Visual Sociology Newsletter • Nov 2024

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Letter from the President

Dear friends,

Intense preparations have marked the past months for the ISA 2025 World Forum of Sociology in Rabat, Morocco (July 7-11, 2025). The RC57 "Call for Sessions", which closed on July 1, generated many interesting session proposals, so that our maximum share of slots (currently 20, based on our membership) was filled and opened for abstract submission from August to October.

Until a few days before the deadline, the number of abstracts submitted for our RC57 sessions was rather low, but by the time we closed, much to my relief, we suddenly had a record number of submissions! Other parts of ISA did equally well, so it promises to be a jam-packed and exciting edition of the World Forum, and we will do our best to schedule as many interesting papers as possible while keeping the sessions effective and enjoyable.

Authors of accepted abstracts are reminded that the ISA World Forum in Rabat is an "in-person only" event, so no Zoom sessions or recorded presentations will be included in the program. Therefore, they must ensure that they have secured the necessary funding well in advance of the registration deadline, as this is the cut-off date for inclusion in the program. Early notification of withdrawals will also allow us to update the program and ensure a balanced and stimulating schedule.

On another note, we had a very successful joint ISA RC57/IVSA Visual Methods Workshop in Xalapa, Mexico last June, and plans are underway for new workshops and seminars in other parts of the world.

Finally, I would like to invite members to continue to share their ideas and news with the rest of us: new publications, calls for conferences and workshops, research collaborations, research notes, visual work, job openings, awards, etc. This newsletter is certainly a good place to publish this information, but you can also contact any of the board members for more time-sensitive activities and suggestions.

Warm regards,

Luc Pauwels

Editors' Note: Images, sociology and beyond

These are difficult times with challenges of all sorts at global, national and regional levels. At the same time, moments of (collective and individual) creativity and practices of building common spaces and resistance are being developed.

We envision this newsletter as a textual and visual intervention in which researchers and students from different disciplines (sociology, anthropology, journalism, art, history of art, education and more), social activists and visual artists (including photographers) can share ways in which images (including photos, drawings, videos, and AI produced images amongst others) help them to re/think, to formulate and ask questions in relation to particular phenomena and/or to try to change the world around them.

The editorial team

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Cover & back images: courtesy of Rafael Miranda Molina

Cover image: *"Everybody" was taken in front of the Moneda Palace in Santiago, Chile in 2020, showing a police officer on guard at the entrance to the subway parking lot, under a sign marked "open every day".*

Imagen de tapa: "Todos" fue tomada frente al Palacio de la Moneda en Santiago de Chile en el año 2020, donde aparece un carabinero de guardia en la entrada del estacionamiento subterráneo, bajo un letrero que efectivamente decía "abierto todos los días".

Back cover image: *"Dominations", was taken in Mexico City in November 2023. It portraits the monument "Faith Keys", a statue inaugurated in 2007 as a tribute to the late (and in the process of beatification) Pope John Paul II, from nearly seven million keys donated by people from Mexico City.*

Imagen de contratapa: "Dominaciones", fue tomada en Ciudad de México en noviembre del año 2023. Corresponde al monumento denominado "Llaves de Fe", estatua inaugurada en el año 2007 en homenaje al ya fallecido (y en proceso de beatificación) Papa Juan Pablo II, a partir de cerca de siete millones de llaves donadas por personas de la Ciudad de México.

Contributions on the visual - short reflections and photographs

"Los Pinos existe". An audiovisual approach to urban ecofeminisms in the face of adverse environmental conditions in popular neighbourhoods of Argentina.

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The use and production of audiovisual materials is increasingly accepted as a valuable research tool. Within the field of urban and environmental sociology it presents notable advantages in the recording of socio-territorial dynamics.

Here we reflect on a CONICET project carried out by the Urban Studies Area (Gino Germani Research Institute, University of Buenos Aires), which investigates environmental conditions and ecofeminist praxis in popular neighbourhoods[2] of the southern Buenos Aires suburbs. We conducted a survey and a series of audiovisual projects with the communities of Los Pinos and Arroyo Las Piedras I (municipality of Quilmes), alongside a local audiovisual cooperative.

We analyse the contexts of use and production (Heras Monner Sans and Burin, 2009) of the project to identify the functions assigned to audiovisual language (meaning) and the possibilities of and difficulties associated with such processes as a "maker" of community.

Image 1 and 2. Context of production at Los Pinos existe.

