Kaitlin Banfill (Emory University) "Retro Nuosu: Participatory Portraits and Ethnic Representation in Chengdu and Liangshan”

This project uses participatory portraits as a method to explore subjectivities and self-making among ethnic Nuosu Yi youth and their communities in southwest China. As personal portraits such as “art photos” (yishuzhao) and wedding photos (hunshazhao) are increasingly popular in China, this project aims to understand how Yi individuals represent themselves through personal portrait making. This self-representation is particularly relevant for ethnic minorities, who have long been visually portrayed in Chinese state and popular media—from eighteenth century hand-drawn albums of frontier peoples, socialist line drawings of China’s fifty-six nationalities, to more recent media photographs of colorful yet poverty-stricken ethnic minority regions. While personal portraits among Yi also involve ethnic clothing and themes, they provide a counter-narrative to state and popular media images by revealing how youth imagine and fashion themselves at the intersection of ethnic, national, and global image regimes.

In Spring 2018, I began taking participatory portraits with Yi university students in Chengdu, China. Those photographed were asked to choose their own photographic style, including pose, location, and clothing. Following the style of popular Chinese “art photos”, participants were given the choice to take indoor studio (shinei) or outdoor photos (shiwai). They were also given the choice to bring their own clothes, jewelry and make-up or use a selection of Yi clothing and accessories provided by the researcher. In summer 2018, I extended this project to students’ rural home communities in Liangshan Yi Autonomous Prefecture. With the help of students, I set up a photo studio in three locations to photograph students’ family members and neighbors. While photographs were taken by the researcher, youth were directly involved with photographic set-up, selection, and editing.

The presentation will first discuss representations of Yi in Chinese visual regimes, focusing on socialist and post-socialist images, including state-sponsored images meant to represent and visualize the Yi ethnic group as a whole and media images, which visualize poverty and ethnic displays. Next, I will present six participatory portraits with Yi students on campus, focusing on the ways in which Yi students used retro fashion, props, and accessories in order to create specific ideas of identity and place. Students drew on modern photography practices such as “art photos” and wedding photos to create highly stylized renderings of retro Nuosu fashion. I will then present six participatory portraits with community members in rural Liangshan, examining how children, teenagers, middle-aged and elderly, chose to be portrayed in a photographic studio setting. I argue that the backdrop and clothing in these portraits show the
resilience and agency of rural Yi, who are often construed in mainstream images as impoverished and disadvantaged.

I am a trained photographer, have worked as a model for Chinese "art photos", and have conducted research with Chinese photographers. I thus became interested in how Chinese youth engage with this art form, particularly as it gains widespread popularity among college students and young professionals.

Karl Frost (Max Planck Institute for Evolutionary Anthropology, Leipzig, Germany) “Non-linear Collage in Sensory Documentation”

I am currently one year into a two year position at the Max Planck Institute for Evolutionary Anthropology in Leipzig, Germany, Department of Human Behavior Ecology and Culture. The Ecology department, now 3 years old, is constituting itself primarily as a network of quantitative longitudinal field sites around the world for quantitative cross-cultural comparative studies of human behavior. Theoretically, the department explores how better to ask questions around how social transmission, developmental processes, environment, and biology interact in generating human behavior. My primary job in the department is to travel to the different field sites to collaborate with communities and the anthropologists there to create visual documents that give a feel for the people and place, short documentaries to highlight specific topics relevant to the communities, and visual documentation guided by and for the use of the community. These communities represent a variety of subsistence choices and include the Mayangna (Arandon in northern Nicaragua), Moseten (lowland Bolivia), Matsigenka (Peru), Hadza (Lake Eyasi, Tanzania), Muslim farmer communities of Pemba (Tanzania), and Afro-Colombian, Emberra, and paisa communities of Choco (Colombia).

I also pursue my own field work via participant observation and visual documentation in northern British Columbia, working at the intersection of First Nations sovereignty and environmental defense. There, I work with Haida, Wet’suwet’en, Tsimshian, Gitksan First Nation communities as well as neighboring or interwoven settler communities. I use interview, video and film via participatory observation, focal follows, participatory video and photography. In this project, I am just moving from gathering material to editing and sharing work, currently through a visual blog, www.culturalvariant.org.

