

Sociology Of Art

Research Committee 37

ISA

Newsletter


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Laia Falcón, Clara Cirdan and Priyam Sinha , Editors

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Letter of the President

Dear colleagues and members of RC 37 Sociology of the Arts,

The last ISA congress in Melbourne was a turning point for our Research Committee: with a wide variety of interesting topics presented and research increasingly open to sociological implications through artistic and creative manifestations from global perspectives. A number of new members joined the sessions and there has been the nomination of the new Rc 37 Board. I would like to take this opportunity to thank the Executive board 2018-2023 with whom I shared good and bad times (such as COVID) and welcome the new board that will serve in the years 2023-2027. The Scientific Board has also changed its composition, appointed at the 20th World Congress of Sociology in Melbourne in July.

In this newsletter we want to give space both to new concepts emerging in the sociology of the arts and to make our contribution to recall the history of these studies by remembering the work and person of Howard Becker (Howie), who just passed away in mid-August 2023. His work was in many ways pioneering both on the arts and on marginality and outsiders, which is also part of artistic work and its conditions in contemporary societies. I would therefore like to thank Alain Quemin (Professeur de sociologie de l'art à l'Université Paris 8/Institut d'Études Européennes) and Tia De Nora (Professor of Sociology, Philosophy & Anthropology (SPA), College of Social Sciences and International Studies at the University of Exeter) for kindly sharing their personal notes on Howard Becker as part of this Newsletter.

Please, take time to read them both, as they are precious witnessing of friendship and intellectual exchange that can occur in scholar's life, and that can be worthwhile remembering in hard times.

Thank you all for participating in making this Newsletter rich of information, call for papers, publications and possibilities for jobs and any kind on information that can be useful for our community of sociologist of the Arts, and not only.

And please, if you would like to join us in the next Forum, be sure to have the RC37 membership, so to reach a higher number of members. Which also means to have a wider amount of sessions granted by ISA, and so to be able to give a wider audience the possibility to present research and papers.

Enjoy the Newsletter!

With my very best wishes,

Ilaria Riccioni
Free University of Bolzano-Bozen, Italy
President RC37 Sociology of the Arts



Dear Howard S. Becker:



Illustration by Simon Prades, *The New York Times*, January 5, 2015

'Body & Soul': Remembering Howard S. Becker (Howie)

from Tia DeNora

If you go to ['treasured quotes'](#) (12 of them) on Howie's personal webpage, you'll find this from Walt

Whitman:

Still, there will come a time, here in Brooklyn, and all over America, when nothing will be of more interest than authentic reminiscences of the past.

I guess a lot of us are reminiscing about Howie since he died in July, and all over the world not just America (I am writing this for the ISA). I met Howie a few times— in Murcia, Rotterdam, Vienna, maybe Helsinki. I wish I could claim to have known him well. But I love his work which I consult almost daily...

I think Howie was an unlikely Academic Superhero. He seemed, always, low-key, plain-style, matter-of-fact, soft-spoken. His humour was dry. I loved how he could stand back as a researcher, the way a portrait artist might, then draw out complex detail. His eye (and ear) caught the (often-obliquely framed or skewed) 'stuff' of social life.

I'm thinking that the cover picture of *Art Worlds* helps me say here what I mean about Howie's eye (and ear). It shows a grand, Gainsborough (I think?) portrait of a lady, removed from its gilded frame. It's *tilted*, in the act of being carried, to somewhere (off stage to us) in the museum. It is caught by the photographer as an image and it is caught up in the current of somebody's working day. Its identity changes as it's moved and repositioned, time and time again, from here to there...

That's where the sociological mystery lay, I think, for Howie. In the constantly flickering, dappled light of activity, scene to scene...Or at least that seems to be what he tells us when he shares the 12th of his 'treasured quotes'. It's from Gerard Manley Hopkins' "Pied Beauty" the poem that celebrates, arguably better than no other, the grandeur of particularity:

And áll trádes, their gear and tackle and trim.

All things counter, original, spare, strange;
Whatever is fickle, freckled (who knows how?)
With swift, slow; sweet, sour; adazzle, dim;

It was as a PhD student in the 1980s that I first began studying Howie's work in earnest. *Art Worlds* was newly published. I have a faint memory, circa 1985, of (mentor) Bennett Berger mentioning he'd read the manuscript of *Art Worlds* for University of California Press. A fainter memory of a debate, at the 1985 *Social Theory, Politics and the Arts Conference* at UCSD (organised by Bennett Berger and Chandra Mukerji), on how to include conflict within the art worlds model. It was there Howie said, gently as was his wont, 'conflict is a form of cooperation'. I understand that now, I hope, a little better. Unlike violence, conflict involves people agreeing to disagree, cooperating to make an issue into, 'an issue', tapping conventions about how to argue, cooperating to maintain certain beliefs about identities, others, and their own, colluding in their differences. In that model, *individuals* are not 'powerful': they're not leaders or change-makers, not heroic, not good or evil *in themselves*. What I learned from Howie was how important it is to look closely at, then describe the 'how' of doing things together, those 'trádes, their gear and tackle and trim' that assemble what gets done. That focus on assembly involves tracing activities as they brew and develop. It involves following what gets done in the *worlds* where people do those things, and do things with things, together. That focus puts a spotlight on how the 'big' things in social life get put together through, probably, thousands or millions of collaborative practices over time/space. That lens is not macro, it is not micro, it is a focus on – *production, flows, blockages, handlings, appropriations, practices...*

It includes how we – the sociologists – are complicit in making what we might be taking for granted in our models of ‘Society’.

Sociologists working in this mode aren’t much interested in ‘decoding’ art works, in finding the work’s secret meanings as reflections of society. They prefer to see those works as the result of what a lot of people have done jointly.... (Becker, ‘Letter to Charles Seeger’, 1989, p.282)...

I remember the first time I met the photographer (and wife of Howie) Dianne Hagaman. I think it was in Rotterdam 2004 (ESA Sociology of Arts Network), We were at a reception. Dianne had a cell phone – not a ‘smart phone’ (no one did then) but a cell phone capable of taking and storing a few photos or a very few short videos. She was making lots of tiny films. It was her latest project. I think it must have been the early phase of what I see now, on her webpage, as her [‘cutaways’](#). A brilliant idea – the world (or worlds or doing things together) displayed grain by grain: a squeaking door-hinge, a view out a window framed by flowers, the ceremonial precision of Howie setting a table for what looks like it might be breakfast. Those films are beautiful; like Howie’s work – they lead (the eye, and ear) by example; they show rather than tell...

