ideas: isavisualsociology@gmail.com. You can also visit our Facebook Page: <https://www.facebook.com/groups/273306526112118/> or our website <http://www.isa:::sociology.org/wg03.htm>

Our next deadline for the summer issue is: June 15, 2015.

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Getting to Know You: Jerry Krase
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Image 1: Photo of Jerry Krase, taken by Tim Philo (on the stoop in front of Jerry's house).

I am a life-long resident of Brooklyn, New York, where I live with my wife Suzanne Nicoletti, close to our children and grandchildren. I continue my activist scholarship and work almost everyday, mostly from home, but teach, lecture and travel when invited.

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

I've always wanted to be a professional tennis player.

2. *What is your most treasured possession?*

As you might imagine from my first comment, I really don't have any objects that I "treasure," but I do have lots of people, but I don't "possess" them.

3. *What is your favourite book and why?*

Foucault's Pendulum by Umberto Eco, because it is a maze that lures and then traps your mind. However, I would never read it again. He relies on the conceit of readers to draw them in with tempting puzzles.

4. *What do you consider your greatest achievement?*

When I was a teenager most people thought I would "never get anywhere," and when I meet someone from the old neighborhood and tell them I am a college professor they are dumbfounded. I guess proving people wrong is my greatest achievement.

5. *If you could change one thing about yourself, what would it be?*

I would have liked to be taller.

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

Both, depending upon my sleep mood.

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

My wife holding our children.

8. *What is your favourite painting or photograph?*

I've always loved the work of the Impressionists and my photos emulate their slightly out of focus attitudes toward their subjects. My favourite(s) are Van Gogh's *Sunflowers*, which I have copied in oil.

9. *How old were you when you took your first photograph? Can you describe it?*

My family was very poor but we still had a "Brownie" box camera and on rare occasions they let me push the level. I also experimented with pinhole cameras and, as a young teenager, developed and contact-printed my own images. First photo? I can't remember, but I'm pretty sure it was a landscape out of my third floor apartment window. I also sketched (pencil and charcoal) scenes from the window and the roof ("tar beach").

10. *How did you become interested in visual sociology?*

I didn't. Judith Friedman heard me give a lecture at the Community and Urban Sociology Section of the American Sociological Association in 1987 and told me I was a visual sociologist and that I should join the International Visual Sociology Association, so I did.

11. *What was the subject of your first visual study?*

I think of it as a study of how seeing affects the lives of inner city residents rather than a "visual study." My 1973 New York University dissertation, "The Presentation of Community in Urban Society," and subsequent "seeing" work was published without photographic images until 1990. In the "old days" Sociology journals and book publishers frowned upon images except for a line drawings, maps, and the like.



Image2: Sunflowers: by Vincent (1888) and Jerry (1975):

"One of my renditions, painted 40 years ago in oil using a palette knife for the impasto, of van gogh's sunflowers. It is how my eyes, with slight astigmatism "sees" the social world; being slightly out of focus makes things clearer."

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

I would love to revisit the places I observed, and in many cases photographed, in the 1960s and 1970s. For example, between 1964 and 1966, I was stationed (U.S. Army) in Frankfurt am Main and used it as a base to travel around and photograph Europe with my first "good" SLR camera that I bought off a friend who needed money for something else.

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

Emphasize your discipline or subject area first and connect your visual approach to it. I am an urban sociologist who tries to demonstrate the utility of visual approaches to city neighborhood's, for example. So I must be expert on the subject for the work to be appreciated by my professional peers.

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

Since this is for Visual Sociology, I have to say that getting sociology to appreciate and valorize visual work has not been easy and much more still needs to be done.

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

Brooklyn College students are diverse and ever changing. They have taught me, and constantly remind me, that what I see is not necessarily what they do.

16. What journal do you most enjoy reading?

As a researcher and editor, I scan too many journals and “read” only those that capture my attention. I prefer plain language, so the less posturing and posing the better. My own journal, *Urbanities*, offers some good descriptive work, as does the American Sociology Association’s *City and Country*. In general I prefer open access journals. We academics give away too much of our work to publishers who profit from our free labour.

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

Most, like my mentor Feliks Gross, have passed, but on occasion my friend and colleague Tim Shortell and I get to have lunch together. I recently had a happenstance dinner with the French activist photographer Frederic Brenner and would be pleased to share coffee and cake with him in the future. We spoke about the opening of “This Place” (<http://www.this-place.org/>) at the Brooklyn Museum.

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

I’ve been officially retired for 13 years, but I did so in order to get more work done. If you mean, when I stop “working,” then it would be finding out that heaven is a real place.

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

There are many, but my old friend Ralph Fasanella’s (1914-97) naïve work on urban scenes gave me a good sense of what can be accomplished with little artistic training. Ralph is called a “naïve” artist but his work is hardly so as social and political commentary.