2. A popular neighbourhood is one "where at least 8 families live grouped or contiguous, with more than half of the population without title to the land or regular access to two –or more– of the basic services (running water network, electricity with household meter and/or sewage network)" as defined by the National Registry for Popular Neighborhoods.

"Los Pinos existe" (2023) (16 minutes) is part of the YouTube series "Voces de mi barrio en Quilmes" (Voices from my neighborhood in Quilmes). The film presents stories of urban ecofeminisms, understood as community care practices that women deploy to sustain life in the face of urban-environmental risk (Fernández Bouzo et al., 2024).

The film was premiered at a neighbourhood event organized by Quilmes community leaders. The following discussion took place after the screening:

Mimi (neighbor): "It is possible to lodge complaints with industrial oversight bodies".

Carmen (protagonist in the film, leader of Movimiento Evita[3]): "Complaints are made, but always individually. We have to learn to make them collectively. Unity is strength."

Images 3-4. Context for the production of Los Pinos Existe.

The ensuing debate allowed for a reflection on the state of social organization in Los Pinos, and its impact on other interventions, as in the following comment:

Hello, I am Maria, a teacher for adults, I have been working in the neighbourhood for 20 years. To see this in images is very moving; to make it visible seems very important to me, it moves me. My colleagues in Education can do a lot with this. But politicians must also help.

At another projection of the film (this time in an academic environment), researchers, a community leader and the producer of the audiovisual cooperative, made similar points:

3. Note by the editorial team: the Evita Movement (Spanish: Movimiento Evita) is a social, piquetero and political movement of Argentina, which is defined by Peronist, national, popular, and revolutionary ideology. Its name was adopted as a tribute to the Argentine popular political leader and First Lady Eva Perón.

Cecilia (researcher): "The Los Pinos audiovisual project arose from the need, especially among the women involved in the neighbourhood organizations, to make environmental and housing conditions visible. We wanted to generate an instrument that the families could use to interact with local industries and government."

Soledad (researcher): "This is a neighbourhood that does not appear in the municipal land register and is surrounded by industries that pollute the air and groundwater, and generate noise pollution and seismic risk. We knew about the Arroyo Community Film School. We contacted them as they had already carried out audiovisual interviews with a group of residents from local communities. Then we did more interviews with other neighbours. We sought to sensitize the pertinent state agencies, especially in relation to the problem of industrial pollution."

Carmen (community leader): "We are working with the Quilmes housing committee the Habitat Council to show that the neighbourhood does exist. There are many people who are not from the municipality, who see the work that has been done, they see the videos. It is a really good piece of work and it is being used."

Andrea (audiovisual producer): "These collaborative projects between academics, cultural workers and local residents are important, both for the local residents and for people from outside. It is very important that they become visible".

Here we see how the audiovisual was interpreted by diverse actors, facilitating the questioning of policy makers relating to a specific environmental problem, and allowing women's ecofeminist praxis to gain prominence. Analysing the context of use and production of "Los Pinos existe" allowed us to examine the role that such work can have in generating new instances of identity construction among those who recognize themselves in the images. In this way, the women (re)constructed their neighbourhood identity and highlighted the value of their own praxis, while promoting the health and well-being of their community. In short, "Los Pinos existe" became a methodological-political device for community reflection and network building, as well as promoting visibility and supporting social interventions on the ground.

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ReNaBaP (Registro Nacional de Barrios Populares). (2018). Relevamiento Nacional de Barrios Populares. (2016-2017). Disponible en Brief_ReNaBaP_2022_V8.pdf

Note: This text has been translated by the Editorial Team.

"Los Pinos existe". Una experiencia audiovisual para el abordaje de los ecofeminismos urbanos frente a condiciones ambientales adversas en los barrios populares de Argentina.

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El uso y producción de audiovisuales es cada vez más aceptado como dispositivo válido para la investigación y dentro del campo de la sociología urbana y ambiental presenta ventajas para el registro de las dinámicas socio-territoriales.

Aquí reflexionamos en torno a la experiencia de un proyecto CONICET realizado por el Área de Estudios Urbanos (Instituto de Investigaciones Gino Germani, Universidad de Buenos Aires), que

indaga en las condiciones ambientales y las praxis ecofeministas en los barrios populares[1] del sur del conurbano bonaerense. Realizamos un relevamiento y una serie de audiovisuales con las comunidades de Los Pinos y Arroyo Las Piedras I (municipio de Quilmes), junto con una cooperativa audiovisual local.

