

IVSA ⁴⁰ International
Visual Sociology
Association

WORKSHOP

Affective Visuality: The Question of Emotion in Visual Research

15, 16 and 17 October 2026
University of Alicante, Spain



RC57

Visual
Sociology



UNIVERSITÉ
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SSHRC **CRSH**
Social Sciences and Humanities Research Council
Conseil de recherches en sciences humaines



EMOCS
GRUPO DE INVESTIGACIÓN DE SOCIOLOGÍA DE LAS
EMOCIONES, LOS CUERPOS Y LAS SENSIBILIDADES
INVESTIGANDO DE ALICANTE (UJA)



Pepe Calvo *Donna Immobile* 1979-1981

PROGRAMME

Affective Visuality · 15, 16 and 17 October 2026

IVSA: Affective Visuality: The Question of Emotion in Visual Research

INTRODUCTION

In a spirit of collaboration, this event, which commemorates the 40th anniversary of the IVSA (International Visual Sociology Association), will take place on 15, 16 and 17 October 2026 at the University of Alicante (Spain). The event is organised in collaboration with Concordia University (Montreal) and the SSHRC TRANSFORM project based at McGill University (Montreal), the International Research Group on the Sociology of Emotions, Bodies and Sensibilities (EMOCS) of the University of Alicante, and Research Committee 57 of the ISA (Visual Sociology). This workshop will explore the role of emotions in visual society and, specifically, will examine —both theoretically and empirically— how images express certain emotions, how researchers approach affect in their methodological design, and the impact of affect on themselves, on their work and on the reception of their work. The workshop will feature four international speakers, three interactive participatory research workshops, a meeting between researchers and the president of the International Visual Sociology Association, 25 presentations by researchers and a cultural activity.

PROGRAMME

THURSDAY, 15/10/2026

UNIVERSITY OF ALICANTE CAMPUS

16:00 h. - 16:30 h.



OPENING CEREMONY

Aulario II · Room E03 - University of Alicante

The opening session will be led by the directors of the event, Carolina Cambre (Concordia University, Canada) and Juan A. Roche Cárcel (University of Alicante), who will welcome all participants. During the ceremony, the objectives of the meeting, which commemorates the 40th anniversary of the IVSA, will be presented, together with the main lines of the programme for these three days. The opening will create a space for international and interdisciplinary dialogue on the role of emotions in visual research.

16:30 h. - 18:00 h.



RESEARCH PRESENTATIONS

Aulario II · Rooms E03 and E12

PANEL 1 – Methodological Research Proposals Through Images and Emotions

🕒 16:30 h. - 18:00 h. 📍 Room E03 · Floor 0 · Aulario II | **Chair: Pablo Martínez Rico (UA)**

1. **Pablo Martínez Rico**, University of Alicante — The use of digital social networks among young students at the University of Alicante and its social repercussions.
2. **Ludivine Homo**, University of Alicante — Cinematic language as a tool for empirical research and dissemination in visual sociology.
3. **Dennis Zuev**, University of Saint Joseph (Macao) and CIES-ISCTE — Researching Affective Atmospheres Visually.

PANEL 2 – Innovations in Visual Methodologies Mediated by Action-Research

🕒 16:30 h. - 18:00 h. 📍 Room E12 · Floor 1 · Aulario II | **Chair: Javier Ortega Fernández (UA)**

1. **Lauri Parr**, Curtin University (Australia) — What Is a Photograph of a Child Now? Rights, Risk and the Changing Visual Conditions of Childhood.
2. **Monica Sassatelli**, Università di Bologna — Drawing emotions in social research. How emotions take shape in researcher-made and participant-made self-representations in comics.
3. **Sireita Mullings**, University of Bedfordshire — Enacting the Unseen: Visual Abduction as a means to make sense of Collage Workshops and Missing/Erased Histories.

18:00-19:00 h.

**WORKSHOP I**

Room E03 · Floor 0 · Aulario II

“Affective Speculations: Weaving Desire into Visual Research”

Claudia Ricca, National University of San Martín (UNSAM)

Alma Scolnik, National University of San Martín (UNSAM)

Abstract:

Affective Speculations: Weaving Desire into Visual Research proposes to explore the manifestations of affects as research material in the artistic-ethnographic process. Drawing on some of the practices of autofiction and speculative narratives, each participant will have the opportunity to create an image based on their own portraits and selfies. This production will allow us to analyse bodily itineraries (Anthropology of the body) in relation to the visual, observing the practice of image production through the actions and gestures involved. Towards the end of the workshop, a montage of the participants' productions will be proposed, in order to create interwoven collective fictions and to inquire into the aspects of desire that emerge in the speculative. In addition, materials by Latin American and Spanish-speaking feminist thinkers will be shared in order to address different aspects of theories of affects and emotions in relation to what has been produced.

