ISA Forum 2021

We are thrilled to welcome you to this issue on our sessions!

The sessions were organized and presented in this edition. According to the registrations' confirmations by December 15, the final edition will be published online on ISA's website on January 27, 2021.

Registration is only a few days away! Just make sure you don’t miss it.

Happy Holidays!

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Dear friends,

Welcome to the second 2020 edition of our RC 57 newsletter.

As 2020 comes to a close, the RC 57 has one last task, which is to put the final touches to the revised online programme for the 2021 Forum. Detail of this can be found within the newsletter, however, it was reassuring to know that at the time of writing, our sessions were largely unimpacted by the shift to a virtual event. While we recognise virtual events of this scale come with their own drawbacks and limitations including time zone issues or the inability to experience a new environment, we would like to extend our gratitude to all those who have committed to participate and helped the online programme take shape. The RC57 looks forward to seeing and hearing from those participating in Feb 2021.

With one programme almost upon us, the RC57 and its membership already have an eye on our World Congress in Melbourne (2022) by diligently working to further establish networks and communities of practice across Australia in anticipation of the next big ISA event. On December 1, 2020, our good friend and previous Treasurer, EJ Milne, along with Rebecca Duell (YMCA Brisbane Social Impact), Kathryn Seymour, hosted the first Participatory Visual Methods in Applied Research and Evaluation: Co-creating an Australian network at the ACSPRI Social Science Methodology Conference in collaboration with the RC57 as part of their ongoing commitment to develop an Australia wide Participatory Visual Media Network-Community of Practice.

2021 will also see the RC57 host its 4th Visual Workshop, a specific platform for ECR and PGRs to discuss their scholarship and meet other visually focused researchers in an effort to keep building our community and developing our network. More on this via the website and our social media platforms when the details and locations are announced, including our RC57 Student travel bursary.

Lastly, I would like to take the opportunity to congratulate our Social Media Officer, Dr Ragip Zip who has passed his PhD! A fantastic achievement and a welcomed positive note to finish off the year.

I do hope you all have a safe and peaceful end to 2020 and a positive start to 2021.

With warm wishes,

Gary Bratchford,
President.
Dear friends,

This issue reflects our last semester, given the pandemic and its consequences. As we all know, the ISA Forum Porto Alegre will be virtual and we will present our Visual Sociology Program, expecting exciting papers on visual studies. Beyond our ISA Forum and without knowing when we will have our everyday lives back, this issue presents possible remote and online activities.

Thinking, reading, and writing are still possible, as long as we pay attention to our physical and mental health. Other than that, faced with cultural, social, and economic diversity, we always seek to visualize and understand the world. For instance, in French society in 1850 (e.g., Victor Hugo’s work), the world traveled by wagon and spoke French, and in 1950, Pierre Francastel affirmed in his work that the world would travel by plane and draw and sculpt as they do in Paris. Today, the world is moving toward being deterritorialized and shifting online, and we no longer notice time or place. Edgar Morin (2010) poses this question: Where is the world going? (Où va le monde?). Now, I question how humans can further configure our world as good and as a commonplace. Many countries are experiencing a fragile political moment and, at the same time, are trying to recover from and fight the coronavirus. The hope of a democratic country that can accomplish those things prevails. Certainly, people seek a commitment to ethics and science so that they can preserve their lives and promote the development of democracy. Whatever the ideology or economic system, thinking about the common good is necessary without expecting any advantage or benefit. It is respect for oneself and solidarity with others that makes it possible for a society to thrive. As an example, more than the work of a Nobel Prize author, Saramago’s novel Blindness—also a movie—is visionary, and the reality we are living in comes very near to this novel. What have we learned from it? Solidarity. Saramago stated, “in our daily lives, we are blind when we don’t appreciate the force of freedom. Also, many times, lovingly, we don’t love, and freely we feel like slaves. What seems to us as our daily routines’ tiredness and punishment reveal itself as much more valuable. When they keep us from our everyday life, we feel enslaved because the man was born to be free” (see opinion by Juan Arias, El Pais, March 14, 2020). Blindness is a film directed by Academy Award nominee Fernando Meirelles, adapted from Saramago’s novel Ensaio sobre a cegueira, published in 1995.

