

Visual Narratives: Photography as a methodology in social sciences



Narrativas Visuales

PHOTOGRAPHY AS
METHODOLOGY IN SOCIAL
SCIENCES

Editors:

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ISBN 978-956-410-858-2

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How to cite this book?

Sepúlveda, D. & Ortiz, F. (2022). Visual Narratives: Photography as a methodology in social sciences. Chile: Visual Narratives.



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Prologue

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Observing is a key way of approaching and understanding social phenomena. The increasingly fluid, chaotic and digital nature of today's social reality has allowed for a visual turn in the social sciences, in which the importance of visual methods to understand these multiple complex realities has been re-signified. The role played by the visual in increasingly digital urban life, from the widespread use of social networks, makes visual methodologies, especially those related to photography, a key interdisciplinary tool to address in depth the multiple, ephemeral and emotional nature of the social issues that we address as researchers. This is because, through photography, we can represent an unspoken reality (Back, 2007) and make visible what has remained hidden, and at the same time, analyse the existing social and cultural representations of certain phenomena. As Susan Sontag argues, photography allows us to broaden our notions of the social world and to actively participate in

this world, becoming an alternative tool for observing beyond discourse. This book, and its 30 photographic projects, showcases the different roles that photography plays, not only as a method of research, but also as a strategy for disseminating knowledge; in other words, as another form of representation. In this sense, photography and visual narratives also aim to tell about social reality from perspectives that transcend conventional forms of research, revealing those underlying truths of everyday life that cannot be described in words. Above all, photography allows for a greater involvement of the research participants and, at the same time, to reach and challenge audiences beyond the academia, thus democratising knowledge.

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Sontag, Susan. 2005 [1973]. *On Photography*. New York: Picador.

Prologue

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The Visual Narratives project is an indispensable and timely "living" platform that brings together, documents and makes visible the roles of the image in research projects around the world. This project is one of the first in our country to offer a space that did not exist, connecting broad audiences with visual work originating from scientific research processes.

Visual Narratives offers the general public an accessible, dynamic and tremendously necessary approach, as it highlights the urgency of the narration of experience and the visibility of knowledge through media that go beyond words. In this sense, the relevance of these images lies not only in documenting, but also in emphasising the phenomenological dimension of the stories told, for which

words are always insufficient. In times of global emergency, the search for continuity through narration is a survival strategy, which offers- among other elements- the opportunity to find oneself with and in others. In this sense, Visual Narratives contributes to the discussion on the ethical, affective and critical dimensions of visual practice in relation to what is narrated, who does it and for whom, pertinent questions to confront the prevailing methodological extractivism.

Acknowledgement

"Visual Narratives" is a project developed thanks to the genuine support of different entities and people who believed in its goal of promoting new spaces in the social sciences to investigate from visual methodologies.

We appreciate the valuable participation of all the people who shared their photographic projects where they captured their research and through their stories delved into their experience regarding the use of visual methodologies in the social sciences.

Along with this, we thank the University, Centers, collectives and groups that specifically supported us, such as: Center for Latin American and Caribbean Studies- University of Manchester, United Kingdom; Center for Intercultural and Indigenous Studies – Pontificia Universidad Católica de Chile, Chile; Núcleo Milenio para el Estudio del Curso de Vida y Vulnerabilidad – Chile; Laboratorio de Investigaciones en Etnografía Aplicada (LINEA) – Argentina; University of Applied Sciences and Arts Western Switzerland Haute école de travail social

HES-SO Genève- Center de recherche sociale (CERES). Finally, we also appreciate the support of the ANID Millennium Science Initiative Program (ICS2019_024) and Centre for Studies on Conflict and Social Cohesion (COES), ANID/FONDAP/15130009.

We specifically thank Daniel Escobar Carrillo (Chile), Emma Smith (United Kingdom), Nicole Bonino (Italy), Efeoglou Elena (Greece), Haydee Maricela Mora Amezcua (Mexico), Kübra ERKAN (Turkey), Pablo Mardones Charlone (Chile), Gastón Eloy Quintela Dávila (Chile), Nicolás Molina Vera (Chile), Cristian Terry (Peru and Switzerland), Paola Castañeda (Colombia), Miguel Ángel Cavieres (Chile), Angélica Cabezas Pino (Chile), Iván Ojeda-Pereira (Chile), Josefa Mattei (Chile), Miguel Cares (Chile), Fernando Campos-Medina (Chile), Martín Esteban Carmona Martínez (Chile), Cristóbal Valenzuela Velásquez (Chile), Ali Siles (Chile), Catalina Andrea Díaz Elizondo (Chile), Katerina Hatzikidi (Greece), Dai-Liv Fuentes Araya (Chile), Jorge Muñoz Campos (Chile), Álvaro Besoain Saldaña (Chile), Georgette Aravena Guajardo (Chile), Luciano Fica Villalobos (Chile), Irmak Evren (Turkey), Halime (Turkey), Francisca Ignacia Avendaño Mena (Chile), Pía Francisca Bermúdez Urriola (Chile), Andrés Ignacio

Pavez Loayza (Chile), Macarena Andrea Rodríguez Vergara (Chile), Rosannys (Venezuela), La Morena (Venezuela), Edismar (Venezuela), Gleismari (Venezuela), Alicia (Venezuela), Pia Riggirozzi (UK), Bruna Curcio (Brazil), Tallulah Lines (UK) and Alysson Barbosa Camargo (Brazil).

What is *Visual Narratives*?

Visual Narratives is a platform that was created in 2020, which serves as a repository of photographs of social science research using visual methods in any of its stages. To date, the project has had two calls for proposals and has 30 photographic projects, showing the diverse contexts of different countries.

The aim of the platform is to highlight the importance of visual methodologies such as photovoice, maps, collage, photo elicitation, drawings among others, and also to familiarise the visual as a research method both in the Global South and the Global North, but with the Southern Cone as a base. In this sense, our intention is to promote a space for researchers who base their work on photography, at any stage of their careers (both students and researchers) and their studies. Our intention is to highlight that from the global south we can carry out and disseminate research with great success and without frontiers of knowledge.

We focus on disseminating academia to a diverse and mass audience, in order to understand the new relationships, dynamics and challenges facing photography as a methodology. In this way, the project seeks to address a broad spectrum of themes proposed by the authors of the photographs. In this way, the project proposes a more interdisciplinary view of the social sciences.

Visual Narratives: Identities, Cities, Memories and Methodologies

The photographs presented here are the product of the first and second call for *Visual Narratives* that address diverse themes from memory, social movements, urbanity, migrations, identities, to how the pandemic period affects our relationship with the other and spaces. In this gesture, something that was inductively interesting was that there were certain themes that emerged and shaped the organisation of this book. Thus, the book is composed of four broad themes that interrelate the narratives behind those photographs.

Firstly, there are the identity, cultural and migratory narratives, which allow us to travel and identify the different contexts and challenges through the eyes of people from other cultures. The photographic projects highlighted in this topic are: "Away: weaving the everyday in the rural Andes"; "The cultural identity of the island of Marajó in Brazil";

"Festival of Santo Tomás de Isluga- Qhapaj Raymi. Time of harvest and multiplication of camelids"; "The burden of the city is in a black plastic bag"; "Children at work"; "Settling in Buenos Aires: Italian immigrants and urban nests" and finally "Migration and the challenges of sexual and reproductive health of displaced Venezuelan women".

Secondly, we present the Narratives around cities, which help us to see and understand our relationship with the urban from other points of view. The photographic projects highlighted in this topic are: "The silences of our modern world"; "The eyes of the rubbish"; "Myth and reality in Germany"; "A Santiago without public transport: new strategies of urban mobility"; "Pandemic and supermarket: inhabiting public space"; "Territorios (in)moviles" and finally "The resilient self-construction of made dwellings from urban waste in Chile".

Third, we have an entire section devoted to the diversity of social movements and community-based memory work in everyday life. These themes reflect the current situation in various contexts in the global south. The photographic projects highlighted in this topic are: "Participation of people with disabilities in the constituent process"; "Participation of people with disability in constituent process: A long term perspective since the Estallido Social"; "Estallido tarapaqueño: Between music, the desert and the ocean"; "Several struggles, different times, one memory"; "Commemoration and remembrance of women in southern Chile"; "Repertoires of the Resistance"; "Women and the Social Uprising in Chile" and finally "The biggest demonstration".

Finally, the audience will be able to appreciate the socio-spatial and artefactual narratives, in which the different meanings, symbols and discourses associated with our everyday life are addressed. The photographic projects highlighted in this topic are: "Rational imitation"; "From earth to pottery: a cycle of clay-work in Itamatatigua, MA, Brazil"; "Walls have lips"; "Investigation recovery from substance misuse using digital photography"; "This is my face: HIV autobiographies in Chile"; "Trinkets and junk. Those things that society dropped from his pockets";

"Vestigial aesthetics: gender imaginaries and representations in Commercial Galleries of Downtown Santiago" and finally "Dislocations".

In this way, this book aims to disseminate and make visible the research projects that have used visual methodologies and that are part of the *Visual Narratives* calls, but we also want to contribute to generate a bridge between academia and the general public through photography. Thus, we invite you to observe each of the photographic projects and read their different research and reflections that help us to understand our societies with their different textures and nuances.

Webpage: www.narrativasvisuales.com

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The role of photography in social research

The process of creating, disseminating and maintaining the *Visual Narratives* project has been a collaborative work, which has required us to learn more about the visual in social science research. The work within the academy and the social sciences is not only about publishing articles, our project is about broadening the vision of research and giving space to researchers from other perspectives, such as the visual.