I like to share with students, ‘Becoming a marihuana user’ (1953). The students love it every time. Once, at their instigation in 2015, I wrote Howie to give him their regards and thanks. I remember how graciously – and promptly – he replied. We, in Exeter, were thrilled. Howie and I corresponded a little after that, discussing lots of things including what it was he might have ordered in a restaurant in Murcia in 2003 (roast kid, ‘I don’t remember ordering kid but I could have done that, I like that sort of stuff’).

That piece on marihuana use, like Dianne’s cutaways, makes *showing* a way of telling. It holds on to the voices and linguistic categories used by the folks it mentions. It sticks close to how those people experience their worlds, bodies, minds. Specifically, that piece showed how to think about embodied experience as socially assembled and socially shared. For me, it’s a manifesto for sociology, both a case in point and a vocabulary for talking about how culture gets into action. It shows how experience is produced as a mutual determination over time of sensation, perception, learning,

disposition, speech, gesture, milieu and frame. It's one of the most persuasive works in my field for arguing against the different forms of reductionism used to 'explain' behaviour – brain images, answers to questionnaires, biomarkers, and other proxy forms of 'data' that excise cooperative cultural practice...

On YouTube is a clip of the [ASA Sociology 'All Star' Jazz Band, 2009](#) (Howard Becker, Rob Faulkner, Don Bennett, Doug Mitchell). They're playing at the ASA conference reception. There is Howie, 'doing things together' with the band. He's not showing off one little bit. You can see and hear him very carefully laying down chords, a lot like how he laid the table in Dianne's cutaway. He's focussed, professional, serious, doing what needs to be done to hold the number together. The title of that piece was, '*Body & Soul*'. It's a good one for Howie and all that his work exemplified: quietly played, serious, professional - his *tráde*. Thank you, Howie, for the music.

Tia DeNora

A Tribute to Howard S. Becker: a prominent sociologist and a dear friend

from Alain Quemin

How best to pay tribute to Howard S. Becker (born in 1928 in Chicago and died in 2023 in San

Francisco)? He will undoubtedly be remembered as a prominent sociologist but also as a beloved friend. And having known him for the last 30 years or so, I am absolutely sure that he would have preferred to be remembered as a dear friend and, even more fundamentally, as a good man, rather than the prominent social scientist that he also was.

Everyone called him Howie, and he liked to joke that, apart from his mother, no one had really ever called him Howard. His career as a social scientist was unusually long, not only thanks to his exceptionally long life but also as, after having studied and practiced sociology starting from an early age, he remained active in the social sciences long after he officially retired. Howie was actually more of a social scientist than a sociologist, not being very fond of disciplinary barriers, even though he held sociology in high esteem, and did not express it in a very formal way (he was anything but formal!). But as he used to frame it in the form of a joke (French people would say “une boutade” which has no perfect equivalent in English but is similar to a wisecrack) that he told with his friends when we had informal conversations, ‘if it’s interesting, it’s sociology!’. There was no need to define boundaries, especially disciplinary ones; what mattered most was the heuristic value of the analysis or the purpose. And if he practiced sociology or the social sciences for so many years, it is precisely because he found them very interesting.

Reading Howie's writings was always fascinating, but dialoguing with him was an exceptional experience. As lauded as he might have been, he never considered himself superior to his audience and always remained crystal clear in his explanations, especially in their formulation. Not only did he always present things in a very simple way, he always spoke very clearly and rather slowly and, when listening to him, his interlocutors could not miss his penetrating bright blue eyes.

Of course, in the academic field, Howie will mostly be remembered for his two major contributions / books: *Outsiders. Studies in the Sociology of Deviance* (published in 1963 at the Free Press of Glencoe) and *Art Worlds* (published in 1982 by University of California Press).

It would be difficult for anyone having studied sociology and, among other domains, the sociology of arts, never to have read (or at least heard of) these two major references. More generally, as he grew older, Howie became increasingly interested in (qualitative) methodology, and he wrote extensively on the topic. He never renounced his compositional trademark which consisted of formulating very subtle ideas in a perfectly accessible form.

Unlike other sociologists, even some who belonged to the interactionist tradition as he clearly did, Howie never thought that a social scientist should maintain some distance with their readers but, conversely, that they should be easy to understand. Clarity was unquestionably one of the many commendable qualities of his writings.

Throughout his whole life, and even at a very advanced age, Howie was highly curious and systematically refused to live in the past. He constantly remained extremely humble and refused to become a witness of the glorious age of the Chicago school of sociology that his own writings had contributed to building. He was so accessible, and so reluctant to being made into the role of father figure of the discipline, or even that of a proper star, that his reactions could sometimes be somewhat unexpected for those who did not know him personally. My other dear friend, the French professor of sociology Jean-Christophe Marcel, told me how embarrassed he had been one

day that he had invited Howie, who was already advanced in age and highly renowned, to an event where students literally jumped on him wanting him to sign copies of his books! Although some colleagues would have felt honored and flattered, Howie obviously felt very ill at ease with these gestures of admiration that were so openly expressed and, as always, he refused to play the role of superstar of the discipline.

As Howie was such a recognized sociologist (his passing was announced in several general newspapers in France, not only in sociological journals), and as all those who are interested in his body of work can find all relevant information on Wikipedia and read the numerous marvelous books and articles that he wrote, I would prefer to focus on personal anecdotes that some of my readers may not have heard, but that will inevitably shed light on Howie's personality. A fabulous one at that.

I met Howie in a very revealing context. At the time, at the beginning of the 1990's, I was working on a PhD dissertation under the supervision of Raymonde Moulin that analyzed the sociologies of art and professions, but I also worked as a research assistant for Geneviève Paicheler, a sociologist who specialized in my second domain of research. I regularly worked for her in her research center, the Cermès, which focused on the sociology of health and illness (a field that included the profession of medicine and all occupations dealing with health). I spent my days in the library of the research center, and as my elder colleagues there were all very considerate to me – and I am still grateful to them for this – they would systematically introduce me to any visiting international colleagues, especially the most recognized ones such as Marcel Fournier, Eliot Freidson and ... Howie. I may have been in my early twenties, and in spite of the age difference and of the fact that I was still only a beginner in sociology, all these very accomplished sociologists, especially Howie, were very friendly to me. They and he were smart enough to acknowledge that young sociologists are the ones who have most time to undertake extensive and fruitful fieldwork, and since that time, Howie and I communicated on a more or less regular basis. At the end of the 1990's, once I had become an associate professor of sociology at Metz university, in the East of France near the German border, I had the opportunity to spend several days with Howie. My colleagues had had the great idea to invite him and Eliot Freidson to

