

Sociology Of Arts

Research Committee 37

ISA

Newsletter

June 2016

Laia Falcón & Ana Lúcia Teixeira, Editors

Letter from the President

Dear Colleagues,

The 3rd ISA Forum in Vienna is approaching. We had this year our record of 136 proposals and thus the record of papers to be presented. I would like to thank everybody for the effort to make the RC 37 a success and I take the opportunity to invite you to attend our sessions on the Forum.

Hoping see you in Vienna,

Paulo Menezes

University of São Paulo

Brazil

Table of contents

Letter from the President

----- p.1

Program of RC37 at 3rd ISA
Forum

-----p.2-15

Publication

-----p.16

RC37 Sociology of Arts

Program Coordinator: Paulo MENEZES (University of Sao Paulo, Brazil)

Sunday, 10 July 2016

14:15-15:45

Location: Hörsaal 31 (Main Building)

Perspectives and Challenges of Working with Images and New Media

Session Organizer: Paulo MENEZES - *University of Sao Paulo, Brazil*

Chair: Paulo MENEZES

WG03 Visual Sociology (host committee)

RC37 Sociology of Arts

Recent years have seen a growth of new social phenomena using images and the gradual incorporation of these objects (and some old ones) as legitimate research topics for sociological thought.

Do these new sociological objects and themes need new methodological approaches? This session encourages papers that address these new sociological objects and themes to discuss how to deal with them on methodological, theoretical and conceptual terms.

Discussant:

Dennis ZUEV, *CIES-ISCTE, Portugal, Portugal*

Oral Presentations:

Material Mnemonics and Mapped Narratives in Palestine/Israel

Luisa GANDOLFO, *University of Aberdeen, United Kingdom*

New Images: A New Language?

Gulsum DEPELI, *Hacettepe University, Turkey*

A (Visual) Tale of Two Parks: Using Instagram Analysis to Examine the Public/Private Economics of Brooklyn Bridge Park

Scott LIZAMA, *City University of New York-Graduate Center, USA*

Visual Methods and Intersectional Research: The Advantages and Challenges of Using Participatory Visual Methods to Research Intersectionality

Laura GOBEY, *Deakin University, Australia*

Monday, 11 July 2016

09:00-10:30

Location: Hörsaal 14 (Juridicum)

Art and Public Space

Session Organizer: Andrea GLAUSER - *Universität Luzern, Switzerland*

This session explores the diverse forms and roles of art in public spaces. Of interest are phenomena such as festivals, street art and graffiti, commissioned artworks, artistic interventions in public spaces, and roundabout art.

The session welcomes papers that discuss the social implications of such projects, addressing questions concerning how these phenomena create sociomaterial spaces in which people are encouraged to engage in aesthetic reception practices. In this sense, the session aims to (re-)examine the complex relationships between art and public spaces in order to elucidate the distinct roles of artistic practices in contemporary society. We are particularly interested in papers that address the following questions:

What actors and organizations are involved in producing the respective artifacts and performances?

How do these art forms shape public space?

In which senses do these phenomena have lives of their own?

What aims and ascribed meanings are characteristic of their enactment?

How do people perceive such installations and performances?

What aspects are central to those perception practices?

What do such enactments of art in public spaces tell us about contemporarsocieties?

Oral Presentations:

Street Art and the Changing Urban Public Sphere

Virag MOLNAR, *The New School for Social Research, USA*

Public Art from the Ferguson Unrest

Jacqueline HENKE, *Purdue University, USA*

Analysing a Spectacle: Durga Puja and the Possibilities of a Temporal Art Form

Saswati BHATTACHARYA, *Lady Shri Ram College for Women, India*

The Greek Social and Political Crisis As Shown in Street Art in Athens 2015

Betty DOBRATZ, *Iowa State University, USA*; **Lisa WALDNER**, *University of St. Thomas, USA*

Film Showing in Public Spaces: Exploring an Impact of Cinema on Local Communities in Japan

Takashi ISHIGAKI, *Tokai University, Japan*

Monday, 11 July 2016

10:45-12:15

Location: Hörsaal 14 (Juridicum)

Creativity and Innovation: Perspectives from the Sociology of Art

Session Organizer: Eduardo DE LA FUENTE - *James Cook University, Australia*

Creativity and innovation are buzzwords that, in the early part of the 21st century, have been adopted by governments, corporations, small and medium-sized enterprises, nations, cities, communities, and civic groups. Today, no one seems to be against creativity and innovation. But what do we mean by creativity and innovation and what kinds of perspectives can sociologists of art and culture bring to these topics? Presenters might want to address the following:

What does artistic creativity teach us about creativity in fields like the economy organizational or city life?