Curriculum:

- Alma Scolnik is an artist, visual arts teacher and researcher. Her current work in visual studies focuses on the use of collaborative arts-based methodologies applied to processes of memory regarding violence in Argentina's recent history. She is part of the project Intimate Cartographies in Community within the Research Laboratory in Human Sciences of the National University of San Martín (Argentina) and is completing her Master's thesis at the Interdisciplinary School of Advanced Social Studies of the same institution. Her recent publications include the chapter “Unfinished and Undisciplined. Cuir and Decolonizing Practices in a Buenos Aires Arts Studio” (Scolnik-Ricca), in Visual pedagogies: Concepts, cases and practices. (Brill: 2022)

- Claudia Ricca is an artist, researcher, educator and local activist from Buenos Aires, Argentina. Her artistic practice encompasses walking and writing about the loss of access to the commons, migration, decoloniality, gender and collective knowledge, among other urgent issues of our time. She has worked for more than twenty years on environmental and human rights issues in Europe and Latin America, and has published her work in academic and other journals since 2017. Claudia is a member of the art collective Lagunaries, based in Argentina. Her project El Estado de Las Costas can be found on the Instagram account of the same name.

Format:
Approximately 60 minutes

Capacity:
approximately 15 participants

Materials provided:
tracing paper, iPad and pencils.

19:00 h.-20:30 h.

**WORKSHOP II**

Room E03 · Floor 0 · Aulario II

“SNAP: One Camera, One Shot: A Participatory Workshop on Affect, Irreversibility and Visual Knowledge Production”

Stephanie Fanfan, Université Paris Cité

Abstract:

This workshop invites participants to a live encounter with SNAP (Sovereign Narrative Action Protocol), a participatory visual methodology that Stephanie developed for use with incarcerated women in postcolonial prison contexts and which is currently being piloted in French Guiana and Brazil.

At the heart of SNAP lies a methodological wager: that the Polaroid photograph, as a tactile and irreversible object, achieves something that digital image-making cannot.

It cannot be stored on an institutional server, accessed by staff, managed over multiple attempts, or deleted. It therefore belongs entirely to the person who created it. In a prison environment designed to strip material property of its content, this irreversibility is not a technical detail but the main argument.

In this workshop, participants will experience this argument directly. A Polaroid camera will circulate around the room. Each participant will take one photograph (a single shot, no retakes) of something in the space that holds meaning for their identity or for the person they are becoming.

Then, with the developed photographs in hand, participants narrate to the group without describing the image, instead telling the story it holds.

The debriefing raises the following questions: What effect did the irreversibility have? What did waiting for the image generate? What would this experience mean inside a prison? And what does bringing cameras into spaces of confinement demand of us, as visual researchers?

The workshop is designed for a maximum of 20 participants.

It functions simultaneously as a methodological demonstration and an affective inquiry.

Format:**Approximately 60 minutes****Capacity:****20 participants****Materials provided:****One Polaroid camera, 20 exposures****Curriculum:**

Stephanie Fanfan is a PhD candidate in criminology at Université Paris Cité, under the supervision of Dr Corinne Rostaing (Centre Max Weber, Lyon 2) and Dr Sergio Grossi (John Jay College, New York). Her doctoral thesis questions the process of incarceration and reintegration of women in France and its overseas territories, using an interdisciplinary approach in which Sociology meets photography and digital justice. She is the founder of the SNAP Protocol and of the Exit Lab, a comprehensive reintegration laboratory that combines a participatory visual methodology, an index for measuring identity transformation and a structured transition package delivered at the moment of release. Before her doctorate, she created and directed Beyond Bars Akademia, inside Pollsmoor Prison, South Africa, for five years. She is the winner of the 2025 Rachel Tanur Memorial Prize for Visual Sociology (ISA, First Prize).

FRIDAY, 16/10/2026
UNIVERSITY OF ALICANTE CAMPUS

10:00 h. - 11:00 h.