speaking at a conference. Among the various activities that were organized was a cruise on a barge during which we were supposed to converse with Howie and Eliot. The boat made dreadful noises, and I am not quite sure that the material conditions that we provided our two invited professors were the very best ones, especially for such prominent sociologists, but they did not even complain and remained very simple and accessible for everyone. One of my colleagues was of Jewish origin and knowing that he shared this trait with Howie and Eliot, as evidenced by their last names, he offered to take them to the local synagogue for shabbat. I will never forget Howie and Eliot's faces when they had to politely decline the invitation, being very amused and (just a little) horrified. A synagogue was the last place they wanted to spend their time, especially when visiting France! It was clear that, at least at that time, no one could have been less religiously inclined than they both were and they were visibly surprised to be reminded of their Jewish origins. Many years later, when I had become much closer to Howie, I asked him if he knew where his ancestors came from as his family name was not really associated with a specific European country. Once again, Howie was quite amused by the question and, after answering very seriously that his family roots linked him to the Baltic countries, he added as a joke: "My ancestor was a Jewish Viking!". I just loved that answer. Howie had no inclination for closed communities and was, on the contrary, very openminded in all domains.

This also was reflected in an answer that he gave me on another occasion in Metz. As a rather naïve young sociologist, I found it appropriate to ask him and Eliot what they thought about the sociology of Pierre Bourdieu. They both looked up and they simultaneously answered: "Big theory!". It was clear that it was definitely not their cup of tea, that elaborated or complex sociological theory was not their thing, but they were graceful enough not to criticize a colleague who, already at the time, occupied a central place in the sociological field in France and was also constantly gaining international recognition.

At the very end of the 1990's and the turn of the millennium, Howie and I regularly met up during the conferences of the CNRS (the French National Center of Scientific Research) labelled and funded *Opus Research Group*, which focused on the sociology of works of art

that was led by Alain Pessin and directly supported by Bruno Péquignot.

Howie's incredible intellectual curiosity, even later in his life, led him to learn French, and after several years of learning, his ability in the language was quite impressive. For many years, every year in the autumn, he would spend several months in Paris, always with his beloved partner, Dianne Hagaman, with whom he shared the last 35 years of his life. Every year, Howie, Dianne, my close friend Clara Lévy and I would share a lunch together. Howie was something of a foodie as he always wanted to fully enjoy the simple pleasures in life. In the US, when he no longer had professional obligations, and although he was so strongly associated with the Chicago school of sociology, Howie and Dianne decided to settle in San Francisco, which probably is the most "European" city in the US. They especially enjoyed this city for the quality of life it offers. Why did Howie decide to learn French? At a time when Raymonde Moulin's book *Le marché de la peinture en France*, which was initially published in 1967, had not been published in English, Howie was fascinated that there could be such a thing as the sociology of art. He most likely realized that, although his own book *Outsiders*, especially with its analyses of jazz clubs, had always been associated with the sociology of deviance, it could also be considered a contribution to the sociology of art! Since he wanted to understand Raymonde Moulin's book, Howie decided he needed to learn French. Raymonde and Howie later met and became friends, until they had an argument and no longer kept in touch. I always suspected that Raymonde, who had clearly been a progressist in her younger years, had become much more morally conservative in her 80's and 90's and had let Howie know that she disapproved of the significant age difference between him and Dianne. Raymonde was wrong: Howie and Dianne's relationship was undoubtedly a very happy one and probably explains Howie's longevity (at least in part) as his life partner took such good care of him. Dianne even helped me to better understand why jazz clubs were so controversial at the time Howie had studied them. Of course, people would stay awake late into the night, and weed was not exceptional (to say the least...), but what I had never read (or what I had forgotten) in Howie's writings is that there were strip tease artists performing in the clubs while jazz musicians were playing! In puritanical America, this was definitely too much!

These are just a few personal memories that I wanted to share as a loving tribute to Howie.

The inspirational sociologist has gone but his valuable writings can still inspire us. The marvelous friend and the good man is, and will always be, irreplaceable.

Alain Quemin

Professor of sociology of art

GEMASS / Sorbonne Université

Senior member of Institut Universitaire de France

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Introducing the new Board

Dear Colleagues and members of RC 37 Sociology of the arts, we are very happy to welcome and introduce the members of the 2023-2027 Board:

President:

Ilaria RICCIONI, Free University of Bozen-Bolzano, Italy

Vice-President:

Eduardo DE LA FUENTE, University of South Australia, Australia

Secretary/Treasurer:

Marisol FACUSE, Universidad de Chile, Chile,

Online Communication Managers / Newsletter Editors:

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Laurence LAROCHELLE, Université Sorbonne Nouvelle, France

Paul LOPES, Colgate University, USA

Jan MARONTATE, Simon Fraser University, Canada

Arturo RODRIGUEZ MORATO, Universidad de Barcelona, Spain

Vera ZOLBERG, New School for Social Research, USA (*In Memoriam*)

We are RC37

From this number on, we start a series of broader presentations of the members of our dear RC37. November is the chance to read something more about Ilaria Riccioni, Ayça Kurtoğlu, Eduardo de la Fuente, Dimitra Laurence Laroche, Jeffrey A. Halley and Arturo Rodríguez Morató.

Ilaria Riccioni
Free University of Bolzano-
Bozen, Italy



Ilaria Riccioni is Associate Professor of General Sociology at the Faculty of Education of the Free University of Bolzano, Italy. She received her Sociology Master degree as well as the PhD at the Faculty of Sociology of “La Sapienza” University of Rome. She is the president of RC37 in 2018-2023 and for a second term in 2023-2027.

She is Component of the Scientific Board of the Research network of Social Theory (RN29) of the European Sociological Association, ESA (2017-Now);

-Component of the steering committee of ISTC, International Social Theory Consortium, USA 2019 - Now <http://www.socialtheory.org/index.html>;

-Component of the Scientific Board of the "Social Theory" Research Committee (RC16), of the International Sociological Association, ISA (ys 2023-2027).

-Component of ASA (American Sociological Association) "The Marxist Sociology Praxis Award" Committee <https://www.asanet.org/asa-communities/sections/sites/marxist-sociology/marxist-award-nomination-calls> in 2020-2022.