Analizamos los contextos de uso y producción (Heras Monner Sans y Burin, 2009) de la experiencia para identificar la función asignada al lenguaje audiovisual (el sentido) y las potencialidades y dificultades del proceso en tanto "hacedor" de comunidad.

Imagen 1 y 2. Contexto de producción de Los Pinos existe

1. Un barrio popular es aquel "donde viven al menos 8 familias agrupadas o contiguas, con más de la mitad de la población sin título de propiedad del suelo ni acceso regular a dos -o más- de los servicios básicos (red de agua corriente, de energía eléctrica con medidor domiciliario y/o red cloacal)" según la definición del Registro Nacional de Barrios Populares - RENABAP.

Los Pinos existe (2023) forma parte de la serie de YouTube "Voces de mi barrio en Quilmes". En 16 minutos se reconstruyen relatos de los *ecofeminismos urbanos*, entendidos como prácticas comunitarias de cuidado que las mujeres despliegan para el sostenimiento de la vida frente al riesgo urbano-ambiental (Fernández Bouzo et al., 2024).

En la actividad barrial en la que se estrenó, organizada por referentes de Quilmes, tuvo lugar el siguiente diálogo luego de la proyección:

Mimi (vecina): "Se puede articular con fiscalización de las industrias."

Carmen (protagonista del audiovisual, referente barrial del Movimiento Evita): "Se hace la denuncia, pero siempre son individuales, tenemos que aprender a hacerlas en colectivo. La unión hace la fuerza."

Imagen 3 y 4. Contexto de uso de Los Pinos existe

El debate permitió una reflexión dialogada sobre el estado de la organización social en Los Pinos, que a su vez impactó en el carácter de otras intervenciones como la siguiente:

Hola, soy María, maestra de adultos, estoy trabajando hace 20 años en el barrio. Ver esto en imágenes es muy conmovedor, visibilizar me parece muy importante, me emociona. La educación tiene mucho que ver en esto, con mis compañeras nos hacemos cargo de esa parte. Pero también tiene que ayudar la política.

Algo similar plantean las investigadoras, la referente del barrio y la realizadora de la cooperativa audiovisual, en otra de las instancias de proyección (esta vez en el ámbito académico):

Cecilia (investigadora): "El audiovisual Los Pinos existe surgió de la necesidad que plantearon sobre todo las mujeres de las organizaciones barriales de visibilizar las condiciones ambientales y habitacionales. Quisimos generar un instrumento para que las familias pudieran interactuar con las industrias y el gobierno local."

Soledad (investigadora): "Se trata de un barrio que no figura en el catastro municipal y está rodeado de industrias que contaminan el aire, las napas, generan contaminación sonora y riesgo sísmico. Sabíamos que estaba la Escuela de Cine Comunitario del Arroyo, e hicimos sinergia con ellos, que ya contaban con entrevistas audiovisuales hechas a un grupo de vecinas del barrio. Luego hicimos más entrevistas a otras/os vecinas/os. Buscamos sensibilizar a las áreas de gestión pública competentes, sobre todo en relación a la problemática de la contaminación industrial."

Carmen (referente barrial): "Estamos trabajando en el Consejo de Hábitat de Quilmes y mostramos que el barrio sí existe. Hay mucha gente que no es de la municipalidad, que ve el laburo que se hizo, ven los videos. Es un gran trabajo y se está utilizando.

Andrea (realizadora audiovisual): "Estos proyectos de articulación entre trabajadores de la ciencia y de la cultura con los vecinos de los barrios son importantes, tanto para las/os vecinas/os como para gente de afuera. Es importantísimo que se hagan visibles."

Aquí vemos cómo el audiovisual adquirió su sentido en la vinculación entre actores diversos, mediante la interpelación a la política sobre una problemática ambiental concreta, donde las praxis ecofeministas de las mujeres cobraron protagonismo. Analizar el contexto de uso y producción del audiovisual Los Pinos existe permitió dimensionar el rol que este tipo de piezas tienen como generadoras de nuevas instancias de construcción identitaria por parte de quienes se reconocen en las imágenes. De ese modo, las mujeres (re)construyeron su identidad barrial y reforzaron el valor de sus propias praxis, en pos de la salud y el bienestar de su comunidad. En suma, Los Pinos existe se transformó en un dispositivo metodológico-político para la reflexión comunitaria y la articulación en red, así como para la visibilización y la intervención social a escala territorial.