1st KEYNOTE LECTURE

Aula Magna · Faculty of Arts

1. *“Towards Decoloniality: Social Reflections on Visual Aesthetics”*

Carolina Cambre, Concordia University, Canada

Abstract:

This lecture analyses the limits of vision and how they might be perceived from the researcher's perspective. It examines, from a theoretical approach, the evolution of concepts and seeks to make visible the often hidden relationship between the viewer and representation, together with the processes, positions and commitments this may demand of researchers. Ariella Azoulay advocates “ontological resistance” as a response to the appropriation and destruction of political-material worlds in art, showing how colonial violence is “frozen” in objects and how “artwashing” conceals injustice. How might researchers account for persistent structural disadvantage and attend to alternative, community-rooted artistic practices without reinforcing imperial divisions? For Azoulay, modern art is not a historical category but an imperial condition. Without a world that unites us —marked by violence and in need of collective repair— we cannot conceive of the research process in any other way.

Curriculum:

Carolina Cambre is an Argentine-Canadian scholar who researches representation, combining approaches such as Semiotics, digital sociological Theory and key concepts from visual cultural studies, communication and discourse analysis. Her interests include image studies, visual pedagogies, critical policy analysis and critical visual Sociology, with a deep interest in social justice, community and identity. Her analysis is framed within an anti-oppressive, feminist and trauma-informed pedagogical perspective, with sensitivity towards decoloniality and anti-coloniality. Ethical concerns, especially in relation to digital communication and to visual and artistic research through creative works, are also relevant to her work. She is currently developing projects in Mexico and Argentina.

11:00 h. - 12:00 h.



2nd KEYNOTE LECTURE

Aula Magna · Faculty of Arts

2 *“The Anatomy of Being ‘the Refugee of the Refugee’: Biopolitical Exclusion and Emotional Regime among Itinerant Syrian Romani Communities (Dom and Abdal)”*

Kemal Vural Tarlan, journalist - Researcher - Rights activist, Türkiye

Abstract:

This lecture examines the displacement experiences of the Syrian Dom and Abdal communities (peripatetic/Romani), who have suffered systematic exclusion as “the other refugees” in the Middle East following the outbreak of the Syrian civil war in 2011. Drawing on data collected during my sociological and visual ethnographic fieldwork in Türkiye, Lebanon and Jordan, this lecture analyses a reality of displacement that has been systematically rendered invisible in the mainstream refugee literature. In contrast to the predominant, massive and homogeneous narratives of migration policies and refugee studies, it offers an alternative perspective based on intersectionality, through the axis of “Emotions, Bodies and Sensibilities”.

The Dom and Abdal refugees, whom I conceptualise in this fieldwork as “the bottom of the bottom” and “the refugees of the refugees”, are excluded from the biopolitical registration systems of modern States and from international humanitarian regimes, condemning them to a structural “bare life” (Homo Sacer). This exclusion confines the bodies of Dom and Abdal individuals to borders, the ruins of peripheral urban areas, rubbish dumps and the harsh physical conditions of precarious and seasonal agricultural work in Syria's neighbouring countries. However, as documented through my documentary photography and my domestic ethnographies, these scarred bodies are not mere passive victims of sovereign power. In line with Judith Butler's conceptualisation of “precarity and resistance”, the horizontal geometry of the gaze established in my photographs positions Dom and Abdal bodies as dignified subjects (dignity) who do not beg the public for cheap pity but, on the contrary, challenge the viewer.

The sociological dimension of emotions in this study is grounded in Sara Ahmed's critique of the “cultural politics of emotion”. In contrast to the hierarchical “economy of pity” constructed by the global migration industry, I analyse the stratified loneliness and liminal melancholy experienced by these itinerant communities through my own visual archive. More importantly, amid structural and climatic devastation, I conceptualise the cultural practices that the Dom and Abdal communities have maintained for centuries as an organic element: a “counter-emotional regime” and an embodied strategy of resistance through joy against hegemonic structures. Through qualitative visual ethnography and

socio-semiotic analysis, this lecture finally analyses how micro-corporeal exclusions in border zones can be transformed into a sustainable, inclusive and ecological regime of human sensibility through rights advocacy led by civil society.