In short, we cannot be blind! Being visual is to perceive what is not shown, between not being and emptiness, through the windows and frames that limit us.

Finally, I wish you all an excellent Forum Porto Alegre. In Portuguese, “alegre” means “joyful,” and “porto” is “port,” which means we will be virtually in the “joyful port.” See you there and stay safe!

Happy Holidays!

Christiane Wagner,
Editor of Visual Sociology.
Wednesday, 24 February 2021

09:00-10:30

Cultures of Visualization: Comparing Ways of Doing Visual Sociology. Part I

Language: English  |  Session Type: Oral

This panel invites innovative approaches to study visual culture from a variety of methodological perspectives. Papers are welcome that 1) employ new or innovative methodological techniques with bodies of empirical data, 2) provide methodological primers for advances in methods appropriate to the study of visual sociology, and/or 3) examine the ethical implications of studying visual data such as privacy, authorship, and intellectual property etc.

Session Organizers:

Julie Wiest, West Chester University of Pennsylvania, USA, jbwiest@gmail.com
Laura Robinson, Santa Clara University, USA, laura@laurarobinson.org

10:45-12:15

Mediated Cities: Images, Screens, Citizen Experiences and Audiences. Part I

Language: English  |  Session Type: Oral

Direct urban experiences and ‘mediated’ ones have become intricately connected and together ‘produce’ the city and life within the city in radical but as yet hardly documented new ways. The city is replete with screens and media of all sorts: city dwellers and visitors are using personal media while navigating the city, and the city is virtually and visually marketed and reframed by numerous official and private actors with distinct or overlapping political, cultural or social agendas. These media and their practices are both cultural specific and potential tools to create cross-cultural spheres of negotiation.

We invite papers that critically explore aspects within these three strands:

Studies of directly observable mediated and non-mediated enactments of urban culture in public space (behavior and material culture). This includes visually recording of visual behavior and material culture in urban public and semi-public spaces (streets, squares, buildings, parks, parking lots, shopping malls, train stations...).
Studies of the complex intersections of digital media technologies and urban life (both in private and public urban environments). This includes the study of social media and on-line worlds in private and public space (tourism websites, institutional web sites, activist websites, personal websites, Web 2.0 websites, geomedia, smartphones). Studies of people’s perceptions and experiences of screens and visual media in the city, including film and video in public (outdoor screens) or semi-public space (cinemas, lobbies, retail spaces, shopping malls), billboards and electronic displays in public and private contexts of reception.

Session Organizer:
Luc PAUWELS, University of Antwerp, Belgium, luc.pauwels@uantwerpen.be

14:15-15:45
Mediated Cities: Images, Screens, Citizen Experiences and Audiences. Part II
Language: English  |  Session Type: Oral  |  See Part I of the session.
Session Organizer: Philippe MEERS, University of Antwerp, philippe.meers@uantwerpen.be

16:00-17:30
Borders, Boundaries, Walls and Fences
A Visual Approach to the Politics of Inclusion and Exclusion.

Language: English  |  Session Type: Oral

Border studies have expanded dramatically over the last decades and have become a truly interdisciplinary endeavor. While initially mainly focused on the study of geopolitical demarcations between nation states, the concept of a ‘border’ in border studies opened up to include a wide variety of phenomena and situations that relate in one way or another to forms of inclusion and exclusion. While the prophets of unmitigated globalization seemed to prefigure a borderless world we now seem to experience a serious backlash in the form of clear tendencies towards ‘re-bordering’ and towards emphasizing ‘differences’ and ‘threats’ instead of communalities and opportunities. These differences and the ways they are being enacted (propagated, installed, enforced) have numerous visual dimensions. Though visual methods and visual studies no doubt hold a great potential to contribute to border studies both in an empirical and theoretical sense, its involvement has been rather limited to date. For this panel we therefore invite papers that explore aspects of the broad array of phenomena and conceptions relating to dimensions of inclusion and exclusion in both physical and mental respects. Contributions using all types visual methods and approaches (systematic, arts-based) are welcomed to illuminate or express this wide ranging and timely problematic.

