Tami Blumenfield (Yunnan) and Ryan O’Dell Bagley (Penn State) "Producing, Screening, and Archiving Videos in Bangladesh and Southwest China: Struggles to Create On-screen Comparisons and Balance Conflicting Desires"

This presentation explores efforts to overcome linguistic, cultural and ethical challenges in an ambitious video interviewing and sharing project carried out in two regions of rural Bangladesh (Matlab) and southwest China (Yongning, Labai, Yanyuan and Muli). Aimed at providing both context for demographic and quantitative research on community transitions, and serving as a mechanism for involving community members in conversations related to the research, about two hundred interviews were filmed over a period of three years. The overall research project involved over a dozen researchers, with only one person visiting both the Bangladeshi fieldsite and the China fieldsite, so the core video component was also designed to enable cross-fieldsite conversations. However, once the two teams completed preliminary editing, points of intersection between the projects and the fieldsites became difficult to find. In one zone, though people farmed and kept livestock, high population density made for a completely different setting from the much more sparsely populated areas in the other zone. The first struggle, then, became creating the meaningful comparisons intended by the original project design, which called for sharing short edited videos of one fieldsite in the other in order to stimulate reflection in each community.

The second struggle involved well-intended but problematic protocols we proposed and had approved by two separate Institutional Review Boards, that would later create obstacles to our efforts to share and archive the interviews. In the fieldsite where we anticipated people would be reluctant to approve sharing their identities, we took too cautious an approach, leading to unhappy interviewees who sought more recognition. In the other fieldsite, where we explained that appearing on video meant sacrificing anonymity, we assured interviewees that we would not stream their interviews online. This would later prevent us from taking advantage of opportunities to follow our funding agency’s mandate to share “data,” a mandate that would become much more feasible following a tempting offer to archive large video files on a university repository. Though we had found ways to prepare a data management plan that sidestepped exhortations to share all the information we collected, including video footage, we struggled to find a balance between respecting our agreements and honoring our obligation to share what we learned from our research. The presentation thus examines pathways through these ethical challenges and researcher
responsibilities, opening space for discussion of risk-sensitive archiving and sharing strategies in an interconnected era. Brief excerpts of videos from both communities will be shared during the presentation, though not streamed online, to help enliven the struggles.


In this presentation, I attempt to reconstruct the lives of people with substance use disorder in Kashmir valley, a disputed conflict zone contested by three nuclear powers: India, Pakistan, and China. I started with the objective of following the addiction trajectories, and thus to understand the generation of insight in addiction and recovery, and the role played by various agencies in this process. The journey began in 2018 in a drug de-addiction center run by the Jammu and Kashmir Police in Srinagar, Kashmir. I started by interviewing the resident patients following the McGill Illness Narrative Interview (MINI) translated into local languages. The initial interview was conducted in the presence of psychiatric social workers in a formal setting, following which I exchanged contact information with people agreeing to be followed up in this longitudinal study. My intent was to address the problem of interiority, exploring its connections with societal and religious beliefs and associate it with relapse and recovery, considering the ever-volatile political scenario. However, on the night of August 4, 2019, India silenced Kashmir’s disputed status in a landmark unilateral governmental decision, claiming it to be an integral part of India, and enforced total communication blackout and 24-hour curfew. This political event coincided with my fieldwork and forced me to rethink and re-evaluate my research question and methods. My presentation is divided into two parts: before and after this political event. I present still photographs and audio recordings along with existing public health and epidemiological data, the flow of drugs within the state, mental health treatment gap, stigma, the response of Kashmiri society to addiction, the restrictions to accessing such data, while emphasizing the need for a shift in research question and direction while working in a conflict zone, as volatile as Kashmir.

Rebecca Dinkel (SUNY, Albany) “The Visual Shape of Metaphor in Mayan Hieroglyphic Texts”

Pre-Columbian Mayan hieroglyphic texts are complexly multimodal, integrating a genuine writing system that represented the speech sounds of a language, Proto-Ch’olan, with other images. Though Mayan hieroglyphic texts often had a demarcated place in various media for written language, the visual elements of Mayan hieroglyphs could be played on to derive new meanings when they were placed inside non-hieroglyphic images. Design elements were shared between hieroglyphs and other images, adding layers of complexity to meaning. Images and writing were meant to be communicative complements, though standardized written language and images could be divorced when they traveled to new objects or new media kinds all together.