Photography can be a valuable aid to academic research. In recent years, researchers have become interested in how photographs can elicit information, evoke thoughts and memories, or open up possibilities for exploring experiences and meaning-making.

Photography has been used to create and remember portraits in anthropological and sociological studies about different countries or cultures; however, its use has been evolving, and today, there is more and more research on how to use photography (Banks, 2018). On the one hand,

it could be used as a source of information (Banks, 2001), as a narrative (Riessman, 2009), as a representation of the meaning and signifier of a culture (Knoblauch et al. 2008), and as a way of interpreting society (Schnettler & Raab, 2008), among others.

Since the 2000s, several researchers had already started to use the terms visual methodologies, data, materials analysis. Therefore, since that time, they also started to define what visual methodologies are, as Knoblauch et al. (2008: 2) indicate "any kind of visual material, whether produced by actors (such as non-professional photographs) or social scientists (such as video records of social interactions) that depends in its meaning on visualised records, whether they are diagrams, photographic reproductions or video records". Although, as the authors themselves mention below, it is expected that much future research will make use of such materials.

Currently, the relevance of these other media is increasing. As Schnettler & Raab (2008: 9) described: "as part of the growth of visualisations and mediatisation in contemporary society, technological media such as photography, film, television, video and computers, and the corresponding images they disseminate, are becoming primary forms of communicating knowledge, especially for understanding and interpreting historical, social and cultural realities". Thus, visual materials such as photographs are a way of conveying information and function as a portrait of a society in all its aspects.

The use of photographs in research could be diverse and challenging, but may in fact be useful depending on the purpose and focus of the research. For example, it has been shown that photography has been and continues to be a valuable resource for an ethnographic approach to research (Pink, 2001, 2012).

Another option is to apply visual analysis to photographs to explore the narratives represented in them (Riessman, 2009). It seems fair to state that "the stories we tell and the images we create and include in our research texts are much more than illustrations of a point" (Yardley, 2006: 12).

As mentioned above, photography can act as a valuable aid for academic research (Banks, 2001, 2018). In recent years researchers have been interested in how photographs can obtain information, evoke thoughts and memories, or open up possibilities for exploring experiences and meaning making (Harper, 2002). Therefore, we created a website in which researchers could share photographs that they have obtained from their studies: www.narrativasvisuales.com

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I. Narratives about Identity, Culture and Migration

Away: Weaving the Daily in the Rural Andes

Cristian Terry, *PhD in Social Sciences, University of Lausanne (Switzerland)*.

The photographs were taken within the framework of my doctoral research on Andean textiles in the Cusco region, in the rural Andes (towns of Písaq, Chawaytiri and Chinchero). The first photograph (Chawaytiri, January 2015) shows the contemporary use of the backstrap loom used to make the “typical costumes” worn by the comuneros / comuneras —people from the rural Andes— and textiles that they sell to tourists. In the second photo, you can see the use of these costumes by community members during the celebration of a party in Chawaytiri (February 2014) where people from neighboring communities attended. Note the difference in the ponchos of the attendees. The third photograph was taken in the church of Písaq where the bride and groom wore these suits at their wedding (Písaq, September 2014). In the fourth, the Virgin Asunta wears a lliqlla (blanket) typical of the Chawaytiri community (August 2014), similar to the one worn by the community member

who looks at her with devotion. The last image shows community members from Chinchero selling textiles and other objects to tourists in the town market (May 2017). Today many comuneros / comuneras carry out this type of commercialization in tourist places.

Why are those particular photographs important to your research?

These photographs illustrate my doctoral research where I reveal the contemporary value of away, weaving in Quechua. Although the weaving in the Andes dates back to pre-Columbian times, its heritage has transcended time. These images show, for example, the use of costumes made by hand on looms: ponchos, chullos (hats with ear flaps), lliqllas (blankets) worn by the comuneros / comuneras.

These colorful costumes are worn mainly on special occasions: carnivals, weddings, religious festivals ... and today also to welcome tourists. It is a way of showing off your cultural identity: the combination of colors / motifs on the suit is an “identity card” (DNI) that indicates the community of origin. However, it is not only about weaving materially / culturally, but also about weaving their daily lives, looking for economic alternatives to live (better), in situations of poverty and precariousness in rural areas. Today tourism is part of the daily life of community members who receive visitors and manufacture clothes that they sell, hoping to weave a more colorful future for themselves and their children. Thus, these photos summarize the idea of my thesis: weaving the value of the fabric in the daily life of the XXI century. The intertwined value is at the same time cultural-economic, patrimonial-commercial.









The cultural identity of the island of Marajó in Brazil

Alysson Barbosa Camargo, *Bachelor, in Theory, Criticism and Art History, University of Brasília (UnB), Brazil*

These photographs were realized in the city of Soure, in northern Brazil. Every village in Brazil has a place where people meet to express themselves. In this community, a cultural referent is the traditional dance “Carimbó”. Contemporary “Carimbó” is the result of transformations over time, a mixture of Indigenous, African, and European elements. The musical instruments, the clothes, and the choreography vary between different Amazonian cities and offer an insight into regional identity.

Dancing is an everyday activity in this community, not part of a spectacle. The performers are immersed in dancing and don’t pay attention to the public. Carimbo is part of the immaterial culture and as such, it is constantly transformed by individual dancers and collectives that create new figures. Nevertheless Globalized contemporary culture recently started to affect the identity of this regional community.

Why are those particular photographs are important for your research:

The process of creating these photos helped me understand what is important for this community and go beyond traditional portraits. Modern photography dislocated the model from the center of the image, not because persons are not important, but because you cannot represent some activities with traditional techniques. The option to put the camera in slow shutter-speed resulted in a blurry image. This visuality is an indication that the focus is on non-material culture.

Opting for colorful blurry approximates people who look at these photos with the sensation of being present at the performance. Photography is a space for reflection because, beyond trying to represent something, it offers hindsight about the process of gazing. Sharing these photos of Carimbo dancers opens a new perspective on an important aspect of this cultural identity, maybe never seen before.





Celebration of Saint Tomás de Isluga – Qhapaj Raymi. Harvest times and reproduction of camelids

Pablo Mardones Charlone, *Director of photography, documentary filmmaker and anthropologist. Director and founder of the production company Alpaca. Founder and member of the Audiovisual Ethnographic Archive (AEA) of the Faculty of Social Sciences of the University of Chile.*

The celebration of Saint Tomás in the Sanctuary of Isluga in northern Chile, close to the border with Bolivia, like so many others, is in line with the syncretisation of Christian tradition with agricultural-cosmogonic festivals in the central Andes. In this case, with the festival of the summer solstice, when the sun is at its farthest points out of the equator. Among the Aymara of the Andean highlands, this time is dedicated to the ancestors who protect the mountains, hills, springs, and waterfalls, when they ask that the harvest be good, that they enjoy good health, and that the camelids, which are in their mating period, reproduce successfully.

This is a very important celebration, which lasts for several days, and it involves great expense. The alférez or flag-bearers, preferentially two couples, make a significant

investment to bring a diversity of musical groups, such as brass bands, lakitas and sikuris (types of traditional bands). This celebration attracts an impressive number of people bearing in mind that there are no permanent residents of Isluga. This can also be seen thanks to the remarkable amount of spending on the festivities, the large amount of alcohol, food, and music, as well as the extraordinary audio-visual event that it is.

Why are these photographs important for your research?

This micro-selection of photographs of the Isluga festivities are part of the FONDECYT project “Etnificación, etnogénesis, comunalización y procesos fronterizos en las fiestas tradicionales aymara de la Región de Tarapacá” (Ethnification, ethnogenesis, communalization, and border processes in the traditional Aymara festivals of the Tarapacá Region) (Nº 3180333), which I am directing from the Institute of International Studies (INTE) of Universidad Arturo Prat (UNAP). They are part of the record and ethnographic work carried out in Tarapacá and in various communities in the central Andes in Argentina, Bolivia, Ecuador, and Peru.

Through the festivities in the central Andes it is possible to understand the social processes carried out by their protagonists to adapt to the environment and create mechanisms of symbolic return to their places of origin, since it is a time that contrasts to what is routine. The celebration gives rise to an explosion of emotions nourished by the close and tight-knit intra-community relations that produce profound dynamics of ethnic

revitalization.

Thus, in the current times these celebrations are the main space for indigenous self-identification processes in northern Chile and the central Andes. These events, generally folklorised or hidden, are the main platform for the processes of redefinition of identity and cross-border interconnection in a vast area of present-day South America.







The burden of the entire city is in a black plastic bag

Kübra ERKAN

The landscape gives us a great view, doesn't it? When you turn your back on the landscape, you see a girl carrying a black bag in her hand, a black bag with no hope in it. This girl is a reflection of the neighborhood where she lives. A girl who is othered in the city where she lives, is not wanted to be seen, is looked at as a criminal or has criminal potential, grows up in a subculture and social anxiety... This reason led her to think that the garbage thrown on the floor belonged to this girl, and she made his way home with a black bag filled with garbage, with no hope in it. Wishing this and other marginalized children to end.

This is Kadifekale /Izmir in Turkey. It is one of the first slums of Izmir. It has narrow streets and adjoining houses. It's where neighborly relations are strong. We can describe it as 'the place where poverty lives'. It is a place whose landscape resembles luxury places, but not like that.

Why are those particular photographs important to your research?

Because these photos give us what's behind what's visible. If you look directly at the view, it can look like a luxury place. It may sound like it's the right of luxury places, but this is a place that bears the mark of an entire city. We have to look behind what appears, because there is the reality of the city. An unwelcome reality to be seen. And in these photos, there are real traces.





Children working

Haydee Maricela Mora Amezcua, *Autonomous University of Querétaro*.