Seeing Cities Change: <http://www.ashgate.com/isbn/9781409428787>

Brooklyn soc: <http://brooklynsoc.tumblr.com/>

Urbanities: <http://www.anthrojournal-urbanities.com>

Cidades: <http://cidades.dinamiacet.iscte.iul.pt/index.php/CCT/index>

Visual Sociology and the Future We Want



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The Third ISA Forum will be held in Vienna, Austria, 10-14 July, 2016 on the theme “The Futures We Want: Global Sociology and the Struggles for a Better World.”

Quoting the words of Markus Schulz (ISA Vice-President for Research and Forum President), “this theme encourages a forward-orientation in empirical, theoretical, and normative research to tackle the problems and opportunities that often cut across borders. Protests around the globe have challenged inequality, oppression, and ecological destruction, and have insisted on the possibility of another, better world. Intensifying uncertainties demand innovations in methods and theories.”

Our Working Group has enthusiastically embraced the theme of the next Forum and the call to critically reflect on how Sociology can contribute to broadening these debates and innovating its own methods and theories. Our Call for Papers has been highly successful and we received 165 abstracts (40 more than for the 2014 Congress in Yokohama!). As a result, we have petitioned the ISA to add two additional sessions to our programme. We were successful in our application and so the ISA WG03 Main Forum program now consists of 17 sessions (6 in collaboration with other Research/ Working/Thematic Groups) and more than 100 papers on visual sociology. While we would have loved to request even more sessions and accept more papers, the ISA adheres to strict guidelines about the total number of submissions accepted. Sadly, we have consequently had to turn down some brilliant papers. We sincerely hope that these people will not be put off and will still be involved in our working group and will join us in Vienna.

In order to support the President, Vice-Presidents, and panel conveners, and create a democratic and transparent process, two subcommittees were established to organise the Forum and Pre Forum activities. All panels and papers were reviewed by panel conveners and the sub-committees and external blind peer reviews were also sought when there was a conflict of interest or when additional language or subject specific expertise was required. The ISA has ratified our choices and we now await its confirmation of our exact schedule. We anticipate this will become available in February and we will let you know as soon as possible.

The final agreed-upon list of Main Forum sessions are as follows:

1. Art in the Cities: Visual Cross-Cultural Research on the Strategies of Aesthetic Upgrading of Urban Environment
- 2a. Critical Perspectives on Visual Methodologies (Panel I)
- 2b. Critical Rethinking of Visual Methodologies (Panel II)
3. Empowering Methods? Critiquing Participatory Visual and Arts Based Methods with Migrant Sex Worker and Migrant Lesbian, Gay, Bisexual, Trans, Queer and Intersex (LGBTQI) Communities
4. Exploring the Role of Seeing in Racism, Nationalism and Ethnic Relations (co-joint session with RC05)
- 5a. Framing Discourses, Action and Collective Imaginaries about Environmental Issues (Panel I, co-joint session with RC24)
- 5b. The Visual Construction of Nature and Environment (Panel II, co-joint session with RC24)
6. Imagining Futures through the Visual (co-joint session with RC07)
7. Look What I Found out! Research on Teaching and Learning Using Visual Methods
8. Perspectives and Challenges of Working with Images and New Media (co-joint with RC37)
9. Studying Public Events Visually: Capturing and Analyzing Visual Moments
10. Visual Biographies in Media Communication (co-joint session with RC38)
- 11a. Visual Culture and the (Re-)Creation of Everyday Life (Panel I)
- 11b. Visualizing Spaces of the Everyday (Panel II)
- 12a. Visual Narratives of Faith: Religion, Ritual and Identity (Panel I)
- 12b. Visual Narratives of Faith: Spirituality, Materiality and Identity (Panel II)
13. Visual Sociology and Conflicts: From Social Responsibility to Agency

Free Visual Sociology Community Workshops and Exhibitions (July 6-9, 2016)

Most of you will know that we endeavor to make the Forum different from the Congress. The main aim of the Forum is to engage with local communities in the host nation and to make Sociology enter the social dimensions that it studies. Our WG has always been very active in this regard, and in keeping with our philosophy of the democratization of knowledge and ensure that it is free and accessible to all, we will once again host a parallel programme of activities that will run between 7M 14th July in community spaces near the ISA's main venue in Vienna. These events are open to all thanks to the generosity of the facilitators, all of whom are providing their services for free, and the venue hosts, who are providing venues for free or at a lowM cost. We are also immensely grateful to our WG local liaison, Faime Alpagu, who is currently undertaking her PhD in Visual Sociology at the University of Vienna. She has (and will continue) to provide guidance and logistical support and will liaise with our venues in order to help us deliver an excellent series of events. Thank you Faime!