In this presentation, I focus on how metaphor in Mayan hieroglyphic texts was signified in written language and in images. Specifically, I examine a metaphor for political lineages that utilizes knowledge from agriculture to describe and depict Mayan elites and rulers.
Though many theories of metaphor give metaphor a rhetorical basis, Conceptual Metaphor Theory (CMT) gives metaphor a conceptual basis that allows metaphor to extend to different modalities other than language (Lakoff & Johnson 1980). CMT defines metaphor as the use of one semantic domain or concept to provide semantic structure for another, in this case, the use of the domain of AGRICULTURE to provide semantic structure to that of POLITICAL LINEAGES.

However, CMT assumes language is primary and will express the same semantic structures in image. Multimodal metaphor researchers have taken up this issue but have not worked with large scale corpora of a single cultural and historical context. For the Visual Research Conference, I am examining a corpus of multimodal Mayan hieroglyphic texts and images and address in what ways language does not have primacy over image in metaphorical signification and methodological issues in identifying and understanding metaphors in image.

First, I review differences in how the metaphor is expressed in writing and the role of image in influencing written metaphors. Second, I show that polysemous vocabulary is used merely as a semantic resource for constructing metaphors in images and does not determine how metaphor will be constructed in images. Polysemous vocabulary is often cited as evidence for a metaphor because the meanings frequently come from two different semantic domains. Next, I discuss issues in identifying source and target domains in single images and delimiting a single conceptual metaphor across multiple texts and images and in historical situations where much of the context is unknown or needs to be reconstructed.

Finally, I briefly discuss how the semantic structure of metaphor can be indeterminate when signified in language as opposed to image. Metaphor signified in image is compositional, depicting precisely what semantic structure is shared between domains. The metaphor signified in language may be merely coherent and not fully describe all of the semantic structure. In this case, metaphors for POLITICAL LINEAGES can be signified in images as a collection of plants or a single plant, while in written language the metaphor remains ambiguous as to which semantic structure is being expressed.

Michael Ennis-McMillan (Skidmore) “Photo Essay Explorations of Humanitarian Assistance for Refugees in Paris”

In the last few years, the influx of migrants from Africa, the Middle East, and Central Asia seeking asylum in France has altered social relationships across the country. In complicated contexts that both welcome and regulate new arrivals, thousands of volunteers have engaged with refugee struggles to create inclusive, multicultural spaces, and relationships. To understand volunteer and refugee experiences, this project employs photo essays to provide insight into migrant and refugee experiences in Paris streets, refugee shelters, and non-profit humanitarian organizations. The visual material was created and elicited as part of an ethnographic research project carried out from 2016 to 2018 in Paris during the height of what some call the refugee ‘crisis’. The exploration of images of volunteers and refugees invites dialogue about how to develop narratives that balance visual material with ethnographic text.

The presentation is divided into three parts: (1) presentation of images of volunteers from non-profit organizations supporting temporary encampments that receive thousands of new arrivals in Paris. These volunteer organizations provide food, water, tents, and other basic
services. They also accompany migrants when officials dismantle camps and evacuate people to longer-term shelters. Photographs taken during evacuations provide a context for discussing how and why ethnographic representations reveal the cultural meaning of volunteer roles. How do ethnographic images construct alternative narratives to the refugee ‘crisis’? Do ethnographic images offer critique of dominant representations of social conflict and violence in the streets? Do these images represent what the refugees see in the volunteers, too?

(2) The next section outlines a collaborative project combining my ethnographic text with photographs taken by a refugee about his experience living in a longer-term shelter. Our project includes photographs accompanied by quotes from recorded dialogues between the photographer, a Sudanese refugee, and myself, an anthropologist from the U.S. We seek responses to our initial approach to combining images with dialogue, and we request advice on how to frame authorship and voice for a collaborative project between two people occupying different social positions during the migrant influx in France.

