The Society for Visual Anthropology (SVA) is a section of the American Anthropological Association. We promote the study of visual representation and media. Both research methods and teaching strategies fall within the scope of the society. SVA members are involved in all aspects of production, dissemination, and analysis of visual forms. Works in film, video, photography, and computer-based multimedia explore signification, perception, and communication-in-context, as well as a multitude of other anthropological and ethnographic themes.

Founded in 1984, the Society for Visual Anthropology promotes the use of images for the description, analysis, communication and interpretation of human (and sometimes nonhuman) behavior. Members have interests in all visual aspects of culture, including art, architecture and material artifacts, as well as kinesics, proxemics and related forms of body motion communication (e.g. gesture, emotion, dance, sign language).

The Society encourages the use of media, including still photography, film, video and non-camera generated images, in the recording of ethnographic, archaeological and other anthropological genres. Members examine how aspects of culture can be pictorially/visually interpreted and expressed, and how images can be understood as artifacts of culture. Historical photographs, in particular, are seen as a source of ethnographic data, expanding our horizons beyond the reach of memory culture. The society also supports the study of indigenous media and their grounding in personal, social, cultural and ideological contexts, and how anthropological productions can be exhibited and used more effectively in classrooms, museums and television.

SVA acts as an advocate for visual representation. A resolution promoting the use of visual media to satisfy tenure and promotion requirements was sponsored and written by the SVA and accepted by the AAA.

The Society for Visual Anthropology offers a core focus for all of anthropology. We welcome contributions from linguists and archaeologists, as well as physical and cultural anthropologists. Come join us.

SVA President: Jonathan Marion
Program design: Harjant Gill & Fiona P. McDonald
SVA Programming Co-Chairs: Liam Buckley & Fiona P. McDonald

www.SocietyForVisualAnthropology.org
SVA Related Programs

VISUAL RESEARCH CONFERENCE

1-3 December 2014

Monday 1 December 2014, 7:00pm: Informal no-host dinner. Presenters and Visual Research Conference participants are encouraged to attend (please meet near the hotel registration desk at 7:00pm).

Tuesday 2 December 2014, 9:00am-6:30pm

Wednesday 3 December 2014, 9:00am-3:00pm

Location: Marriott Wardman Park Hotel, Hoover Room

The SVA Visual Research Conference takes place two days prior to the official start of the AAA Annual Meetings and provides a collegial environment for the presentation of works-in-progress. This Conference especially emphasizes much interaction among the presenters and an “actively participating audience”, and anyone interested is welcome to attend. Sessions are allotted approximately forty-five minutes for several scheduled presentations and discussions, thus facilitating real engagement between the audience and the researcher(s).

AAA 2014 MEDIA FESTIVAL

3-7 December 2014

The AAA Media Festival offers three distinct programs:

- Society for Visual Anthropology Film Festival (#SVAFF)  
  [free and open to the public, daily at the Marriott Wardman Park Hotel]

- AAA Digital Image Exhibit (#digixAAA)  
  [daily at the Marriott Wardman Park Hotel]

- Ethnographic Terminalia, Bureau of Memories: Archives & Ephemera (#ET2014)  
  [Hierarchy Gallery, 1847 Columbia Road, NW (Downstairs), 20009]

Installations are a remix and rebirth of “Inno-Vents” and “Salons” introduced to the AAA Annual Meetings program in recent years. These events are organized off-site to the AAA main meetings and invite anthropological knowledge off the beaten path of the written conference paper. Include performances, recitals, exhibitions (#ET2014), conversations, author-meets-critic roundtables, salon readings & workshops, oral history recording sessions, and other alternative, creative forms of intellectual expression. All installations are listed in the AAA main program.

The SVA Film Festival brings together leading short works (under 15 minutes), full-length ethnographic films, and interactive media. Screenings are accompanied when possible by Q&A sessions with film directors and leading scholars in the field. Awards will be given to the best works in a number of categories, including student films and short films during the Society for Visual Anthropology Award Ceremony & Reception on Saturday 6 December 2014. See the SVA website for a full schedule of SVAFF events.