The photograph was taken in the Historic Centre of the city of Querétaro and it shows the street work done by indigenous migrant children living in this city, most of whom are Otomí people from the town of Santiago Mexquititlan in Amealco municipality.

Why are those particular photographs important to your research?

This photograph is important because it reflects the results of my research, where the work done by children in the company of their parents is necessary to sustain the family; the children are proud to be able to work to support the family in their free time, and they see the work they do as essential and part of their life in the city.



Settling down in Buenos Aires: Italian Immigrants and Urban Nests

Nicole Bonino, *University of Virginia, University of Manchester.*

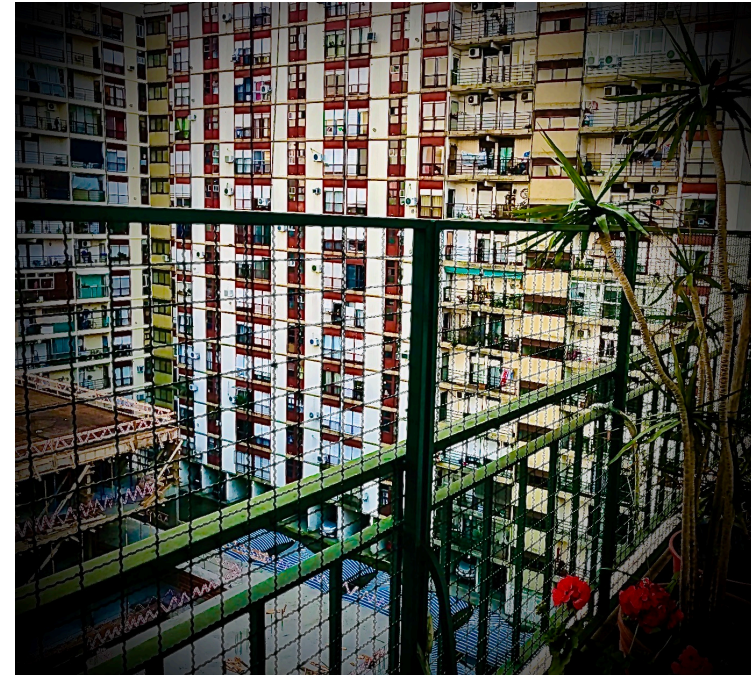
I left Charlottesville, the college-town in Virginia (USA) where I live and work, in a cold October afternoon. I arrived at Ezeiza International Airport (Buenos Aires) several hours later, in a sunny and warm spring day. Language, currency, time zone, continents, and even season were different. That was the beginning of my first research trip to South America. On my way to the Museo Nacional de la Inmigración, located in what was once a “hotel” for immigrants, I took the first picture, “The Infinite Journey”, as a reminder of the permanent condition of traveler characterizing the human species. The second picture, “Conventillos de esperanza”, was taken in an effort to capture a sign of hope in what has always been a complicated area of the city, where informal residential solutions are built by combining recycled material, such as sheet metal, wood, and paint often discarded by dockyards workers. My first trip to

Buenos Aires taught me more than any book. So, I decided to go back two years later to complete my doctoral dissertation. I took the last picture, “Verticle Nests”, while being hosted by some Argentinian friends, second generation of Italian immigrants. The view from their balcony, incredibly conventional to them, reveals the evolution of urban settlements in Buenos Aires, the capital of a country where 25 million people (67% of the whole population) are originally from Italy. This is probably why this city feels so much like home to me.

Why are these photographs important for your research?

These photographs, among other hundreds of mental and digital pictures that I took during my stay in Buenos Aires, turned out to be one of the most valuable pieces of research that I have collected in the past years. As a scholar specialized in Latin American Literature and a visual artist, I analyze the interconnections between migration and urban environment in the Global South, conveying specific attention to the ways in which Latin American metropolises are depicted in literature and art. Visual media—from pictures and paintings to plastic art and murals—are a fundamental part of my research material. In an effort to communicate the importance of photographs as a solid medium of critical analysis, my visual narrative tells the story of the Italian settlement in Buenos Aires, from the arrival to the construction of the first unregulated residential solutions up to the edification of contemporary forms of urban organization. Over the course of the past two centuries, great migration flows and massive urbanization transformed this plain, fertile lowland into a vertical, infinite conglomeration of individuals, the majority of whom of Italian descent.

These three pictures enhance simple details available to the eyes of who is able to interpret the role of this city as an eternal, living archive of one of the most influential global diasporas ever recorded.



Migration and the challenges of sexual and reproductive health of displaced Venezuelan women: photo voice as decolonizing methodology

Rosannys, La Morena, Edismar, Gleismari, Alicia.
Coordinators of *FotoVoz*: Pia Riggirozzi, Natalia Cintra, Bruna Curcio and Tallulah Lines.

The photographs were taken by participants in the ESRC/GCRF-funded research project Redressing Gendered Health Inequalities of Displaced Women and Girls (ReGHID). ReGHID aims to address the policy gap in the delivery of sexual and reproductive health (SRH) and sexual and reproductive health rights (SRHR) of reproductive-age women and adolescent girls in situations of protracted displacement in Latin America. A core principle of ReGHID is to make visible the lived experiences of women and girls on the move. Photovoice is one methodology applied within ReGHID. We worked with 31 indigenous (Warao) and non-indigenous women and adolescent girls who had migrated from Venezuela and resided in Manaus, Brazil, at the time the photographs were taken. We asked the participants to

take pictures of their experience of SRH and what they felt was most challenging during their migration journey. With each group, we provided an introductory workshop where we introduced the concept of photovoice, discussed what we collectively understood as SRH and SRHR, and explained basic photography skills. Participants were provided with cameras and given a limited number of days to take photographs. One support session was provided during this time. This work was supported by the Economic and Social Research Council (ESRC) [grant number ES/T00441X/1].

Why are those particular photographs important to your research?

Doing decolonial feminist research is a consistent process of learning, unlearning, reflection and action, and there is no singular approach to decolonial methodology. But, using participatory methodologies like photovoice is part of the decolonising process. They can create more equal and empowering relations within research, and centre alternative or 'Other(ed)' ways of knowing. In photovoice, the photographs taken by participants are the core source of knowledge. These five photographs in particular illustrate the priorities regarding SRH during migration as expressed by participants, which analysis of the photographs suggests are motherhood and care; gendered violences; and complex and contradictory experiences with reproductive health services. Similarly, they evoke feelings of love, faith and survival. These three concepts are threaded through all of the photographs taken by the women, and are indicative of how participants appear to frame and make sense of their experiences of SRH and migration. These deeply personal

interpretations demonstrate the tangible impact of gendered political, economic and structural violence on the everyday lives of migrant women and adolescent girls. They also show that there is much work to be done to ensure that women and girls know that receiving safe, appropriate and comprehensive sexual and reproductive healthcare and living a life free from violence are their rights.







II. Narratives around cities

The silences of our modern world

Luciano Sebastián Fica Villalobos and Macarena Andrea Rodríguez Vergara. *Universidad de Chile – Laboratorio de Sociología Territorial*.

The urban decay that part of the modern architecture projected and built in Santiago de Chile is experiencing is an installed reality. This is evident in this visual narrative where silence, the programmed absence of inhabitants and the light of January are the protagonists. These photographs seek to be a record of an era that survives in the face of a society that has produced an urban space far removed from modern imperatives – condemning their creations to the damp corner of unfinished utopias.

Since it was virtually impossible to cover all those manifestations of the functionalist architecture of Santiago, we have selected certain iconic neighborhood units of the Metropolitan Region as a field of observation. On sunny days, our cameras went to the following locations: Torres del Tamar, San Borja Remodeling, República Remodeling and Portales Neighborhood Unit. There we walked, talked and photographed.

They stand out in the construction of key reference images of modern works: tesserae, reinforced concrete, open ladders, high room towers and service plaques. Transversely, a color palette was intended to provide continuity to the shots.

Why are those particular photographs important to your research?

First of all, they reveal the overlapping of modernities in Santiago de Chile. We see in the photos three expressions of this situation:

1. The persistence of dead spaces. Places without permanent inhabitants. They are commonly passage systems between avenues or building levels. The communities that pass through these spaces have made them the scene of the conflict – where the walls still shout what is shouted in the streets – or in sectors of hasty conversation and contemplation.

2. Housing hybrids and loss of value. The houses and the facade of the volumes are reformulated from constructive elements external to the original design, coexisting the modern with an architectural of its own. The flight of inhabitants also hints at a loss of value – in economic, cultural, social and political terms.

3. The limited city. The modern movement opted for the continuity of space as a trademark. In our days, that continuity has been literally interrupted by the variations of history. The bars, concertina and janitors have become part of the daily life of these Neighborhood Units that were characterized, at first, by providing free movement. Today these limitations are an archaeological record of failure.









Eyes of waste

Francisca Ignacia Avendaño Mena, Pía Francisca Bermúdez Urriola y Andrés Ignacio Pavez Loayza, *Pontificia Universidad Católica de Chile*.

Pinhole photographs made of waste material that for these photographs corresponds to a tire transformed into a pinhole camera. The context of both photographs is in the ruins of burned buildings that have been transformed into micro-garbage dumps in Macul commune, Región Metropolitana, Chile.

01: Motion photography of the tire rolling in itself, pointed to the ruins of a burned structure that used to be a tire factory. F364, ISO 6, exposure time of 6 minutes 45 seconds.

02: Photography taken at the ruins of a tire factory, affected by the fire. At the end of November the structure was already demolished. There was only a lintel and its pillars left surrounded by ashes and garbage, which was captured in the photograph like a portal to another world. F364, ISO 6, exposure time of 58 seconds.