I would like to present bits and pieces of the work that I am pursuing in collaboration with these communities. I particularly would like feedback on one part of the project, using non-linear collage as a way to elicit a felt sense of life in the community. I experiment with visual poetry that stays true to a desire to honestly inform. On the one hand, paralleling ideas of “sensory anthropology”, I want to use visual and audio documentation to give an embodied, sensory understanding of place, balancing a minimum of textual framing with the need for text free presentation to ‘drop in’ to the sensory experience of people and place. When does text get in the way of an embodied understanding and when is it necessary for it? On the other, I am interested not just in giving information but in using non-linearity to keep present what is not known. One of the guiding aims of some thoughts in visual anthropology is “capturing the whole”. While this is an important aim, taking the perspective of an ecologist concerned with interconnections, it is also impossible in often quite important ways. In presenting non-linear sequences of video “snapshots”, I hope to give felt experiences of place while also highlighting the unknown interconnections and spaces between images. The aim is to create a limited sense of familiarity while evoking curiosity. Also following the theater observations
and aims of Bertolt Brecht, I am interested in undermining/minimizing the manipulations of normative video editing. If, for example, we share a “logical”, linear sequence of images, we run the risk of creating an illusion of understanding more than is really understood. How do I disrupt this manipulation while still holding to the practical task of creating a product that is attractive enough to maintain interest and attention?

Cathy Greenblat (Department of Sociology, Rutgers University) and Jon Wagner (Department of Education, University of California, Davis) “Visualizing Lives with Alzheimer’s and Related Disorders”

We developed this session to examine with you some of the challenges we have faced in using photography and other visual media to explore, understand, depict and enhance the lives of people living with Alzheimer’s and related disorders. Over the last decade and more, each of us has pursued projects with these goals in mind. We’ve done so independently, however, and the ongoing projects examined in this session reflect different time frames, settings, units of engagement, reporting formats and audiences.

Since 2001, Cathy has been photographing exemplary dementia care communities, day programs and home care in the USA and other countries. Her work involves ongoing collaboration with residents, family members, and staff. Her books, videos, lectures and exhibition materials have been used in the U.S. and 9 other countries by Alzheimer’s networks and support groups, education and training programs, and people involved with care privately.

Since 2012, Jon has been using photographs to facilitate communication among residents living with Alzheimer’s in two memory care facilities and between those residents and their family members and friends. Most of Jon’s work has been communicated informally, through interpersonal relationships, but he is also developing photo/text documents in the form of Instagram posts, public blogs, and course materials.

Both of us were trained as sociologists and we taught and conducted field research on other topics before turning our attention to Alzheimer’s. We have used direct observation and photography to increase our understanding of the lives people are living with Alzheimer’s and related disorders. We have also used visual materials to stimulate popular thinking and polices that can enhance quality of life and care for people living with Alzheimer’s and other forms of dementia. Through our parallel, but separate, efforts, we have faced continuing challenges in two key areas:

(1) Communicating about our work with people who have Alzheimer’s or other forms of dementia; and

(2) Communicating what we are learning from people living with Alzheimer’s or dementia to their family and friends and to care-givers and policy makers.

Our session will begin with a brief overview of our ongoing projects and an opportunity for questions from the audience. We will then introduce the first challenge area with a handout listing some of the questions, problems and dilemmas we have come across in communicating about our work with people who live with Alzheimer’s. After 10 minutes of back and forth with the audience on the first challenge area, we will move to the second for another 10 minutes. We will reserve the last 5 minutes of the session for individual responses from the audience to any of the issues raised. To heighten awareness of visual particulars, we will also
display throughout the session a silent stream of photographs of the lives people are living with Alzheimer’s and related disorders.

**Kimberly L. Hart** (University of Buffalo) “Street Photography as Ethnographic Method”

During 2015-2016, I studied the street animals of Istanbul by employing as one of my methods, street photography. In this presentation, I partly will define street photography as a method of visual representation which can be used to create images of ethnographic subjects, as well as create visual data. In this presentation, I will differentiate between street photography and documentary and ethnographic photography. In this genre of photography, the photographer explores urban settings, the interplay of human and constructed shapes, playing on weather, light, idiosyncratic juxtapositions, and emotion. Street photographers tend to develop a theme such as people walking through misty landscapes, sharply illuminated scenes with shadow and color blocks, or snowy landscapes and solitary figures. This method involves walking primarily as a means of locomotion and therefore is based on the flaneur figure, resonating with Walter Benjamin's musings on the meaning of urban spaces experienced through this human scale activity.