Digital Image Exhibit is a new display format for the 2014 AAA Media Festival that will be run as a looping display at the conference hotel. The Digital Image Exhibit highlights a curated collection of photographs from AAA member and later will be hosted on the Society for Visual Anthropology’s website.
Program Overview

WEDNESDAY, DECEMBER 3rd 2014

2:0515 ACTIVIST VIDEO: PRODUCING FOR IMPACT
4:00 PM-5:45 PM
Organizers: Louisa Schein (Rutgers University)
 Chairs: Louisa Schein (Rutgers University)
 Discussants: Deborah A Thomas (University of Pennsylvania) and Timothy Cahill

4:00 PM–Discussant–Timothy Cahill
4:15 PM–In the Pines: Filming a Vertical Slice of Reforestation,
Noam Osband (University of Pennsylvania)
4:30 PM–Deprofiling Immigrants in Health Care: Making Shamans, Herbs and Mds,
Louisa Schein (Rutgers University)
4:45 PM–Biologizing Addiction: Video As Public and Professional Deliberation,
Helena B Hansen (New York University Departments of Anthropology and Psychiatry)
5:00 PM–Gardens of Hope and Despair: Filming “the Political” in Contemporary Jamaica,
John L Jackson Jr (University of Pennsylvania)
5:15 PM–Discussant–Deborah A Thomas (University of Pennsylvania)
5:30 PM–Discussion

THURSDAY, DECEMBER 4th 2014

3:0120 REGIMES OF VISIBILITY ON THE NORTHWEST COAST
9:00 AM – 10:45 AM
Organizers: Joseph J.Z. Weiss (University of Chicago) & Eugenia C Kisin (New York University)
 Chairs: Eugenia C Kisin (New York University) and Joseph J.Z. Weiss (University of Chicago)
 Discussants: Sergei Kan (Dartmouth College)

9:00 AM–Charting Histories: Projection and Narrative in Coast Salish Aboriginal Territory Atlas Projects,
Molly S Malone (The Firelight Group)
9:15 AM–The Subject Strikes Back: Re-Framing ‘Tsimshianness’ at the Cultural Interface,
Robin RR Gray (University of Massachusetts, Amherst)
9:30 AM–Spectres of Spectacle on the Northwest Coast,
Natalie J. K. Baloy (University of British Columbia)
Cinema, Aaron J Glass (Bard Graduate Center)
10:00 AM–Towards a (More) Indigenous Northwest Coast Artware Market,
Solen Roth (University of British Columbia)
10:15 AM–Resistance and Reconciliation: Mediating the Residential School Experience through
Aboriginal Media Art on the Canadian West Coast, Kristin L Dowell (University of Oklahoma)
10:30 AM–Discussant: Sergei Kan (Dartmouth College)
Program Overview

THURSDAY, DECEMBER 4th 2014

11:00 AM - 12:45 PM
3:0405 ACTIV(IST) DIGITAL SCREENS: THE POLITICS OF DIGITAL IMAGING ACROSS CULTURAL BORDERS
Organizers: Mark R Westmoreland (Stockholm University) & Paolo Favero (University of Antwerp)
Chairs: Paolo Favero (University of Antwerp) and Mark R Westmoreland (Stockholm University)

11:00 AM – The Politics of Interactive Image-Making Practices: Ethnographic Reflections from Contemporary India, Paolo Favero (Lisbon University Institute and University of Antwerp)
11:15 AM – Street Politics and Digital Activism in Cairo, Mark R Westmoreland (Stockholm University)
11:30 AM – Artivism and the Politics of Images in Barcelona, Roger Sansi-Roca (Universitat de Barcelona/Goldsmiths University of London)
11:45 AM – Interactive Documentary and Militant Research, Maple J Razsa (Colby College)
12:00 PM – Digitizing Miracles: Mediality and Urbanity of Islamic Youth Movement in Contemporary Indonesia, Aryo Danusiri (Harvard University)
12:15 PM – Discussion
12:30 PM – Discussion

THURSDAY, DECEMBER 4th 2014

3:0940 RECONSIDERING VISUAL METHODS IN THE ANTHROPOLOGY OF CHILD FEEDING
2:30 PM - 4:15 PM
Organizers: Chelsea Wentworth (University of Pittsburgh) & Lisa R Garibaldi (University of California, Riverside)
Chair: Chelsea Wentworth (University of Pittsburgh)
Discussants: Carole M Counihan (Millersville University)