Why are those particular photographs important to your research?

Waste has been themed in social sciences like a source of contamination, a health problem, a non-productive remainder. Contravening that tendency we believe that it is important to rescue the material sensitivity of waste and with it the life it contains.

Through waste we seek to look at things from a non-anthropocentric gaze. Giving eyes to waste we set out to see waste from itself, paying special attention to its position on the ground, its exposure to the surrounding environment, the flow of time in from of it and its relationship with other objects.

Pinhole photography appears as the technique that allows us to approach waste from that point of view. This photographic technique has the particularity of being able to contain time in it, keeping the static and letting the movement pass. From this we intend to emulate the gaze of waste: a permanent, long-winded vision, which is not disturbed when it is in its container or final dump.



Myth and reality in Germany

Irmak Evren, *Middle East Technical University*.
Photographer: Halime.

Turkish labor migration to Germany was enveloped in two myths: Myth of being economically better off and myth of return to homeland. Migrants worked extra hours to make enough money to live by and save to return home, however, one myth was broken in the process. They stayed and reunified with their family. Living with family, on the other hand, required a new space, apart from the heim that many single male guest workers stayed during their first years in Germany. Ali and Halime were no exception. Ali migrated to Germany to work as a sweeper. Six months later, he reunified with his wife. Then, they looked for apartments in which they could raise their children. One day, while they were walking around in the neighborhood, they saw the construction site of this new building. It had a supermarket down below. It was convenient since Halime never dared to go outside alone. She was even amazed that she went to the top floor to do the laundry on her own in this new building. She was afraid to get lost as she could not speak German. And, on the newspaper, it was promoted as the housing of the

future. There was a chance to create their own myth: a Turkish migrant could live in such an apartment. And soon they did. But, Halime was feeling lonely. She had this view before her. Everyday she was looking through the window, waiting her husband to return from the factory. He had three shifts in a day, he had to work hard to pay the rent and they renewed all the furnitures. She mastered the art of timing; she was looking to the road for his car to arrive. Even at night she recognized it by its headlights. In some days, he didn't come on time. That would mean that he took the side road and went to a Turkish coffeehouse with his fellow Turkish migrant friends. She felt lonely, again.

Why are those particular photographs important to your research?

The excerpt and the photograph were taken from a family photographic album Halime compiled chronologically during their time in Germany. These were not only the photographs that relied on the indexicality, suggesting that they were there, but they also had symbolic value: their dreams, aspirations, daily routines, myths and realities of the collective migrant community were embedded in them. Most of all, they were in the album to remember. A life course where the migration is a transition addresses change of location, individual agency and struggle with well-established structures in an alien environment. This family made their place and this apartment out of the regularities regarding the migrant condition was endowed with a unique meaning: a myth could turn into a reality.



A Santiago without Public Transport: New Urban Mobility Strategies

Josefa Mattei, Miguel Cares, Iván Ojeda-Pereira and Fernando Campos-Medina, *Universidad de Chile*

In Santiago, around 8 million people use public transport to get around the city. During what is known as the “Estallido Social” or “October popular revolt”, a break with the previous normality occurs. The protests express demands for a better quality of life and a more integrated city. In the maelstrom of rage, some metro stations are intervened, burned and/or destroyed, and many others are closed to prevent them from being future targets. Along with this, a state of emergency and curfew is established, which meant that public transport ended its operation earlier than usual.

With the impossibility of using the metro and buses normally, the city’s transport system collapsed, forcing users of this means of transport to look for new strategies to move around the capital.

Within the range of possibilities, there is what is popularly known as hitchhiking, cycling or simply

walking, strategies that tended to be produced collectively. People seem to forget the underground world of the metro and take over buses and cars.

Why are those particular photographs important to your research?

The images from the project “A Santiago without Transport: New Urban Mobility Strategies” is part of the collaborative research project: “Socio-urban portraits: Experience of Inhabiting the City in the social outbreak and health crisis” of the Territorial Sociology Laboratory of the Department of Sociology of the University of Chile. It was supported by the “Programa de Estímulo a la Excelencia Institucional (PEEI) of Social Sciences Faculty of University of Chile through a competition entitled ‘Concurso de Fortalecimiento de Productividad y Continuidad de Investigación’ (FPCI) 2019-I” (Stimulus Programme for Institutional Excellence (PEEI) of the Faculty of Social Sciences of the University of Chile through its Research Productivity and Continuity Strengthening Competition (FPCI) 2019-I).

The photographs presented are a way of documenting the situation described and, at the same time, allow a visual approach to the interpretative study of different ways of imagining urban mobility. The images capture some of the strategies implemented by different people to move around in a collapsed city, providing a double narrative. On the one hand, the story, the moment in which many people walked or cycled in a new way in their city; on the other hand, the possibility of trying out different forms of mobility beyond practice and the known.

The research gives relevance to the audio-visual methodology. The photographs' analysis embodies an effort of narrative understanding of those strategies beyond considering the image as a faithful and objective reflection of reality. Thus, our approach to the phenomenon does not contemplate the study of a "given" reality, but one constructed from the images and in connection with the observers. Photographs are rich in information. They broaden the field of observation and facilitate analysis. More importantly, they are the fruit of particular moments, possibilities and intentions that open

up new spaces for reflexivity, enhancing dynamic representations of social reality.



Pandemic and Supermarket: Inhabiting Public Space

Iván Ojeda-Pereira, Josefa Mattei, Miguel Cares and Fernando Campos-Medina, *Universidad de Chile*

The COVID-19 pandemic has not only confined us to domestic spaces but has also forced us to inhabit public spaces in different ways. These places, which used to be places of encounter, are transformed into a space that exposes us to risk, forgotten for decades, contagion. Now, everyone around us is a possible threat. This is why measures have been promoted to prevent the spread of the virus, including confinement, the use of alcohol gel, masks and physical distancing. All these measures, in turn, condition how we inhabit public space and how we interact with strangers.

The supermarket is one of those places that have become a source of threat. Maximum user limits have been proposed. Plastic screens have been installed between cashiers and shoppers, and entry conditions have been set for all customers, such as taking a temperature, applying alcohol gel to hands-on entry, and using masks. This is

reinforced by studies that show a higher risk of infection for workers in these places than for medical staff in health centres.

Why are those particular photographs important to your research?

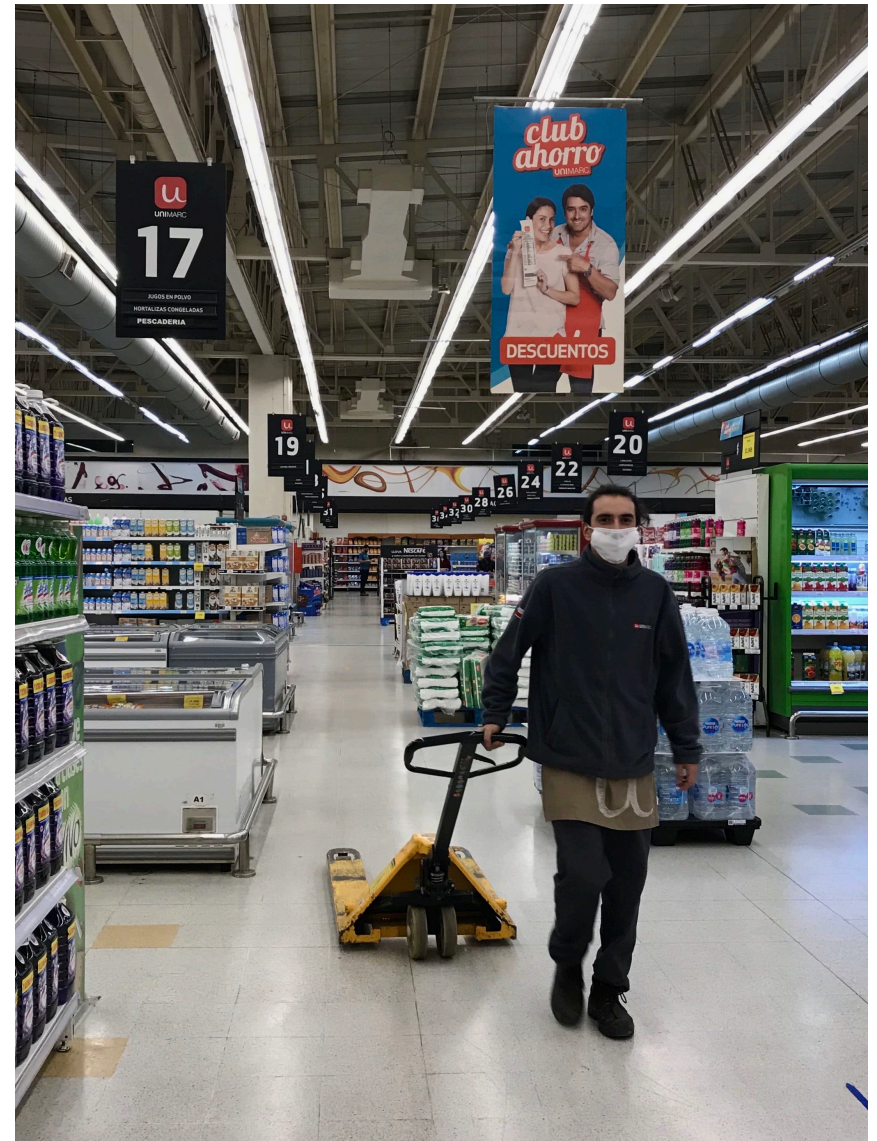
The project “Pandemic and Supermarkets: Inhabiting Public Space” is part of the collaborative research project: “Socio-urban portraits: Experience of Inhabiting the City in the social outbreak and health crisis” Territorial Sociology Laboratory of the Department of Sociology of the University of Chile. It was supported by the “Programa de Estímulo a la Excelencia Institucional (PEEI) de la Facultad de Ciencias Sociales de la Universidad de Chile through its Concurso de Fortalecimiento de Productividad y Continuidad de Investigación (FPCI) 2019-I” (Programme of Stimulus to Institutional Excellence (PEEI) of the Faculty of Social Sciences of the University of Chile through its Competition for Strengthening Productivity and Continuity of Research (FPCI) 2019-I).