Since 2013 she is in the Board of Directors of the National Theater, Teatro Stabile di Bolzano <https://www.teatro-bolzano.it/>

Main research topics

Research into theoretical and applied sociology on the themes of social change in interplay with cultural capital, arts, interpretation of emerging social phenomena from culture and multicultural coexistence, the relation between social dynamics and field work, Epistemology of Sociology. She combines her interest in social theory with observation of artistic practices to grasp their significant connections. Careful attention to the role of culture and art as well as agents of socialization, integration and potential overcoming of marginalization.

She conducted field research on multilingual and multicultural contexts, on theater and the public sphere, and on the social function of music in transmitting collective values. Among her theoretical research: the circulation of Elites in Vilfredo Pareto; The Social Anticipation of the Futurist Avant-Garde; The reinvention of reality by the work of Fortunato Depero.

Most important awards

2008 –Winner of the International Prize "Futurism and European Culture", Prize awarded by Academic committee for the book: I. Riccioni (2006), *Depero. La reinvenzione della realtà*, Chieti, Solfanelli. pp. 128.

Selected recent publications:

- 2023 Book Chapter: Riccioni I., *Conceptual Implications in Social Sciences for Inquiring into the Social. Insights from Michael E. Brown's "The Concept of the Social in Uniting the Social Sciences and Humanities"*, Temple, 2015, in Dahms H., Halley J.A., *Current Perspectives in Social Theory*, Emerald Publishing, USA, pp. 183-192. ISBN: 978-1-80262-362-8 (Print) ISBN: 978-1-80262-361-1 (Online) ISBN: 978-1-80262-363-5 (Epub) ISSN: 0278-1204 (Series).

- 2022 – Edited book - Riccioni I. (ed.) *Theater(s) and Public Sphere in a Global and Digital Society. Theoretical Explorations. Volume 1.* Leiden: Brill. Pp. 235.

- 2022 - Edited book - Riccioni I. (ed.) *Theater(s) and Public Sphere in a Global and Digital Society. Case Studies. Volume 2.* Leiden: Brill. Pp. 236.

- 2022 - Book Chapter: Riccioni I., *Images and Experience. The role of arts and collective narratives in the interplay of Images, Imaginaries and Imagination in collective meanings.* in Metzner-Szigeth A., "On the Interplay of Images, Imaginaries and Imagination in Science Communication". Firenze, Leo Olschki. Pp. 253-268. ISBN 978 88 222 6871 6.

-2021 - Article: I. Riccioni, *The reality of facts in the sociology of Vilfredo Pareto. Remarks on "Vilfredo Pareto: An Intellectual Biography" by Fiorenzo Mornati*, in "Revue Européenne des Sciences Sociales", Librairie Droz, 59-2, pp. 306-311.

- 2021 - Article: I. Riccioni, J. Halley, *Performance as Social Resistance: Pussy Riot as a Feminist Avant-garde*, in review "Theory, Culture & Society", SAGE pp. 1-21. (Online first, September 2021) DOI: 10.1177/026327642111032726
- 2021 Book Chapter: Riccioni I., *Continuity between the Arts and Society as a Way to Understand Social Phenomena*, in A. Scarinzi (ed.), "Meaningful Relations: The Enactive Making of Experiential Worlds". (Academia Philosophical Studies 76). Baden-Baden: Academia Verlag 2021, pp. 281-296. ISBN 978-3-89665-992-7
- 2021 Book Chapter: Riccioni I., *The Social Turn of Institutions. Contemporary Museums towards Space, Community and Social Discourse*, In Polyudova E., "Art Museums in Modern Society", Cambridge: Cambridge Scholars Publisher, pp. 34-55. ISBN (10): 1-5275-6674-9 ISBN (13): 978-1-5275-6674-3.
- 2021 Book Chapter: Riccioni I. (2022) *The Manifold Issues of Multicultural Contexts Between Problems and Resources*. In: Baikady R., Sajid S., Przeperski J., Nadesan V., Rezaul I., Gao J. (eds) *The Palgrave Handbook of Global Social Problems*. Palgrave Macmillan, Cham. https://doi.org/10.1007/978-3-030-68127-2_58-1 ISBN 978-3-030-68127-2
- 2020 Book: Riccioni I., *Teatro e Società: il caso dello stabile di Bolzano*, pp. 212, Roma, Carocci, ISBN 978-88-290-0328-0.
- 2019 – Book: Riccioni I., *Futurism: Anticipating Postmodernism. A sociological Essay on Avant-garde art and Society*, p. 176, Milan, Mimesis International, ISBN 978-88-6977-231-3.
- 2018 - Book Chapter: Riccioni I., *Society as collective body. Styles of embodiment in the arts as symptoms of social change*, in Scarinzi A., (ed.), "Recasting Aesthetic Experience: Emotions and "Continuity Principle", pp. 61-80, Göttingen: Cuvillier Verlag. ISBN: 978-3-7369-9884-1.
- 2018 Book Chapter: Riccioni I., *Art, Capitalist Markets, and Society. Insights and Reflections on Contemporary Art* (chap.4). In: Victoria D. Alexander, Simo Häyrynen and Erkki Sevänen, *Art and the Challenge of Markets Volume 2: From Commodification of Art to Artistic Critiques of Capitalism*, pp. 99-116, London: Palgrave MacMillan. ISBN 978-3-319-64643-5^[1]DOI.10.1007/978-3-319-64644-2.
- 2016 – Book: Riccioni I., *Élites e partecipazione politica. Saggio su Vilfredo Pareto*, pp. 100, Roma, Carocci Editore, ISBN 978-88-4306-928-6.
- 2015 – Edited Book: Riccioni I., Somigli P., (eds.) (2015), *Sociology of music and its cultural implications. Interdisciplinary insights from theoretical debate and field work*. Milano, Franco Angeli, pp. 155. ISBN: 97888917124862013

Ayça Kurtođlu
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Specialization and Research Interests

Urban Sociology, Political Sociology, Visual Sociology, Gender Studies, Peace Studies, Feminist Theory, Migration, Citizenship, Social Movements, Violence against Women, Human Rights.

Currently working on two studies. One is on the link between music and democracy, and deals with the resurgent authoritarian governance and its approach to music performances in Turkey. The other one is on precarious work, a study entitled “precious and precarious” and deals with precariat accompanied by migration and conditions of being migrants. The latter is conducted by using visual methodology.

Recent books

Bayrakçeken Tüzel, G., Kurtođlu, A. Gönüllü Atakan A. & Çoban, A. (Eds.) (2023). *Feminist olan politiktir: Yürüyüş, Yıldız Ecevit'e armađan [Feminist is political: Marching, a tribute to Yıldız Ecevit]*. Notabene.