Session Organizer: Luc PAUWELS, University of Antwerp, Belgium, luc.pauwels@uantwerpen.be
Thursday, 25 February 2021

09:00-10:30

Visualising Uneven Distributions of Power

Language: Spanish and English | Session Type: Oral

In a world dominated by visual images the photograph has become almost invisible (Clarke, 1997: 11). In the two decades since this statement the proliferation of visual imagery [still or moving] has arguably reinforced this sentiment. This session seeks to unpack this observation, by asking, how have artists used lens-based practice to push back against this threat of invisibility, mass saturation, compassion fatigue (Moeller 1999) or ‘un-greivability’ (Butler 2009) in times of global crisis or threats to democracy. Specifically, this session seeks papers that pay particular attention to the strategic deployment of lens-based practices by artists who reframe both emerging or existing crisis in new and engaging ways and equally, how can these approaches be problematised or critiqued. Asking how we can sociologically analyse visual approaches to crisis, we welcome papers that consider a range of geographies and political contexts. Papers can address issues of representation (Tagg 1988), ethics and 'audiencing' (Fiske 1994), (co)-authorship, dissemination and mediation as well as how can we look, sociologically at crisis through the prism of contemporary artists for pedagogical and political gains.

Session Organizers:

Gary BRATCHFORD, University of Central Lancashire, United Kingdom, gbratchford@uclan.ac.uk

Ruthie GINSBURG, Beit Berl College, Israel, ruthieginsburg@gmail.com

10:45-12:15

Inequality, as a Fact and a Permanent Image of Investigation

Language: Spanish and English | Session Type: Oral

Global visual culture presents distinguishing features of human representations—i.e., the essential aspects of the human condition consecrated by classic art. Most themes allude to the will of freedom and democracy, the fight against inequalities through visual representations in the actual world. Insomuch as ethics and aesthetics can be questioned, one should not necessarily consider the socio-political meanings of images as politically exercised. Therefore, would be the search for politicization in the production of images or simply the practical consequence of vicissitudes in the formal diversity of creations? To provide insight on this preliminary problem, this research on the symbolic aspects of images focuses on the following two questions: What would designate and condition the exploitation of tragedy as a common reason for visual experiences in media? What are the “true” symbolic values that would prove factual through images on the impact of inequalities in visual representations in the actual world?
To address these questions, visual analysis based on the symbolic aspects of the elements that constitute democratic society’s imagery is essential, along with reviewing conventional values concerning the awareness of freedom and citizenship and fundamental human rights. In this sense, the objective of this proposal is to investigate the visual products of global society—its production, consumption, and meaning. Images from different contexts and localities, with formal diversity and distinct contents, have—in general—exerted significant influence through photojournalism in global and everyday social interactions, whether in economics, politics, science, or culture and its diversity.

Session Organizer:
Christiane WAGNER, University of São Paulo
christiane.wagner@malix.univ-paris1.fr

14:15-15:45
**RC57 Poster Session**
Language: Spanish, English and French | Session Type: Poster

The RC57 poster session encompasses a variety of subjects and themes with a significant visual dimension. Participants selected for this interactive format commit themselves to present their ideas and research findings in an attractive and informative poster.

Session Organizer:
Christiane WAGNER, University of São Paulo
christiane.wagner@malix.univ-paris1.fr

16:00-17:30
**Invited Session: Cornelia Eckert and Ana Luiza Carvalho Da Rocha**
Language: English | Session Type: Oral

Key figures in Brazilian urban and visual anthropology Cornelia Eckert and Ana Luiza Carvalho da Rocha, coordinate two research centres: The Nucleus of Visual Anthropology (Navisual) and the Bank of Images and Visual Effects (see https://www.ufrgs.br/biev/) at the Federal University of Rio Grande do Sul in Porto Alegre. Their work highlights and theorises the contribution of visual, audial and audio-visual methods to urban anthropology. Focused on Porto Alegre, the Bank of Images and Visual Effects (BIEV) holds films, sound recordings and visual essays that explore and recreate a palimpsest of this place over time. BIEV bears witness to the ongoing effects of broad historical, structural forces including extreme inequality, evictions of indigenous peoples, urban insecurity and conflicts over water and land.
At the same time, their work highlights the words, agency, humour and creativity of those whose lives are represented. Resisting the flat, mono-tonal and linear approach of many academic platforms, BIEV incorporates past, present and imagination through historical maps, drawings, drone images and local music – a site for the collaborative construction of collective memory.