The final agreed upon list of Community Workshops and Exhibitions are as follows:

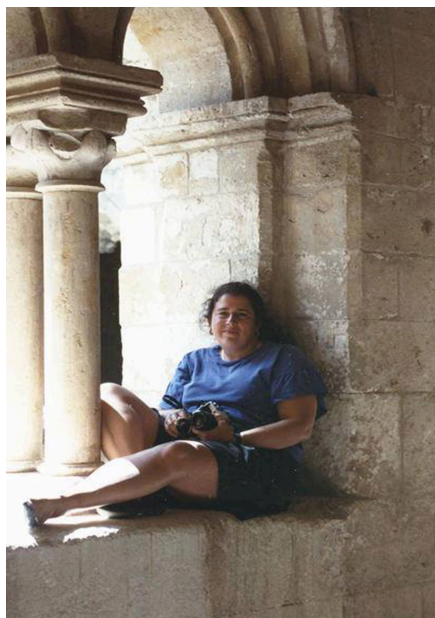
- *Ethical Dilemmas in Practice: Creating, Showing and Looking at Images.* 2 3-hour workshops in Vienna and Vanderveen. Pre-Vienna online interaction in addition to a museum visit with a follow-up 3-hour workshop.
- *From Municipal Socialism to Neo-liberalism: Housing Politics and the Housing Question in Vienna in the Past and the Present.* Kadi, Verlic, Manzo. 2.5 hour guided walk around housing projects in Vienna.
- *MoVE (method:visual:explore).* Oliveira. Exhibition and 1-hour discussion.
- *Photo-interviews, Mind Maps and Itinerant Soliloquies: the Triangulation of Visual Methods to Explore Great Events.* Anzoise, Natali, Mutti & the Exposed Project (collective of artists, photographers and video-makers). 3 3-hour workshops on different days.
- *The PAK Map Project.* Anzoise, Natali, Mutti & the Exposed Project. Exhibition.
- *The Strange Case of the Wandering (or was that "Wondering") Jew: Collaborative Auto/Ethnographic Film Practice on the Streets of London.* Kochberg. Film Screening and Discussion. 1.5 hours.

- *Queering Faith Rituals*. Milne, Kochberg, Greenfields & Knan. Film screening and discussion. 3 hours.
- *Visualizing your Arguments: Pedagogy and Technique of Preparing a Visual Presentation*. Nathansohn. Workshop. 2 hours.
- *What's Cellphilm Method? DIY in the Digital Media Age*. MacEntee, Burkholder, Schwab-Cartas. Workshop. 3 hours.

Plenary Speaker at the ISA, Professor Claudia Mitchell, McGill University

Last but not least, the Forum's organizing committee has invited all RCs and WGs to select a leading scholar in their field to give a plenary presentation during the common session. We are honoured that Professor Claudia Mitchell of the Participatory Cultures Laboratory at McGill University, Canada, has agreed to speak on *Looking Into the Futures: Problematizing Socially Engaged Research in Visual Sociology*. As soon as the ISA make us aware of the date of her presentation, we will let you know.

To conclude, we would kindly like to remind everybody that contributions from WG03 members to the ISA WebForum <http://futureswewant.net> are more than welcome!



Rachel Tanur Competition: History and Spotlight

With the forthcoming Rachel Tanur competition drawing to a close at the end of the month we've chosen to both spotlight the award and also acknowledge Rachel's wonderful life and photographs, which, reflect her keen interest in people, cultures and societies. Drawing from a wealth of photographs taken by Rachel, the award invites early career researchers to critically engage with one of Rachel's photos in addition to submitting their own image and supporting text. In what follows, we will outline the spirit of the award before highlighting the previous winning submissions, drawing attention to each scholar's own work and the image which they choose to discuss from Rachel's gallery.

The Rachel Tanur award is a biannual prize administered by the Social Science Research Council (SSRC), based in Brooklyn, New York and funded by a grant from the Mark Family Fund for the Rachel Tanur Memorial Prize for Visual Sociology.

The prize recognizes students in the social sciences who incorporate visual analysis in their work. It is named for Rachel Dorothy Tanur (1958–2002), an urban planner and lawyer who cared deeply about people and their lives and was an acute observer of living conditions and human relationship.

Rachel Dorothy Tanur (1958–2002) was not trained as a social scientist, but she cared deeply about people and their lives and was an acute observer of living conditions and interactions. Her profound empathy for others and her commitment to helping those less fortunate than herself accompanied her on her travels and often guided her photography. She delighted in photographing the interaction of people and the artifacts they used and created in such engagements. These, of course, are the raw materials of social science and Rachel left us a rich legacy of such photos.