Curriculum:

Kemal Vural Tarlan is a researcher and documentary photographer. Since 2000, he has carried out research in Visual Sociology and Anthropology among the Dom Gypsy communities living in the Middle East. His studies, articles and photographs have been presented at numerous symposia, congresses, exhibitions and other international events. He has written articles on the rights of refugees in the Middle East and has worked as an activist. In 2013 and 2014, he worked on "Syria in Transit", an exhibition of photography, videos, sounds and objects about Syrian refugees from the Turkish border to the United Kingdom. The exhibition toured London, Berlin, Kiel, Madrid, Frankfurt, Istanbul and Gaziantep. He holds international press accreditation and is a member of the ESA (European Sociological Association). He was a Visiting Lecturer at the Faculty of Communication of Gaziantep University between 2014 and 2021. He lives in Gaziantep and is the General Coordinator of Kirkayak Kültür and Director of the Centre for Migration and Cultural Studies for the Middle East. Since 2000, he has carried out cultural and anthropological research on the Dom Gypsy communities living in the Middle East. Since 2011, he has researched Syrian refugees, theories of immigration and social harmony. His research articles have been published in various prestigious journals, newspapers and specialised publications.

12:00 h. - 12:30 h.



Break

12:30 h. - 14:00 h.



RESEARCH PRESENTATIONS



Room E11 · Floor 1 · Aulario II

PANEL 3 – Bodies, Subjectivities, and Emotions Through Images

🕒 12:30 h. - 14:00 h.



Room E11 · Floor 1 · Aulario II

| Chair: **Javier Ortega Fernández (UA)**

1. **Eef Van De Vyver** — The Image and the Self: A Phenomenology & Visual Culture Study of Bryan Charnley's Self-Portrait Series.
2. **Ekaterina Vikulina**, Universität Potsdam — "Why Are They Smiling?" The Emotional Repertoire of Thaw-Era Soviet Magazine Photography.
3. **Alena Glajchová**, University of West Bohemia (Plzeň) — The Emotional Visibility of Motherhood: Visual Representations, Migration and Lived Experience.
4. **Celia Vara**, McGill University (Canada) — Gesture as Thinking: a video essay on re-enactment, kinaesthesia and embodied knowledge.

14:00 h. - 16:00 h.



Lunch

16:00 h. - 17:30 h.



RESEARCH PRESENTATIONS



Room E13 · Floor 1 · Aulario II

PANEL 4 – Innovations in Visual Methodologies Mediated by Action-Research

🕒 16:00 h. - 17:30 h.



Room E13 · Floor 1 · Aulario II

| Chair: **Pablo Martínez Rico (UA)**

1. **Claudia Ricca**, Public University of Navarre — The Walking Oracle: Devices to delay the end of the World (methodological workshop).
2. **Alma Scolnik**, National University of San Martín — Cartographies and memory: intimate visualities between a loss and its affective encounter.
3. **Boris Traue**, Université du Luxembourg — Transforming situations through emotional engagement with images? Toward a pedagogy of democratic culture in the climate crisis.
4. **Marina Ciampi, Matteo Finco and Tito Marci**, Sapienza Università di Roma — Making Affective Experience Visible: Video Interviews and Audiovisual Restitution within a Research Project on Uncertainty.
5. **Mathias Blanc**, Université du Luxembourg — When Images Resist: Emotion as an Abductive Resource in Participatory Visual Research.

17:30-18:30 h.

**WORKSHOP III**

Room E11 · Floor 1 · Aulario II

“Overwriting Mobile Archives: Tracing Smartphone Photographs in Collective Memory”

Liz Hingley, University College, London, United Kingdom

Abstract:

This tactile workshop invites participants to select, trace and rematerialise personal smartphone photographs in order to turn them into collective palimpsests: layered drawings in which individual images accumulate into a shared visual memory.

By approaching these intimate and mobile images as participatory forms of visual knowledge production, the workshop examines the affective dimensions of the photographic residues that persist through material, social and spatial forms, transforming the relationship between image and object, between the individual and the collective gaze. The process draws on the co-design workshops of The SIM Project in ten countries—from the United Kingdom to Morocco, from Mexico to Greece—in which smartphone images and personal digital archives emerged as portable forms of belonging for people experiencing forced displacement. The project proposes that smartphone photographs, when resized and rematerialised into a collective archive, can offer a counterpoint to extractive and imperial visual systems.