(3) The final images reveal how volunteers at a non-profit organization provide migrants and refugees with food, clothing, language classes, and other basic services. The visual materials illustrate how volunteers provide practical resources to meet basic needs of people living in camps and shelters. The presentation raises questions about how a photo essay can incorporate ethnographic information about seemingly ordinary activities – eating, dressing, learning French – to represent how volunteers create multicultural and inclusive spaces for displaced people in Paris. Overall, the presentation invites discussion with visual anthropologists about how photo essays can create complex multicultural narratives. The work-in-progress also offers an opportunity to explore ways visual ethnography may help counter misconceptions of displaced people and thereby foster inclusive practices, spaces, and relationships.

Susan Falls (Savannah College of Art and Design) "Art Students Do Visual Anthropology"

installation

What makes a visual project anthropological? How can I sharpen my Visual Anthropology 101 students’ ethnographic skills? In this installation, I would like to present some films and photo essays made by my undergraduate students at the Savannah College of Art and Design. My students are largely film and photo majors who have secondarily and only recently been introduced to anthropology, and their sensibilities are distinctly formal and cinematic. Tasked with making an ethnographic film or photo essay, they often create works of art. Rather than ethnography by way of film, these are films and photos by way of ethnography. In sharing these works, I hope to develop a discussion with Society for Visual Anthropology members around questions of collaboration, representation, form, art and "ethnography" from the side of art and design. I would love to share ideas about phased assignments, films and photo materials, reading materials, and project development for entry level students who have considerable making skills but are not (yet!) anthropologists.
Matthew Bruce Ingram (Southern Mississippi) and Ian Mitchell Wallace (San Francisco Art Institute) “From Imagined to Choreographed Space: The Dance Rehearsals of City Arborists”

For our interactive presentation, we provide the audience with a snapshot of our microanalytic study involving twenty-five hours of videotaped dance rehearsals between two disparate communities, professional choreographers and urban arborists, as they attempt to make a large-scale performance to highlight the embodied skillfulness and impact of an urban forestry department on its local community. Our interest lies in the way the choreographers and arborists build a set of movement phrases through a joint, “collaborative imagining” (cf. Murphy, 2005) activity. Collaborative imagining in the context of dance rehearsals allows the choreographers to understand and translate movements of the workers and their interactions with complex pieces of machinery. Being from two different communities of practice, the act of encouraging arborists to abstract their own manual actions and knowledge of complex machinery to create a dance performance comes with its own set of difficulties. The types of depictive moments we refer to include instances where the choreographers use their hands to represent the actions, synchronizations, and rhythms of a crane claw, loader truck, or the blade of a chainsaw. These rehearsals are eventually structured together in an overarching performance building on its own narrative with differing sizes of actors and machine complexity. We chose instances at different stages of completion to demonstrate the variation of approach, allowing for overlap in choreographic teaching strategies.

Our presentation will, therefore, consist of four, approximately six-minute modules. The first module will use short video clips and images to immerse the audience in the ethnographic scene, method of data collection, and interest of the primary investigator. The three subsequent modules will consist of a collective form of exploration through a data session format. Each module will serve as an interactive session that crafts a mutual understanding of the data set and enables audience members to ask questions, provide interpretations, and create a productive discussion.

Hadley Welch Jensen (Bard Graduate Center and American Museum of Natural History) “‘Showing Making’: The Material Culture of Indigenous Weaving in the American Southwest”

In this presentation, I will introduce my upcoming exhibition at Bard Graduate Center (opening in Spring 2021), which will be the first to showcase the American Museum of Natural History’s collection of indigenous textiles from the greater American Southwest. Navajo weaving will be the primary focus of the exhibition, but will be contextualized by examples of Hopi, Zuni, Rio Grande, and Saltillo weavings to show regional variation in—and transmission of—motifs, materials, processes, and technologies. By exploring the various modes and contexts of intercultural influence, adaptation, and exchange in the region, this exhibit examines the trans-historical conditions for change in this particular medium, and how it is intertwined with materials, objects, and social practices that articulate both cultural and regional identities. It also diverges from previous analytic strategies by focusing on indigenous aesthetics and ways of knowing. As a result, I will
emphasize weaving as a cultural practice, a mode of engagement with the natural world, and a system of indigenous knowledge production and transmission, in addition to its significance as an “art” form with a particular economic and institutional history of non-Native collection, display, and publication.