Rachel received bachelor's degrees in architecture and city planning from the University of Maryland, a master's in urban design from Hunter College, and a law degree from the University of Buffalo. She worked for the New York City Planning Commission for some years as well as in real estate law for several private law firms. She was diagnosed with cancer in 1999. In response, Rachel intensified her pursuit of travel and photography and made several trips to Cuba, South and Central America, Africa, and Europe as well as across the US before her death in 2002 at the age of 43.

Rachel Tanur's photographs represent the true spirit of ethnography. They express a direct, personal, and emotional engagement with the lives of others while also conveying enough intellectual distance to be analytic. Their play between intimacy and commentary defines the photographer as someone bound to her subject, yet concerned with the larger implications of the images she records. Ms. Tanur understands how something as simple as a street sign, a bus, or a pile of pottery is linked to an interconnected world of social, economic, political and cultural forces that define objects both as just what they are and also so much more.

Ms. Tanur's eye is that of the artist and the social scientist. Her images are beautiful in the tradition of documentary photography. They capture differences in clothing and ritual – whether a Maasai woman's jewelry set against a plaid shawl or multicolored cone hats from a carnival celebration. They reflect on widely different architectural styles – the mud walls of an African village, colonial homes in Guatemala. They provide us with colorful images of markets from around the world and a sense of the profound diversity of distinct cultural practice and the interconnected nature of our global world.

For all their detail and informative power, the photos occasionally slide into a fascination with beauty itself, dark shadows, rich colors, the hint of motion, rhythm and artistry. In this way, these pictures remind us of the woman behind the lens, especially when presented together in this manner.

The photos express a life defined by movement, from one place to another across grand distances, as well as a spirit of inquiry rooted in empathy. Rachel Tanur's images are a reminder of both the expansiveness of our world and the sense in which its broad difference can be gathered together. It is to her credit that the many visual ideas she presents hold together and that these diverse images are bound to each other by a common ease, comfort and connectedness between artist and subject.

Many thanks to Judith Tanur for assisting us with ideas on how to showcase the competition.

Winner - 2014

Waiting for the Facebook Bus, 24th and Valencia

Kristin Miller



Three men stand on a sidewalk in San Francisco. They stand equidistant from each other, not even their shadows touching. In any event, they are more engrossed in the smartphones they hold than in anything going on around them. With heads bent forward, they click away; two of them are further buffered from their environment by sunglasses and headphones. Their backs are to a colorful mural of a hillside and waterfront, perhaps imagining San Francisco as it was in the days of Spanish rule. They do not notice the woman depicted in it who appears to gaze out at them as she kneels to collect water, perhaps marveling at a future world that bears little resemblance to her own.

These Facebook employees wait at a municipal bus stop at 24th and Valencia Streets in The Mission for the free, private bus that will carry them to the headquarters of the social media giant in Silicon Valley. Unlike the muralist Marta Ayala, whose *Roots and Frequencies Basic to Our Education* (1994) they ignore, they are likely recent transplants to The Mission—drawn by its reputation as a hip, artsy neighborhood, and proximity to the 101 freeway that will give them a shorter commute on top of workweeks in excess of 40 hours. Young digital “creatives” such as these men, have been moving to San Francisco in droves since the original dot com boom of the late ‘90s. Since 2006, this has been accelerated by the soM called “Google Bus,” private buses that connect desirably “urban” Bay Area neighborhoods with the suburban campuses of Apple, Facebook, Yahoo! and others.

Today, the private buses carry tens of thousands on a daily basis, siphoning riders from the region’s transit systems and causing public outcry. The displacement brought about by this influx of new arrivals is nowhere more fraught than in The Mission, previously a lowerM rent neighborhood that provided an accessible home for generations of San Francisco’s immigrant communities—first Irish, German, and Polish, then, starting in the 1940s, Mexican and Central American. For decades, The Mission was the Latin@ heart of the city, its walls adorned with murals in styles traditional in Central America, and its parks hosting altares for the celebration of Día de los Muertos in the fall.

All of this fused syncretically with the broader city culture to produce something uniquely San Franciscan and uniquely “Mission.” But now, another mural around the corner from Ayala’s shows a parade of well-known residents carrying banners that read “Stop the Evictions.” While it could be argued that urban spaces are dynamic and constantly evolving, and that the Techies are just another wave of immigrants using the Mission to gain a foothold—the digital isolation of the Facebook employees waiting for their private bus tells a different story. SF residents who are being forced out due to higher rents and condo conversions they cannot afford are multi-generational families, small business owners, teachers, first responders, artists, activists, and performers, and service workers of all kinds. They are also largely from communities of color. The more recent arrivals have demographics that match the tech industry’s, 64% white (1) and 74% male (2). They are also young, typically unmarried or child-free, and earn extravagant salaries: in 2012 the mean annual salary for a network specialist was \$94,000 (3).

