

## Panel 22

### IVSA Conference 2009

#### Appreciating the views: How we're looking at the social and visual landscape

Panel Title	
<b>Exploring gendered dimensions of place</b>	
Description	
<p>The discourses of third wave feminism are taking perspectives of gender into new and challenging areas, particularly in terms of the sheer originality of contemporary theoretical explorations currently being undertaken toward the central interest of moving ever closer to tangible social equity. This panel is made up of papers which consider and contribute to this trend by examining gendered aspects of our social and visual landscapes.</p>	
Panel Chair Name:	Elaine Campbell, Newcastle University
E-mail address:	<a href="mailto:Elaine.Campbell@ncl.ac.uk">Elaine.Campbell@ncl.ac.uk</a>

## Final Selected Papers

Name:	Pam Morris, Loyola University, Chicago
E-mail address:	<a href="mailto:pmorris1@luc.edu">pmorris1@luc.edu</a>
Paper Title	
<b>Gender images in Hurricane Katrina coverage</b>	
Description	<p>Media coverage of Hurricane Katrina was criticized in terms of race and class. But analyses from a gender perspective are missing. This research reviewed photographs of Katrina coverage in four prominent U.S. newspapers. Findings show that victims were all sexes and ages; but when it came to officials and heroes - men dominated. Also, women were more often shown with children than were men. These stereotypical images found in times of crises show culture's core.</p> <p>Even as nature bests us and we spiral into social calamity, cultural stereotypes hold true. When Katrina washed away the frosting from our daily routines to bare all of a society, the world viewed horrors that can be discussed in terms of gender, race, and class. Here I focus on gender as seen in mass media visuals to show how people, particularly national leaders, moved in to rescue with forces largely aligned along traditional, stereotypical private and public space roles. It's the people in power who get the media's attention and thus define our immediate culture.</p> <p>Gender stereotypes are a hot topic of study and popular speculation. Scholars from different disciplines and perspectives, like sociology and anthropology, argue that men and women are socialized along public and private space.<sup>1</sup> Stereotypes are well documented in research illustrating that men are featured more often in positions of authority than women.<sup>2</sup> From television shows to advertisements, men do man things and women are kind, nurturing, and care for children.</p> <p>A theoretical framework using anthropological, sociological, communication, and feminist theories is built to explain the influence of culture, especially the media, on gender in everyday lives and how stereotypes appear in daily communications, even during coverage of a crisis. The research uses a content analysis of the Hurricane Katrina coverage in four U.S. newspapers focusing on photos of people. This unique study expands cultural, sociological, and mass communication scholarship to include gender images seen in times of crisis.</p>

Name:	Antonia Levy, City University of New York and Monica Solder, University of Trento
E-mail address:	<a href="mailto:avette@gmx.net">avette@gmx.net</a> ; <a href="mailto:monica.solda@email.unitn.it">monica.solda@email.unitn.it</a>
Paper Title	<b>New ways of seeing: an exploration into the representation of gender and sexuality in visual studies</b>
Description	<p>In recent years, a new generation of feminist scholars has applied visual methods to the critical study of the social construction of gender and sexuality as well as the production and representation of the body in society. Our presentation will consist of two parts. First, we will present (visually!) and critically analyze some of the findings and methodological approaches of visual studies on gender, the body, and sexuality, and discuss their contribution to our understanding of the consumption and interpretation of gender as well as our knowledge of how people socially construct and perform various forms of masculinities and femininities. In addition, we will introduce first findings of some of our own research: the representation of female and male workers in unions' propaganda in Italy from 1970 to the present, as well as the visual exploration of identity construction within the "hipster" community in Williamsburg (Brooklyn, NY); i.e. the ways (gender) identities are produced and communicated through cultural products and visual representations and the intersections of race, class, and sexuality/sexual identity within hipster identity.</p> <p>Both studies focus on the analysis of the gendered production of bodies and its intersection with body politics at large, while each choosing to apply a different set of tools from visual sociology: archival research and photo elicitation vs. the use of photovoice. This provides the unique opportunity to compare the choice of different visual methodologies contingent on the topic under study, e.g. presentation vs. self-representation at the intersection of sexuality, gender and work.</p>

Name:	Elaine Campbell, Newcastle University
E-mail address:	<a href="mailto:Elaine.Campbell@ncl.ac.uk">Elaine.Campbell@ncl.ac.uk</a>
Paper Title	
<b>Dreadful landscapes: stalking as choreography</b>	
Description	
	<p>Recent advances in nonrepresentational theory (NRT) encourage us to think of landscape not as something which is seen, nor as a way of seeing the world, but as something which emerges from the performative and affective practices through which we see. While NRT certainly moves us from a static to a more dynamic account of landscape, and along the way introduces an innovative, theoretical vocabulary for talking about and experiencing landscape, it may inhibit more than (or as much as) it facilitates understanding. In this paper, NRT's contribution to 'landscape studies' will be critically interrogated; in particular, its focus on performance, and its preference for practices and materiality over imagery and the symbolic will be questioned. Using the phenomenon of stalking as an exemplar of everyday practices in late modernity, the paper sets out an understanding of landscape as an intersection of representations, discourses, sensibilities and material practices. In this way it offers a synthesising, hybridised account of landscape which draws on Foster's (1998) notion of choreography to better capture the interconnections of the performativity of lived experience(s) and the structuring relations of socio-cultural norms, values and relations of power. Making use of an eclectic database which includes interview material, Hollywood film, television documentary and artworks, the paper examines stalking as a choreographic and choreographed process which, amongst other things, engenders a world of dreadful landscapes.</p>