Drawing on Benjamin, de Certeau, Simmel, Perec, Silva their work is however grounded in the multiple complexities of a diverse settler community in the Global South. Highlighting the need for academics to work collectively and dialogically, they argue that visual anthropologists (and sociologists) – alongside others including human rights activists, urban planners, transport organisations, resident groups, artists and poets- can influence change.

Session Organizer:
Sarah WILSON, School of Social Sciences, University of Stirling, United Kingdom, sarah.wilson@stir.ac.uk

Friday, 26 February 2021
09:00-10:30
Visualities of Childhoods – Images of Innocence, Vulnerability, and Inequality. Part II
Language: English  |  Session Type: Oral
The historical and social fabrications of childhoods rest upon images of children’s innocence, indicating their disinterestedness and powerlessness vis-à-vis the immorality of society. Such forms of representation therefore allowed for the instrumentalization of children in the name of political, cultural, or scientific claims. Contemporary representations of childhoods added further dimensions of marginalization, which at the same time recognize and exploit children’s positions as powerless compared to adults, e.g., their victimizations, exclusion from education, forms of consumption, or decision-making, etc. Therefore, this session (part Two) raises questions on the current visual imagery of childhood. We welcome papers that take stock of global, regional, or local visual repertoires of childhoods and the wider network of interests that are tied to their position of powerless: What are the arenas, locales, and spaces that serve as the stage for these images? What are central iconological elements, who are the makers and users of those images, and which groups or institutions profit from such representations of children as vulnerable, innocent, or excluded? Papers may also address the performativity of images in the reproduction of or challenges to the generational order and its inequalities: How do such images institutionalize, legitimize or criticize its structural features? Finally, we invite papers that address the children as the makers and users of the images that represent their own social position and respective claims of inequality, vulnerability, and injustice.

Session Organizers:
Jessica SCHWITTEK, University of Duisburg-Essen, Germany
jessica.schwittek@uni-due.de

Gary BRATCHFORD, University of Central Lancashire, United Kingdom,
gbratchford@uclan.ac.uk
Visualities of Childhoods – Images of Innocence, Vulnerability, and Inequality. Part I

Language: English | Session Type: Oral

The historical and social fabrications of childhoods rest upon images of children’s innocence, indicating their disinterestedness and powerlessness vis-à-vis the immorality of society. Such forms of representation therefore allowed for the instrumentalization of children in the name of political, cultural, or scientific claims. Contemporary representations of childhoods added further dimensions of marginalization, which at the same time recognize and exploit children’s positions as powerless compared to adults, e.g., their victimizations, exclusion from education, forms of consumption, or decision-making, etc.

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Session Organizers:
Lars ALBERTH, Leuphana University of Lüneburg, Germany, alberth@leuphana.de
Gary BRATCHFORD, University of Central Lancashire, United Kingdom, gbratchford@uclan.ac.uk

Visual Methodologies Revisited

Language: English | Session Type: Oral

Visual research in general could benefit from a better theoretical and methodological grounding and a more sophisticated analytical set of tools. Visual researchers do seem to have a broad range of theories and analytical frameworks to choose from when trying to make sense of images and visual artifacts: e.g. content analysis, social semiotics, iconology, ethno-methodology, rhetoric. Unfortunately they hardly offer a well-integrated and clear methodology to systematically interrogate visuals with respect to their social and cultural significance, and most methods and frameworks are ill-equipped to handle larger sets of visual data. Furthermore, they are often not fully adapted to deal with the
complex nature of visual images, or for that matter with increasingly hybrid multimodal constructions. Whereas the analysis of existing (“found”) visual products can rely on a fairly broad literature and tradition, methodologies for producing and processing (selecting and reordering, analyzing, presenting) visual data are far less explicitly developed and documented. As these issues embody the core aspects and the specific contribution of a more visual social science, scholars in the field should address this matter more vigorously than they have so far. Therefore this panel seeks to provide a forum for the in-depth discussion of a variety of critical aspects with respect to the theoretical and methodological underpinning of visual research in the social sciences. We in particular invite papers that shed light on innovative methodological, typological, theoretical, ethical, or technological aspects of visual research.