This presentation will provide a case study to explore visual forms of representation and communication within a museum context. Through innovative display strategies and a variety of ethnographic media, including still photographs, film clips, and audio recordings, this exhibit explores deep local cultural histories to reveal the ways in which weavers in the Southwest have also become entangled in global articulations and practices. Taken together, such entanglements tell a larger story of intercultural encounter and exchange between indigenous weavers both within and beyond the Southwest.

Since I am in the early stages of exhibition development, the Visual Research Conference will provide an invaluable forum to workshop current work-in-progress, and to engage the expertise of visual anthropologists. It will also offer an important opportunity to dialogue about ideas regarding the intersection of visual/multimodal media and museum anthropology.

Contextual information: This presentation will also build upon topics and themes from my doctoral dissertation, *Shaped by the Camera: Navajo Weavers and the Photography of Making in the American Southwest, 1880-1945* (2018). Drawing upon multiple disciplines and methodologies, including visual anthropology, art history, and material culture studies, this project investigates the visualization of craft in the American Southwest from the late nineteenth through the mid-twentieth century, with special reference to Navajo weavers and the photography of making. Contributing to a critical discourse on the representation of indigenous artistic labor, a key aim of this study is to examine the use of weaving, especially the “weaver-at-her-loom” motif, as a common visual trope and frequent subject of photography. I describe, analyze, and interpret photographic mediations of such imagery as they circulated in contexts ranging from salvage ethnography and artistic modernism to regional tourism promotion. Through comparative case studies of two important but overlooked ethnographers, George H. Pepper (1866-1923) and Gladys A. Reichard (1893-1955), I explain how and why Navajo weavers and their crafts came to be such prominent icons of the Southwest.

Throughout the dissertation, I unpack the dynamics of multiple agencies and vantage points at stake in these photographs, ranging from modernist aesthetics and the anthropological gaze to the relative position of photographers and subjects vis-à-vis cultural and political constructions of indigeneity and gender. While considering the photograph as a mode of representation and a material object, I examine the various purposes, projects, and contexts in which these images are deployed, emphasizing the importance of both process and product to their later interpretation. An analysis of these dynamics further informs our understanding of the cultural expressions of colonialism, the role of photography in shaping visions of American history and regional geography, and the influence of Native Americans in the history of photography.
Violetta Koutsoukou (University of Thessaly) "Affective Digitality: Photographic Practices and Self-fashioning in Diasporic Spaces"

My research on new media applications delves into the use of instant, still, archived, and everyday exchange of photographs through social media platforms. Posts on platforms like Facebook, imo, and messenger create personal visual and audiovisual footage (Facebook live, selfies, group chats, group photos and more) that are part of my ethnography on the diasporic Pakistani community of Volos, Greece.

Looking at photographic practices as integral technology of diasporic subjectivity (Papailias, 2012:340) I am interested in discussing how ‘tagged photography’ evokes copresence and sense of belonging. Regarding personal photographs and their non-linear course, one can agree that social networks (which are being continually composed) challenge dominant cultural narratives. Being critical of terms such as culture, identity and image, I would like to speak on the performance of diasporic nonrepresentational practices as a challenge on the temporalities and spatialities that emerge through tag events.

In my study, personal photographs performed a connective tissue between subjects, communities, languages, diasporas, belonging and co-presence in translocal events. The plurality of photographs that was being exchanged the last days of Ramadan 2018 between my interlocutors and their friends (through smartphone applications) brought up tensions of self-expression, ‘tagging’ and ‘being with’ as a performative practice, as well as the claims to identity, presence and “authenticity” of emplaced experience. On the multitude of tagged posts of in-situ festival photographs that I followed, friends and families living in the overseas diasporas, joined in the picture. It’s these, amongst other everyday media practices, that seem to relocate the new cosmopolitan self, a self within fluid, interacting movements.