Is creativity about process or final results, distinct occupational groups or a generalized capacity of a society?

Since the arts are not overly given to quantifiable measures of progress what does innovation mean in the sphere of aesthetic symbols and cultural production?

Is innovation the same thing as novelty and how do we distinguish between avant-gardism and fashion?

And, if we are living in the knowledge economy – as some claim – what role does/should art and culture play within that socio-economic mode of organization?

Proposals on other related topics are also welcome. Feel free to run ideas past the session convenor.

Oral Presentations:

The Interplay of Various Forms of Artistic Knowing

Tasos ZEMBYLAS, *Vienna University of Music and Performing Arts, Austria*

Cultural Resonance and Creativity Processes

Arturo RODRIGUEZ MORATO, *Universitat de Barcelona, Spain*; **Matias ZARLENGA**, *Universitat de Barcelona, Spain*

Coping with Migration: Celebrations of Community, Identity and Belongingness By Andean Diaspora

Sari PEKKOLA, *Kristianstad University, Sweden*

Aesthetic Experiences in Movement: Literary Production in the Periphery of São Paulo

Lucas OLIVEIRA, *University of Sao Paulo, Brazil*

Monday, 11 July 2016

14:15-15:45

Location: Hörsaal 14 (Juridicum)

Analyzing Art Works As a Way to Social Knowledge

Session Organizer: Paulo MENEZES- *University of São Paulo, Brazil*

This session aims to evaluate the state of art of research in sociology and social sciences that have their principal focus in the analyses of art works as a way to achieve social knowledge about societies or social groups.

It intends to discuss sociological possibilities and strategies in the analyses of art works in their epistemological, methodological or analytical problems and approaches, in order to problematize art works as an important social phenomena that alludes to the observer various possibilities of meaning constitution and interpretation about reality and social organization, social groups and their relational systems of values and social structuration.

In this way, it aims to compare differentially these possible perspectives related to art works in their various supports, from the visual arts like painting, sculpture, video art to films and photographs in order to discuss their epistemological, methodological or analytical proximities or discrepancies in researches in the social sciences.

Oral Presentations:

Adolescent Students As Media Fictional Characters: Preventing and Repairing Poor Engagements Between Teenagers and School through Media Literacy.

Laia FALCON, *Complutense University of Madrid, Spain*

70 Years after Auschwitz: Revisiting Night and Fog (Alain Resnais)

Paulo MENEZES, *University of Sao Paulo, Brazil, Brazil*

A Sociological and Aesthetical Essay on Alain Resnais's Film Hiroshima Mon Amour

Mauro ROVAI, *Federal University of São Paulo, Brazil*

The Representation of Fear in Contemporary Russian Cinema: the Fear of Everyday Life

Liubov BRONZINO, *Peoples's Friendship University of Russia, Russia*

Films Conscript Interesting Life-Styles to Serve a Plot – or about Humane Scientists and Sciences As the Great Adventure of Our Time

Christian SCHNEIJDERBERG, *University of Kassel, Germany*

Monday, 11 July 2016

16:00-17:30

Location: Hörsaal 14 (Juridicum)

Global Perspectives on Music and Migration

Session Organizers: Jeffrey HALLEY - *The University of Texas San Antonio, USA* and **Marisol FACUSE** - *University of Chile, Chile*

This session will explore the phenomenon of music and its migration around the world. Possible topics may include music and immigration; comparative studies across international borders; international music and identity; musical diasporas; musical hybridization – after migration, the evolution of musical identities; or other related topics.