The young tech workers I documented are not just demographically distinct from the communities they are uprooting, they have a dramatically different relationship to place. For these dwellers in what Zygmunt Bauman calls “Liquid Modernity,” (4) San Francisco is just another node on the global network of IT capital. Today they live in SF, but tomorrow it could be New York, Tokyo, or Stockholm. In order to cope with these repeated disjunctures, they must buffer themselves from the particularities of place. Local culture becomes something briefly consumed and easily discarded. The continuity of liquid modern life is in the data flows that travel with creatives, evident in the men’s fixation on the screens of their devices. They feel more closely connected to remote people and events than to their coM workers standing only feet away. The privacy of the tech buses helps sustain their illusion of being “alone together,” to quote Sherry Turkle; like much of the tech created in Silicon Valley, the buses allow riders to “dial down’ human contact, to titrate its nature and it’s extent.” (5) For the tech industry to use public rather than private systems for its transportation needs, its members would first have to become part of the “public” of the places they inhabit.



Commentary on Rachel Tanur's Works: Guatemalans Boarding Bus

Rachel Tanur's photograph illustrates a social relationship that is very different from the deliberate distancing practiced by the young, male Silicon Valley workers I captured waiting for a Facebook bus. Absent are the hallmarks of mass transit in the U.S—reading material, sunglasses, or expensive data devices used to buffer the rider from others. In Tanur's image, the people at the bus stop are engaged with their surroundings and their neighbors—there are conversations taking place, and snacks and goods for sale. The waiting passengers stand closely grouped, the colorful patterns of their clothes overlapping. The bus to Sololá behind them is equally bright—with red and yellow paint and a multicolored destination placard—and pops out against the bright blue of the food stand in the background.

The accumulation of details in Tanur's composition produces a significantly different effect from the setting of my photograph: regardless of whether these people are traveling to work, to see family, or to conduct business, their transit space seems lively and inclusive. The techies, waiting for a bus that will carry only those with the right employment credentials and social capital, are walled off from each other and utterly disengaged from their environments. In the view of Henri Lefebvre, spatial relations are produced by and reflective of social relations (1).

This observation applies not only to cities or regions, but also to the systems and technologies that connect them, such as public transport. This dynamic is manifest in the very different experiences produced by the spaces of transit in the hyper wealthy SF Bay Area and impoverished rural Guatemala. It is a marked irony of the tension over the exclusive "Google Buses" that in most of the world, buses are a cheap, populist mode of transit. Even in the U.S., municipal buses are the most common form of state-supported transit due to their relative lack of costly infrastructure; increasing numbers of low-cost, private buses now travel the interstates as an alternative to expensive air travel, and the ailing Amtrak system. But, of course, the car is the preferred mode of transportation in the U.S., and is heavily linked with notions of citizenship (the driver's license is the default form of ID), wealth and class status, and autonomy. For Americans, discomfort with public transit is due in part to the fact that few use it as their primary or only mode of transportation; in 2010 there were 797 vehicles per 1,000 U.S citizens. By contrast, in Guatemala, there are only 68 (2).

Most of the 68 vehicles per 1,000 Guatemalans are buses. To cope with extreme poverty, income inequality, lack of social and geographic mobility, and widespread failure of public train and bus services, Guatemala has developed an expansive network of cheap, private buses that serve almost every community in the country. The majority of these are repurposed school buses from elsewhere in the Americas, repainted with eye-popping colors like those on the bus to Sololá, and with even more spectacular, mural-like decorations shown in other images from Tanur's travels. The buses are crowded and not particularly comfortable, but they are democratic in this. The experience of travel by bus produces a communal space that begins in the social scenes of their many stopping locations, flows into the buses' cramped confines, and then feeds back into the communities they connect. Given that others of Tanur's photos were taken at Lake Atitlán, near Sololá, I imagine these images were taken while she herself was traveling the country by bus, making her images both an outside and an inside view of this important aspect of Guatemalan social life.

1) Lefebvre, Henri, "State, Space," World, (Minneapolis, MN: University of Minnesota Press, 2009), 186.

2) The World Bank, "Motor vehicles (per 1,000 people)," <http://data.worldbank.org/indicator/IS.VEH.NVEH.P3> (accessed 17 Feb. 2014).

Winner - 2012

“Le Vrai Bedik” – The Real Bedik
Eryn Snyder



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 disproportionately 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 Works African Man With Child



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 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.