The photographs in the document are a primordial substratum for the project in which they are framed. They are a source of analysis insofar as they contain the particular practices that the coronavirus has promoted in public space use. Consequently, they illustrate the processes in the public territory that we, as a society, have experienced in recent times.

In methodological terms, the photographs highlight how the abstract practices of physical distancing, the use of alcohol gel, and masks, among others. These are enacted practices, which, given the actuality of the facts, allow us to know and visualise a social world in recent construction and transformation and how these practices occur in reality beyond the mandate.

This visualisation situates us when this construction is beginning to take shape, without knowing whether this reality around the public space will be with us for months or even years to come.





(In)mobile territories

Paola Castañeda, *Transport Studies Unit, Universidad de Oxford*.

These photographs were taken in South Access (La Pintana commune, Chile), on the Mexico-Pachuca highway (Ecatepec de Morelos, State of Mexico), and in the vicinity of the Municipality of Naucalpan (Naucalpan de Juárez, State of Mexico). All three are territories inhabited by working-class people and are “the periphery” of the cities that pull them towards Santiago de Chile and Mexico City. All three are connected to these centres of power, capital and opportunity by mega-infrastructure such as the highways depicted here. Motorways are controversial investments: they facilitate the mobility of some, to the detriment of others’ mobility; they devastate socio-territorial dynamics and fragment communities; and they favour flows of workers, goods and capital, rather than fostering sustainability, enjoyment and quality of life for people. Here, the precarious pedestrian walkway over the south access, and the Mexicable that transports people from one side of Ecatepec to the other over the highway, are striking. In Naucalpan, the first floor of the infamous Peripheral ring road is clearly visible, but not a single

pedestrian walkway in an area adjacent to the municipality, where various procedures are carried out.

Why is this particular photograph important in your research?

My research documents bicycle activism in Latin America. Although they are at opposite ends of the continent, activists in both Santiago and Mexico share a concern: territorial inequalities are (re)produced in the realm of mobility. Therefore, mobility is an arena for action to advance urban equity. Both the excess and the absence of mobility infrastructure produce asymmetries. The first demand is to discourage the private car’s use, rejecting the urban and social model it represents. In addition to bicycle lanes, activists demand wide pavements with good trees, comfortable bus stops, quality and universally accessible public transport, facilities for combining modes, a gender perspective in planning, and a better distribution of these urban goods that are clearly concentrated in high traffic areas. Getting around comfortably in sustainable modes should be possible for all. These photos document the malaise from which these demands originate and highlight that social justice is intimately linked to the most fundamental of our experiences: movement.





Resilient Self-construction of Dwellings Hand Made From Urban Waste in Chile

Daniel Escobar Carrillo, *University of Santiago of Chile*.

A series of images of hand-made or self-built dwellings, made from reused materials in the district of Santiago de Chile. This is an urban phenomenon that reveals the housing deficit, the precariousness of work, and the economic impact that the Covid-19 health crisis has caused in the country. These resilient and unconventional dwellings, which are erected in public spaces and built by the inhabitants, reveal the marginality in which a large number of people live. The photographs were taken between September and October in the district of Santiago de Chile, portraying a social, economic, and urban phenomenon that continues to grow and which has ended up consolidating a resilient urban landscape based on the need to cope with life in Chile.

Why are these photographs important for your research?

These photographs are part of a line of research on which I have been working and which involves ephemeral architecture based on the revaluation of waste. The definition of rubbish implies the loss of the original function of an object, so it loses its value when it becomes waste. In this sense, this visual narrative establishes the observation of waste as a secondary material which, based on necessity, acquires a new value and which was used in these cases to construct resilient dwellings as an act of social and cultural resistance, in light of an economic system that is difficult to endure. In this same respect, the term “hechizo” (handmade), coined by the art collective TUP, refers to solutions that, without being designed, are used by the inhabitants to solve habitational problems. This approach emerges in addition to previous research and the development of my Master’s thesis at the School of Architecture and Laboratory for the Exploration of Architectural Materials (LEMAA) at the Universidad de Santiago de Chile, a project in which I have developed a series of construction materials based on the revaluation of plastic waste through techniques such as recycling.







III. Narratives about social movements and memory

Participation of people with disability in constituent process: A long term perspective since the Estallido Social

Photographer/Researcher: Jorge Muñoz Campos, Núcleo Desarrollo Inclusivo, Universidad de Chile. Researcher: Álvaro Besoain Saldaña, Núcleo Desarrollo Inclusivo, Universidad de Chile. Departamento de Kinesiología, Universidad de Chile.

Bodies accumulate stories and silences over time because our present is made up of deep traces of the past. The bodies of people with disabilities have marks of social exclusion, discrimination, and distance from decision-making spaces. The fight against ableism includes the visibility of disability and defense of their rights in the constitutional process. For this reason, a memory project is being developed for the marches organized by people with disabilities in commemoration of the International Day of Disability since 2019, after the Estallido Social in Chile (2019). In this project, people with disabilities are understood as subjects of rights, that is, as members of our society who must be treated like all people and their various requirements for full inclusion must be respected. A longitudinal ethnographic and documentary research

process has been developed since 2019, aimed to systematize changes in the organization, demands and cleavages proposed by people with disabilities in the march of the International Day of Disability. Along with documenting, support and reflection processes are developed on the demands of the Colectivo Nacional de la discapacidad (National Collective for Disability) and the Núcleo Desarrollo Inclusivo of the Universidad de Chile.

Why are those particular photographs important to your research?

People with disabilities have traditionally been excluded from political participation and decision-making for architectural, social, and attitudinal reasons. Therefore, it is usual that they see their interests displaced from the discussion and the decisions that are adopted, which is problematic for democracy. In the Convention about Rights of Persons with Disabilities (2006), the States Parties agreed that they will guarantee persons with disabilities political rights and the possibility of enjoying them on equal terms with others.

This implies advancing in an inclusive institutional design, strengthening the defense of rights, together with the composition of institutions and the consecration of attributions to protect accessible spaces. In this selection, the cleavage of constitutional and legal recognition is recognized in the face of charity or precariousness of the life of people with disabilities. At the same time, perspectives that promote diversity and criticisms with an intersectional scope of the inequities experienced by people with disabilities are recognized. The photography format allows giving context and articulating discourse with personalities and convictions of people with disabilities and civil society.







Citizen participation as a mobilising force for social change.

Catalina Andrea Díaz Elizondo, *Estudiante de Magíster Ciencia Política. Universidad de Chile.*

The author took the photographs in the context of the various social mobilisations that arose after 18th October 2019, the “social outburst”. The photographs that correspond to the 8th November show, on the one hand, this instrument used to accompany the uprising of the voice of the citizens, of the people. The pot as voice and weapon is shown in this way after the expulsion of this coloured smoke bomb, usually used in stadiums, replicating in some way, this outburst, the form and the power that is born from the kitchen, but this time, the kitchen of those who have been demanding change for years. In this way, it is complemented by a phantom that seeks a democracy, which at that time for Chileans was lost.

On the other hand, the oasis of inequality and the rebirth of a post-transition Chile were framed by the national

strike called for that day. A day that marked a before and after and that, in a way, accelerated the political solutions, which could be seen in the agreement of 15th November.

Why are those particular photographs important to your research?

The area of interest developed is framed around citizen participation and its effects on the quality of democracy. The research referred to the thesis project. The project seeks to understand the mechanisms of citizen participation during 2010-2020, which works as political participation for the research because it goes beyond the formal mechanisms and without necessarily becoming social movements, as was seen after the outbreak of 18-0. The aforementioned seeks to determine whether the biased participation was indeed the cause of the weakening of institutions, affecting the quality of democracy and whether this weakening of citizenship imposes other forms of pressure as a factor of influence on public interests.

The social outburst made us visualise and rethink the models of participation that currently exist, which are not really incident, so that representation continues to be the main mechanism for influencing decision-making. However, all that the outburst meant allowed for significant progress in the understanding of citizen participation.

In terms of the representation exercised by deputies and senators, who have the role of legislating and, in the case of the Chamber of Deputies, oversee the government's actions. It is important that the various political manifestations that exist in the country can be accessed; this was reflected after the change in the electoral system that eliminated the binomial system and allowed the representation of minorities, which is currently in contrast with the draft law that seeks to reduce the number of representatives in Congress, which directly affects the representation that political minorities have achieved, going against what is expected in a full democracy.







Estallido tarapaqueño: Between music, the desert and the ocean

Pablo Mardones Charlone, *Director of photography, documentary filmmaker and anthropologist. Director and founder of the production company Alpaca. Founder and member of the Audiovisual Ethnographic Archive (AEA) of the Faculty of Social Sciences of the University of Chile.*

City of Iquique, capital of the Tarapacá Region, Northern Chile. When the outbreak broke out in Chile in October 2019, I took to the streets to portray what was happening. The Chilean north is characterised by the large number of musicians who fill with sound the traditional festivities of religious dances and patron saint festivals, among them, the most recognised are the Virgen del Carmen de La Tirana and San Lorenzo de Tarapacá. In this context, many of these musicians manifested themselves, such as comparsas de lakitas and brass bands. One of the concentration points of the marches in Iquique is the sector colloquially called “las letras”, precisely where the letters that form the word Iquique are located at the edge of Cavanha beach. This is where the marchers gathered,

and it was also, along with others, the scene of clashes with the police. Thus, this city of about 200,000 inhabitants, enclosed between the sea and the desert, was also a protagonist of the now world-renowned “Chilean Outburst”.