Oral Presentations:

Migration and Music in Texas and Chile: Mestizaje, Hybridization, and Identity

Jeffrey HALLEY, *University of Texas San Antonio, USA*; **Marisol FACUSE**, *University of Chile, Chile*

“Nostalgia and Deracination in the Latin-American Immigrants Music”

Pablo ALBORNOZ MORALES, *Universidad de Chile, Chile*

Brazilian Drums in Portugal: Migration and Identities

Luciana MENDONCA, *UFPE - Federal University of Pernambuco, Brazil*

Pathways of Professional Immigrant Musicians: Collaborations As Vehicles to Foster Social Mobility

Mariko HARA, *Hedmark University College, Norway*; **Arild BERGH**, *Norwegian Defence Research Establishment (FFI), Norway*

Music, Musicians and the Brazilian Community in Lisbon

Amanda GUERREIRO, *Instituto de Ciencias Sociais - Universidade de Lisboa, Portugal*

Tuesday, 12 July 2016

9:00-10:30

Location: Hörsaal 14 (Juridicum)

Art Autonomy, Ethics and the Freedom of Speech

Session Organizer: Malfrid Irene HAGEN - *Temporarily working freelance, Norway*

This session invites papers concerning different problems and experiences related to the autonomy of art, ethics, and conflicts between art autonomy, ethics and the freedom of speech. Basically the autonomy of art means that artists may create art expressions independent of the opinion and influence of others. The freedom to create art independently is also closely related to the freedom of speech.

However, this may sometimes cause ethical problems, if the art is controversial, or experienced as offending by some individuals or social groups, for example art at work, in museums and galleries, or in the public space. This may rely on several factors, such as the art content, the meaning of the art, as well as on art knowledge, cultural capital, age and gender of the art audience, etc. Sometimes this creates public debates, and sometimes artworks are removed, which may be experienced as art censorship, as well as leading to questions on art autonomy, ethical responsibility and the freedom of speech. It may also problematize the relation between independently created and commissioned art. Both artist experiences and the experiences of the art audience are relevant for this topic.

Oral Presentations:

After the Death of Lee Kuan Yew Will Freedom of Art Expressions Are Possible in Singapore?

Kenichi KAWASAKI, *Komazawa University, Japan*

Cultural Foundations and Brand Philanthropy: Rethinking the Role of Contemporary Art

Marta HERRERO, *University of Sheffield, United Kingdom*

On Lifting the Quilts: Ethics, Autonomy, and South Asian Queer Films

Mashrur HOSSAIN, *Jahangirnagar University, Bangladesh*

Measuring Unmeasurable - Evaluation of Studio Visits and Residencies

Anna SZYLAR, *University of Warsaw, Poland*

Tuesday, 12 July 2016

10:45 -12:15

Location: Hörsaal 14 (Juridicum)

Sociological Problems Regarding Construction of the Artistic Value

Session Organizer: Mariana Eva CERVINO - *Universidad de Buenos Aires- Conicet, Argentina*

The classical perspective about the economy of the symbolic goods suggests that within it interact two logics not always peaceful between each other. On the one hand, for its own legitimization, artists look for a kind of recognition, preferably by their peers, and not firstly for their economical success. The circulation of the works, that influences on that symbolic value and at the same time takes it for granted, in a way, has to do, however, with the possibility of entering a market of art.

The search for the first kind of value implies most of the time a lack of interest over an immediate economic monetary retribution, and therefore, finds itself in conflict with the own circulation of the work. Starting of this problematic base, we propose the following axis of discussion around the formation of not only the economic value of work, but the symbolic one as well.

Production: Commercial art and avant-garde art; types of artistic strategies; social types of artists; trajectories and artistic ethos; adaptations and ruptures; ways of recognition and consecrating instances.

Circulation: the local and international field; centers and peripheries within the international circuit of art; public policies; individual challenges.

Commercialization: public and private collectionism; types of collectors; types of collections; the short and long term and its effect on the value.

Oral Presentations:

Collectors As Curators in Public Arts Institutions? Aesthetics and Market Values in Contemporary Art Worlds

Jan MARONTATE, *School of Communication, Simon Fraser University, Canada*

Top Gallerists As Key Players in the Globalized Visual Art Game

Michael HUTTER, *Berlin Social Science Center (WZB), Germany*

The Genesis of the Hungarian Theatre Field in the 19th Century

Adam HAVAS, *Corvinus University of Budapest, Hungary*

Le Théâtre Public Français Entre 1950 Et 1980 : Art Engagé Contre Théâtre Commercial Au Risque De L'institutionnalisation