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Musical Anthropology, Ethnomusicology, and Audiovisual Media: A Project-Based Course for Engaging Students in Contemporary Multimedia

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General Description

Over recent decades, audiovisual media have become an indispensable tool in both ethnomusicology and music anthropology. With the emergence of new technologies and recording techniques, researchers in these fields have increasingly utilized audiovisual tools in their work. From field recordings to ethnographic films, audiovisual media not only enhance the research process but also serve as an essential tool for documenting and disseminating scientific knowledge. As part of the newly established two-year Master's Program in "Ethnomusicology and Music Anthropology" offered by the Department of Music Studies at the National and Kapodistrian University of Athens (Greece), the course "Musical Anthropology, Ethnomusicology, and Audiovisual Media" allows students to explore the relationships between sound, music, culture, and digital media through theoretical, methodological, and practical lenses.

This course explores a wide array of questions at the intersection of ethnomusicology, musical anthropology, and audiovisual technologies. The primary aim is to provide students with a comprehensive understanding of how these tools are used to study music within cultural contexts and to engage with the multifaceted issues that arise from this intersection. How do researchers employ audiovisual media in their fieldwork and data analysis? How do these media influence the researcher's perception of their object of study? What ethical challenges arise in using audiovisual media, particularly in relation to consent, representation, and intellectual property? Additionally, the course examines how audiovisual representations of music and dance can offer insights into broader cultural and social dynamics.

Through lectures, workshops, practical applications, and screenings, the course encourages students to engage deeply with audiovisual media. Alongside a solid theoretical foundation, students explore both fieldwork and archival research to document music in people's everyday lives and to investigate various musical genres of the past. Students are also required to complete a research project that involves producing audiovisual material, offering them hands-on experience in the methods they have studied.

Themes and Topics

The course is divided into five core thematic areas, each focusing on different aspects of music anthropology and ethnomusicology in relation to audiovisual media:

1. Anthropology of Sound

This section introduces students to the anthropological study of sound, viewing it as a cultural phenomenon rather than just an auditory experience. Drawing on the anthropology of music and the senses, it explores how sound relates to broader historical, social, and political contexts, and how contemporary artistic practices engage with it.

2. Visual Anthropology

Emerging from cultural studies, visual anthropology examines visual culture and ethnographic representation. Focusing on ethnographic film, this section explores the advance of audiovisual media (specifically photography, cinema, and video) in the 20th and 21st centuries.

3. Audiovisual Ethnomusicology

This module examines how media technologies contribute to the documentation and analysis of music and dance traditions worldwide. It explores the role of audiovisual media in fieldwork, the preservation of traditions, and the challenges of representing them textually.

4. Multimedia Ethnography

This part of the course focuses on how modern audiovisual platforms offer new, experimental ways to document and represent ethnographic knowledge, moving beyond text-based approaches and engaging wider audiences.

5. Ethnographic Film Production

In addition to theoretical content, this module provides practical workshops in audiovisual recording, editing, and ethnographic film production. Students apply these skills in their own research, culminating in an audiovisual project as part of their final assignment.

Learning Outcomes

Upon successful completion of this course, students achieve several key learning outcomes:

1. Critical Understanding of Audiovisual Media in Research

Students develop a comprehensive understanding of how audiovisual media are used in ethnomusicological and anthropological research. They critically evaluate the theoretical, methodological, and ethical dimensions of using audiovisual tools for documenting and disseminating knowledge.

2. Technical Skills in Audiovisual Documentation

Through workshops and practical assignments, students acquire technical skills to document and present musical cultures using audiovisual media. They learn how to record, edit, and analyze audiovisual materials to enhance their research.

3. Fieldwork and Archival Research

The course encourages creative engagement with both fieldwork and archival research. Students gain hands-on experience documenting music in everyday life, while also investigating past musical genres through archival resources. This dual approach provides a holistic understanding of how music is experienced and represented across different contexts.

4. Ethical and Reflexive Audiovisual Practice

Students navigate the ethical challenges associated with using audiovisual media in research, addressing issues such as informed consent, intellectual property, and the risk of misrepresentation. The course fosters critical reflection on the researchers' own positionality and the influence of audiovisual media on their subjects.

5. Integration of Theory and Practice

The course emphasizes integrating scientific knowledge with practical applications, blending the theoretical foundations of ethnomusicology and anthropology with the challenges of audiovisual documentation. This approach equips students to use audiovisual media for research purposes.