Winner - 2010
Girl on the M4 Bus
Emilie Dubois



I swung off the curb and onto the M4 bus relieved to finally step out of the thick, simmering street air of a New York City late summer afternoon. I noticed the self possessed girl pictured here even before the bus began its stuttering trip through borderlands of Morningside Heights where the Columbia's irreverently shabby coffee houses and luxury hair salons eventually concede to Harlem's brimming discount stores and fruit vendors. She struck up easy conversation with me, asking first about my camera. Fifteen blocks, three stops and one extended honk passed as I learned that she was commuting home from school with her father, loved double chocolate ice cream, and was going roller skating at Riverbank State Park later that evening. Her father laughingly nodded his permission when I asked if I could take a photo of his daughter. Two stops later, they were gone. The memory of this girl and her indisputable conversational and physical confidence has, however, lingered with me for some time.

I marveled at her impervious sense of self as she stared squarely at my lens, poised in a faux bite of her snack, legs akimbo with her presence somehow filling an entire row

of NYC bus seats. This snapshot captures a unique moment in this girl's personal history before she has seriously taken up the endeavor of becoming a gendered body. Judith Butler writes that each of us "are born male or female, but not masculine or feminine ... 'femininity [on the contrary] is an artifice, an achievement, a mode of enacting and reenacting received gender norms which surface as so many styles of flesh.'" There was nothing in this young girl's demeanor during the brief time I spent with her that hinted at the presence of this gendered production. The past fifty years have clearly witnessed a great widening of the professional horizons for women in the United States; however, the persistence of a wide variety of bodily-based gendering projects makes me puzzle at the conclusiveness of women's progress.

In 1998, Sandra Barky introduced Michel Foucault's famous theory, which contends that micro-processes guarantee docile bodies, to the gendering process. Barky argued that a specific repertoire of gestures, postures, and movements are daily socialized into the type femininity that women engaging in patriarchal body projects hold as a goal. Remembering my own experience when I was the age of this photograph's subject, I can see how "the hidden school curriculum of disciplining [my] body" had specific gender goals and, in the end, produced me as a woman who is more physically docile than my male counterparts. The bodily and vocal deportment of this girl serve as a counterpoint to my own embodied experience. This difference is meaningful on several accounts: This young girl displayed an elevated, joyous conversational volume that is discouraged, especially in girls, in educational settings. She professed her "love" for a high-calorie indulgence as well as a hearty enjoyment of physical activity that some women more invested in disciplining their bodies might not proclaim. Third, the subject is shown here holding her body in a version of what Marianne Wex, who documented the differences between masculine and feminine body postures through a series of street photos, calls the "proffering position," serving to maximize the space a, typically male, body takes up.

Though our interaction was short and I can claim to know almost none of the developmental and familial circumstances of her life, her seeming immunity to the micro-processes of patriarchal power described above has

served as a reminder of their strength in my life ever since. If such an unusual absence is so starkly etched into my memory, then this image serves as a call for each of us to remain vigilant towards their usual presence and our participation in their mandates. For, as Bartky goads “women cannot begin the re-vision of our own bodies until we learn to read the cultural messages we inscribe upon them daily.”

- (1) Butler, Judith. 1985. Embodied identity in de Beauvoir’s *The Second Sex*. Paper presented at the American Philosophical Association, Pacific Division.
- (2) Bartky, Sandra Lee. 1998. “Foucault, Femininity, and the Modernization of Patriarchal Power” in *The Politics of Women’s Bodies*. New York: Oxford University Press.
- (3) Martin, Karin. 1998. “Becoming a Gendered Body: Practices of Preschools” in *American Sociological Review* 63: 494-511.
- (4) Anyon, Jean. 1980. Social class and the hidden curriculum of work. *Journal of Education* 162: 67-92.
- (5) Bordo, Susan. 1993. *Unbearable Weight*. Berkeley: University of California Press.
- (6) Wex, Marianne. 1979. *Let’s Take Back Our Space: “Female” and “Male” Body Language as a Result of Patriarchal Structures*. Berlin: Frauenliteraturverlag Hermine Fees.
- (7) Bartky, Sandra Lee. 1998. “Foucault, Femininity, and the Modernization of Patriarchal Power” in *The Politics of Women’s Bodies*. New York: Oxford University Press.

Commentary on Rachel's Work

Guatemalan Peek-a-boo



The young Guatemalan girl captured by Rachel Tanur’s lens sits in almost direct opposition to my photograph of a young American girl. Tanur frames this young girl with the tidy chaos of gloriously colorful yarn, perhaps, to draw attention to the strained and somewhat defensive posture of her subject. What this young girl does have in common with the young girl that I featured in my photograph is a relationship to set of overarching patriarchal power structures. This girl’s bodily posture, with tightly crossed legs, interlaced fingers used to shield half of her face, speaks back to the viewer, asking him politely but insistently to go away.