Marjorie GLAS, *IRIS / EHESS, France*

Champ Culturel Et Sens Pratique Du Galeriste. Une Recherche Qualitative Sur Les Intermédiaires D'art Dans La Ville De Milano

Anna UBOLDI, *University of Milano Bicocca, Italy*

Tuesday, 12 July 2016

14:15 - 15:45

Location: Hörsaal 14 (Juridicum)

Literature and Sociological Knowledge

Session Organizer: Ana Lúcia TEIXEIRA - *Federal University of São Paulo, Brazil*

Literature has always been in the centre of the sociological studies of art. This session seeks to discuss the mutual contribution that may arise by combining both fields of knowledge. The purpose of this session will be to explore new approaches to sociological studies of literature through theoretical experiences that have been giving new dimensions to this classic theme of sociology.

Therefore it is of the interest of this session to discuss multiple possible relationships between sociology and literature: 1) taking literature as an object of sociological interest; 2) proposing the use of literature as a vehicle for the formulation of other objects in the field of sociology, including a dialogue with other specialized fields of sociology; 3) taking the sociological text itself as a literary text.

Oral Presentations:

Contested Issues. Public Conflicts in the German-Speaking Literary World

Tasos ZEMBYLAS, *Vienna University of Music and Performing Arts, Austria*

Franz Kafka, Fernando Pessoa e Mário De Andrade: On the Meanings of a Minor Literature

Ana Lúcia TEIXEIRA, *Federal University of São Paulo, Brazil*

„before, They Were Passing Petitions Under the Tables, Now They Do It with Drugs“ : Analysis of Construction of Dis/Continuity Between the Periods before and after the Revolution of 1989 in Czech Prose

Jan VANA, *Sociology, Czech Republic*

Hope and Revolution in a Critical Dystopia: The Hunger Games

Ceren ALKAN USTUN, *Maltepe University, Turkey*

Subjectivity Formations, Resistance and Sociological Knowledge of Dalit Writers in Telangana, South India

Julia GUENTHER, *University of Vienna, Austria*

Tuesday, 12 July 2016

16:00 - 17:30

Location: Hörsaal 14 (Juridicum)

Arts in Dialogue. Part I

Session Organizer: Paulo MENEZES- *University of São Paulo, Brazil*

Additional session

Oral Presentations:

Gay Ethos and Countercultural in Argentina's Artistic Field during the Transition to Democracy
Mariana Eva CERVINO, *Universidad de Buenos Aires- Conicet, Argentina*

Using Art to Signal Economical and Political Power
Malfrid Irene HAGEN, *MI Hagen, Norway*

Marathi Experimental Theatre: A Sociological Enquiry
Madhura JOSHI, *JAWAHARLAL NEHRU UNIVERSITY, India*

Artistic-professional strategies in music art scene in Barcelona. The case of modern music and jazz
Marta CASALS BALAGUER, *CECUPS, University of Barcelona, Spain*

Wednesday, 13 July 2016

9:00 -10:30

Location: Hörsaal 14 (Juridicum)

Arts in Dialogue. Part II

Session Organizer: Paulo MENEZES- *University of São Paulo, Brazil*

Additional session

Oral Presentations:

Pop-up Engagement: Design Thinking, Museum 'Labs,' and Urban Problem-Solving

Max HOLLERAN, *New York University, USA*

Bio-Art, Sci-Art – Encounter Human Technogenesis

Eva SLESINGEROVA, *Masaryk University, Czech Republic*

Rival Narratives of Autonomy in American Film: Auteur Martin Scorsese and Experimental Film

Paul LOPES, *Colgate University, USA*

The Dance Coming from the Streets: Understanding Recognition and Consecration in Independent Artistic Contexts

Maria Carolina VASCONCELOS-OLIVEIRA, *Cebrap, Brazil*

On the Track of Fado

Ana GONÇALVES, *Institute of Social Sciences - Lisbon University, Portugal*

Wednesday, 13 July 2016

10:45 -12:15

Location: Hörsaal 14 (Juridicum)

Art and Power

Session Organizer: Ilaria RICCIONI - Free University of Bozen,, Italy

The relation between artists and power has always been ambiguous and strongly committed. In history we may think of the avant-garde art of the early nineteenth century; in either way, as strong opposition or as a joint relation toward change, all avant-gardes had a relation to power. We may think of art as a tool for the weberian legitimation of power: create conscience and legitimation of power through a charismatic figure. Art has its power in many ways, one is the symbolic transformation of reality, and political power often has needed art to strengthen its values as propaganda or to create an already coded image for entering popular collective imagination.