Through the alteration of digital filters and the rematerialisation of smartphone photographs as collective drawings, we analyse how these images function as spaces of relationality, mobility and imaginative reconfiguration. The palimpsest becomes a bodily record: a place where touch, memory and image converge. Here, memory and belonging are not stored but practised. To trace and materialise data is to recalibrate our way of seeing, relating and imagining otherwise, and to ask who has the right to imagine. The photographic archive, here, remains open, cumulative and alive for the next encounter.

Format:

Approximately 60 minutes

Capacity:

approximately 15 participants

Materials provided:

tracing paper, iPad and pencils.

Curriculum:

Liz Hingley is an artist and anthropologist with a deeply collaborative practice. She moves across disciplines and media to investigate the rituals that mediate care and creativity among humans, non-human species and more-than-human networks, seeking more inclusive ways of recording the connections that bind us. Liz is the author of five books, including *Under Gods* (Dewi Lewis Publishing, 2010) and *Sacred Shanghai* (Washington University Press, 2019). Her projects have received numerous awards, including a Getty Foundation grant.

Liz is the honorary artist of Migration Mobilities Bristol and a Leverhulme doctoral fellow. Between 2013 and 2017, she was a visiting researcher at the Shanghai Academy of Social Sciences. In 2017, she founded The SIM Project, a collective mobile archive of personal artworks created by hundreds of people in workshops in nine countries. The project was selected for the London Design Biennale 2025, and was recently exhibited at the Victoria and Albert Museum in London.

18:30 h. - 19:30 h.

**MEETING OF SUSAN HANSEN (IVSA PRESIDENT) WITH RESEARCHERS**

Room E11 · Floor 1 · Aulario II

“Reflections on Images and Emotions: Round Table of Young Researchers with the IVSA President, Susan Hansen”

Susan Hansen is the president of the International Visual Sociology Association and founding co-chair of the Visual and Creative Methods Group at Middlesex University. She has been editor of the journal *Visual Studies*; founding editor of *Nuart Journal*; co-editor (with Jeffrey Ian Ross and Konstantinos Avramidis) of the Routledge series on advances in graffiti and street art research; and co-editor (with Julie Patarin-Jossec and Kate Korroch) of the forthcoming publication (2026) *Visual Studies Companion* (Routledge).

20:00 h.

**CULTURAL ACTIVITY. “Weaving Stories, Dressing in Words”**

Casa Bardin (c/ San Fernando 44, Alicante).

“Weaving Stories, Dressing in Words”. Maribel Domenech

Cultural activity by Maribel Domenech: on the relationship between textile creation, storytelling and the word, organised by the Instituto Alicantino de Cultura Juan Gil-Albert in collaboration with the EMOCS group of the University of Alicante.

*Sponsored by the Instituto Alicantino de Cultura Juan Gil-Albert

SATURDAY, 17/10/2026

UNIVERSITY OF ALICANTE VENUE · CANALEJAS

10:00 h. - 11:30 h.



RESEARCH PRESENTATIONS

Rooms 5 and 6 · 3rd floor · UA Canalejas Venue

PANEL 5 – Gender Identities from Research on Images and Emotions

🕒 10:00 h. - 11:30 h. 📍 Room 5 · 3rd floor · UA Canalejas Venue | **Chair: Pablo Martínez Rico (UA)**

1. **Cigdem Erdal and Mustafa Yavuzus** — Image, Body, and the Commodity of Emotion in Enola Holmes.
2. **M^a Concepción Fernández Villanueva, Marta Romero Delgado and Paula González León**, Complutense University of Madrid — From art history to memes. A feminist analysis of images of women.
3. **Francisco Majuelos Martínez**, University of Almería — Image, socio-anthropological research and the social imaginary.
4. **Alfonso Navarro Guinea**, University of Valencia — Between natural spaces and interiors in youth queer cinema: biopower and gender subversion in XXY, Tomboy and 20,000 Species of Bees.
5. **Ayça Kurtoğlu**, **Acıbadem University** and **Fatma Armağan Teke Lloyd**, **Abdullah Gül University (Istanbul)** — Pictures from Refugees: Experiences of Syrians in the City of Kayseri, Türkiye.