Examples from students' work during the course

What Students Gain

By the end of the course, students gain a thorough understanding of the role that multimedia can play in research within the humanities and cultural studies. They become proficient in using audiovisual technologies to document and analyze cultures, both in contemporary and historical contexts. Students also engage critically with the ethical and political dimensions of their work, ensuring reflexivity and sensitivity towards the communities they examine. By integrating theoretical knowledge with practical skills, they become well-equipped for careers in research, academia, audiovisual production, or cultural preservation, as the final research project enables them to create substantial multimedia outputs.

Publications, Events & Networks

A New (and Free) Educational Video Series on Visual Research Methods at YouTube

By Jenna Hartel
Faculty of Information, University of Toronto

As the readers of this newsletter know, visual research methods can be used to generate fresh insights and perspectives. Yet visual methods are not universally understood and there is much to learn, especially by students. To that end, I have created a 12-episode educational video series, Visual Research Methods, at the YouTube channel, INFIDEOS.

The video series is designed for anyone who may wish to incorporate images, such as photographs or drawings, into a research project. To be clear, the series focuses upon images produced by the researcher or research participants, not those already existing in popular culture. Most of the theories, concepts and techniques are drawn from the fields of visual anthropology and visual sociology, though the relatively younger arts-informed paradigm, with roots in education, is also represented. Across the series, some applied examples of visual methods are sourced from Information Science (the creator's home discipline) but the whole series is easily applicable to researchers across the social sciences. Importantly, this series is free to all; and it is full of inspiration and instructions. What is more, using YouTube's automatic translation function, the videos can feature captions in hundreds of languages.

Though each video is free-standing, the 12-episode series is best watched in order, through its playlist. Episodes are relatively short, at <3 minutes, to pique curiosity quickly. Twelve colorful thumbnails from the series appear below, with their titles.

The collection balances theoretical and applied elements and is organized as follows:

- Episode 1 is an introduction to the series.

- Episodes 2-6 provide background and methodological foundations, such as reasons for employing images in research, the history of visual methods, and the epistemological spectrum associated with images. Gillian Rose's important idea of the "sites of the images" is featured in Episode 5. Sources for these methodological foundations include Sandra Weber, Jon Prosser, Andrew Loxley, John Collier Jr., Jon Wagner, Gillian Rose, Douglas Harper, John Grady, Luc Pauwels, Anna Bagnoli, and Helen Kara, among others.

- Episodes 7-11 are more practical and survey specific visual research techniques with enough details and examples for researchers to consider these approaches for their own research projects. Step-by-step instructions, examples, and tools are provided for the photographic inventory (Hartel & Thomson, 2011), photographic elicitation, and the draw-and-write technique (Hartel, 2014) among other techniques.

- Episode 12 concludes the series with a high-level review, pointers to additional resources, and a glimpse of the visual research methods frontier.

- All episodes include additional notes and references in the description box beneath the video screen.

Aesthetically speaking, to celebrate the visual domain, the series unfolds in the colors of the rainbow, as shown above on the video thumbnails. Each episode features a musical composition from Evgeny Bardyuzha, an electronic music producer and former disk jockey from Russia.

I, Dr. Jenna Hartel at the Faculty of Information, University of Toronto, use this series as the foundation for a unit of Visual Research Methods in a graduate level Ethnography seminar. I have also shown some of the videos in international conference workshops on visual methods, where they are always well-received. Feeback in the comments section underneath the video include:

This is awesome. Thank you so much, I am excited to watch them!

This is an absolutely excellent series, an extremely useful resource - thank you so much for putting all this together! Can't wait to share it with colleagues and students.

"❤ ❤ ❤"

About the Video Creator: Dr. Jenna Hartel (jennahartel.info) is an educational video maker; the creator of the YouTube channel INFIDEOS; and an Associate Professor at the Faculty of Information, University of Toronto, Canada. She studies information behavior in everyday life and leisure contexts, such as hobbies, as well as in pleasurable and profound life experiences. For these original contributions, in 2022 she was recognized with the SIG-USE (ASIS&T) Outstanding Information Behavior Research Award and induction into its Academy of Fellows.

