

DANIEL VANDER GUCHT

**Teaching visual sociology:
methodological and
epistemological stakes**

The author describes an experience of fifteen years of teaching visual sociology at the Free University of Brussels and a number of remarkable works produced there by his students—some of whom became themselves renowned documentary filmmakers. This experience with its theoretical and methodological assumptions aims at a contribution to the story, which remains to be written, of the institutionalization of a still largely marginal practice in our universities despite the recent academic publications and teaching, symposia and research committees that blossom in this field. It is also an opportunity to emphasize the interest of this new way to make use of visual thinking in sociology.

MAGALI UHL

**Visual Narration, Thinking
Embodied: An alternative
introduction to Images in
Sociology**

Situated in both the expanding field of visual studies and the recent dialogue between research and artistic experimentation in sociology, this contribution questions the methodological value and the heuristic scope of visual writing in sociology. Specifically, the process of narrating with images will be approached using the teachings of Aby Warburg, in particular his vision of montage and concepts,

practices, and visual techniques originating from visual studies and visual sociology.

The purpose of these alternative approaches, which differ from those relying on figure of speech, the use of visual tools or projection techniques, is to produce visual narratives in which the image forms the focus of inquiry. Caught between creation and sociological practice, free from the constraints of discourse, what is this research based on? What are its main principles and what impact does it have in the production of knowledge? A description of significant studies in the Humanities and in the Arts will help us distinguish how each works and provide analytical tools regarding this emerging field of knowledge.

FRANÇOIS LAPLANTINE

**To watch, recognize, resist. Images
of slavery in films**

The slave-master relationship transforms a subject into an object. This relation comes to light through discourses, but is previously formed within an experience of looking at those submitted to this process of naturalization and reification. Here may intervene another form of looking at: that of a camera. Its function is not necessarily to provoke anger, but rather to refine our perception. Here we may reverse a proposition by Wittgenstein: “What we cannot say, can be shown” becomes “what is shown, we can try and speak about”

RACHEL PERREL**The ethnographic sketching**

This article suggest the story and analysis of an experience conducted with a group of students (mostly non-specialists) about using ethnographic sketches during a field research. The approach aim to question the methodological and pedagogic contribution of switching the mediator. It intended to identify the impacts of taking sketches on the research: on the personal field experience, the way to look at sociological phenomenon, production findings comparison, etc. Moreover, it shows how taking drawings arouse students about methodological problems related to all representations of the reality, especially about a "be unable to do" feeling.

PANAGIOTIS CHRISTIAS**The status of dialectic image from Simmel to Benjamin**

This article examines the status of a key concept for understanding the thought of Walter Benjamin, the "dialectical image". The vast majority of Benjamin scholars consider that this concept is a prolongation first of the Hegelian and then of the Marxist dialectical science. But this heritage should in my opinion be questioned. Benjamin's distance regarding the vulgar idea of History as progress and the historical materialism, which is its corollary, should lead to the research of another horizon of understanding of the analysis of Benjamin. It is my opinion that the understanding of the dialectical image requires a return to the thought of Georg Simmel, who, in a text like *Bridge and Door*, set up a system of images in which the dynamics of the dialectic is not progressive but static, functioning as the engine of social action. Secondly, I will test this understanding of the dialectical image in the analysis of Walter Benjamin's *Exposé* of 1935.

PHILIPPE GROSBOIS**image anthropology and Oniric universe, between phenomenology and psychoanalysis**

If the image, as an icon, floods nowadays our contemporary world such as advertising, media, politics even arts, this cultural phenomenon nevertheless neglects another category of images than the ones carried by media, plastic arts, theater or myths, in other words the images which directly or symbolically express the content of psychism, either in waking state or during waking dream or sleep. The function of mental image is in fact expressive and freeing about individual and social life. So we will study the epistemological bases of use of the image in the clinical field in lying upon phenomenology and psychoanalysis.

DAVID LE BRETON**Medical images and imaginary**

The medical image claims to introduce to a world without impurities, reduces to a single series of information under the aegis of the truth finally updated. However even the most controlled of it, even strictly reduced to the pure information, arouse a call of imagination. Any image is submitted to the interpretation and to the fantasies as the history of the X-rays illustrates it.

FIORENZA GAMBA**Grieving through images : ritual idiography on YouTube**

Images have colonized every social and private spaces and visualization is the contemporary approach to everyday life, it is the everyday life. In this perspective, the everyday images are made by ordinary people that use them like a trace of their passage or their identity. This immense visual production has a high circulation level on the web, where the grieving images are rapidly diffused. Thereby, the images collected by relatives and friends of dead can be defined ritual idiographies, in other words ritual practices that expressing emotions and commemorations, clarifying information or soliciting sensitizations. YouTube

hosts un important amount of these grieving images and shows both the symbolic power of visual mourning and their weakness and difficulty about interpretation.

PATRICK SCHMOLL**Pornography as totalization**

Pornographic contents are images to which humans maintain a peculiar relationship, inducing, even among researchers, effects of fascination, avoidance, projection and judgement. A field of research is emerging, having difficulties to take its distances from controversies, due to the fragmentation of approaches according to moral, political, social or health considerations. Yet, the diversity of scopes under which this social fact can be approached underlines its interest as an analyzer of the societies in which it occurs. This article explores the relevance of applying to pornography Marcel Mauss' notion of "total social fact". It suggests that the relationship to images that humans develop today, tells us something about the way our society as a whole is changing.

CHRISTINE RICHIER**A little color-chart of the spectator's eye**

This paper explores how the spectator's eye perceives the visual dimension of the scene in performing art. Although seldom risen to a level of consciousness, its multiple components – scenography, moving bodies, light, perspective – offers to the eye a moving and dynamic scenery that varies with the spectator's place, the conditions of visibility in the theater and the here and now of the performance.