PANEL 6 – The Urban and Social Landscape from Visual Sociology

🕒 10:00 h. - 11:30 h. 📍 Room 6 · 3rd floor · UA Canalejas Venue | **Chair: Javier Ortega Fernández (UA)**

1. **Loretta Sio Man Chang**, Universidade de Lisboa — MACAU_Nights - a Colour Ethnography 2.0.
2. **Valerio Zanardi**, University of Barcelona — Atmospheric economies of the margin: visual representations, quasi-things and the capture of urban authenticity.
3. **Natàlia Cantó-Milà**, Open University of Catalonia (UOC) and **Swen Seebach** — Visual borders: representations of Syrian and Ukrainian refugees in the Spanish and German press.
4. **Anne-Claire Vallet**, **Laboratoire architecture anthropologie (ENSA Paris-La Villette)** — Photographic Experiences and Emotions in Hidden Situations.
5. **Silvia Almenara-Niebla**, Autonomous University of Madrid — The Cineforum as a Visual Ethnographic Method for Researching Emotions at the Border.

11:30 h. - 12:30 h.



3rd KEYNOTE LECTURE

Miguel Hernández Hall · Ground floor · UA Canalejas Venue

3 “Art and Emotions: Images as Living and Frozen Emotions”.

Eduardo Bericat

University of Seville, Spain

Abstract:

Science: objective knowledge of nature. Morality and ethics: the shared will of society. Art: the emotion of the being who singularly inhabits the world. Three universes of culture which, according to Habermas, speak to us from truth, rightness and authenticity. The artist lives nature, society and their own body in and for themselves, and thereby transcends them. Perhaps they understand absolutely nothing about the universe, perhaps they are ignorant. Perhaps they do not follow social conventions and norms, perhaps they behave like a free spirit, a heterodox or a madman. The only thing the artist hears is the hum of existence. They feel, therefore they exist. They are able to give aesthetic and material form to their affects, passions, moods, feelings and emotions. I get frightened, I want to shout into the wind, my feet move to the sound of joy, I become hopelessly sad with sorrow, I feel embarrassed for others, I am tremendously happy or unhappy, I feel curious about something. Like a tuning fork, the artist vibrates with emotions and transmits them to the air, which is left moved. Through art, they communicate their intimate experience to others, show them their particular way of being-and-existing-in-the-world, speak to them of something deep, hidden, dark and still unknown. Art is living feeling because emotion, even when it looks to the past or the future, only happens in the present. Frozen emotions, as Feyerabend noted, are dead emotions, and stagnant water turns no mill. All images are art and living feeling; all images are frozen and dead emotions.

Curriculum:

Eduardo Bericat is a sociologist and social researcher. Professor of Sociology at the University of Seville. He has carried out research stays, as a Visiting Researcher, at the Universities of Michigan, California, Essex, Eurofound, Buenos Aires and Middlesex. He has directed the Sociology Area of the Society for Economic Studies of Andalusia (ESECA), that of the Centre for Andalusian Studies Foundation (FCEA), and the Department of Sociology of the University of Seville (US). Throughout his academic and research career he has carried out, individually or coordinating research teams, more than forty research projects in various fields of the Social Sciences. He develops his research by addressing questions about less sociological emerging phenomena with theoretical and methodological perspectives adapted to each question. He has promoted the integration of quantitative and qualitative methods, the analysis of emotional content, the development of composite social indicators, Visual Sociology, the Sociology of Emotions and, currently, the analysis of life experiences. He was the founder of the Sociology of Emotions Group of the Spanish Sociological Federation (FES), and is a member of the executive committee of the Sociology of Emotions group of the European Sociological Association (ESA).

His latest publications deal with the digital society ("The digital society in the light of the work experiences of software developers", in REIS, 2025); the transformation of the person-dog social bond ("People and dogs. The human-dog relationship in contemporary society: images, emotions and experiences", in RES, 2025); hyper-individualisation ("The hegemony of individualism and individuation in contemporary culture: beliefs, emotions and values", in CIS, 2025); and the quality of work ("Aesthetic labour: a new category for the study of work experiences in capitalism", in Papers, 2026).

12:30 h. - 13:30 h.



4th KEYNOTE LECTURE

Miguel Hernández Hall · Ground floor · UA Canalejas Venue

4. "Emotions as a Bridge to Understanding the Future of Images and of Society"

Juan A. Roche Cárcel, University of Alicante, Spain

Abstract:

Sociology is today developing a pluralistic, methodological and epistemological approach to the world of images: artistic, photographic, videographic or cinematographic. Here, we will use a content analysis perspective which, although not yet widely known or appreciated, has existed at least since the 1930s and has numerous highly prestigious advocates: A. Weber, K. Mannheim, N. Elias, P. Bourdieu, R. Sennett and others. We will therefore attempt to interpret the meaning of images, starting from Weberian interpretive Sociology and its relation to the social, and from Visual Hermeneutics and the Iconological Analysis Method. We will also draw on the concepts of "future" and "emotion", their interrelations and the ways in which sociologists approach them. Specifically, in this lecture, the future is understood as a cultural fact (Appadurai and Villegas, 2015) and a sociocultural construction, while emotions are considered producers of feelings, identifications and memories in images, even more so than words. Indeed, they stimulate imagination, introspection and understanding and, therefore, announce/denounce a reality or imagine alternatives to it.