As I learned this street photography method by exploring with a street photographer who specializes on the street cats of Istanbul, I discovered that street photography has become a mania in Istanbul. Some locations are so packed with photographers that one is pushed to create more inventive and imaginative works in spaces that are well known and over-photographed. The abundance of photographers in these places also pushes people to find new places to explore and therefore more thoroughly cover the urban landscape with image makers.

Furthermore, Instagram is a competitive interactive forum for people to share and learn from each other. Photographers push themselves to hone their skills through the use of social media. I walked through the streets and created images every day for ten months. Assessing my images after a day of shooting and selecting a few to share via social media, taught me to differentiate my intention in photographing subjects. I established parameters for visual data about how street animals live but also learned to make images which stand alone as art photographs. As such, I play with form and meaning in my photographic practice, engaging with art, documentation, and ethnography. Street photography is a particularly useful method for this fieldwork because I am studying animals whose lives I access visually and because I work in an unwieldy urban setting of 15 million people.

I will argue, however, that this genre of photography can be usefully employed by others to create visual representations of ethnographic fieldwork. Furthermore, I teach my students this method to open up their visual imaginations and to become more attentive to details in the landscape, which help them make interesting photographs as well as become better observers. This talk will build on an exhibit of my photographs, which was held at SUNY Buffalo State in September 2018.

**Kurt Lancaster** (Northern Arizona University) “Precipitant Sound and Sonic Metaphors: The Role of Sound as a Storytelling Tool in Ethnographic and Documentary Film”

In this presentation, I will examine how sound design is used to help shape the visual rhythm in the case studies of Eva Stefanie’s *Athene* (1993) and David and Judith MacDougall’s *To Live with Herds* (1972).
I will draw on research of sound/picture editor Walter Murch, scholar Karen Pearlman (editing), as well as how nonfiction filmmakers theorize and approach sound design from the perspective of observational cinema (David MacDougall, Anna Grimshaw, and Amanda Ravetz) in order to show how sound design is used as a storytelling tool, a key element that pulls us into the sonic universe of the film.

For example, in *To Live with Herds* there is a scene where the Jie are selling their cattle to pay for the government tax. Grimshaw and Ravetz argue (2009) how the MacDougalls shape through their edit a way of knowing through the structure of their film—a kind of formal thesis rendered in a cinematic format. Although it is not explicitly stated, the encroachment of civilization on the Jie pastoral way of life—and their cattle are a key element of that way of life—is a painful process for the Jie. Visual evidence reveals this as a member of the Jie argue for more money for the cattle. But beyond the verbal argument, the MacDougalls weave elements of visual body language and sonic elements to heighten the emotion of this moment.

Following this tense sequence, they edit in a scene of a sandstorm. The sound of the windswept sand becomes what Walter Murch calls a sonic metaphor, a type of participant sound that activates the audience’s imagination—causing them to work for the story, rather than being spoon fed through a form of word-centered narration or interview. The sonic metaphor of the sandstorm brings along with it the feeling of harshness, isolation, inevitability of change. Furthermore, it also offers a sense of release after the tension of the previous scene, a key element of Pearlman’s belief that the editor shapes moments of tension and release in their storytelling edit.

I will reinforce this argument with short clips from *To Live with Herds* and Eva Stefani’s *Athene*, both works of observational cinema utilizing ambient soundscapes as a way to authenticate and make possible the transportation of the viewer into the time and place of the filmmaker’s observed worlds. Ultimately, the tools of sound design, when used as forms of sonic metaphor, provide new ways to think about how an audience engages with ethnographic and documentary films.

**Patricia G. Lange** (California College of the Arts) “Emplacing YouTube”

YouTube is an online site that facilitates video exchange. Notably, subgroups of YouTubers interested in bonding and forming friendships have felt emotionally inspired to travel to informal, in-person gatherings to meet and interact with fellow participants. In the tradition of the essay film, I have made a fifteen minute video that explores how the conceptualization of a website known as YouTube becomes emplaced through interaction within physical spaces. The video is based on a multi-year ethnographic project in which the filmmaker/anthropologist observed and interacted with participants at YouTube gatherings in several cities, including New York City, San Diego, San Francisco, Minneapolis, Marietta (Georgia), Philadelphia, Los Angeles, Santa Monica, and Toronto. The filmmaker engaged in participant-observation as YouTubers interacted and played together in physical spaces that became “YouTube places”—at least for a time.