JEAN-NICOLAS JACQUES**The discrepancies of the gaze, concerning the reevaluation of mayan ruins drawings**

Based on the concept of anomy developed by Jean Duvignaud, the article analyzes the change in perception of the Mayan ruin drawings made at the beginning of 19th century by Jean-

Frédéric Waldeck (1766-1875). How can we explain that these pictures, despised in the 19th century due to their fanciful nature, raised interest of *Las Moradas*, an "Avant-garde" cultural magazine of mid-20th century? The answer could come from the disruption of the valuation of imaginary creation when the western "Avant-garde" entered in anomy in early 20th Century. In his book on Paul Klee, Duvignaud shows elements that enlighten the interest of *Las Moradas* for the drawings of Waldeck. When seeing these disturbing ruins, not fitting in the classical cultural hierarchy in which he believed, Waldeck found himself projected in anomy. Doing so he was a precursor to what Paul Klee would do a century later after the "Avant-garde" members considered the western classical culture as a total failure.

RÉGIS LANNO

Visuak sociology of The Samourai: about some aspects of JP Melville filmworks

The article tries to explore the possibility for a visual sociology to analyze the formal characteristics of some movies of the director Jean-Pierre Melville. The aim of that perspective is to understand what it means for the filmmaker to shoot what he shoots, the way he shoots it. This work starts with the discovery of the strange similarity of two scenes, extracted from two different movies, *Le Deuxième Souffle* and *L'Armée des ombres*. The comparison of these two scenes allows to evidence the aesthetic permanencies of many Melville's movies. With the exemple of his film *Le Samourai*, we can see how the director chooses a radical formal position, based on an aesthetic starkness and a plot reduced to minimum. At last, some biographical experiences of Melville will be solicited to explain the formal characteristics of his films: an early and intense viewing of movies, especially american gangster movies, and the experience of clandestinity during the german Occupation.

HÉLÈNE HOUDAYER

Reception and imaginary of the horse

The horse as mythological animal is a part of the constitution of society. It is a timeless face which crosses the social imagination and which continues to lead the social. From the production of its images we wanted to show how our societies succeed in inserting it into the everyday life by making an actor of the social life. It is here that takes place a sociology of the reception: patrimonial imagination until the environmental values of today, the horse shows links favored with the man for a "responsible sport" and a practice raised awareness around the contact with the nature and resistance and ethics.

ANTOINE MARSAC

Canoe photographs, or staging touristic experience through images

From an interdisciplinary approach combining micro-historical and ethnographic perspectives (Ginzburg, 1980), this article seeks to demonstrate that photography and more generally the picture was a development levers of canoeing in France. The article therefore aims to present the different phases presiding over the development of photography as a mode of transmission of tourist experiences. During a first period, Paddlers inspire artists and authors of guides produced by the Canoe Club and the Touring Club de France. During a second period, two journals publish unpublished photographs. If these pictures have a utility referred, the images concern this activity based on the adventure and the return of urban nature. Since the advent of mass media (cinema, television), these images value the feat through the physical engagement, reflecting the interests of individual performance.

FRANÇOIS STEUDLER[†] & FRANÇOISE STEUDLER-DELAHERCHE

Wine, vine and vine dressers through the eye of the camera

Wine institution is ever present in France in the background of our existence, but also in the images society makes up and mirrors to us. French Movies, in particular, use this very special product as a full-fledged "actor". If the seventh art operates an imaginary translation of reality, it is also a precious tool to approach it, through the deformations it never fails to introduce, often enlightening in themselves. Indeed, French films translate in full an ambiguity inherent to the wine culture existing in the country, a mixture of positive and negative features.

STÉPHANE JONAS

The foundation of the institute of Regional Urbanism and Amenagement at Strasbourg University

Setting up the IUAR in 1976 was the result of three stages: in 1961 the Certificat d'Etudes Supérieures labelled "sociology" was drawn up within the Faculté des Lettres, then in 1968 the Faculté des Sciences Sociales was created and finally, between 1974 and 1976, an autonomous Institut d'Urbanisme was set up within that same Faculty. Their fundamental academic and scientific feature is the fact that the discipline called sociology has been the basis on which teaching and research developed. The hardest task was convincing our University about urbanism not exclusively and necessarily to be left in the hands of geographers, architects or economists.

IRÈNE PEREIRA

Experimentation in immersion

The present article proposes a method of investigation immersion that focuses on experimentation. This approach intends to enroll in a pragmatist perspective which is not based on simple observation but on testing hypotheses within the field. In epistemological terms, the researcher's intervention does not

introduce bias but helps reveal things. This article aims more specifically at establishing a repertoire of investigative techniques that have been used by the author on different fields. The study concludes with the ethical guardrails involved in the use of experimentation.

RAMSES TSANA NGUEGANG

Entrepreneur politicians and local population in Cameroon

In Cameroon, there is mutual exchange between entrepreneurs and local populations. Economic entrepreneurs can use their economic resources to become political entrepreneurs. After accumulating their resources, they distribute gifts to their local populations. Through these gifts, they create friendly relations with local authorities and the population, who in return thank them and will eventually vote for them when they stand as candidates during elections. This strategy enables them to become mayors or parliamentarians in their locality, thus political entrepreneurs.

KILIEN STENDEL

Models of the Good Food

The management by the quality is in our time a compulsory way in a society in constant research for ways, for solution and for organization. The entrepreneurial structures wish during ways, to be adapted to the legislative problems of the branches of industry where the management is fundamental. How in the world of the food-processing industry and the catering trade to accompany this quality research. The man and his representations are central in this problem ceaselessly carried by the creativity and the innovation