Why these photographs are important for your research?

This selection of photographs from Iquique (Tarapacá, Northern Chile), attempts to give a regional perspective on this renowned social and political event. The iconic images of the monument to General Baquedano and the re-founded Plaza Dignidad (formerly Plaza Italia) in Santiago have centralised the demonstration and downplayed the importance of what happened in other parts of the country. That is why I have considered it so relevant to report on what happened in part of the north of the country. Iquique has not experienced relevant demonstrations and marches for a long time, which were very important between October and December 2019, linked to historical demands such as against the privatisation of water, recognition of indigenous peoples and greater regional independence.







Several struggles, different times, one memory.

Martín Esteban Carmona Martínez, *Researcher Universidad de la Frontera, Temuco.*

Photos's dates: 1) 10 September, 2014 in Temuco. 2) 90' in Temuco. 3) 12 June, 2006, in Temuco. 4) 08 March, 2020, in Valparaíso. 5) 22 October, 2020, in Valparaíso. I am currently working as a research associate at the Universidad de la Frontera on a Fondef project in education, so this photographic project is not part of an institutional line of research but rather a personal one. I have been involved in social photography for a long time, and I have worked on several Fondart projects related to this. A few years ago, I did a Masters in Human Rights. Since then, I have been recording the social movements in my country as a personal ethnographic and social research project that, at some point, I will give shape to something more concrete; in fact, this initiative that you have proposed has helped me in that sense.

Why are those particular photographs important to your research?

Ethnographic record of social movements in Chile from the 1990s to the present day for different demands leads to the same underlying problem, which is the imposition

of a neoliberal model of society, socially, economically and culturally. Subject photo 1: Cueca solo at the inauguration of the memorial for the students and professors of the Universidad de la Frontera (Ex Universidad de Chile de Temuco) who were disappeared or executed during the dictatorship.

Reason photo 2: In the context of the struggle against the Ralco dam construction in the upper Bío-Bío. Analogue photograph. Subject photo 3: Secondary school student marches in the framework of the 2006 Penguin revolution. Reason photo 4: Celebration of International Women's Day. Topic photo 5: Flag-waving for approval in Playa Ancha in Valparaíso in the context of the campaign for approval and constituent convention for the October plebiscite.





Commemoration and remembrance of women in southern Chile

Cristóbal Valenzuela Velásquez, *anthropologist*

The picture was taken on Friday 6th November in Valdivia's "Plaza de la República", almost at dusk. During a demonstration by a women-led group, vindicating the brutal murders of women and transgender people the weekend before the Catholic holiday of All Saints' Day, and also the victims in a performative-commemorative act where those posters in the centre of the square (former colonial execution ground, former plain ground in pre-Hispanic times) tell the stories of oppressed and silenced women in a city in the south of Chile and at a national level.

My city of residence is Valdivia in the Futahuillimapu. The photograph was captured in the current square of the same city, Plaza de la República and not "Plaza de Armas", given that this comes after the Taking of Valdivia by Cochrane that "frees" us from the Spanish yoke.

Why are those particular photographs important to your research?

The photography is part of an exploratory-descriptive investigation of "animitas" or ritual objects that evoke a "bad death" according to popular belief. In the first instance, an exercise is carried out to approach death and COVID-19 from a more theoretical content. To later pour into political-symbolic contexts, that intersect in the culture of a classist and racist society that resent these expressions of popular culture as devotion to a deceased who can fulfil a mandate, however, they are survivals of funeral practices of our peoples indigenous such as the "breaks" in the Mapuche world that are presented in the city, and not only "animitas" but also murals in more popular sectors.



Repertoires of the Resistance

Nicolás Molina Vera, *political science researcher at the UAH School of Political Science.*

In the streets close to “Plaza de la Dignidad” during the popular revolt, new repertoires of protest began to be seen or, rather, new types of resistance, in response to the repressive attacks of the police. The first of these is the so-called “first line”, which is the group of protesters who gather together with shields, helmets, and other elements, leading the confrontations with the police. Their actions represent a form of protection for the other protesters against police repression, as seen in the first photograph. Then there are the *pirquineros*, who are responsible for breaking up infrastructure in order to obtain projectiles with which they try to resist the advance of the police. The third photograph shows health workers providing first aid services to injured protesters and affected by the effect of pepper gas and/or tear gas. Finally, the fourth photograph shows the so-called “firefighters”, who are responsible for extinguishing tear gas canisters fired by the police, carrying containers with a mixture of liquids that inhibit the gas.

Why are these photographs important for your research?

The research is intended to identify the main repertoires of social protest that emerged during the popular uprising that took place in Chile between the end of 2019 and the beginning of 2020. A priori, the proposal is to call them “micro-repertoires of resistance”, with the aim of highlighting the organizational logics of the protesters, as well as the forms of relationships/alteration between protesters and the environment. These photographs were collected during fieldwork carried out as part of the researcher’s activities as a member of the independent media group *Piensa Prensa*. They were taken in the streets near the area formerly known as Plaza Italia, between November 2019 and January 2020. The photographs specifically contribute to the understanding of the social phenomena manifested during the most intense days of demonstrations. The records allow a practical approach to the theoretical currents of political protest, but also contribute to understanding the various subjectivities expressed, the repertoires of resistance that were created against state repression, and the relevance of alternative media to cover these social expressions.





Women and the Social Uprising

Denisse Sepúlveda Sánchez, *University of Applied Sciences and Arts Western Switzerland*.

These photographs were taken in the context of the 2019 demonstrations and show different demands related to gender equality and against patriarchal violence. The first, second, and third photographs were taken on Friday, November 25, which is International Day for the Elimination of Violence against Women. They were taken in Plaza Dignidad. The fourth photograph, taken on December 2, is part of one of several interventions called “Un violador en tu camino” by the collective Las Tesis, this particular intervention was called Las Tesis Seniors and was held outside the National Stadium in Santiago. The last photo was taken on December 19 on the National Day Against Femicide, specifically at the Museo de la Memoria. These interventions became part of the global struggle against patriarchy, changing the face of the demonstrations that had taken place until then, as a feminist perspective was required in the social uprising.

Why is this particular photograph important to your research?

The narrative ‘Women and the Social Uprising’ is important for my research, as it is a landmark in the context of the demonstrations in Chile. From November 2019, the social uprising has become important in terms of demands related to gender discrimination. The impact was so great that the interventions were replicated in several countries. In that context, I was conducting fieldwork for the project “In/mobile Others in Chile. (Re)defining Race and the Nation-State from Indigenous and Migrants’ Perspectives”, where the aim was to look at the perspectives of immobility, racialisation, and identities. In that sense, Plaza Dignidad and Santiago in general became a mobile place, giving space to people with different demands. I was also interested in investigating how different groups organised themselves to carry out events, assemblies, or interventions in the context of the social uprising.





The biggest demonstration

Francisca Ortiz, *Millennium Institute for Care Research (MICARE), Santiago, Chile.*

After the events that occurred on October 18, the social media began publicising what would be the largest march: October 25, 2019. By that date, the government had already imposed a curfew in several cities, many shops (from supermarkets to small stores) had closed due to possible incidents, and people gathered to protest at several key points of the city. On the day it became the largest march in many years, according to estimates, and the atmosphere was full of emotion (nerves, joy, hope, fear, laughter, and many others) against a backdrop of diversity. As with the other demonstrations that had taken place, there was one purpose: dignity. I approached the march that day without even knowing what to expect. The media had said terrible things about what was happening in the streets, but the truth is that on that Friday around Plaza Italia, it was nothing like what had been said. It was full of young people, old people, whole families walking together through the streets calmly and happily. There were so many people that reaching the roundabout in the middle of the Plaza itself was an impossible mission.

Why is this particular photograph important to your research?

My research seeks to understand how older people use their support networks to be able to deal with the Chilean pension system. The study took place in the midst of a social uprising (10/01/19 – 01/15/20), in Santiago, Chile, where one of the central demands was better pensions. This was directly related to my research, so I was adding last-minute press collections, expert interviews, and photos. The interesting thing was that photography helped act as a record of events and also as a window for foreign observers on what was happening in Chile at the time. As I am pursuing my doctorate in the UK, the photos are a demonstration of the context and relevance of the subject being studied in Chile. Photography thus also helps readers to interpret data and research results influenced by their immediate context. It is a research tool that allows the visualization of what was happening. The photos are a direct approach to what the researcher (myself) was experiencing in the field and it therefore manages to display explicitly something that is not often visible in the academic products of a study.







IV. Narratives of social spatiality and artefacts

Rational Imitation

Gastón Quintela Dávila, *Escuela de Trabajo Social – Facultad de Ciencias Sociales y Comunicaciones Universidad Santo Tomás (sede Santiago)*.

In everyday life we are faced with situations of social coordination without the existence of any verbal exchange or a mechanism of joint deliberation that results in tangible collective action. This interaction can be between both human and non-human actors. The photographs document scenes in which a set of actors implicitly coordinate themselves to follow a course of action that responds to their individual interests. The first shows the route taken in the labyrinthine entrance to a performance area (Valparaíso Cultural Park); the second, the descent of stairs to a Metro station in a compact human mass; and the third, the interaction between human actors in motion and images of people in a large display in a Metro station that reveals the particular context of the station (Plaza Baquedano). The social mechanism embodied in the photographs is “rational imitation”, which occurs when actor A imitates the behaviour of actor B, when the observation of B’s behaviour influences A to imitate them.