Diasporic Ramadan festivities do critically push the limits of presence and co-presence. From my perspective the hybrid space of belonging went visible, celebrated, dwelt and reprocessed as the migrant / transnational / hybrid / diasporic subjectivities (Olivieri, 2014:222) revealed the tensions of co-belonging and self-fashioning in crossing borders and conceptualizing new socialities. In this Visual Research Conference of 2019, I would like to expand on how imagination and everyday media practices affect these bonds in space and through time. Through digital practices, my interlocutors made visible community and sociality, and a sense of belonging, no matter how far apart they were.

Bryce Leisy (California State Long Beach) “The Birth Place of the People”

**INSTALLATION**

This immersive virtual reality experience combines aspects of actual space in conjunction with a community’s origin story and 3D artwork, to paint the picture of the sacred site Puvungna in Long Beach, California.

Puvungna is the Indian village which once occupied the land where Cal State Long Beach now stands. Puvungna remains sacred to the Gabrielino and other Indian people as a spiritual center from which their lawgiver and god -- Chungichnish -- instructed his people. Ethnohistoric evidence clearly identifies Puvungna with Rancho Los Alamitos, a portion of which became the Cal State Long Beach campus. More than a dozen archaeological sites spread over an area of about 500 acres on and near our campus have been identified as Puvungna village sites. Most of these have been destroyed by development.
In 1972, campus workmen uncovered portions of an Indian burial on one of these sites, LAn-235, located on the western edge of campus. These remains were placed in our archaeology lab. A few years later, LAn-235 was placed on the National Register of Historic Places to "represent" Puvungna "as a means of perpetuating the memory of these native peoples and their religion, and as an aid to the program of public education." Two other sites were included in the National Register: the adjacent LAn-234 and LAn-306, located just east of campus on the grounds of the historic Rancho Los Alamitos.

In 1979, the human remains were reburied on LAn-234, after a long struggle by Indian students. In addition to the burial and reburial sites, the area slated for development included about two acres of community garden plots known as the Organic Gardens which were established on the first Earth Day. There is also a large natural area where numerous native birds, mammals, trees, and grasses flourish and where summer day camps for children have been held for many years.

Unfortunately, the tradition of learning and teaching which began with the First Nation elders was poorly understood by campus officials.

In collaboration with the first nation individuals closely tied to the sacred space the viewer experiences the Tongva/Gabrielleno origin story. Allowing the viewer to better understand and empathize with those that occupied and walked this land before us and the way in which they were socialized into understanding our existence.

Robert B. Lemelson  (UCLA) "Visual Psychological Anthropology and Autism in Indonesia"

This is a presentation on the longitudinal study of the relationship between the emerging and globalized category of autism in Indonesia and how it is communicated visually through an exploration of children living with this condition, their parents and teachers, and the wider movement around education and advocacy for neurodiversity in Central Java, Indonesia.

Visual psychological anthropology is a proposed subfield of anthropology integrating theory, methods and concerns of psychological anthropology in order to reorient ethnographic film to focus on issues of character, narrative, individual experience and emotion. The domains of psychological anthropology are wide ranging, including an interest in child development, mental illness, alternate states of consciousness and related areas that have a concern with individual experience, subjectivity, interiority and how these more individualized focal areas articulate with a wider social field.

A number of questions are raised by this autism project: including how to represent the introduction of a Westernized concept of autism and how it is taken up and understood and practiced in a society like Indonesia; how to accurately represent a person living with autism’s personal experiences and subjectivity in the context of inability to communicate verbally; forms of treatment, education and care, especially the contrast between psychiatric and biomedical forms of treatment and more traditional therapeutics which are often the frontline of care of people living with autism. All this is done in the context of exploring individual biographies of participants in this project, with the main focus of the project on several different categories of participants– including children living with...
autism, their parents, educators teaching novel forms of localized treatment such as gamelan music and batik cloth creation, and treatment providers, whether biomedical or traditional.

The autism project uses the visual psychological anthropology approach and showcases various forms of visual representation involving a person-centered ethnographic interview approach combined with observational filming of the daily life and routines of the participants, the habitus of educational and treatment providers and institutions, combined with an overarching interest in personal character narrative and longitudinal development.