Session Organizer:
Luc PAUWELS, University of Antwerp, Belgium, luc.pauwels@uantwerpen.be

16:00-17:30
RC57 Business Meeting

Saturday, 27 February 2021
09:00-10:30
Understanding Educational Settings Using Visual Perspectives: Methodological Affordances and Challenges. Part I

Language: Spanish and English | Session Type: Oral

In the field we forge dialogic relations, crucial aspects of knowledge production. We use variety of ways of recording and documenting what goes on at different stages of our research in formal and non-formal educational settings, based on methodological, theoretical and epistemological reasons. This session will focus on the methodological affordances and limitations of engaging with visual techniques when researching in formal and non-formal educational settings. Visual data are often produced and analyzed in relation to other types of data (e.g., written, oral and combined modalities). One might then situate this type of research as multi-modal data production and analysis. The use of multi modal data collection techniques and analyses demands closer attention since it attempts to decenter “words” or language in what comes to be understood as knowledge. We are particularly interested in discussing with those who conduct this kind of research: i) what epistemic and theoretical opportunities this kind of multi-layered methodological perspective has to offer; ii) what kinds of analytic obstacles and/or opportunities researchers face when recording, organising and analysing different visual and audiovisual data; and iii) what kinds of analytic trajectories researchers have followed to interpret visual records in relation to other empirical evidence.

Session Organizers:
Analia MEO, CONICET, Argentina, analiameo@conicet.gov.ar
Ana Inés HERAS, CEDESI-UNSAM- CONICET, Argentina, herasmonnersans2@gmail.com
Carolina CAMBRE, Concordia University, Canada, mcambre@ualberta.ca
10:45-12:15

**Understanding Educational Settings Using Visual Perspectives: Methodological Affordances and Challenges. Part II**

Language: Spanish and English  |  Session Type: Oral

See Part I of the session

Session Organizers:

Ana Inés HERAS, CEDESI-UNSAM- CONICET, Argentina, herasmonnersans2@gmail.com

Carolina CAMBRE, Concordia University, Canada, mcambre@ualberta.ca

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14:15-15:45

**Cultures of Visualization: Comparing Ways of Doing Visual Sociology. Part II**

Language: English  |  Session Type: Oral

This panel invites innovative approaches to study visual culture from a variety of methodological perspectives. Papers are welcome that 1) employ new or innovative methodological techniques with bodies of empirical data, 2) provide methodological primers for advances in methods appropriate to the study of visual sociology, and/or 3) examine the ethical implications of studying visual data such as privacy, authorship, and intellectual property etc.

Session Organizer:

Julie WIEST, West Chester University of Pennsylvania, USA, jbwiest@gmail.com

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16:00-17:30

**Photography and (Online) Visual Cultures**

Language: English  |  Session Type: Oral

How do online photographs contribute in the construction of visual cultures? We live in an over saturated digital milieu; images are tagged, showcased, sold and erased. Photographs serve as artwork, documentary evidence, marketing tools and instruments of propaganda. Online photographs appear and disappear in a few hours, photographs document and deliver fake news at the same time. Access to visual information has gained accelerated value, reality has become negotiable and truth is up for grabs. This panel will address how online photographs in social media affect visual culture.

This panel asks how digital platforms of photographs contribute to popular culture, religion, media, and explores how they engage with the formulation of visual culture. It seeks to understand how the visual culture and the digital photographs work together.
The questions this panel will be dealing with:

1. How does the use and proliferation of photographs in the media affect cultures and societies?
2. What role does it play in influencing religious institutions in society and religious persuasion?
3. What is the role of media photographs in the process of secularization or religiousization of societies?
4. What is the effect of photographs on gender issues and visual culture? Can it be instrumental in struggling with gender discrimination in the public sphere?
5. What are the potential political influences of online photographs in modern society? What are the boundaries of their influence?
6. What is the role of online archives in constructing and affecting visual culture?

Session Organizer:
Edna BARROMI-PERLMAN, Kibbutzim College of Education, Technology and Arts, Israel, edna.barromi@smkb.ac.il
Highlights

Top Photograph Award
Clarence M. Batan won the award for the top photograph from the 2020 MAXQDA Photo Contest Selection Committee.