<https://notabene.com.tr/urun/femi%CC%87ni%CC%87st-olan-poli%CC%87ti%CC%87kti%CC%87r/>

Kurtođlu, A. & Bayrakçeken Tüzel, G. (2021). *Toplumsal cinsiyete duyarlı, hak temelli izleme yaklaşımları ve teknikleri [Gender sensitive rights-based monitoring approaches and methods]*. CEİD Yayınları. <https://ceidizler.ceid.org.tr/Toplumsal-Cinsiyete-Duyarli-Hak-Temelli-izleme-Yaklasimlari-ve-Teknikleri-i221>

Kurtođlu, A. (Ed). (2015). *Hak Temelli İzleme ve Deđerlendirme ve Toplumsal Cinsiyet Anaakımlaştırması [Rights-based Monitoring and Gender Maintreaming]*. CEİD Yayınları. http://ceidizleme.org/ekutuphaneresim/dosya/561_1.pdf

Kurtođlu, A. & Egbatan, M. (2017) *Barış kültürü [Culture of peace]*, (a short book prepared for Hard Nuts, a Women's NGO working for Peace), Demir Leblebi.

Recent Journal Articles

Kurtoğlu, A. (2015). 8 Mart Dünya Kadınlar Günü hakkında kısa bir hikâye [A Short Story about 8 March, the International Women's Day], *Feminist Eleştiri*, 7(1), 79-86. https://doi.org/10.1501/Fe0001_0000000132

Kurtoğlu, A. (2012). Şiddete ve barışa dair: Johan Galtung'un kavrayışı [On violence and peace: Johan Galtung's Insights], *Toplum ve Bilim*, 126, 232-51. <https://iletisim.com.tr/dergiler/toplum-ve-bilim/3/sayi-126-2013/9996/siddete-ve-barisa-dair-johan-galtung-un-kavrayisi/10217>

Kurtoğlu, A. (2012). Siyasal örgütler ve sivil toplum örgütleri bağlamında hemşehrilik ve kollamacılık [Hometown ties and clientalism in the context of political organisations and civil society organisations], *Siyasal Bilgiler Fakültesi Dergisi*, 67(1) (2012): 141-69. https://doi.org/10.1501/SBFder_0000002241

Kentli olmak veya kent hakkı [Being urbanite or right to the city], *KAOS-GL*, July 2011: 23-5. <https://www.kaosgl.com/en/publication/kent-mekan-120>

Recent Book Chapters

Kurtoğlu, A. (2023). "Hepimiz Kadınıız": Yıldız Ecevit'le kadın örgütlenmesi ve Toplumsal Cinsiyet ve Kadın Çalışmaları ["We are all women": On women's organization, and Gender and Women's Studies. In Bayrakçeken Tüzel, G., Kurtoğlu, A. Gönüllü Atakan A. & Çoban, A. (Eds.) *Feminist olan politiktir: Yürüyüş, Yıldız Ecevit'e armağan* (pp. 239-281). Notabene.

Kurtoğlu, A. (2020). Toplumsal cinsiyet eşitliği ile ilgili normlar ve kavramlar" [Norms and concepts of gender equality]. In Ecevit, Y. & Bayrakçeken Tüzel, G. (Eds.) *Toplumsal Cinsiyet Eşitliğinin İzlenmesi İçin El Kitabı [A Handbook for monitoring gender equality]*. CEID Yayınları. <https://ceidizler.ceid.org.tr/dosya/ceidWeb1.4.1.1.11.pdf>

Kurtoğlu, A. (2020). Kadınlara yönelik şiddet ile mücadelede etik normlar, kanıta dayalı politika üretmek ve ulusal eylem planları [Ethical norms in combating violence against women, making evidence-based policies and national action plans]. In Yüksel Kaptanoğlu, İ. (Ed), *Kişisel olan politiktir: Kadınlara yönelik şiddet verisi ve politika, [Personal is political: Data on violence against women and politics]* (35-78). Notabene. <https://notabene.com.tr/urun/kisisel-olan-politiktir-kadinlara-yonelik-evici-siddet-verisi-ve-politika/>

Exhibitions

Kurtoğlu, A., Öztürk, A. H., Tuna, D., Çeçen, D., Özdemir, I., Sak, İ., Karahan, K., Sel, M., Ezengin, M., Gülsoy, Ö., Palah, Ö. P., Çınar, T., Özçelik, T. & Ateş, Z. (2019) Şehrin insan halleri [Human forms of the city] [Photography] Advisor, Şahin, R.. 3-18 October 2019. <https://sanatokur.com/ifsak-sehrin-insan-halleri-sergisi-devam-ediyor/>

Jeffrey A. Halley
Professor of Sociology Emeritus
Department of Sociology
The University of Texas at San Antonio



Chair, the History of Sociology and Social Thought Section, American Sociological Association, 2023-24.

Recent Book:

Halley, Jeffrey A. & Dahms, Harry F., Eds., *The Centrality of Sociality: Responses to Michael E. Brown's The Concept of the Social in Uniting the Social Sciences and the Humanities*, Volume 39 of the Contemporary Perspectives in Social Theory book series, Bingley, the UK: Emerald. 2022.

Recent Book Chapters:

Halley, Jeffrey A. & Dahms, Harry F., "Introduction: What is distinctly Human about Human Affairs?" in Halley, Jeffrey A. & Dahms, Harry F., Eds., *The Centrality of Sociality: Responses to Michael E. Brown's The Concept of the Social in Uniting the Social Sciences and the Humanities*, Volume 39 of the Contemporary Perspectives in Social Theory book series, Bingley, the UK: Emerald. 2022.

Halley, Jeffrey A., "Brown's 'Course of Activity': Non-Repeatability, the Avant-Garde and Temporality," in Halley, Jeffrey A. & Dahms, Harry F., Eds., *The Centrality of Sociality: Responses to Michael E. Brown's The Concept of the Social in Uniting the Social Sciences and the Humanities*, Volume 39 of the Contemporary Perspectives in Social Theory book series, Bingley, the UK: Emerald. 2022.