At the very least, this image tells us that someone has educated this Guatemalan girl about her approaching womanhood through her appearance in proper and “womanly” conservative attire. In addition, her reclined, passively resistant posture shows some willingness to control her body to conform to cultural gendered norms. In this way, she shows some similarity to the woman depicted by Marianne Wex’s typical female subjects. Photographed “with arms close to the body, hands folded together in their laps, toes pointing straight ahead or turned inward, and legs pressed together ... the women in these photographs make themselves seem small and narrow, harmless; they seem tense; they take up little space.” The young girl pictured here is almost a textbook example of one of Wex’s subjects. Her defiant gesture should not, however, go unnoticed.

As she purposefully covers her face to block the camera’s line of sight while simultaneously peering out under her hand mask, this girl expresses a conflicted bodily discipline. Though she polices her body to conform to lady-like carriage and dress, she is seated, unconcerned for her clothing, with one eye winking at the camera. In closing, it should be considered that her resistant gesture could be partially related to an amplified sense of power she has experienced as the proprietor of the yarn in the marketplace. Mary Crain has argued

that the increased earning power that the informal economy often times affords women in developing countries facilitates women's redefinition of traditional gender roles. Participating in a public, fiscal, and historically male sphere, these "market women" speak and gesture in a far more "assertive and powerful manner" both in and outside the market.

(1)Wex, Marianne. 1979. *Let's Take Back Our Space: "Female" and "Male" Body Language as a Result of Patriarchal Structures*. Berlin: Frauenliteraturverlag Hermine Fees.

(2)Crain, Mary M. 1996. "Ecuadorian Andes: Native Women's Self-Fashioning in the Urban Marketplace" in *Machos, Mistresses, and Madonnas: Contesting the Power of Latin American Gender Imagery*. London: New Left Books.

Winner - 2008

Bonsai in the Middle--Detachment and Incorporation

Haruna Miyagawa Fukui



This photograph was taken on a sunny spring weekend at the Japanese Friendship Garden in San Diego, California. The photographer is a graduate student from Japan. This photograph highlights two aspects of a globalized society—detachment and incorporation. One aspect of globalization, detachment, appears between the human subjects—white female visitors and a Hispanic/Latino male landscaper.

The relationship between race/ethnicity and occupation has become more rigid in the United States especially in states like California which have large and continuous flows of immigrants. With an increasingly polarized service economy,

the opportunities and the mechanisms for the immigrant working class to move upward have become minimal. Therefore, the provider and the consumer of the culture become fixed status without little fluidity in between.

The second aspect of globalization, incorporation, occurs between the subjects and the photographer, who happens to be a foreigner (Japanese). Globalization has brought together people of various classes, races, ethnicities, nationalities, and educational attainment to a common place. Had it not been for the globalization of culture, bonsai would have remained a rather solitary activity of the elderly male Japanese leisure class. (Bonsai is an art of cultivating tree branches in a small plant pot that originated in China and has been appreciated by the Japanese ruling class for more than a thousand years.) With the growing interests in Asian aesthetics and practices, especially among the Western middle class in the past several decades, bonsai has attracted many people and has joined their forerunners—cherry blossoms and stone gardens—in the global arena. The consumption of traditional foreign culture by the middle class in the West has redefined bonsai and opened new markets—labor as well as consumer market—abroad and also in Japan.

The globalization has enriched cultural diversity and thus provided the wider public with the tools for better mutual understanding. However, it has also disfranchised people at various levels of society, as depicted by the boundary drawn between the human subjects within the presence of the bonsai, or the very factor which ought to be a source of mutual understanding. Thus, the name "Friendship Garden" is ironic.

This photograph captures how each of us living in a globalised world is taking part in the process and cannot simply be "bystanders" or "critics" of the phenomenon. Furthermore, we need to take into account how we are both benefiting from the phenomenon as well as contributing to the fragmentation of a globalized society.

Commentary on Rachel's Work Guatemalan Bus Boarding



Bus terminal is always full of sociological insights. The terminal of mass transportations, whether it is of bus, airplane, or train, is the point of exchange. It is not only where different buses (or cargos) meet, but it is also the intersection of people and their values. In this photograph, a gentleman in the rear is trying to sell a golden vase and a lady in the foreground colorfully woven clothes. Where there is a line of passengers, there is a vender. Customers are always sought regardless of time and space, and a market opens where there is a crowd of people. The informal economy is so prevalent in the "Third World" societies that it has gained recognition by tourists as well as by locals, making it the norm of daily transaction in these societies.