Imitation is rational because actor A behaves according to a belief (correct or incorrect) about the reasons that B has for their action (Hedström, 1998, 2005).

Why are these photographs important for your research?

The “construction” of photographic images is in response to the aim to articulate visual language, as evidence and support, in the analysis of social phenomena from a sociological perspective, which provides conceptual centrality to an actor’s capacity of agency, which can be configured based on their subjective elements, such as emotions, beliefs, desires, or perceptions of the actions of other actors and the structure of society.

An attempt is made to capture a metaphor that, on the one hand, connects the movement of the subjects in the image with the actors' capacity of agency in contexts of social interaction; and which, on the other hand, shows the clarity of urban architecture as a representation of social structures. The choice of black and white is intended to highlight the dichotomies of form between human silhouettes and urban infrastructure, the tonal differences linked to movement and immobility, and the tension between irregular patterns associated with corporality and the regular patterns of architecture. Capturing the movement of the subjects in the static context of the background of the image provides an expressive resource that allows exploration of the transition from images in a traditional documentary tone to a more personal record that makes it possible to approach reality from the new visual narratives.







From earth to pottery: a cycle of clay-work in Itamatatua, MA, Brazil

Katerina Hatzikidi, *Institute of Social and Cultural Anthropology, University of Oxford and University of Tübingen.*

Itamatatua is one of the nearly 200 quilombos found in Alcântara, Brazil's eastern Amazon frontier. Such villages are formally recognised as 'remnants' of ancient quilombo communities, originally formed by enslaved runaways and their descendants. Clay work in Itamatatua goes several generations back to a point where its beginnings get blurred at the intersections of oral narratives and bodily memory. Today, its ceramic centre is one of the core sites of the community, situated in the swamp lands off Maranhão's north Atlantic coast. It houses the workshop where the female potters gather together to mould clay into decorative and utilitarian objects. In the early 2000s, Itamatatua's ceramic production was inscribed on the National Inventory of Cultural References. More recently, Neide de Jesus, as representative of Itamatatua's ceramicists, was awarded the title of 'Master of popular culture' by Maranhão's state governor. For the makers,

their ceramics are vibrant artefacts that carry with them the land and the people of Itamatatua wherever the hands of the different buyers take them. 'We travel with them, we see the world. And the world sees us', Nazaré, one of the potters, said.

Why are those particular photographs important to your research?

After long battles fought by the Black movement, the 1988 Constitution enshrined long overdue rights to land and culture for quilombolas, recognising final ownership of their collectively occupied territories. These legal wins, however, remain extremely fragile, since political polarisation in recent years is rendering the long-term establishment of land rights practically unattainable for thousands of quilombo inhabitants.

The clay artefacts, and especially the clay figurines, transpire as important heuristic instruments in the investigation of the diversity and creativity of politics ‘from below’. Through these forms of self-representation, the potters imagine, project, and convey their notions –past, present, and future– of collective identity and territoriality. They are also seen to contribute to the community’s land struggle by bringing visibility and recognition by state and national governments. To the degree these pictures help disseminate Itamatatua’s pottery and, hence, raise awareness of their land struggle, they are important components of my ongoing relation with the quilombolas of Itamatatua and of my own research.







Walls Have Lips

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During the last quarter of 2019, female students at the National Autonomous University of Mexico (UNAM), the largest and most important public Higher Education Institution (HEI) in the country, carried out a series of political mobilizations to denounce the mismanagement (in many cases, the total neglect) of university authorities of a significant number of complaints of sexual violence. Likewise, the students reported harassment by students, academic and administrative staff of the university, and a hostile and unsafe environment for women members of the university community in general. As part of the mobilization, several colleges and universities were taken over by organized women. The author took the photographs during the first weeks of confinement when the university facilities were practically deserted due to the health contingency. Some women stayed in their strongholds for a few more weeks, finally withdrawing amid the pandemic.

However, the political mobilization had left its mark in several ways, with the multiple slogans stamped on the faculties' walls and windows is one of the most conspicuous. These are just some of them captured in the Faculties of Philosophy and Literature and Economics.

Why are these particular photos important to your research?

Gender-based violence, in its different forms and levels, is an intrinsic masculinity issue. Sexual violence and inappropriate behaviours in that sense within HEIs allow us to observe how masculinities are involved in (re)producing and perpetuating this type of violence. The dominant narratives in public opinion have tended to portray perpetrators of sexual violence, most of them men, as maladjusted individuals, prone to irrational behaviour. But someone can argue that their actions are, in general, the product of a rational system of relationships that ensures and reproduces the subordination of women and various groups of men, to which feminist theory and politics have referred to as (hetero)patriarchy. Analysis of gender violence in HEIs from a gender perspective needs to include a rigorous study of its masculinities' component. In this sense, the notions and meanings about masculinity present in the various discourses among mobilized women at the university invite us to explore their relationship with the production of masculine identities and practices in the university environment.







Investigating Recovery from Substance Misuse using Digital Photography

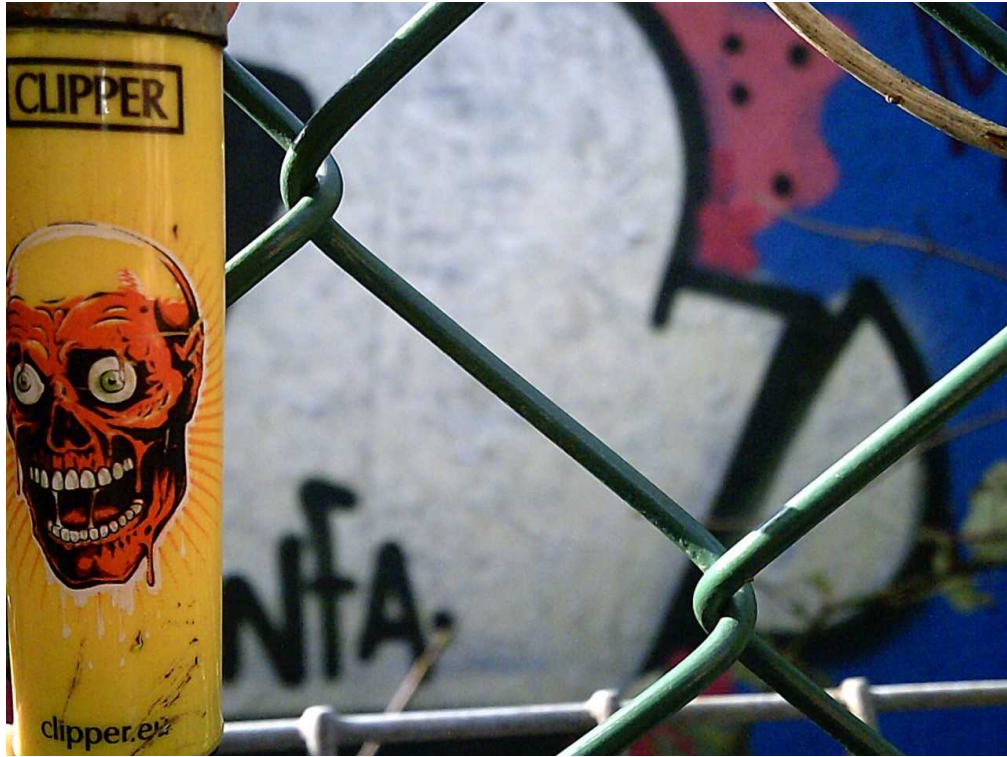
Emma Smith, *University of Worcester*.

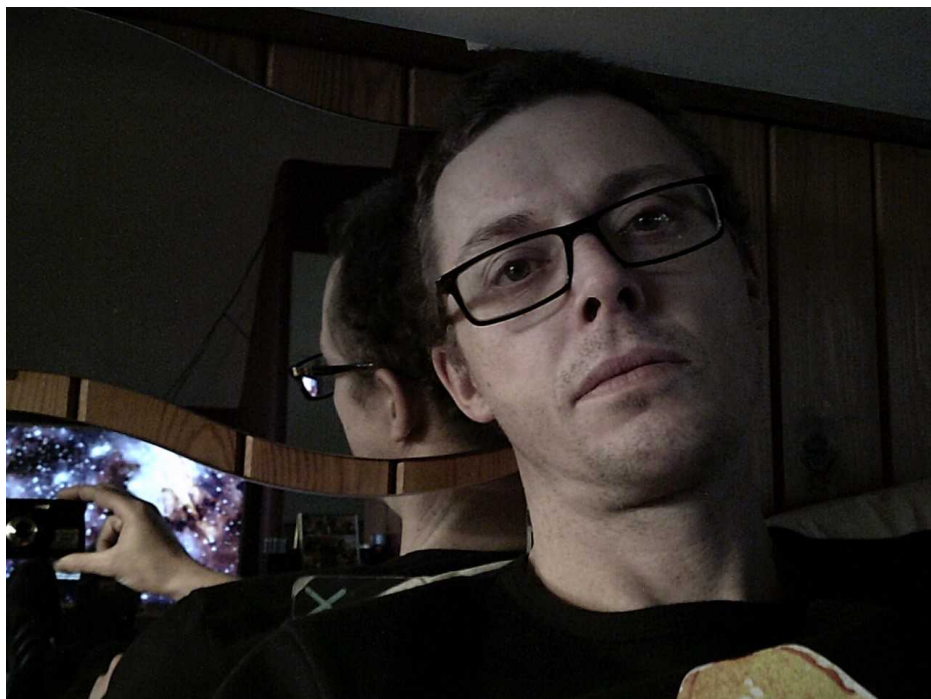
Participants were recruited to participate in a Photovoice project investigating their experience of being in recovery from substance use. Participants were given digital cameras and asked to take pictures of people, places, and things which were meaningful to them in their recovery. They were then subsequently interviewed on their experiences using the photographs as a catalyst for discussion. Photographs were taken by participants in March of 2020 in the South West of Bristol.