The theoretical inspiration of this essay film draws from several ethnographic and anthropological traditions, including principles of sensory ethnography by Sarah Pink (2015) and ideas about non-place as articulated by Marc Augé (1992). Combining these concepts into a collage of mediated events, the video offers three conceptual portraits. The first involves tracing how
the social and participatory construct of a website provides an interactional framework that creates a sense of physical place for socially-driven YouTube participants. It details how non-places transform into YouTube places. The second complicates long-standing but deceptive notions of digital dualisms (Jurgenson 2011) that assert that what happens online and offline are binary and separate. For instance, YouTubers who record each other in physical spaces are doing so with an eye toward placing the footage back online, thus creating a complex and interwoven mediated experience. Finally, the video draws on embodied sensory experiences of video recording while simultaneously interacting and walking with participants to and from meet-ups. In so doing, the video traces the ethnographic process of moving from being a detached observer to becoming both a mediating and mediated participant in a camera-rich, interactional field. Rather than capturing an exotic world, the video depicts many people’s increasing acceptance of continuous mediated interaction.

Robert B. Lemelson (UCLA) “The Balinese Cockfight Reimagined: Tajen Interactive and the Prospects for a Multimodal Anthropology”

The influential “Deep Play: Notes on the Balinese Cockfight” (Geertz, 1972) is required reading in many introductory anthropology courses. Despite its evocative writing, however, students still often come away with a limited sense of what cockfighting “really feels like.” This may be a problem of medium; while any ethnographic representation is always at best presents a resemblance of what happened in the field, visual and/or multi-modal ethnographies have the capability to communicate sensory and corporeal aspects of cultural behavior and environment in ways writing cannot. Tajen: Interactive, an interactive web documentary, is part of a broader effort to bring contemporary multimodal materials into anthropology education, data collection, and research presentation. Including a 30-minute sensory ethnography and over a dozen short films, as well as short articles, informational pop-ups, and a discussion and study guide, Tajen: Interactive explores multiple cultural, historical, and psychological aspects of Balinese cockfighting—from ritual lore to gender identity to interspecies relationships. Different modes of representation are used to document, evoke, and explain these different facets. Sensory ethnography allows an uninterrupted experience of the sights and sounds of a cockfight, from a bird’s capture all the way to its demise. Expository documentary uses traditional interview and b-roll editing to delve deeply into local subjective experience and expert opinion. Creative shorts using mixed media and kinetic motion animation make abstract anthropological concepts tangible and bring complex rules of local behavior to life. The viewer can navigate these elements as they choose, charting their own journey through the world of Balinese cockfighting.

Tajen: Interactive is designed to re-invigorate a seminal text, encourage active learning, and appeal to different learning styles. While doing so, it also introduces new students of anthropology to concepts in critical media consumption and production that will resonate well beyond canonical anthropological texts; namely, there are always diverse ways to represent, communicate, analyze and explicate cultural knowledge and all forms of ethnographic representations are constructed. At the same time, visual ethnographic resemblance and the understanding it fosters does not have to take the form of straight realism or observational cinema to bring a student of culture closer to understanding the complexities of a culture’s shared beliefs and behaviors.
A complete list of films included in the interactive documentary include: *History and Anthropology of Cockfighting*; *Betting on a Cockfight: Then and Now*; *Globalized Animal Rights Perspective*; *The Raw and the Cooked*; *Human and Animal Relationships*; *Public Health Risks?; Choosing a Blade; Blade Lore; The Perfect Cock; Spotting a Winner; Training a Contender; Balinese Manhood*; and *Gambling and Subjectivity*. Articles included are “An Alternative Take on Cockfighting”, “Cockfighting and Tabuh Rah Sacrifice”, “Cockfighting and Women”, and “Perspectives on Geertz”.

**Nancy Marie Mithlo** (Department of Gender Studies, UCLA) and **Aleksandra Sherman** (Department of Cognitive Science, Occidental College) "Seeing Americans: Self, Other, and the Role of Visitor Mindsets in Museums"  

Our research uses interdisciplinary methods—combining traditional ethnographic interview techniques with quantitative approaches from cognitive science—to identify interventions that may be successful in altering persistent conceptions of racial difference using the arts as a forum of analysis.