**Bernardo Ramirez Rios** (Skidmore) "Nuances of Narrative: Negotiating the use of Data as a Teaching Tool"

Everyone has a story to tell, but with the current social climate surrounding issues of immigration in the US, 8 Deer: Despues de Ocho Años (After eight years) is a remarkable story to tell. The various video clips in Despues de Ocho Años symbolize a narrative of a migrant youth in upstate New York. After eight years of separation from his family and friends, he returned home to Oaxaca (Wa-haka), Mexico for the first time. This research project examines the nuances of identity and culture through the lens of the camera. At various stages of the study, the research team used the combination of photographs, journals entries, video, and sound clips. The various stages included participation in a summer workshop (MDOCS Summer Storytellers’ Institute at Skidmore College), ethnographic research in Mexico, multi-media exhibitions, and a documentary film. The intention of the documentary film is to place the audience in humanistic moments that create emotional connections and shed light on the circumstances that affect migration.

There are two sections of the presentation with allotted time for discussion after each section:

[Section I] An oral presentation on the origins of the project will be explained, and then the original short film from the research project will be screened. Then, the first discussion session that will focus on the nuances of narrative storytelling when translating an indigenous language. Discussion prompts will be given to the audience and will focus on the origins of the project and the process of transcription in the film.

[Section II] An oral presentation on the research and development of the documentary film, then several short clips from the uncut version of the documentary film will be presented as potential teaching material for the classroom. Then, the second discussion will focus on the various reflexive questions from the research team that elicit cultural differences in narrative storytelling. Specifically, the research team is looking for feedback on the usefulness of visual data (video clips) as a toolkit for teaching with the film.

**Katherine Scully** (California State Long Beach) “Conozca Sus Derechos: A ‘Know our Rights’ VR Experience”

**INSTALLATION**

Conozca Sus Derechos (Know Your Rights) is a Virtual Reality film that immerses the viewer in an I.C.E. raid at a home. This film is intended to educate the viewer about rights that everyone in the United States are entitled to, regardless of their citizenship status. The film also illustrates the options people have while being confronted by federal agents about
Jean Slick (Royal Roads University) “Visualizing Disaster Experience - Fort McMurray Wildfire Series”

INSTALLATION

This installation presents examples from a series of acrylic paintings (24”X48”) that are based on a phenomenological approach to the study of YouTube video accounts of experience with the 2016 Fort McMurray wildfire. The aim of this research, which explores painting as a research method and the use of video as a data source, is to ‘re-present’ visually the essence of experiences with the wildfire as portrayed in the YouTube videos. Three different types of visual experience with the wildfire were identified: watching the approach of the fire, fleeing through fire, and watching your house burn. The paintings also explore different ways of seeing offered by different types of recording technologies used to capture experience with the wildfire. The paintings in this series are the researcher-artist’s visualization of the essence of types of experiences, as reflected in the YouTube videos, as well as interpretation of how to represent the different ways of seeing afforded by the different technologies used to record the videos. While the paintings appear to be still images, the imagery in most paintings is from several seconds of time in the video. This approach to integration of imagery from different still images was part of the methodological exploration of a phenomenological approach to painting as a research method when using pre-existing video as a data source.

This series was motivated by the my interest in exploring how to integrate my disciplinary background in the fine arts into my research interests about human experience with hazards and disasters, and how different types of information and communication technologies are being used by citizens to capture and share their witnessing of these events. My research draws from visual research methodologies (Margolis & Pauwels, 2011; Rose, 2016), painting as a research method (Sullivan, 2008), and phenomenological methods (Merleau-Ponty, 2012; Van Manen, 2016), as well as the different disciplinary traditions that have contributed to knowledge about human experience with hazards and disasters (particularly in sociology and anthropology).

Jon Wagner (U California, Davis) "Illuminated Typescripts: Interrogating Alzheimer's with Images and Text”

This presentation will describe and explore my recent efforts to use photographs and text—in the form of Instagram posts and wall posters—to challenge popular and mis-informed perceptions about Alzheimer’s and dementia. Some of these perceptions mis-characterize medical and physiological knowledge, but the ones that trouble me the most distort and diminish the lives of people living with these diseases and their care givers.