Why are these photographs important for your research?

These photographs shed light on participants experience as they navigate recovery from addiction. For example, one photograph taken by a participant named Lee* (pseudonym) showed medication he was required to take during recovery which made him feel optimistic about the future as his medication was gradually reduced. Another photograph, taken by Mark*, shows a cartoon

that he drew while he was living in residential rehab which displayed his thoughts on the consequences of having another drink. The photograph taken by George* showed a plant he had grown that he was proud of which demonstrated his desire to rebuild meaningful relationships throughout his time in recovery. The image taken by a young woman named Goldy* displays the acronym NFA which stands for 'No Fixed Abode'. Through this image she was communicating her experiences being vulnerably housed in the past and how she felt she was living in two parallel worlds now that she was engaging with recovery services. Finally, the photograph taken by Tommy* taken shortly after a relapse showed the feelings of sadness and guilt that accompanied a relapse event but also how he was still determined to get through it even through the turbulence of recovery.





This is My Face: HIV Autobiographies in Chile

Miguel Ángel Cavieres and Angélica Cabezas Pino,
University of Sussex.

This image is part of a series of autobiographical photographs created from Miguel Ángel's experiences. The photos were imagined and developed jointly by Miguel Ángel and Angélica in the context of Angélica's doctoral research, under the title "This is my Face: Collaborative sense-making among men living with HIV in Chile" at the University of Manchester (2018). This research explores the impact of HIV/AIDS stigma in Chile by developing a research method called "Collaborative Staging". Participants took control over their photographic representations to reflect on and reveal the impact of stigma in their lives. In addition to the written thesis, the research consists of a photo book and a documentary.

Why are these particular photographs important to your

research?

This photograph is an essential image for the research because, in it, Miguel Ángel directly confronts the public to re-think attitudes towards HIV: "Society still stigmatises HIV. People living with HIV can be discriminated against at work, in our community, by a potential partner and even by our own families, even when we lead normal lives. Thanks to advances in medicine, people with HIV can have a life expectancy equal to that of people without HIV. The real virus is people's ignorance. Diabetes, on the other hand, is a disease that has become normal nowadays, and no one discriminates against you for being diabetic. However, Diabetes, unlike HIV, is killing me silently, as it affects my vision, hearing, skin, liver and kidneys, among other organs. Besides, it is really annoying to have to check your blood sugar, inject insulin before every meal, or have a sugar high or low. However, for HIV, I take two pills once a day and control the virus, but I cannot control the stigma that comes with living with HIV.



Trinkets and junk. Those things that society dropped from his pockets.

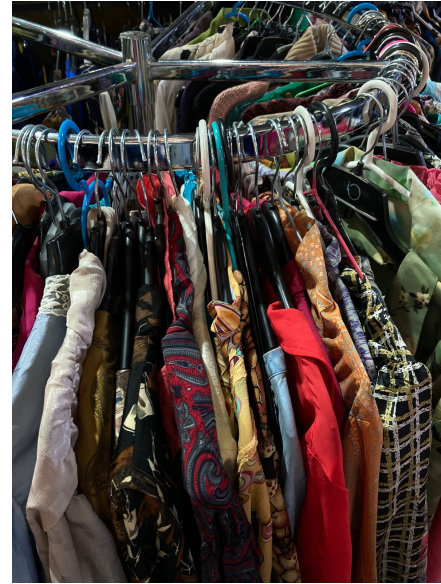
Georgette Aravena Guajardo, *Licenciada en Educación. Universidad Metropolitana de Ciencias de la Educación.*

Luciano Fica Villalobos, *Licenciado en Sociología. Universidad de Chile.*

Objections to the obsolescence of contemporary artifacts are well known. Industry shortens life of fashion periods and rushes the update of electronics. In this acceleration context, there are some of us who travel to the past. And not in a retromaniac spirit, we do it to seek alternatives to fast-paced obsolescence. Options to re-use, to recover, and to care of. From this journey we returned loaded of a visual arsenal of goods, which offered revamped opportunities to our present.

Why are those particular photographs important to your research?

Cities are roofless storehouses, filled with wondrous things. Aged trinket and junk are not immobile props of the world. They are active agencies in the factory of society. These photographs reveal the diversity and possibilities of this everyday archaeology in outdoor markets, bridges, and squares. Not only with his links to past, but mainly, in the assistance of these artifacts to respond urgent issues of consumption in contemporary Chile. Ludic, decorative and textile possibilities. Also musical, electronical and telematic. All these artifacts that we visualize can be turned into a research subject. Interrogating recovery, circulation, and attachments with second-hand domestic objects, social sciences can reveal ways of sociability, assembled in the materiality we inhabit. In this case, is the recovery of domestic artifacts, uses of memory and ingenuity to couple social life of humans with the social life of things.





Vestigial aesthetics: gender imaginaries and representations in Commercial Galleries of Downtown Santiago

Dai-Liv Fuentes Araya, *Universidad Católica de Chile*.

The period in which these analog photographs were taken spans between the national independence celebrations up to the moment the Chilean popular uprising took place in 2019, as situated at commercial galleries in downtown Santiago. This circuit of showrooms comprises a specific aesthetic experience, ensuing from popular culture expressions at display. It is possible to find manifestations of gender imaginaries in this gallery system, in direct relation to the representation of the feminine and the desire for femininity, materialized as merchandise and mannequins.

Why are those particular photographs important to your research?

Since 2013, I have researched on the relationship between gender, imageries and representations through the lens of photography. This project arises from a concern on the visual representation of the feminine particularly by its link with popular imageries, relationship which is harboured in the space of commercial halls in downtown Santiago. In a circuit of 5.8 kilometres, shops and showcases are saturated with merchandise, texts, photographs and figurines – like tiny residences under continuous roof. These began by settling in the ground floors of 19th century buildings in downtown Santiago, area until then used as garbage dumps. This change was encouraged in the 1930s thanks to Karl Brunner's initiative, which reinforced the project initially established by François Brunet de Baines in 1915. Brunner designed a city plan that ended up molding Santiago's civic centre, interconnecting various downtown city blocks and delineating new pedestrian promenades, as well as several landmarks and walkways that imitated the structure of French alleyways.

This sector established itself as a place for business, along with housing and boulevards for the elite, which due to the economic crisis of the 70's, was rapidly transformed into workspaces for newcomers from outside the area. The modern neighbourhoods of Providencia and Las Condes lured the wealthy classes to migrate to sequestered sectors of the city, along with coil-shaped commercial buildings that attracted part of the public that used to visit the old commercial galleries.

The suburbs were now the outliers of the visitor's profile, transforming their aesthetics through new narration codes showcased in their shopfronts and corridors, therefore establishing new imaginaries. Thus, these downtown galleries reflect the economic, cultural and technical transformations the city and the country have recently experienced. The aesthetics of these galleries work as manuscripts made of objects, like an aesthetic of vestiges: a fissure in time made evident by the styles, symbols and technologies that build up the various imaginaries they contain. As well, the gallery showcases operate as photographs, capturing a moment –as understood by

technical-optical terms– that allows us to see multiple epochs through the sum of its objects contained in a frozen image, like a procedure of live representations. The purpose of this research is to make an initial approach to the study of photographic images of commercial galleries, seen as an archive of baroque objects and the representations of plebeian feminine desire. I believe this is a necessary research before the galleries eventually disappear.





Dislocations

Efeoglou Elena, *Laboratory Teaching Staff, School of Film, Faculty of Fine Arts, Aristotle University of Thessaloniki, GR.*

More than 50% of electricity in Greece is produced in the area of Western Macedonia, in Northern Greece. It is the largest lignite mine in the Balkans, which is constantly working 24 hours a day. The villages located in this area have lignite in their subsoil and for this reason, they are gradually being destroyed while the residents are obliged to evacuate them. The residents were pushed to give up their plots and their homes and they receive financial compensation. Lignite mining destroys thousands acres of arable land and gradually it eliminates the villages. The project Dislocations describes the gradual disappearance of a village called Mavropigi. My photographic research began two years ago when most of the residents have left their homes. They left behind personal items, photos, clothes, toys and much more. The village remained as a ghost waiting for its demolition. Gradually the mine expanded and the houses began to be demolished, deleting any trace of previous life. The project comments on the privatization of the national resources and of the land.

Why are those particular photographs important to your research?

Mavropigi is a village that is gradually disappearing. There is a huge social and environmental cost, which comes from the constant need for financial gain and the growing demand for energy consumption. The long-term impact of lignite mining on residents' lives and the environmental balance is remaining invisible. Residents who have already abandoned the village face the immediate consequences on their daily lives by looking for new homes and new life in nearby cities. The aim of this project is to record the abandoned village in the state of devastation and to highlight the transformation of the landscape. For this purpose, I visited the village four times to take pictures (2017-2019). In order to describe the current situation I have paired the present images with the same images derived from the Google Maps and I compared the photographic material. The images of the application can be a tool in traditional social crawling methods. The village remains only as a virtual place in Google maps and although the visitor of the application may be able to navigate into the streets the reality is that the village has disappeared.





Google Μουρτηγή, Αποκεντρωμένη Διοίκηση Ηπείρου - Δυτική Μακεδονία



Αθήνα, Αύγ 2011 © 2016 Google

Elena Efeoglou, Mavropigi - Western Macedonia, Greece



22 April 2018



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