To that end, we presented Autry museum visitors and Occidental College lab participants with photographs of American Indians and assessed their perceptions (reflected in verbal responses and eye gaze) depending on one of three mindset conditions: perspective-taking, conventional narrative suppression, or control. For perspective-taking, participants were asked to imagine the life of the subject—what would it be like to walk in their shoes; what were they thinking or feeling? For suppression, participants were asked to avoid thinking of conventional narratives during viewing. Finally, for control, participants were not given specific instruction.

Results from lab data suggest that perspective-taking led viewers to gaze at the eyes of the depicted subject more often, whereas conventional narrative suppression led viewers to gaze at objects more (i.e. decorative features, hair, headpieces). Additionally, viewers who took the perspective of the subject used more emotional words relative to control and suppression. For application in museums, these findings point to the positive impact of interpreting Native peoples’ lives rather than focusing on the objects that Native people manufacture.

A surprising outcome from both the museum and lab across all conditions, however, was the tendency for visitors to reify prior conceptions and to engage in a form of cultural fantasy. Words such as princess, beautiful, proud and authentic revealed an extent of exoticization that we did not fully expect. In fact, although prior research has consistently shown that perspective-taking interventions have positive effects including increased compassion towards out-groups and decreased prejudice, this strategy alone will not alter enmeshed and persistent bias for American Indian populations. For example, participants who took the perspective of the subject but did not adequately visually describe the photograph still tended to engage in cultural fantasy rather than inhibit this impulse. Thus, especially in museum settings, where emotions are heightened, educators should consider methods of encouraging visitors to forestall conclusion-making and embrace uncertainty.

Consistent with this suggestion, we found that across contexts, there were few open-ended responses indicating curiosity or comfort with ambiguity. Moreover, there were few historical assessments even in the museum where more historical context was present. Specifically, although viewers assumed the historic images (black and white Edward Curtis images dating from the turn of the last century) were old and commented on the dichotomy between modern
and contemporary, they rarely historically contextualized individual’s lived realities, which included warfare and genocidal political policies. If this recognition was present, the implications were minimized.

Together, our findings indicate persistent biases that require dynamic intervention. Rather than blame the viewer for a lack of curiosity, we suggest continuing to interrogate the museum as a place of didactic rather than dialectic learning. Further research on the individual visitor experience may provide important insights that are more productive for change-making than community outreach efforts alone.

**Sophie Schrago** (University of Manchester) "Performing the Muslim: Knowledge Production, Representation, and Reflexivity On Camera"

As part of my postdoctoral project, I am working on a documentary film on Muslim women activists in India who fight to reclaim their religion from conservative forces. During the Visual Research Conference, I would like to discuss two main points concerning the visual and participatory approaches I adopt for this film project.

The first point addresses the use of the camera and the analysis of narrative performances. The presence of my camera in the field ineluctably induces specific performances and depictions of the self that work as a genre of self-theorization that helps understanding how my informants perceive their role in the social space they occupy; as I film their everyday activities in the different spheres of their social life, I aim to grasp implicit and unspoken multisensorial dimensions of how these Muslim women activists seized their place at that particular period in this supposedly ‘postsecular’ age. By enabling different performances and discourses, I would like to discuss how the visual method provides here intriguing insights on the complex relation my informants have to their religious, gendered and political identities. Through particular embodied practices and self-depictions, I think this method can offer new understanding of the intricate articulation of the religious and the secular as well as of the process of anthropological knowledge creation.

The second point concerns the participatory approach of the film project. Through the analysis of the way my informants want to frame their narratives and structure their self-representation in the filmmaking process, the aim is to better comprehend how my informants structure their view of the world. This collaborative process implies that my research participants hold many statuses in the project, being at once the film-subject (or research informant), and the film-viewer (or reader), hence allowing for further exploration into the questions concerning participation, collaboration, voices, visions and multi-modal representations in the image-making process.