2:30 PM – “Mai! Kana!” Negotiating children’s Preferences and caregiver’s Values and Constraints in Feeding Children, Lisa R Garibaldi (University of California, Riverside)
2:45 PM – “Good” and “Bad” Food Revealed: Understanding Categorizations in Child Feeding Via Visual Methods, Chelsea Wentworth (University of Pittsburgh)
3:00 PM – The Politics and Polemics of Feeding Children in Santiago De Cuba, Hanna Garth (University of California Los Angeles)
3:15 PM – Responsive Feeding By Immigrant Bangladeshi Mothers in Melbourne, Australia: A Child Feeding Observation Study, Bithika Das (The University of Melbourne) and Cathy Vaughan (The University of Melbourne)
3:30 PM – Children in Transition: Photo Voice for Documenting Vulnerabilities in Food Security and Health Among Children Living in a Homeless Family Shelter in New York City, Preety Gadhoke (St. John’s University) and Barrett P Brenton (St. John’s University)
3:45 PM – Discussant: Carole M Counihan (Millersville University)
4:00 PM – Discussion
Program Overview

THURSDAY, DECEMBER 4th 2014
3:45 PM-5:45 PM

WORKSHOP
3-1100 CRAFTING CREATIVE / CRITICAL VISUALIZATIONS
Jonathan S Marion (University of Arkansas and University of Arkansas) & Sara E Perry (University of York)

This participatory and interactive presentation explores the use of simple, everyday tools to construct (and acknowledge the construction of) visual imagery. Drawing on the presenters experiences with digital heritage, archaeological visualizations, commercial photography, and image circulation rights, we focus on specific problems and questions that arise in the context of contemporary visualization practices. Using concrete examples, we briefly examine the implications of different means of showing.

THURSDAY, DECEMBER 4th 2014
6:00 PM -9:00 PM
3-1145 SOCIETY FOR VISUAL ANTHROPOLOGY (SVA) BOARD MEETING
Meeting for all elected and ex-officio SVA Board members

FRIDAY, DECEMBER 5th 2014
9:00 AM - 10:45 AM
4-0120 SEEING ARGUMENTS: VISUAL ARGUMENTATION AND PRODUCTION IN THE DIGITAL AGE
Organizers:
Jerome W Crowder (Universtiy Texas Medical Branch [Medical Humanities]) &
Eric Paul Weissman (University of Texas Medical Branch)
Chairs: Jerome W Crowder (University Texas Medical Branch [Medical Humanities])

9:00 AM–The Antidote and the Disease: Cameras, Images and Layers of Realities, Elizabeth Cartwright (Idaho State University)
9:15 AM–Searching for Intelligent Life in the Vlogosphere: Lessons from an Ethnographic Film on Sharing the Self through Media, Patricia G. Lange (California College of the Arts)
9:30 AM–Rethinking the Photo-Essay in the Digital Age, Jerome W Crowder (Universtiy Texas Medical Branch [Medical Humanities])
9:45 AM–Visually Speaking: Moments of Meaning Making within the Production of Ethnographic Film, Sarah Franzen (Emory University)
10:00 AM–Inside out: An Exploratory Study of Visual Argumentation / Argumentative Visualization, Eric Paul Weissman (University of Texas Medical Branch)
10:15 AM - 10:45pm–Discussion
FRIDAY, DECEMBER 5th 2014
9:00 AM-10:45 AM

4-0205 ENVISIONING RITUALS THROUGH FILM: STUDYING BODY TECHNIQUES AS SYMBOLIC ACTION AND VISUAL CULTURE
Organizers: Jens M. Kreinath (Wichita State University)
Chairs: Jennifer F Reynolds (University of South Carolina)
Discussants: Bruce Kapferer (University of Bergen; Bergen, Norway)

9:00 AM—Ecstasy, Choreography, and Re-Enactment: Aesthetic and Political Dimensions of Filming Trance and Spirit Possession in Southern Italy, Michaela Schaeuble (University of Manchester/University of Berne)
9:15 AM—Showing the Invisible through Film: Moments of Mimesis and Reflexive Dynamics in the Study of Ritual As Body Technique, Jens M. Kreinath (Wichita State University)
9:30 AM—Significant Gestures; Shifting Postures: Media Representation and Its Effects on Ritual Performance in Morocco, Brian B Karl (Headlands Center for the Arts)
9:45 AM—Trance Mediums and New Media. Representing Trance - Filming Possession Among the Hamadsha and Isāwa in Morocco, Anja Dreschke (University of Siegen) & Martin Zillinger (University of Cologne)
10:00 AM—Revisiting Darshan: Experiments in the Efficacy of Ethnographic Film, Anandileela Devaki Salinas (Emory University)
10:15 AM—Discussant, Bruce Kapferer (University of Bergen; Bergen, Norway)
10:30 AM—Discussion