Finally, we will argue that sociologists, when analysing images, are "creators of the future" (Bell & Mau, 1971), and, consequently, that Visual Sociology itself is too. We will conclude that emotions constitute a bridge to understanding the future of images and of society.

Curriculum:

Juan A. Roche Cárcel is Professor of Sociology at the University of Alicante (Spain). His recent publications include, as author, *Errant Lives and Emotions: Photographic Social Documents in Spaces and Times of Transit*, Palgrave Macmillan, 2026; *Culture and Society in Ancient Greece: On the Edge of Everyday Life*, Cambridge Scholars Publishing, 2026; *La pantalla silenciosa, Una aproximación a King Kong y a la evolución del Imaginario contemporáneo norteamericano*, Comares, 2025; *La Creatividad rota*, Tirant Lo Blanch, 2024; *Silent Scream: An Approach to King Kong and the Evolution of the Contemporary American Imaginary*, Peter Lang, 2022; *Creativity and Time: A Sociological Exploration*, Palgrave Macmillan, 2021; *Entre el Monte de Apolo y la vida de Dionisos. Naturaleza, Dioses y Sociedad en la Arquitectura Teatral de la Grecia Antigua*, Anthropos Editorial; and *La Sociedad Evanesciente*, Anthropos Publishing House, 2009 (in English, *The Vanishing Society*, Logos Verlag Berlin, 2013). And, as editor, *Memorias Múltiples y Trauma Cultural*, Editorial Tirant Lo Blanch, 2024; *Bases biológicas, psicológicas y socioculturales de la Creatividad*, Libros de la Catarata, 2022; *Emotions and Society in difficult Times*, Cambridge Scholars, 2022; *Modernidades Regresivas (y el cambio de lo Universal)*, CIS (Centro de Investigaciones Sociológicas), Madrid, 2022; *Transitions. The Fragility of Democracy*, Logos Verlag Berlin, 2016; *Tiempos y Espacios Inciertos de la Cultura*, Editorial Anthropos, 2007; and *La Sociología como una de las Bellas Artes. La influencia de las Artes y de la Literatura en el Pensamiento Sociológico*, Anthropos Publishing House, 2013. He is also coordinator of special issues and author of numerous articles in specialised journals in Spain, Europe, Latin America and North America. He has been research coordinator of the Culture and Arts area of the ESA (European Sociological Association), Vice-President of AESCA (Spanish Association for the Sociology of Culture and the Arts) and President of the Sociology of Emotions Committee of the FES (Spanish Sociological Federation). He is currently Vice-President of REDISS (International Network of Researchers on Bodies, Sensibilities and Emotions), Director of the International Research Group on the Sociology of Emotions, Bodies and Sensibilities (EMOCS) of the University of Alicante and Director of the book series *La Lechuza Sociológica de las Artes*, Publicaciones de la Universidad de Alicante. He has given lectures and doctoral courses at universities in Argentina, Brazil, Colombia, Türkiye, Mexico, Italy, France, the United States, Peru ...

13:30 h. – 14:00 h.**Closing of the Seminar**

Miguel Hernández Hall · Ground floor · UA Canalejas Venue

14:30 h.**Closing Lunch****ORGANISATION:****-DIRECTION:**

Carolina Cambre, Concordia University, Canada
Juan A. Roche Cárcel, University of Alicante

-COORDINATION:

General Coordination: Javier Ortega Fernández, Lecturer in Sociology at the University of Alicante. Coordinator of the International Group of Researchers on the Sociology of Emotions, Bodies and Sensibilities (EMOCS), University of Alicante

Logistics Coordination: Pablo Martínez Rico, Researcher at the University of Alicante

-VENUE:

University of Alicante (Spain)

-WORKSHOP LANGUAGES:

Spanish and English

CONTACT:

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