Visual Activism in a Digital Era: Mobilisation Through Images in the Gezi Movement and the Anti-Coup Resistance
By M. Ragıp Zık

Our board member M. Ragıp Zık has just submitted his PhD thesis in Sociology at Freie Universität Berlin. His thesis focuses on the ways in which online images mobilise people in contemporary social movements across political divides. For this study, Ragıp compared two cases from recent Turkish political history. Using an original research method based on visual grounded theory combined with semiotic and iconological, he examined photographs and illustrations disseminated in digital media within the context of two popular mobilisations that have incompatible political goals. The title of his dissertation is “Visual activism in a digital era: Mobilisation through images in the Gezi Movement and the Anti-Coup Resistance”. Ragıp acknowledges that his PhD project took an innovative direction particularly after his involvement with the Visual Sociology Research Committee and interaction with a number of our members, including Regev Nathansohn and Anna Schober, whose work and input inspired his theoretical and empirical approach. He has already published some of the findings of his project in various academic and popular outlets, which can be accessed at https://fu-berlin.academia.edu/RagipZik

Jerome Krase on Visual Sociology

Chairman of Odessa Photographic Society Maltsev Oleg started a large series of interviews with Honored Professor of Sociology, photographer from New York Jerome Krase on Visual Sociology.

You can watch it all on YouTube https://youtu.be/49wMfiLLcLI
Wir und die Anderen
Visuelle Kultur zwischen Aneignung und Ausgrenzung

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

1st Edition in German, Cologne: Herbert von Halem Verlag
Edited by Anna Schober and Brigitte Hipfl
Alpen-Adria University Klagenfurt, Austria
Book series Klagenfurt contributions to visual culture

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

The very first issue from the new Editorial Team

Cover image by Olivia Howitt.

Visual Studies is a leading international peer-reviewed journal published on behalf of the International Visual Sociology Association. The journal publishes visually-oriented articles across a range of disciplines, and represents a long-standing commitment to empirical visual research, studies of visual and material culture, the development of visual research methods and the exploration of visual means of communication about social and cultural worlds. Visual Studies is a key resource for all disciplines that engage with images, society and culture, and aims to set the standard for the scholarly use of visual material.


Abstract: Nothing is more essential than the evolution of our perceptive and cognitive capacities to seek relationships and mutual understanding through constant communication, thereby building common beliefs and habits. Therefore, the experiences and significance attributed to language and communication channels are diverse and mainly visually represented. As a result, the challenge of reflecting the aesthetic and political aspects of the visuals within the contemporary context of a globalized culture that is targeting democratic values is essential. This is the issue that is highlighted throughout the book *A Democratic Enlightenment: The Reconciliation Image, Aesthetic Education, Possible Politics* by Morton Schoolman (2020).

**Urbanities Journal of Urban Ethnography**

Vol. 10 No 2, November 2020  [www.anthrojournal-urbanities.com](http://www.anthrojournal-urbanities.com)

Editors: Jerome Krase and Italo Pardo

Special Issue

**City Life and Beyond in Times of Pandemic**

Edited by Giuliana B. Prato
VISUAL STUDIES:
CALL FOR COVID-19 VISUAL ESSAYS

Deadline for submissions December 15, 2020

This is a call for visual essays focused on the global pandemic and its ongoing social, economic and emotional impact. 2020 has been a year of rapid adjustment internationally, as households around the world were instructed to ‘lockdown’ and to socially distance to reduce the transmission of the COVID-19 virus. This call aims to bring together contemporary visual scholarship on the pandemic in a special section of Visual Studies to be published in 2021. Topics may include, but are not limited to, the visual impact of the pandemic in terms of organisational sociology, and its effects on domestic activity spaces, family life, and work; intersectional aspects of people’s experience of the pandemic in terms of class, race, gender, geographical location, etc.; the politics of mask wearing; people’s adoption of, or resistance to, suggested public health measures; visual forms of communication adopted by government authorities; and the circulation of Covid-19 conspiracy memes; and any visual evidence of unexpected or surprising responses to the Pandemic, especially those that suggest lasting institutional change.

Visual essays should be primarily visual and should combine image and text in a coherent form. All visual essays are peer reviewed.

Visual essays should: contain no more than 10 images, which should be the primary focus and therefore should drive the narrative rather than being merely illustrative. Contextualize the images/project within the text, addressing the who, when, where, what and why of the project, and should also establish the scholarly/intellectual significance of the project. be clearly and engagingly written.