FRIDAY, DECEMBER 5th 2014
9:00 AM-10:45 AM

4-0885 FIGURING EXPERT AND EVERYDAY ECONOMIES: REPRESENTATIONS/INTERVENTIONS
Organizers & Chairs:
Adam E Leeds (University of Pennsylvania) & Taylor C Nelms (University of California Irvine)
Discussants: Caitlin M Zaloom (New York University)

2:30 PM—Why Should This be Admired? Aesthetics, Politics and Logics of Value Determination, David Pedersen (University of California San Diego)
2:45 PM—“Kingdom of Distorting Mirrors:” Regulating and Producing the Economy in Postsocialist Kazakhstan, Ainur Begim (Yale University)
3:00 PM—Risk As Ideology in the Coffee Economy, Daniel Reichman (University of Rochester)
3:15 PM—Hands and Feet: Figuring the Social in Ecuador’s “Popular and Solidarity Economy”, Taylor C Nelms (University of California Irvine)
3:45 PM—Discussion
4:00 PM—Discussant, Caitlin M Zaloom (New York University)
Program Overview

FRIDAY, DECEMBER 5th 2014
2:30 PM - 4:15 PM

4-1050 EXPERIENCES IN WATCHING, MAKING, AND EVALUATING MEDIA
Chair: Suncem Kocer (Kadir Has University)

2:30 PM—Moral and Aesthetic Issues in Contemporary Uyghur Muslim Art: Cultural Change in Xinjiang (Chinese Central Asia), David Makofsky (Ethnic Minorities Studies Center, MinzuDaXue Minorities University of China Beijing, China)
2:45 PM—Circulating “Indigenousness”: Media Practices, Ideas of Belonging and “Vernacular” Popular VCD Movies of India, Markus Schleiter (Frobenius Institute)
3:00 PM—Giving Adolescents a Voice? Using Videos to Represent Reproductive Health Realities of Adolescents in Tanzania, Constanze Dorothee Pfeiffer (Swiss Tropical and Public Health Institute)
3:15 PM—Filming Transnationalism: Fetishism & Sonic Landscapes, Carlo Andrei Cubero (Tallinn University)

3:30 PM—Narrative Feature Film As a Cultural Document: A Case Study on the Reflexivity of the Auteur, Mathew P John (Graduate School of Intercultural Studies, Fuller Theological Seminary)
3:45 PM—Watching ‘Airwaves’, Visualizing Chams through a Khmer Lens: Presenting the Muslim ‘Other’ in a Cambodian TV Drama, Emiko Stock (Cornell University)
4:00 PM—Domestic Ethnography and Documentary Practice at the Intersection of History and Identity: I Flew You Stayed and Grandma’s Tattoos, Suncem Kocer (Kadir Has University)

FRIDAY, DECEMBER 5th 2014
3:45 PM -5:45 PM

WORKSHOP
4-1065 EVOCATIVE PHOTOGRAPHY
Jonathan S Marion (University of Arkansas and University of Arkansas) & Jerome W Crowder (University Texas Medical Branch [Medical Humanities])

This workshop explores how to create fieldwork-based images, moving and still, that convey feeling as well as content. Beyond simply recording ethnographic facts, images also have the power to evoke feeling, meaning, and understanding, and we will discuss and demonstrate strategies for facilitating, composing, and crafting images that evoke ethnographic understanding. Our aim is to help you think about and create images that are part of narrating—rather than merely annotating—a good ethnographic story. This workshop’s facilitators are both successful photographer/anthropologists whose fieldwork ranges from the rural Andes to the urban Ballroom. We use our disparate field-sites and photographic styles to present a variety of approaches for creating evocative images for use in research, publications, and the classroom. Likewise, participants are encouraged to discuss their own fieldwork situations to explore ideas about crafting images that help explicate understanding of an ethnographic situation. Our goal is for everyone to leave this workshop with viable strategies to improve the evocative nature of their ethnographic imagery.
Program Overview

SATURDAY, DECEMBER 6th 2014
9:00 AM - 10:45 AM

5-0125 DIGITAL MEDIA AND THE PRODUCTION OF ANTHROPOLOGY: A DISCUSSION ON VISUAL ETHICS
(PART 1: PRIVACY, ACCESS, CONTROL, EXPOSURE)
Organizers & Chairs: Sara E Perry (University of York) & Jonathan S Marion (University of Arkansas)