In addition to information behavior scholarship, Hartel has been a methodological innovator, by translating, applying, and championing visual research methods in Information Science. In, 2006, she won the ALISE/Proquest Methodology Paper Award for the application of the photographic inventory to information behaviour research. She introduced arts-informed visual methods to Information Science, through the iSquare research program, which collected more than 5,000 drawings of "information," earning the 2013 SIG-USE (ASIS&T) Innovation Award. Hartel is the author of the chapter, "Draw-and-Write Techniques" in the SAGE Research Methods Foundations, and the organizer of multiple workshops on visual methods at international Information Science conferences.

In 2020, she began making educational videos about Information Science. Her YouTube channel INFIDEOS is a leading, multimedia learning resource, and recipient of the ALISE/Pratt-Severn Faculty Innovation Award (2022). Currently, the channel features 113 (and counting!) original videos and 2,500 subscribers from around the world. Professor Hartel is an enthusiastic educator, having received the ALISE/Library Journal Excellence in Teaching Award (2016) and the ASIS&T Outstanding Information Science Teacher Award (2023).

New Publication: Liu Photo Essay by Hong Yu Liu and Alex Chan

Founded in 1990 as an independent labour confederation, The Hong Kong Confederation of Trade Unions (CTU) was Hong Kong's largest pro-democracy union coalition, representing 145,000 members from almost 100 affiliated organisations spanning the economy. In October 2021, members of the CTU gathered in their headquarters for an extraordinary meeting and eventually voted to break up. During the meeting, CTU chairperson Joe Wong mentioned that some key members of the CTU had received messages making them feel they could face threats to their physical safety if they continued operations, as reported by the Hong Kong Free Press (2022). The photo essay presents the emotions of union activists in Hong Kong on the day the CTU decided to cease their operation.

Despite the facemasks, which were compulsory at the time due to the COVID pandemic, these photographs show the emotions of CTU members and how they retain their solidarity and support each other. This essay hopes to turn the attention away from dominant discourse of the 2019 Hong Kong protests and enable readers to re-visit the movement from a working-class perspective.

Recent labour activism in Hong Kong has been discussed in some academic writings (e.g. Chan et al. 2023; Chan & Lau 2023; Taylor & Chan 2022), but rarely through a photographic essay. However, we argue that a photo essay can offer some unique contributions to the understanding of trade unionism in Hong Kong: photographic images are a particularly rich source of information; they are 'holistic, direct, personal and emotional' (Grady 1991: 30). Researchers (see, for example, Kostopoulos 2013) studying political activism often point out how mainstream media present social movement through a particular reducing, stereotypical lens that limits the social imagination of these actions: while foreign media often features the chaotic scenes of street protest and the violence between the police and protesters. Labour unions, however, have received far less attention, despite the fact that they form the backbone of mobilising the working class in the city.

Editors' note: The above passages have been taken from the original article.

GIIV. Research with images. Dialogue between archives.

Since last August, the Interdisciplinary Visual Research Group (GIIV) has run seminars exploring the contributions of different disciplinary fields (anthropology, history, visual arts, literature and sociology) to working with still and moving images in research. GIIV is based in the NGO Institute for Social Inclusion and Human Development (INCLUIR) and runs this open seminar series alongside the National University of San Martín (both in Argentina).

In the first meeting in August, David Burin (a visual artist and photographer) presented the processes involved in the development of his own photographic archives, for both artistic and research purposes, in the 1970s, and the diverse uses of the archive in audio visual editing processes.

In September in the second meeting, Ari Nahón and Pablo Herrera discussed the audio-visual repository "Archivo de la Memoria Popular de Villa 20" (Villa 20 People's Memory Archive)" (Lugano). (NB the term 'villa' refers to an informal settlement established by people with no other means of gaining access to land and housing).

The Archivo organises encounters in which local people exchange personal photos, documents, and stories, threading memories of the history of the area and its inhabitants together.

In October, Graciela De Oliveira (an architect and visual artist) presented two ways of working with institutional and personal visual archives: as documents and as artistic interventions that challenge disciplinary boundaries.

She explored how, in the artistic field, both curatorial and authorial practices can dis-order and re-order documents to challenge disciplinary limits. Finally, at our closing event in November, we will identify creative axes of tension, drawing collectively on comparisons between the different experiences shared across the series.

Around twenty people (undergraduate and post-graduate students, researchers, activists) from various disciplines (sociology, communication, education, visual arts, economics) participate in each meeting. We are interested in working with images from a methodological and conceptual point of view, and in exploring the forms that this work can take when carried out in specific places, communities and research projects.