<https://www.emerald.com/insight/publication/doi/10.1108/S0278-1204202339>

Video:

<https://www.theoryculturesociety.org/blog/video-ilaria-riccioni-jeffrey-halley-on-pussy-riot-as-a-feminist-avant-garde>

Recent Article:

Riccioni, Ilaria, and Jeffrey A. Halley, "Performance as Social Resistance: Pussy Riot as a Feminist Avant-garde, in *Theory, Culture & Society*, 38(7-8) 2021. <https://journals.sagepub.com/doi/10.1177/02632764211032726>

Marisol Facuse,
Universidad de Chile



Marisol Facuse is a Doctor of Sociology of Art & Culture, a Master of Sociology of Art and the Imaginary (University of Grenoble), and a Master of Philosophy and Sociology (University of Concepción, Chile). She is also an associate professor at the Department of Sociology in the Faculty of Social Sciences of the University of Chile and the Coordinator of the Sociology of Art and Cultural Practices Study Group. She has coordinated the Latin American Sociology Association (ALAS) Sociology of Art and Culture Work Group as well as the Sociology of Art Work Group for the Chilean Sociology Congress, and is a member of the International Sociology Association (ISA) Sociology of Art Research Organization Committee. Her main research work is on political theatre, popular culture, immigrant music, cultural hybridisation, museums and museology.

Dimitra Laurence Laroche
Université Sorbonne Nouvelle – Paris 3
Paris, France



Dimitra Laurence Laroche is Associate Professor at the Université Sorbonne Nouvelle – Paris 3 (Paris, France). She has a PhD in Cultural Studies (Université Sorbonne Nouvelle – Paris 3) and three master degrees in Sociology (Université Paris Descartes), in Communication (Université Panthéon-Assas) and in Anthropology (Université Paris 8 Vincennes – Saint-Denis). She is the co-author of the book *Video mapping: heritage in lights* and she coordinates the research project entitled “Online fatphobia. Representations, discourses and practices. The case of Instagram”. She is Youth Representative at the United Nations for the International Sociological Association (ISA), secretary of the RC14 (Sociology of Communication, Knowledge and Culture) of the ISA, member of the scientific committee of Calenda - The calendar for the humanities and social sciences, member of the editorial committee of the international journal THESIS and associate editor of the international journal *Art Style | Art & Culture International Magazine*

Recent publications:

Laroche Laurence, Menassel Mei et Schmitt Daniel, (2023). *Vidéomapping. Le patrimoine en lumière*, Video Mapping European Center, Lille -France. ISBN : 978-2-9586302.

Laroche Dimitra Laurence, (2023). « Transnational soap operas and viewing practices in the digital age: the Greek fandom of Turkish dramas », *International Communication Gazette*, Vol. 85, N° 3-4: 233–249.

Laroche, Dimitra Laurence; Bourdeloie, Hélène : « La Grossophobie ». *Dictionnaire du genre en traduction / Dictionary of Gender in Translation / Diccionario del género en traducción*. ISSN: 2967-3623. Mis en ligne le 13 février 2023: <https://worldgender.cnrs.fr/notices/la-grossophobie/>.

Ouakrat Alan and Laroche Dimitra Laurence, (2023). *Monitoring Media Pluralism in the Digital Era. Application of the Media Pluralism Monitor in the European Union*,

Albania, Montenegro, The Republic of North Macedonia, Serbia & Turkey in the Year 2022, *European University Institute*.

Bourget Claire, Alemao Astrid, Thoër Christine, Provencher Annie, Tchéhouali Destiny, Larochelle Dimitra Laurence, Audet Cendrine, (2023). « Pratiques de visionnement connecté des jeunes au Québec », enquête réalisée par l'*université du Québec à Montréal* en partenariat avec l'*Association québécoise de la production médiatique (AQPM)* et l'*Académie de la transformation numérique*.

Larochelle Dimitra Laurence, (2022). « Social class, TV series and resistance: the reception of Turkish dramas by Greeks », *SERIES*, Vol. 8, N° 2: 61 – 72.

Larochelle Dimitra Laurence, (2022). « Identité culturelle, culture populaire et résistance : la réception des feuilletons turcs par les publics grecs », *Études de Communication*, N° 59 : 77 – 104.

Larochelle Dimitra Laurence, (2022). « Transnational melodramas and gendered resistance. The reception of Turkish soap operas by women in Greece », *Sociologia della Comunicazione*, N° 63 (1): 76-93.

Forthcoming activities:

V International Conference of the Madrid Sociology Association & VIII International Conference on Teaching in the Social Sciences, “Social challenges of emerging technologies. Vulnerabilities, proposals and experiences”, January 11-12 2024, Facultad CC Información. Universidad Complutense de Madrid. Coordinator of the thematic area 7 “Gender, Communication and Societies”

Arturo Rodríguez Morató
Director of the Center for the Study of Culture, Politics and Society
University of Barcelona, Spain



Arturo Rodríguez Morató is Professor of Sociology and Director of the Center for the Study of Culture, Politics and Society at the University of Barcelona, Spain. He has been a visiting scholar at Harvard University, the EHESS and Cambridge University; and was former vice president for Research of the International Sociological Association (2006–2010) and former president of its Research Committee on Sociology of the Arts (1998–2002). He has recently co-edited the book *Sociology of the Arts in Action: New Perspectives on Creation, Production, and Reception* (2022). He is now the co-editor of a special issue of *Cultural Trends* and has previously co-edited other issues of the *International Journal of Cultural Policy and City, Culture and Society*. He currently coordinates UNCHARTED, a major research project on the values of culture in Europe (<https://uncharted-culture.eu/>).

Last book:

A. Rodríguez Morató, A. Santana-Acuña (eds) (2022) *Sociology of the Arts in Action: New Perspectives on Creation, Production, and Reception*. Palgrave.
(<https://link.springer.com/book/10.1007/978-3-031-11305-5>)

- Stresses the interaction between empirical analysis and theoretical elaboration
- Emphasizes the growing cosmopolitanism, theoretical pluralism and global orientation
- Celebrates the role currently played by young academics of Spanish and Latin American origin

This edited collection carries out an extensive coverage of the sociology of arts' most characteristic thematic areas (production, creation, the artwork, and reception) across an important range of artistic fields, from the most traditional to the more unusual. It makes an argument for the theoretical creativity and empirical expansion that characterizes the study of contemporary sociology of the arts. Such creativity is present in the increasingly predominant approach to a sociology of the arts in action, in all areas

of inquiry within the discipline. The range of theoretical paradigms evoked is rich, analysing several of the most important theoretical frameworks currently handled in the discipline (Bourdieu, Becker, Peterson, ANT), and combining them with the works of many other influential contemporary specialists (De Nora, Hennion, Lamont, Menger and Born et al.). The book also establishes links to less known theoretical frameworks and some from different fields including economic sociology, microsociology, ethnomethodology, semiotics, and cultural history.