On another level, art itself has a power which is released in time and that cannot be immediately rationally understood, but can immediately be recognised as a kind of power. This theme can therefore be approached on many levels of abstraction, from the relation of artists and artistical movements to power, either economical or political power, up to the power an artistical action itself can exert in society.

Oral Presentations:

Modern Art, Architecture and Urbanism in the Frame of Two Ideological Regimes: Modes of Dealing with Cultural Contradictions and Continuities in the Bata Company Town of Zlín.

Barbora VACKOVA, Masaryk University, Czech Republic

Love in Turkish Cinema: I Don't Know Why I Love You

Ozan GUNEL, Beykent University, Turkey; **Zeynep BAYKAL**, Beykent University, Turkey

Managing the Process of Production of Theatre Play

Wojciech SOBOLEWSKI, Institute of Applied Social Sciences, University of Warsaw, Poland

"Gender Occupational Segregation in Films" Does the Story Still Goes on?

Michael TSANGARIS, University of Piraeus, Greece; **Iliana PAZARZI**, Okypus Theatre Company, Greece

Wednesday, 13 July 2016

14:15 - 15:45

Location: Hörsaal 14 (Juridicum)

Art Scenes As Trading Zones

Session Organizer: Jan MARONTATE - *Simon Fraser University, Canada*

This session revisits the notion of art scenes as “trading zones”, a term widely used in anthropology and social studies of science as a metaphor for social (and material) spaces where people from different cultures or disciplines collaborate, without necessarily sharing the same values, language or understandings of what they hope to achieve.

At their best, these encounters may result in aesthetic enrichment, transcend differences and make new connections, but they may also give rise to contention. Proposals are encouraged that explore the emergence of artistic forms that promote solidarity or transgress boundaries in ways that enhance the emergence of new forms of communication and social formations.

Oral Presentations:

The Creative District in Rio De Janeiro and the Rio Art Museum As Trading Zone

Sabrina PARRACHO SANT'ANNA, *UFRRJ, Brazil*

Youth Music Bands and Transitional Values in a Trilingual Region

Ilaria RICCIONI, *Free University of Bozen, Italy*

Proximity, Art Openings and Potentiality

Julie REN, *City University of Hong Kong, Hong Kong*; **Martin FULLER**, *Technische Universität Berlin, Germany*

Ce Que Fait La Musique : Espaces D'écoutes En Foyer De Travailleurs Migrants

Claire CLOUET, *EHESS, centre Georg Simmel, France*

Latinoamerican Music, Aesthetics and Politics in the Global Stage: The Case of 'el Sueño Existe' Festival in Wales

Ignacio RIVERA VOLOSKY, *Goldsmiths, University of London, United Kingdom*

Wednesday, 13 July 2016

16:00 - 17:30

Location: Hörsaal 14 (Juridicum)

RC37 Business Meeting

Thursday, 14 July 2016

9:00 -10:30

Location: Hörsaal 14 (Juridicum)

Artistic Production and Neoliberalism: Challenges and Opportunities

Session Organizer: Marta HERRERO - University of Sheffield, United Kingdom

This session explores what it means to be an artist in the context of neoliberal capitalism where current social, economic and political contexts – creative industries' aspirations, cultural policy discourses and funding regimes – compel artists to be entrepreneurs. By treating art practice as a type of economic practice and the artist as an entrepreneur, changing funding regimes urge artistic producers to model creative entrepreneurialism. The influence of neoliberal attitudes is reflected on an emphasis on independence, self-starting, risk-taking, productivity, impact, innovative ideas and practices, and the attainment of financial profits.

The session will explore the potential benefits and detrimental effects of applying entrepreneurial attitudes and practices to artistic production and distribution. Particularly welcome are abstracts drawing on multi-disciplinary theoretical approaches.