Some people dislike the hassle of the vendors, but others enjoy the human interactions and enchanting bargaining that are long gone in many of the industrialized societies which are increasingly dominated by chain stores and online shopping. Thus, the informal economy serves people in different ways. For locals, it provides necessities to sustain their everyday lives, and for the insecure crowd of tourists from the "developed" countries, it provides the comfort

and the thrill of human interactions. Further, in the foreground of the photograph, we notice that there are smiling faces of the passengers waiting to board the bus. Their smiles infer a friendly conversation. They could be the regulars sharing stories of everyday lives as a mother and wife as well as a laborer. These casual conversations allow people to find the common ground and reassure their sense of belonging to the community.

How about the mass transportation that is not in this photograph? In other words, what is the image associated with the mass transportation in the "developed" countries? In a car-oriented society such as Phoenix (and a number of cities

in the United States), the image attached to bus is relatively negative. It is far from the lively and colorful image depicted in this photograph. Rather, the bus terminal is often located in the area which is considered as “not a ‘nice’ neighborhood” if it is a long distance bus. The commuting bus is often equivalent to “inconvenience”, and as such, it is a powerful depiction of class divide. Furthermore, the rich interactions that emerge at the terminals as well as on the buses are often simplified by those who care less to hop on the bus.

In densely populated cities like Tokyo, bus is a crucial transportation which supplements the rail, and yet as infamous as the commuting trains are, the rush hour buses are preferred to be avoided whenever possible. Considering the heavy traffic, relatively punctual and frequent schedule promises passengers the convenience, but rarely do we encounter smiles or even a hint of conversation. Instead, the buses are often filled with dull and tired faces that are seemingly dreading to start yet another long day of work. Bus, as a result, is a culturally distinct vehicle. The meaning attached to the mass transportation varies by societies. Therefore, the atmosphere of the bus terminals is socially and culturally embedded. It is the point of intersection where different values meet as well as the point where culturally specific values are expressed and emphasized.


Details for this year’s submissions:

The Social Science Research Council announces

THE 2016 RACHEL TANUR MEMORIAL PRIZE FOR VISUAL SOCIOLOGY


A social science photography and analysis competition open to undergraduate and graduate students worldwide.

1st prize: \$2,500 * 2nd prize: \$1,500 * 3rd prize: \$500



The Rachel Tanur prize recognizes students in the social sciences who incorporate visual analysis in their work. It is named for Rachel Dorothy Tanur (1958–2002), an urban planner and lawyer who cared deeply about people and their lives and was an acute observer of living conditions and human relationships.

TO APPLY:
www.racheltanurmemorialprize.org
SUBMISSIONS DUE: JANUARY 25, 2016



WG03 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 working group in Visual Sociology is to bridge discussions on theoretical and practical aspects of the analysis of visual data. The working group also provides an opportunity to share, exchange and develop ideas relevant to Visual Sociology in the global arena. The focus of the working 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 Working Group (WG03)

We wish to extend a warm welcome to scholars and professionals of sociological teaching, researchers or practitioners and encourage you to join WG03. 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 WG03 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 WG03 conferences.
- . Access to bursaries to enable members to attend WG03 at the World Sociology Congress and Forum.
- . Membership of WG03 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. WG03 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 WG03 please apply online at http://www.isa-sociology.org/memb_i/index.htm**

Call for Submissions to the ISA Visual Sociology Newsletter

Next Deadline: June 15, 2016

Are you a visual sociologist? A visual researcher? A researcher who is experimenting with visuals and visibility? A professor or instructor who teaches visual sociology, visual methods, or visual culture? Are you a budding photographer or do you know one? Do you want an opportunity to stimulate debate? Do you wish to let people know about conferences, employment vacancies, internships or summer schools related to visual sociology?

If you responded yes to any of the above, then please submit your work, ideas, reflections or notices to the ISA Visual Sociology newsletter.

We are interested in the following type of submissions:

- . A photograph or an image with accompanying commentary or a photo essay;
- . Reflections on/from your visual sociology project (e.g. process, methods of data collection or data analysis, findings, dilemmas, tensions, questions).
- . An overview of a visual sociology or visual methods workshop you have just presented;
- . Notices for upcoming conferences, workshops, summer schools, courses;
- . Jobs, internships, scholarships and postdoctoral opportunities;
- . Calls for papers and special journal issues;
- . Any other interesting ideas that you would like to share with us.

Send your submissions or questions to: isavisualsociology@gmail.com

Please mark the subject box 'Submission for WG03 Newsletter'.

Please include the following with your submission: your name, email, institutional or work affiliation, and a few lines about yourself.

We suggest 2-4 photos maximum.

The newsletter fills up quickly, so do email us in advance if you wish to be considered for submission.

Images should be JPEG or Tiff files and as high quality as possible. All images submitted must have the consent of the photographer and, if relevant, the subject(s) of the photograph. Please confirm you have this consent when you submit your images.

Submissions will be accepted from outside the Visual Sociology WG03 group, but priority will be given to members or their students.