Investigar con imágenes. Archivos en diálogo

El Grupo Interdisciplinario de Investigación Visual (GIIV) está desarrollando encuentros para explorar los aportes de distintos campos disciplinares (antropología, historia, artes plásticas, literatura y sociología) en relación con el trabajo con imágenes fijas y móviles en procesos y proyectos de investigación. Esta serie de seminarios llamada "Círculo de Estudios" se organiza en articulación con el Instituto para la Inclusión Social y el Desarrollo Humano (INCLUIR) y la Universidad Nacional de San Martín (ambos en Argentina). Se trata de reuniones abiertas a la comunidad académica y no académica.

En el primer encuentro contamos con la presentación del artista visual y fotógrafo David Burin, quien a partir de su trabajo desarrolló el modo en que se realizaban procesos artesanales en la construcción de archivos fotográficos, tanto artísticos como de investigación en la década de 1970. Además presentó los diversos usos del archivo en el montaje audiovisual.
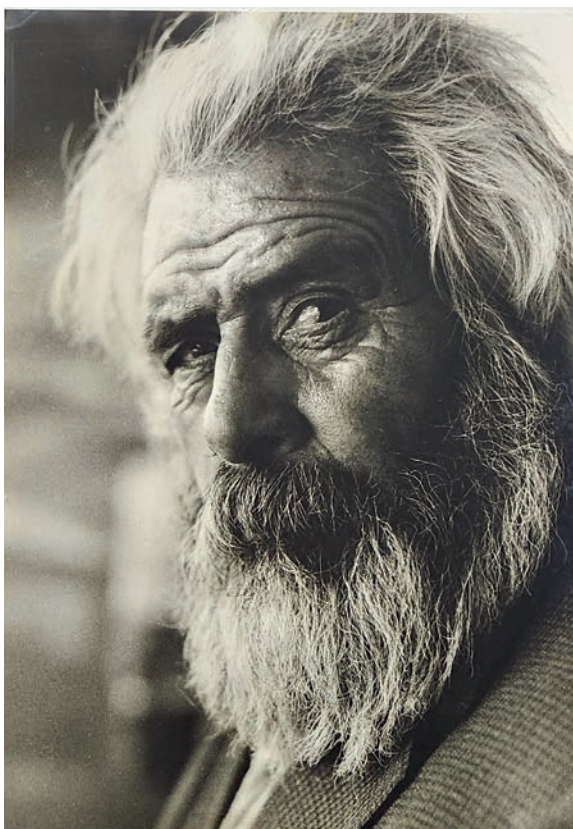
Fotografías de David Burin
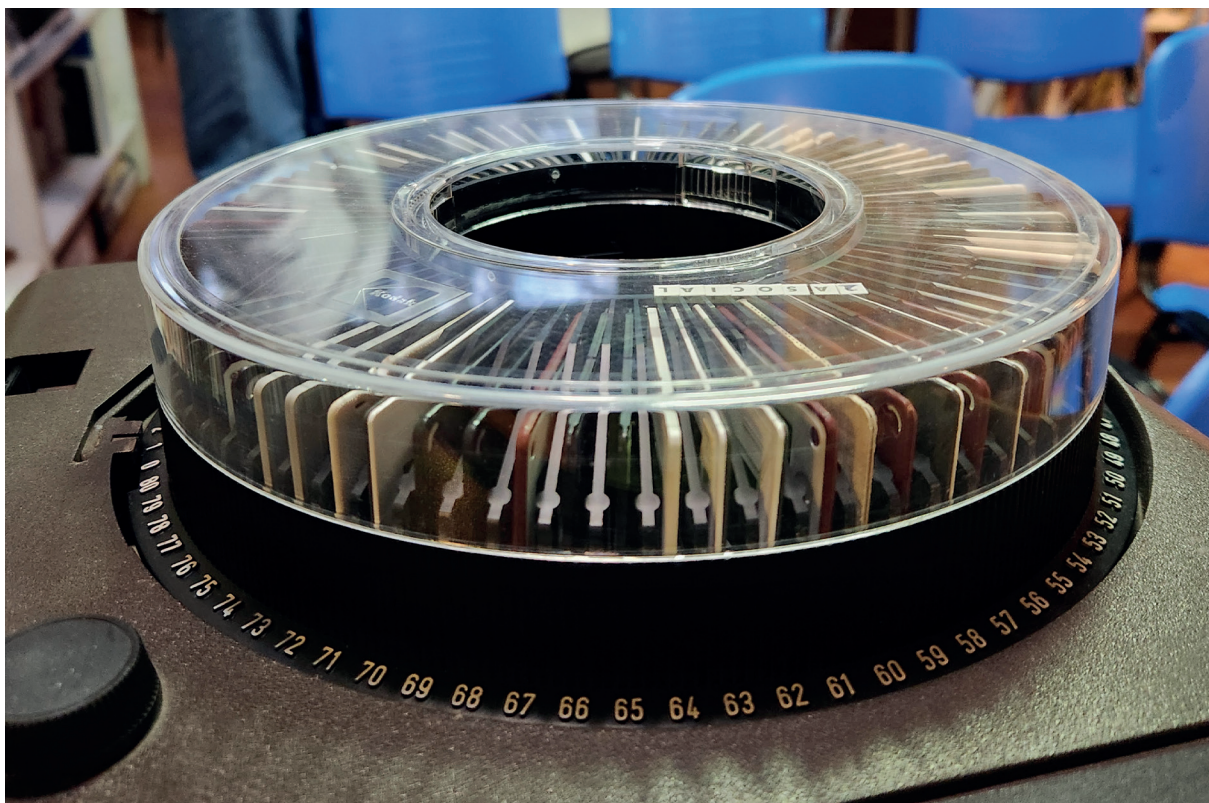
En la segunda reunión, Ari Nahón y Pablo Herrera presentaron el Archivo de la Memoria Popular de Villa 20 (Lugano), el cual documenta audiovisualmente la experiencia de encuentro entre los archivos y las personas. Los documentos y las fotos de los/as vecinos/as son puntos de partida para sus relatos, historias y memorias.