Oral Presentations:

Voluntary Precarious. Clothing Designers As Entrepreneurs in Russia and in Finland

Olga GUROVA, University of Helsinki, Finland

Economics in Art and Artists in Economy

Zuhai KAVACIK, Universität Hamburg, Germany

Theaster Gates: Chicago's Entrepreneurial Artist

Julia ROTHENBERG, Queensborough Community College, USA

The Role of Intermediaries of Artistic Work in the Rise of the "Entrepreneurial Regime" of Artistic Production. the Case of Popular Music in France

Wenceslas LIZE, University de Poitiers - GRESCO, France

Artistic Integrity and Contemporary Business Models.

Ieva MOORE, University of Latvia, Latvia

Thursday, 14 July 2016

10:45 -12:15

Location: Hörsaal 14 (Juridicum)

Changing Modes of Production and the Arts

Session Organizer: Jorge GONZALEZ - *University of Ottawa, Canada*

This session will explore global perspectives on drastic changes in the modes of production and how said changes effect the arts. As can be argued, arts and culture are not mere reflections of a society's political economy; rather, the arts and culture produced in a given context will dialectically provide insights into the nuances of a societal mode of production. Possible topics that can be presented may include the transitions post-socialist nations have experienced since the early 1990s and their respective influences on the arts; the concept of consecration in the realm of art when comparing Apartheid and post-Apartheid South Africa; the incorporation of previously marginalized cultural groups into mainstream art movements (cf. Mexican-Americans in the American Southwest or First Nations and Aboriginal peoples in Canada and Australia, respectively); the crisis of artistic representation in late capitalism; and others.

Discussant:

James DICKINSON, *Rider University, USA*

Oral Presentations:

Assembly Line Art; Modes of Making Art in the Era of Capitalist Production

James DICKINSON, *Rider University, USA*

Faces of Rurban Mobility of Artists in Slovakia

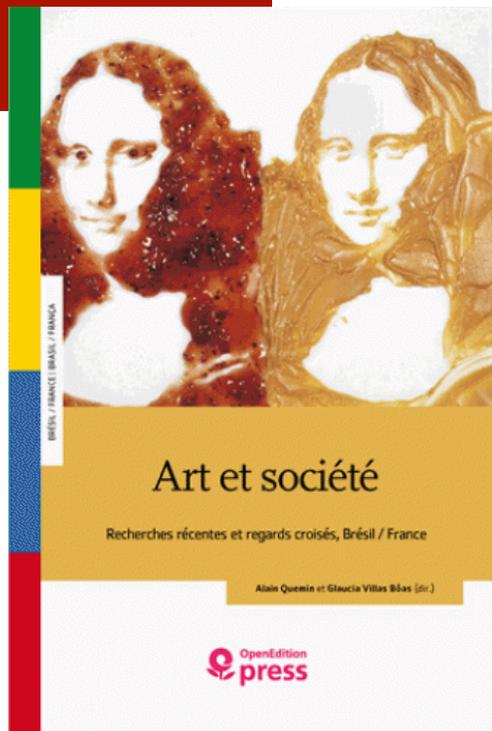
Michaela RUDYJOVA, *Comenius University in Bratislava, Slovakia*

The Involvement of Art Institutions in the Construction of a New Symbolic Order. Polish Art Institutions after 1989

Elzbieta NIEROBA, *Opole University, Poland*

Institutional Changes of the Arts in NYC before and after WWII

Hideaki SASAJIMA, *Osaka City University, Japan*



ART ET SOCIÉTÉ

Recherches récentes et regards croisés,
Brésil/France

Alain Quemin et Glauca Villas Bôas (dir.)

Si la richesse des échanges entre le Brésil et la France est bien connue dans différentes sciences sociales comme la sociologie ou l'anthropologie où la présence française au Brésil a suscité des échanges très féconds qui ont clairement profité aux deux traditions nationales, il en va tout autrement de la sociologie de l'art, puisque les liens entre les deux pays restent encore largement à explorer. Pourtant, il existe clairement deux traditions nationales toutes deux marquées par le fort développement de ce domaine de recherche et, suite à leur forte croissance, les travaux qui se sont imposés au Brésil comme en France n'ont pas manqué de se rencontrer. Le présent ouvrage entend présenter l'état de la sociologie de l'art dans chacun des deux pays de forte tradition sociologique que sont désormais la France et le Brésil, en faire ressortir les spécificités mais aussi les traits communs, ainsi que les sujets de dialogue, que celui-ci soit déjà clairement amorcé ou en probable devenir.