**Ashley Stinnett** (Western Kentucky University) "Visual Representations of Heritage Butchers at Work: A Photographic Exploration of Embodied Masculinities and Expertise"

The escalation of industrialization and consolidation in meat processing over the last century has resulted in a dramatic reduction in traditionally trained and knowledgeable butchers. Concurrently people working in the meat industry are often depicted in publicly circulated media in unfavorable and violent visual imagery, contributing to negative perceptions of this long-established occupation. These stereotypes trickle down into the everyday lives of the individuals working in this occupation and often result in overt stigmatization. I conducted eighteen months of ethnographic research across three field sites with small-scale butchers in
the southwestern United States, where I collected audio, video and still images. Given the level of scrutiny and negative public depictions of the meat industry, collecting audio and visual data was negotiated carefully, purposefully, and required the upmost trust to be established with my research participants.

For this Visual Research Conference, I propose to present a series of photographic images collected from a single day, at a single field site in my research. The 'Watusi' processing facility is federally inspected and primarily caters to local ranchers and (peri)urban farmers, but also participates in activities such as carcass judging during county fair season. They employ around eight full time butchers, and primarily process beef, hog, and lamb, and occasionally buffalo, emu and turkey. And unlike the majority of meat cutters working in large-scale processing facilities, the butchers in my research are traditionally trained and highly skilled, frequently work in community-engaged settings, have extensive knowledge about animal anatomy and the related cuts of meat, and are able to process animals from start to finish. Overarchingly, my ethnographic work finds that the butchers in this research are uniquely positioned to maintain traditional foodways and family tradition through the practices embedded in their work.

My experience with visual representation and visual anthropology typically focuses on applied ethnographic filmmaking, and therefore I am interested in developing a meaningful photographic media project (photo essay or alternative) that visually communicates embodied workflows and occupational practices, as well as works towards investigating representations of masculinity within this profession.

Sandrine Wenglenski (University of Paris East, LVMT, France) "Everyday Experience in Mass Transit. How to Report on the Trivial"

Speaking of physical place, some authors claim that public space is to be defined as places mentally and physically accessible to the public rather than as open publicly owned places (Tonnelat, 2010). This accessibility and the need to share space suppose interaction rules and rituals that allow co-presence between people being strangers to one another (Goffman, 1971). In this egalitarian environment, distance and "poor forms of interaction" are the conditions for peaceful contacts and anonymous coexistence.

Widely accessible mass transit is considered as one of the forms of public space which the city-dwellers practice and share every day. But it presents a particular feature. In the majority of the other public spaces (street, café, shopping center...), strangers partly choose each other insofar they chose this place over another (I choose this café rather than another because I anticipate the kind of public I will share the space with). Conversely, in public transport contexts, spaces and publics are less chosen. First, for a given destination the alternative options are not extensive. Second, the trip framework forms an environment that is "derived from a primary demand" for another environment, i.e. the final destination. The train cars constitute some kind of ante-chamber. This particular environment questions the individual "methodologies" to manage day to day experience that is both repetitive and always unprecedented, designed by tactics and hazards (Certeau, 1984).

The research underlying the presentation proposal is based on video observations carried out in the A train of the suburban rail network of Paris (France) and aimed to question the day-to-day routine and regulations of this "ante-chamber". The images were shot inside the train cars in
the east portion of the line over a period of 7 months, at different times of the day but most often at working hours.

The visual approach was chosen in view of being able to see the "silent language" (Hall, 1959) of everyday life in mass transit. But this aim is ambitious in the light of a hardly visible and trivial reality. By definition, daily life is nothing spectacular and micro-events are unpredictable. Therefore the shooting choice was to let the camera roll a long time while maintaining the same shot to capture the small changes of attitude. This then requires when editing to cut the shots while keeping the meaning and unfolding of the sequences. The proposed presentation aims to show excerpts of the edited film and to discuss ways and difficulties to report on and make visible the “insignificant”, the trivial and the ordinary.