Need not include footnotes or references, unless they are required by the narrative intent of the project. For further information, please see Visual Studies’ aims and scope and instructions to authors or contact Susan Hansen (s.hansen@mdx.ac.uk).

ISA RCS57  International Sociological Association  |  Research Committee in Visual Sociology
History and Theory of Photography
Graduate Student Virtual Colloquium

By Maria Garth

Deadline: January 15, 2021

The Developing Room’s Fourth Annual Graduate Student Colloquium on the History and Theory of Photography (Virtual Event on Zoom)
Friday, April 2, 2021, online via Zoom

Rutgers, The State University of New Jersey (New Brunswick, NJ)

The Developing Room, a working group at the Center for Cultural Analysis at Rutgers University, announces its fourth annual graduate student colloquium, which will be held virtually through Zoom. This event is for Ph.D. students from any field of study who are working on dissertation topics in which photography—its histories and theories—plays a central role. Students selected to present will have the opportunity to share their work with their peers and an official respondent who is a leader in the field. Students may be at any stage of dissertation research, but ideally presentations will consist of a dissertation chapter or a section, along with an account of how that chapter/section fits within the larger project. The format involves a formal 25-minute presentation followed by 30 minutes of discussion, with a general discussion at the end led by the respondent. The event is free and open to the public, and the Developing Room invites a large audience in order to ensure a rich conversation and to build a constituency from which papers can be drawn in subsequent years. In the past, this event brought together an international group of researchers working across a wide range of topics related to photography.

This year’s respondent will be Drew Sawyer, an art historian and a curator who holds the title of the Phillip Leonian and Edith Rosenbaum Leonian Curator at the Brooklyn Museum. He has previously held curatorial positions at the Columbus Museum of Art, The Museum of Modern Art, New York, the Guggenheim Museum, and the Chazen Museum of Art. He received a 2020 Award for Excellence from the Association of Art Museum Curators. His recent exhibitions include John Edmonds: A Sidelong Glance (2020); Art after Stonewall, 1969-1989 (2019); Liz Johnson Artur: Dusha (2019); Garry Winogrand: Color (2019); I Too Sing America: The Harlem Renaissance at 100 (2018); Isaac Julien: Looking for Langston (2018); and Family Pictures (2018). Sawyer holds an M.A., M.Phil., and Ph.D. in Art History and Archaeology from Columbia University.

More information about the Developing Room can be found at http://developingroom.com/.

To apply, please send the following materials to developingroom@gmail.com before the end of the day on January 15, 2021, with the subject line "Fourth Annual Graduate Student Colloquium Application:" A presentation title with an abstract of 250 words or less; A summary of your dissertation progress, 250 words or less; CV; A short bio of 150 words or less.
Call for Book Chapters

Yearbook of Moving Image Studies

Augmented Images: Trilogy of Synthetic Realities II

Deadline for Abstracts: March 31, 2021
Deadline for Articles: September 17, 2021

The double-blind peer-reviewed Yearbook of Moving Image Studies (YoMIS) is now accepting articles from scientists, artists, designers, developers and film makers for the sixth issue, which is the second part of the »Trilogy of Synthetic Realities« concept, entitled »Trilogy of Synthetic Realities II: Augmented Images«. The first issue of the trilogy in 2020 has focussed on »Virtual Images« and now we address explicitly the problem, aesthetics and technological structure of »Augmented Images« (in 2022 we will address »Mixed Reality Images«). YoMIS will be enriched by disciplines like media theory, film studies and philosophy, art and design, artistic research, image science, semiotics, phenomenology, art history, game studies, visual culture studies, computer graphics and other research areas related to the moving, dynamic or moved image in general.

The official deadline for abstracts is March 31, 2021. The anonymous review feedback will be given in April 2021. Long abstracts should be 600 to 900 words in length.

Please send a short biography, contact details and your abstract to Prof. Dr. Lars C. Grabbe, Prof. Dr. Patrick Rupert-Kruse and Prof. Dr. Norbert M. Schmitz via: contact@movingimagescience.com.

The official deadline for the complete articles is September 17, 2021. The articles should be 5,000 to 7,000 words in length.

If you are interested to contribute an abstract and article you will find a style sheet online: www.movingimagescience.com. If you have any questions, please do not hesitate to contact the managing editors via mail.
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