El tercer encuentro se realizó en octubre. Graciela De Oliveira presentó dos maneras de trabajar con archivos visuales institucionales y personales. En el campo artístico la práctica curatorial -tanto como la autoral- se vale del uso de documentos para desordenarlos y reordenarlos desafiando límites disciplinares. Finalmente, en el mes de noviembre realizaremos un cierre en el cual recuperaremos lo elaborado en cada uno de los encuentros y propondremos ejes creativos de tensión entre las distintas experiencias presentadas.

Participamos en cada encuentro aproximadamente veinte personas (estudiantes de grado y posgrado, investigadorxs, activistas) que provenimos de diversas disciplinas (sociología, comunicación, educación, artes plásticas, economía). Nos convoca el interés por el trabajo con las imágenes desde lo metodológico y conceptual, como así también las formas que asume ese trabajo cuando se inserta en territorios, comunidades y proyectos de investigación específicos.

Archivo de la Memoria Popular Villa 20 https://archivovilla20.com.ar/archivo/

Graciela De Oliveira: Dispositivo artístico Demolición/Construcción: https://demolicionconstruccion.com/

Tanur Prize. Calling all photographers!

The Rachel Tanur Memorial Prize for Visual Sociology will be offered again in 2025. Application Deadline: Tuesday, February 4, 2025 at 11:59 EST (4:59 UTC). Applications will be open worldwide to undergraduate and graduate students (at the BA, MA, and PhD levels) in the social science disciplines.

Rachel Dorothy Tanur (1958-2002) 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 documenting the interaction of people and the artifacts they used and created. Rachel left a rich legacy in her photography, the raw materials of social science research and analysis.

Applicants to the Prize must submit two short social science-informed commentaries in English. One commentary must be based on a photo by Rachel Tanur and one must be based on an original photo taken by the applicant. Each commentary is expected to give a sociological analysis of the selected visual material, based on theoretical and applied social science methods.

African Boatman, photograph by Rachel Tanur

The first prize is $5,000 USD, two years of honorary board membership of the International Sociological Association (ISA) Visual Sociology Research Committee, and publication of the winning essay as a "picture talk feature" with an associated DOI in the journal Visual Studies. The second prize is $2,500 USD and the third prize is $1,500 USD. All prize winners will be awarded student membership of the ISA and the Visual Sociology Research Committee.

The Visual Sociology Research Committee will host a prize ceremony at the 5th ISA Forum of Sociology, to be held July 6-11, 2025 in Rabat, Morocco. The winner of the first place prize will be invited to attend the ISA Forum and the ceremony, with travel expenses paid by the Rachel Tanur Memorial Prize.

The website is https://racheltanurmemorialprize.ssrc.org/

Svalbard Railway, photograph by Dina Brode-Roger. Prize winner of the last competition.

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Back image courtesy of Rafael Miranda Molina