Eduardo de la Fuente **University of South Australia**



University affiliations and positions

Adjunct Senior Lecturer, Justice and Society, University of South Australia (2021-present)

Adjunct Research Fellow, School of Humanities and Social Inquiry, University of Wollongong (2018-2021)

Senior Lecturer in Creativity and Innovation, College of Arts, Society and Education, James Cook University (2015-2017)

Lecturer in Sociology, School of Social and Policy Studies, Flinders University (2011-2014)

Lecturer in Communication and Media Studies, School of English, Communications and Performance Studies, Monash University (2007-2010)

Faculty Fellow, Yale Centre for Cultural Sociology, Yale University (2005-present)

Lecturer in Sociology, Department of Sociology, Division of Society, Culture, Media and Philosophy, Macquarie University (2001-2007)

Associate Lecturer in Sociology, Department of Sociology and Social Work, University of Tasmania (1998-2000)

Books

Van Luyn, Ariella and Eduardo de la Fuente (eds.) (2020) *Regional Cultures, Economies and Creativity: Innovating through Place in Australia and Beyond*, London and New York: Routledge (paperback, 2021).

Murphy, Peter and Eduardo de la Fuente, (eds.) (2014) *Aesthetic Capitalism*, Leiden: Brill Press.

de la Fuente, Eduardo (2011) *Twentieth Century Music and the Question of Modernity*, London and New York: Routledge (paperback, 2012).

de la Fuente, Eduardo and Peter Murphy (eds.) (2010) *Philosophical and Cultural Theories of Music*, Leiden: Brill Press.

Recent refereed journal articles

de la Fuente, Eduardo, Gibson, Margaret, Walsh, Michael James and Magdalena Szypielewicz (2022) "Introduction to Thinking Place: Materiality, Atmospheres and Spaces of Belonging" *Thesis Eleven* 172(1): 3-15.

de la Fuente, Eduardo and Michael James Walsh (2022) "The Sonic Framing of Place: Microsociology, Urban Atmospheres and Quiet Hour Shopping" *Thesis Eleven* 172(1): 131-149.

de la Fuente, Eduardo and Michael Walsh (2021) "Framing Atmospheres: Goffman, Space and Music in Everyday Life" *Symbolic Interaction*, 44(1): 211-234.

Walsh, Michael and Eduardo de la Fuente (2020) "Sonic Havens: Towards a Goffmanesque Account of Homely Listening" *Housing, Theory and Society*, 37(5): 615-531.

de la Fuente, Eduardo (2019) "After the Cultural Turn: For a Textural Sociology" *Sociological Review*, 67(3): 552-567.

de la Fuente, Eduardo (2019) "Place Management for Non-Representationalists: Using Landscape Theory to Rethink Creativity, Economy and Place" *Axon: Creative Explorations*, 9 (2): 1-17.

de la Fuente, Eduardo (2019) "TANTO... QUANTO: Sobre a Necessidade de Uma Sociologia Textural da Arte/ BOTH-AND: On the Need for a Textural Sociology of Art" *CADERNO CRH* vol. 32 (no. 87): 475-488 (Article appears in Portuguese and English in same issue).

de la Fuente, Eduardo (2014) "Why Aesthetic Patterns Matter: On Art and a Qualitative Social Theory" *Journal for Theory of Social Behaviour* 44(2): 168-85.

Recent Book chapters

de la Fuente, Eduardo (2023) "Concrete Materialities: Architectural Surfaces and a Cultural Sociology of Modernity" in Arturo Rodriguez-Morato and Alvaro Santaña-Acuna (eds.) *Sociology of the Arts in Action: New Perspectives on Creation, Production, and Reception*, London: Palgrave-Macmillan: 213-237.

de la Fuente, Eduardo and Ariella Van Luyn (2020) "Introduction: Problematizing the Regional Through Economic Identities, Landscapes, Practices and Imaginaries" in Ariella Van Luyn and Eduardo de la Fuente (eds.) *Regional Cultures, Economies and Creativity: Innovating through Place in Australia and Beyond*, London and New York: Routledge: 1-18.

de la Fuente, Eduardo (2020) "Landscape as Tension: The Blue Mountains and Cultural Economies of Place" in Ariella Van Luyn and Eduardo de la Fuente (eds.) (2019) *Regional Cultures, Economies and Creativity: Innovating through Place in Australia and Beyond*, London and New York: Routledge: 82-101.

de la Fuente, Eduardo (2018) "Cosmopolitan and Non-Cosmopolitan Surfaces" in Julie Etmonspool and Ian Woodward (eds.) *Cosmopolitanism, Markets and Consumption: A Global Perspective*, London: Palgrave-Macmillan: 157-181.

de la Fuente, Eduardo (2017) "Aprender a Amar el Hormigón: El Campus Brutalista como Problema Organizativo, Material y Estético" en Arturo Rodríguez-Morato y Alvaro Santana-Acuna (eds.) *La Nueva Sociología de las Artes: Una Perspectiva Hispanohablante y Global*, Barcelona: Gedisa: 309-336.

de la Fuente, Eduardo (2017) "Frames, Handles, Landscapes: Georg Simmel and the Aesthetic Ecologies of Things" in Tom Kemple and Olli Pyyhtinen (eds.) *Anthem Companion to Georg Simmel*, London and New York: Anthem Press: 161-184.

Professional association rol

International Sociological Association, Research Committee for the Sociology of the Arts Treasurer (2010-2014); Secretary (2014-2016); President (2016-2018); President Ex Officio (2018-2022)

The Australian Sociological Association, Thematic Group on Cultural Sociology Founding Co-convenor (2004-2008); Co-convenor (2019-2021).

Opinion article

"A Kind of Meditative Peace: Quiet Hour Makes us Wonder Why Our Cities Have to be So Noisy" *The Conversation*, November 11, 2022: <https://theconversation.com/a-kind-of-meditative-peace-quiet-hour-shopping-makes-us-wonder-why-our-cities-have-to-be-so-noisy-193461>

"Business as Usual is Unjust for Neurodivergent People" *InDaily*, October 10, 2022: <https://indaily.com.au/opinion/2022/10/10/business-as-usual-is-unjust-for-neurodivergent-people/>

"Op Shops Still the Bargain Pick of Retail Strips" *InDaily*, March 30, 2022: <https://indaily.com.au/opinion/2022/03/30/op-shops-still-the-bargain-pick-of-retail-strips/>

"Keeping it Local Helps Main St Thrive" *InDaily*, December 7, 2021: <https://indaily.com.au/opinion/2021/12/07/keeping-it-local-helps-main-street-thrive/>

"Brutalism, A Campus Love Story – Or How I Learnt to Love Concrete" *The Conversation*, March 15, 2017: <https://theconversation.com/brutalism-a-campus-love-story-or-how-i-learned-to-love-concrete-72081>

"More than a Fashion Choice: The Everyday Aesthetics of Tattooing" *The Conversation*, June 2, 2015: <https://theconversation.com/more-than-a-fashion-choice-the-everyday-aesthetics-of-tattooing-39798>

Don't miss the date!