9:00 AM--Digital Media and Visual Ethics, Sara E Perry (University of York)
9:15 AM--CGI Child Pornography, Carcerality, and Queer Viewing, Mitali Thakor (Massachusetts Inst of Technology)
9:30 AM--Curating Risk, Mediating Access: Digital Ethics for Visual Data, Kendall L Roark (University of Alberta)
9:45 AM--Using Student Produced Digital Story Projects in Presentations: The Ethics of (Even) Asking, Aaron C Thornburg (Eastern Oregon University)
10:00 AM--Indigenizing Photography: Interfaces and Ethics in Contemporary Australia, Sabra G Thorner (New York University)
10:15 AM--Can the Border Wall be Photographed? Public Anthropology and National Security, Miguel Diaz-Barriga (University of Texas-Pan American) and Margaret E Dorsey (The University of Texas - Pan American)
10:30 AM--Discussion

SATURDAY, DECEMBER 6th 2014
11:00 AM - 12:45 PM

POSTER SESSION

5-0395 FIRST RITES: INNOVATIVE UNDERGRADUATE RESEARCH IN ANTHROPOLOGY
Organizer: Deb Rotman (University of Notre Dame)

Undergraduate students are an increasingly important element in the production of anthropological knowledge. In its best form, undergraduate research can be seen as an apprenticeship, wherein the novice is granted a partnership and some degree of agency in pushing the boundaries of and crossing into new frontiers of shared knowledge. Collaboration with undergraduate students in research is one of the important ways we can facilitate innovation within our discipline. Their research breaks down classroom/research boundaries, focuses on the importance of experiential learning, and exploits the naiveté and vigor of students not yet indoctrinated into paradigmatic complacency.

SATURDAY, DECEMBER 6th 2014
11:00 AM - 12:45 PM

POSTER SESSION

5-0560 SOCIETY FOR VISUAL ANTHROPOLOGY POSTER SESSION
Organizer: Liam M Buckley (James Madison University)

A selection of posters capturing a diverse range of visual representation of original research topics.
5-0565 VISUAL RESEARCH METHODS IN PRACTICE: PRODUCTION AND USES OF PHOTOGRAPHY, SOCIAL MEDIA, AND GRAFFITI
Chair: Jacqueline H. Fewkes (Florida Atlantic University)

11:00 AM–Borrowing Methods; Theory and Practice, Carrie Ida Edinger (Independent Artist)
11:15 AM–Laying It Down for the Layperson: Anthropology Meets the Media, Natalia Reagan (BOAS Network)
11:30 AM–Seeing the City: A Visual Methodology for Public Engagement with Sociotechnical Futures, Carlo Altamirano-Allende (Arizona State University)
11:45 AM–Producing Cool Anthropology: Using Interactive Technology to Support the Many Voices of Research Dissemination, Kristina Baines (City University of New York and coolanthroplogy.com)
12:00 PM–Locating Graffiti: Learning about Place from Roadside Art in Ladakh, India, Jacqueline H. Fewkes (Florida Atlantic University)
12:15 PM–Looking through the Lens of Graffiti: Analyzing Contemporary Identity through Urban Art in Mérida, Yucatán, William Lammons (Independent Scholar/Millsaps College Graduate)
12:30 PM–Discussion

SATURDAY, DECEMBER 6th 2014
2:30 PM - 4:15 PM

5-0970 DRAWING AND PAINTING IN THE PRODUCTION OF ANTHROPOLOGICAL KNOWLEDGE
Organizers & Co-Chairs:
Carol Hendrickson (Marlboro College) & Zoe Bray (Center for Basque Studies, University of Nevada, Reno)

2:30 PM–Why Draw?: Visual Fieldnotes in the Production of Anthropological Knowledge, Carol Hendrickson (Marlboro College)
2:45 PM–Anthropology with a Paint Brush: Doing Research and Analysis through Portrait-Painting, Zoe Bray (Center for Basque Studies, University of Nevada, Reno)
3:00 PM–“Drawn, but Lost; Still Seen”, Andrew Causey (Columbia College Chicago)
3:15 PM–Materializing Ideas through Lines and Surprise, Shelly Errington (University of California Santa Cruz)
3:30 PM–Paintings, Drawings, and Monoprints in the Creation and Display of Ethnographic Research, Lydia N Degarrod (California College of the Arts)
3:45 PM–Moments of Art in Collaborative Research, Susan M Ossman (University of California, Riverside)
4:00 PM–Discussion
SATURDAY, DECEMBER 6th 2014
2:30 PM – 4:15 PM