Instagram posts and wall posters have received little if any attention as vehicles for disseminating or evoking insights of anthropologists and sociologists. They will be the focus of this session, however, for several reasons: First, bringing insights of social research into
public discourse requires reporting formats that are linguistically and logistically “accessible” to the “publics” we’re interested in—which posts and posters might be, when traditional research reports and ethnographic films are not. Second, efforts by social researchers to better integrate texts and images can benefit from reconsidering—in both historical and contemporary contexts—the form and function of “illuminated manuscripts.” Third, both Instagram posts and wall posters can nourish collaboration between social researchers, the lay public, vulnerable populations, and their advocates and caregivers.

The Instagram posts and wall posters I’ll examine link visual imagery and text on a single page in hopes of stimulating readers/viewers to question taken-for granted assumptions about Alzheimer’s and dementia. Their effectiveness depends on engaging viewers in problems of seeing, thinking and feeling that they cannot resolve without reconsidering an unfounded stereotype or false assumption.

The text for these posts and posters has counterparts in photo-captioning and multi-vocal ethnographic reporting, and the images are similar to those generated routinely through visual field studies and documentary photography. Some examples resonate with the form and spirit of Gregory Bateson’s “Metalogues” (Steps Towards and Ecology of Mind); others mirror observations that could be reported as field notes or interview transcripts.

My goals for this session are two-fold: (1) To engage audience members in a discussion about the craft, design and distribution of posts and posters that can encourage lay people to think more deeply about social and cultural phenomena. (2) To encourage audience members to explore how their own insights as anthropologists and social researchers might be communicated more broadly and to better effect through similar modes of communication.

The presentation is organized in three main parts. Each part will feature examples from my own work and the work of others—and be followed by an interactive exercise and discussion—Introduction; Instagram Posts: adding text to images; and Wall Posters: adding images to text.

**Breauna Waterford** (California State Long Beach) and **Jazzy Harvey** (California State Long Beach), “Built Not Bought”

**INSTALLATION**

In the midst of widespread gentrification and heightened police activity, many traditional practices of South Central Los Angeles have been dubbed criminal, an inconvenience, and pushed into invisible corners. Built Not Bought explores the lively generational car culture in South Central LA through personal narratives and neighborhood portraits. While on a 24-hour journey, the viewer will see that the people of South Central, despite adversity and conflict, are Still Here.


In this presentation, I describe a new research process I term *visual-narrative elicitation*, and how it can be used to co-generate community-engaged ethnographic data. Drawing on photo-elicitation, captioning activities, group discussions, and pile sorting techniques, this research process promotes a data collection process drawing on feminist research
principles, where participants take a central role in sharing their vision, voices, conceptual frameworks, and analysis of a research topic. Working within groups of about five participants, each individual takes photos to illustrate a response to a broad research question for one week. Then the photos are printed and returned to participants for individual captioning. Next discussion groups provide space for participants to share images with their peers and ask questions of one another. Finally, pile sorting the photographs into thematic categories fosters dialogues among participants on why and for what reasons they assign value to the images they produced. Actively contributing to visual research by following these ordered steps over a period of a couple of weeks yields cumulative knowledge production and perspectives not accessed through other methods. This process requires participants to grapple with articulating their own understandings of the research questions and describing them to their peers, producing high levels of reflection. With examples from my own work on food security in the South Pacific Island nation of Vanuatu, and in Flint, MI, I explain this process, and the ways it advances community-engaged research.

**Scott Wilson** (California State Long Beach), “The Body of Prix”

**INSTALLATION**

This VR/360 documentary shares the story of LA-based burlesque performer Prix de Beaute. The film combines performance footage with her own story of transformation - from growing up in a conservative Mormon household, to reclaiming her body through burlesque performance. Viewers take the perspective of an audience member, and are able to experience her performative repertoire from an immersive, first person perspective. Audience interaction, facial expressions, and props that challenge gender norms all add to her story, which is a statement on the making, unmaking and re-making of one person's gendered body.