Dear Colleagues and members of RC 37 Sociology of the arts, please don't miss our following calls and meetings:

Conferences and

Call for Paper

→The French Ministry of Culture and its research department (*Département des études, de la prospective et des statistiques*), along with the Sorbonne-Paris Nord University (EXPERICE Team) are organizing an international conference on **“Culture in digital context. Practices, categories and methods”** to be held in Paris

(at *Campus Condorcet* in Aubervilliers and *Georges-Pompidou National Centre for Art and Culture*) on **December 6, 7 and 8, 2023**.

You will find the program [here](#).

To take part in the sessions, please register by filling in [the following online form](#).

→Visual Accountability, Xalapa, Mexico

deadline: **January 30, 2024**

https://visualsociology.org/?page_id=8614

→Tension, Trust and Transformation, ESA, Porto

<https://www.europeansociology.org/conference/2024>

→**The Creative Gesture. International and Interdisciplinary Symposium**, University of Molise, Italy,

deadline: **14 January 2024**:

<https://www.europeansociology.org/call/eb6b99d7-cd1f-45db-ac83-d6d9a5319a82>

→**Journal: *Profesional de la información (EPI)***

Theme: **AI & communication policies**

Issue: v. 33, n. 5

Publication date: **September 2024**

Manuscript submission deadline: February 28th, 2024

Suggested topics

As a guideline, the following possible topics are proposed for this special issue on Artificial Intelligence and Communication Policies:

- National and comparative information and communication policies and Artificial Intelligence.
- Platform Capitalism, coloniality of knowledge-information power and Artificial Intelligence.
- Archontic capitalism: accumulation by massive dispossession of data.
- Technofeudalism: development of monopolies and vacuum of adapted regulations.
- Public policies and private policies on Big Data related to media: surveillance, privacy and ownership.
- Ecological contexts and media technology culture.
- Geopolitics and geophysics of AI applied to communications.
- Ethical debates on AI from the Anthropocene.
- Levels of risk, self-regulation and regulatory systems.
- Governance of media-related AI processes.
- Datification and value theory.
- Regulatory interfaces between the human and the non-human.
- Archaeologies of the future: ethics for an articulation between human intelligence and artificial intelligence.
- Human rights and datification.
- Communicology and citizen science in Artificial Intelligence.

→**AusArt 12.1: Videoflux** (January 2024)

Deadline: **26 november, 2023**

Esperamos recibir aportaciones que atiendan a una concepción amplia tanto de las genealogías como de las actualizaciones contemporáneas del audiovisual experimental: la denominada 'arqueología de los media', la problemática de la obsolescencia, conservación, recuperación y archivo audiovisual, cualquier aspecto relativo a su periodización e historización, nuevas propuestas narrativas y poéticas en torno a la creación (y producción) audiovisual contemporánea a partir de procesos de montaje y desmontaje, revisiones críticas de los géneros audiovisuales...

Las propuestas (originales e inéditas) serán remitidas a través de la plataforma Open Journal Systems (www.ehu.eus/ojs/index.php/Ausart) antes del 26 de noviembre de 2023. El archivo del artículo no llevará ni el nombre ni ningún elemento identificativo de su(s) autor(es) y deberá incluir:

- el título del artículo (+traducción al inglés);
- resumen (un único párrafo, ± 150 palabras) + resumen en inglés (ídem);

- hasta cinco palabras clave y su traducción inglesa,
- texto (± 3000 palabras) con imágenes y gráficos opcionales; referencias bibliográficas según formato Chicago autor-año.
- Si es posible, se recomienda sugerir los nombres de DOS REVISORXS (nombre, 2 apellidos, filiación y correo electrónico) especialistas en la temática abordada, para la evaluación del artículo. Tales revisores no deberán pertenecer a la misma institución del autor, ni a UPV/EHU, ni suponer ningún conflicto de intereses, y podrán no ser necesariamente asignados en la fase de revisión.

→Journal Textual and Visual Media

“Indicadores temáticos, ciudadanía y gobernanza. Oportunidades para las políticas públicas y ecologizar el sistema de medios”

Deadline: **March 25, 2024**

[MONOGRÁFICO: INDICADORES MEDIÁTICOS, CIUDADANÍA Y GOBERNANZA. OPORTUNIDADES PARA LAS POLÍTICAS PÚBLICAS Y ECOLOGIZAR EL SISTEMA DE MEDIOS. | Textual & Visual Media \(textualvisualmedia.com\)](https://textualvisualmedia.com)

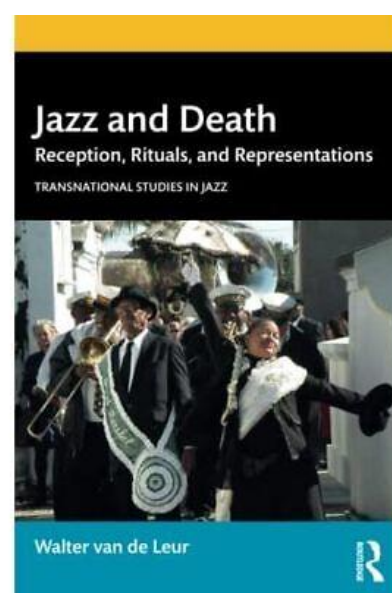
Recent publications

Jazz and Death,

Walter van de Leur

2023:

<https://www.taylorfrancis.com/books/mono/10.4324/9781315148540/jazz-death-walter-van-de-leur>





Weaving Europe, Crafting the Museum: Textiles, history and ethnography at the Museum of European Cultures, Berlin

Magdalena Buchczyk

2023

London: Bloomsbury.

Immersion, impersonation and engagement in dangerous pasts. Limits, effects and ethics of immersive heritage experiences

Sharon Macdonald

2022

(In Agiati Bernadou & Anna Maria Droumpouki (eds) *Difficult Heritage and Immersive Experiences*, London: Routledge.)