Name:	Lisa Frohmann, University of Illinois, Chicago, USA
E-mail address:	<a href="mailto:lfrohman@uic.edu">lfrohman@uic.edu</a>
Paper Title	
<b>Interiors: spaces of violence and the construction of identity</b>	
Description	
	Literature of women's safety focuses on public settings. For most women, violence occurs in "private" places. This presentation looks at the relationship between the meaning of space and identity transformation for violence survivors. Drawing on data from a participatory action research project using participant photo-narratives and recordings of support groups I explore how survivors construct the spaces they live in through the daily work of living in and leaving battering relationships. I argue that how the space is constituted and what it means shifts as women's identity transforms from living in to leaving battering relationships.

Name:	Geraldene Peters, Auckland University of Technology, New Zealand
E-mail address:	<a href="mailto:geraldene.peters@aut.ac.nz">geraldene.peters@aut.ac.nz</a>
Paper Title	
<b>Unsettled - Darcy Lange's Maori land project</b>	
Description	
<p>The Maori Land Project (1978/82) is an unsettled bracket of work produced by New Zealand born video artist Darcy Lange (1946-2005). Unsettled for many reasons: the subject of land alienation and specters of neo-colonialism; modernist interruptions of indigenous time and space through Lange's experiences with the edit and the long take; Lange's travels across Aotearoa/New Zealand, Britain, North America, and The Netherlands in search of an institutional home for the project; the at-times uncomfortable proximity of the experimental space of video art and the political space of documentary; as well as the artist's struggle to reconcile tensions between a socialist humanism and an authorial individualism.</p> <p>Observations of people at work and occasionally at leisure in urban and rural landscapes was a key visual thematic in Lange's video art and the Maori Land Project is an extension of his internationally recognised corpus produced during the 70s in the UK, Spain and Aotearoa. In this latter body of work, tensions of settlement are evident through both the broken renderings of landscape (after Stephen Turner's notion of 'broken history') and the people of the land that structure Lange's video 'researches', and his alternate self-positioning (evident through Lange's letters and voiceover in the video material) as both distanced observer/ethnographer and intimate supporter of indigenous struggles for self-determination.</p> <p>This paper draws from an excavation of Lange's archives – his video recordings and extant letters – to locate The Maori Land Project as a reflection of Lange's fragmented subjectivity as pakeha (of European settler ancestry), peripatetic artist, and social activist. The artist's experience of moving through place (after Barbara Bender) is mediated through a kind of double displacement (after James Clifford) firstly, as a pakeha making a video about Maori experiences of land alienation in Aotearoa and secondly, attempting to give shape to indigenous and in this instance, bounded experiences of place, elsewhere (the Netherlands). These bounded experiences of place are articulated through the documentary imaging of monuments, tribal sites of significance and land, as well as the spoken reflections of Maori conveyed best through Lange's characteristic use of the long take and allegiance to a realist aesthetic. And the logic of double displacement – by contrast - is most evident through Lange's unfamiliar and reluctant encounters with montage. Following the recent work of Malin Wahlberg focusing on phenomenology and documentary time, I argue that the identity of the video artist, refracted through a double displacement evident in the architecture of the video work, constitutes an absence or a loss which although specific to the politics of cultural (artistic) and ethnic identity in Aotearoa/New Zealand at the historical conjuncture of the late 70s, holds resonance for present-day negotiations of local and transnational identity-formations.</p>	

Name:	Marie Volger, University of Florida
E-mail address:	<a href="mailto:marievogler@gmail.com">marievogler@gmail.com</a>
Paper Title	
<b>Venice – conserving a monumental ground</b>	
Description	
<p>In Venice, images can be individually assembled to tell a story. It is through photography and the documentation executed by the everyday visitor that the narrative of the city is told. Each visitor composes their individual storyline as they progress throughout the city. Upon future visits, each scene can be rearranged based on previous interpretations, ultimately creating an additional narrative. Although Venice is a city with many historic structures, little recognition is given to the landscape and grounding of the island as a historic structure – a monumental site for future generations. This paper will study the evolving layers of the islands, constructing a process for understanding the individual islands as an assembled landscape. It is the narrator who determines the preconceived notions of the land, and the audience who shapes them into their own.</p> <p>Images are not solely dependent upon each other or their contexts, however together these images create the culture and story of the place. The identity of the islands becomes an architectural layering of structures; physically the urban fabric of Venice acts in much the same way. Initially the stories are constructed based on preconceived understandings of the place and its culture. By combining a diversity of layered histories – the people, the place, and the culture – this research reveals the vulnerabilities of the city, while unraveling the narrative of place. Revealing alters the perceptions based on facts from the narrators, influencing the real image seen by the audience. Shaping of the image that is Venice must be done through the use of both the physical layering of the ground and its literary assembly into a landscape – albeit, one that appears to be slowly disappearing.</p>	