5-0985 DIGITAL MEDIA AND THE PRODUCTION OF ANTHROPOLOGY: A DISCUSSION ON VISUAL ETHICS (PART 2: ANONYMITY, VISIBILITY, PROTEST, PARTICIPATION, IDENTITY)
Organizers & Co-Chairs: Sara E Perry (University of York) & Jonathan S Marion (University of Arkansas)

2:45 PM–The Politics and Anti-Politics of Humour in Indonesian Digital Media, Jessika Tremblay (University of Toronto)
3:00 PM–Oriental Images and Image Ethics: The Emirates in Scholarship and Media before and after the Establishment of the State, el-Sayed el-Aswad (United Arab Emirates University)
3:15 PM–Images in the Cloud, Ethics on the Ground, Barbara G Hoffman (Cleveland State University)
3:30 PM–After Anonymity: Visual Ethics and the Culture of Online Self-Promotion, Brent Luvaas (Drexel University)
3:45-4:15 PM–Discussion

SATURDAY, DECEMBER 6th 2014
2:30 PM - 4:15 PM

POSTER SESSION
5-1030 PRESENTATION, POLICING, AND PUNISHMENT

2:30 PM–Interdisciplinary Alchemies of Murder: An Anthropological Investigation of Psychological Ontologies in the Production of Police Photographs, D.S. Farrer (University of Guam)
2:45 PM–Situated Photography and the Politics of Reconciliation: Victim Photographs and Visual Culture in Bogotá’s Central and Peripheral Places, Sarah Richardson (The George Washington University)
3:00 PM–The Mask As Transformational Entry into Altered Realms and Identity, Andrea M Heckman (University of New Mexico)
3:15 PM - 4:15 PM–Discussion

SATURDAY, DECEMBER 6th 2014
6:30 PM-8:15 PM

5-1160 SVA MEMBERS’ MEETING

SVA Members’ Meeting – open to anyone with interests in visual anthropology and the activities of the section.

5-1420 SVA AWARDS RECEPTION
8:30 PM - 10:30 PM

SVA Reception & Awards Ceremony – open to all. Light snacks served.
The John Collier Jr. Award for Still Photography is awarded periodically to an author or photographer whose publication, exhibit, website, or other multimedia production exemplifies the use of still photographs (both historical and contemporary) for research and communication of anthropological knowledge. The submission must have a strong visual research perspective along with being good documentary photography and be within five years of the original publication date. The project must be nominated by a current SVA member and include the consent of the person nominated. Winners are announced during the SVA/AAA meetings and presented with a John Collier Jr. or Mary Collier print, courtesy of the Collier Family Collection, and a certificate of recognition.

The Society for Visual Anthropology Lifetime Achievement Award for 2014 has been awarded to Elizabeth Edwards. Professor Edwards is currently Research Professor of Photographic History and Director of the Photographic History Research Centre, De Montfort University, Leicester, (UK). From 1988 to 2005 she was Head of the Photography and Manuscript Collections at the Pitt Rivers Museum of the University of Oxford, where she was also Lecturer in Visual Anthropology in the Institute for Social and Cultural Anthropology. She has also held the post of professorial research fellow at the University of the Arts in London, and has held visiting posts at the Max Planck Institut für Wissenschaftsgeschichte, Berlin and Institute of Advanced Studies, University of Durham.

Professor Edwards has worked over the last 30 years as a visual and historical anthropologist, critically analyzing nineteenth-century and early twentieth-century colonial and anthropological images. Her scholarship reflects a deep engagement with and commitment to understanding the relationships between photography, anthropology and history. She has done seminal work on social practices of photography and on the materiality of photographs, elucidating the nature of such images as historical evidence and the frailties evident in the institutional practices of photo archives and museums. Through her publications, teaching, and research, she continues to give us creative new perspectives on the nature of photography and the way in which photography can be harnessed as cultural and historical memory.

The 2014 award committee consisted of Jenny Chio and Joanna Scherer. This award was selected by votes cast by the SVA Board. The award will be presented at the SVA Award Ceremony on Saturday evening, December 6th 2014.