Mark Westmoreland (Leiden University, Netherlands) "Aerial and Subterranean Ethnography: Revisualizing Landscapes of Extraction in Ghana”

In collaboration with Africanists at Leiden University and professional photographers in Ghana, I have initiated an exploratory research project using experimental visual methodologies, namely Kite Aerial Photography (KAP) and 360° spherical video, for their ability to generate two totally different ways of looking at “landscapes of extraction”. Based on a multi-sited pilot project initiated in January 2018, and elaborated in July, we have begun to work with a diverse set of local inhabitants whose livelihood is premised on small-scale gold mining, seasonal agricultural practices, and nomadic pastoralism. Our methodologies align with an approach to landscape that tries to move away from a purely economic view of land use. By privileging landscapes over ethnic categorization, we prioritize the diverse social relations that negotiate access to land resources and modes of sharing, rather than reifying identity-based frameworks. We are particularly interested in how participatory methods provide opportunities to engender new conversations about sustainability on multiple scales from local neighborly relations to national resource management to global climate change. Recognizing that different modalities provide different kinds of knowledge, not just different perspectives on the same knowledge, we see this project as speculative and open to productive ‘failures’, thus accentuating the prospect for discovering unanticipated insights.

In an effort to facilitate participatory methods, we adopted a DIY aerial photography approach developed by citizen science advocacy initiatives, which help local communities substantiate claims about their environment. While drones have become more accessible, we relinquish an element of outsider expertise and draw in more local skills and knowledge by featuring this lo-tech approach. As an ethnographer I am inspired by the way kiting emphasizes the embodied and emplaced aspects of documentary research. Unlike flying a drone, kite flying relies on learning environmental conditions that made us intimately aware of wind, precipitation, and temperature conditions. Furthermore, being tethered to the kite meant carefully navigating trees, rivers, power lines, irrigation ditches, and other irregularities on the landscape. This interplay with land features emphasized the camera as an extension of the body and the practice of flying required intense awareness of place.

In our collaboration with Fulani herdsmen and local farmers, the images we produced facilitated rich discussions about features on the landscape that we as outsiders could not recognize in the images. To compliment this perspective, we equipped miners with body-mounted 360° video cameras in order to visualize their underground worlds and corporeal practices of extraction. As we could (would) not descend into the caves ourselves, this
repositioned the miners as co-researchers and the camera/microphone became a means to facilitate a conversation despite our absent presence. Filled with light, the mining landscape suddenly became visually legible in new and different ways. And these recordings also showed these landscapes as sonically filled with hammering, grunting, laughter, and joking, thus revealing these mining pits as ethnographically cosmopolitan spaces with different languages and histories intermingling. This multimodal collaboration has thus improved our sensitivities to see what landscapes have to show and to listen to what they have to tell.

**Terence Wright** (University of Belfast, Northern Ireland) "In *Arcadia:* The British in France"

“The Arcadians are not so much warned of an implacable future as they are immersed in mellow meditation of a beautiful past”. [Erwin Panofsky]

It is estimated that there are over 150,000 British people living in France. While the majority live in Paris, others are widely distributed across the ‘hexagon’. In comparison to other British ex-patriots in European locations (e.g. the coastal resorts of Spain), those settled in France express less of a desire to establish a ‘Little England’ (English pubs, fish & chip venues, etc.) and more of a tendency to learn the French language and integrate with the local population. There are a number of reasons why people have decided to migrate: economic migration, lifestyle migration, education, arts and culture or the search for a warmer climate. While some have seen their move as expedient from a practical point of view, others have taken a more romantic approach, seeing France as offering something of a rural idyll. Some express a yearning for an imagined past: ‘It’s how England used to be 30 years ago’. However this vision of Arcadia is now under the threat of ‘Brexit’, leaving British citizens ‘entirely in the dark’ over their future status. The photographs on exhibition are portraits of British citizens currently living in the Vienne department in the Nouvelle-Aquitaine region in western France. The images concentrate on people, their houses and the small environments that the British have shaped for themselves: the buildings they have chosen to make their dwellings and the subsequent modifications they have implemented.

This project extends my earlier work on domestic architectural styles in Northern Ireland and Galveston, USA. In part, the lineage of the photographs can be traced back to the pre-World War II photographs of August Sander. However, this current project is less preoccupied with developing a human typology, being concerned instead to explore notions of individuality and environment. This perspective, set against the current uncertain status of Brexit, anchors the images to a specific historical moment. The photographs aim to adopt a ‘straightforward’ approach, juxtaposing formal portraits with ‘frontal’ architectural images. The photographs result from a close collaboration between subject(s) and photographer. While the subjects have chosen their pose and attire, the photographer has aimed for locations and settings that establish degrees of standardisation, to make images comparable. The work on display represents work-in-progress and aims to act as a discussion point regarding content, context and methodology.