



VISUAL LANDSCAPES OF IN/VISIBILITY:

EXPLORING AND CHALLENGING THE REPRESENTATION AND
DEMONISATION OF MARGINALISED MOTHERS AND DAUGHTERS

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*In/visibility and Difference: A
Visual Methods Workshop - Berlin,
3-4 December 2015*



INTRODUCTION

Silenced voices

Speaking back

Being seen

Visibility and Invisibility

Impact and/or protection

Ethics, practicalities and time immemorial

Reflections on projects with marginalised communities



THE OBJECTIFYING GAZE

19th Century

Photographic methods

Analyses and represent 'other' cultures

Embedded in power relations

Imperialism

Photography became part of the objectifying gaze of the colonial project

THE COLONIAL PROJECT

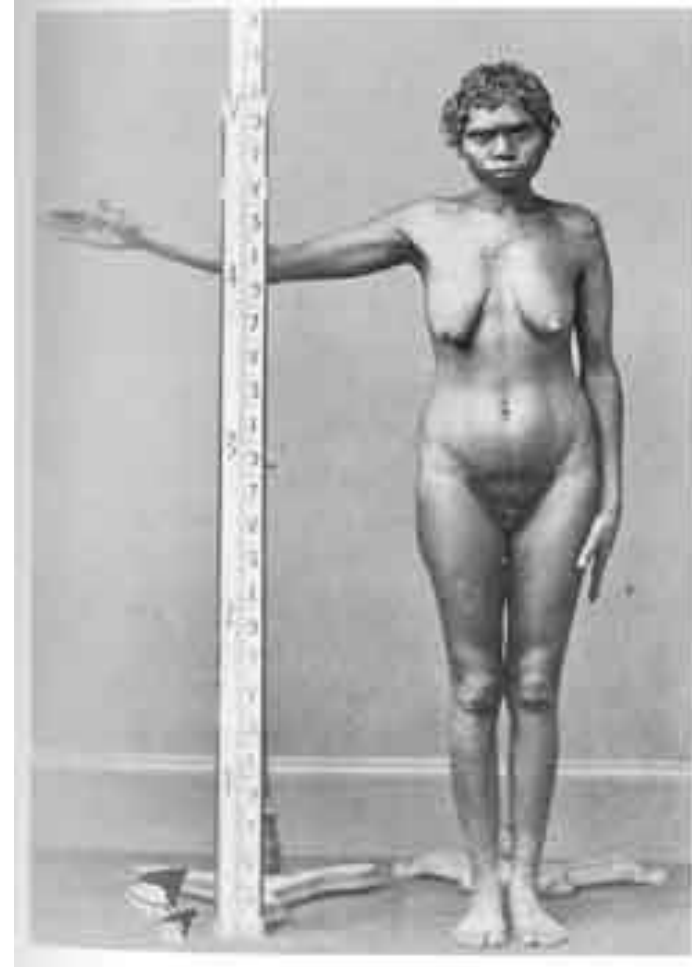
Reductive realism

Regulatory system

Hierarchical ordering of race

Pseudo-science

Authorative evidence

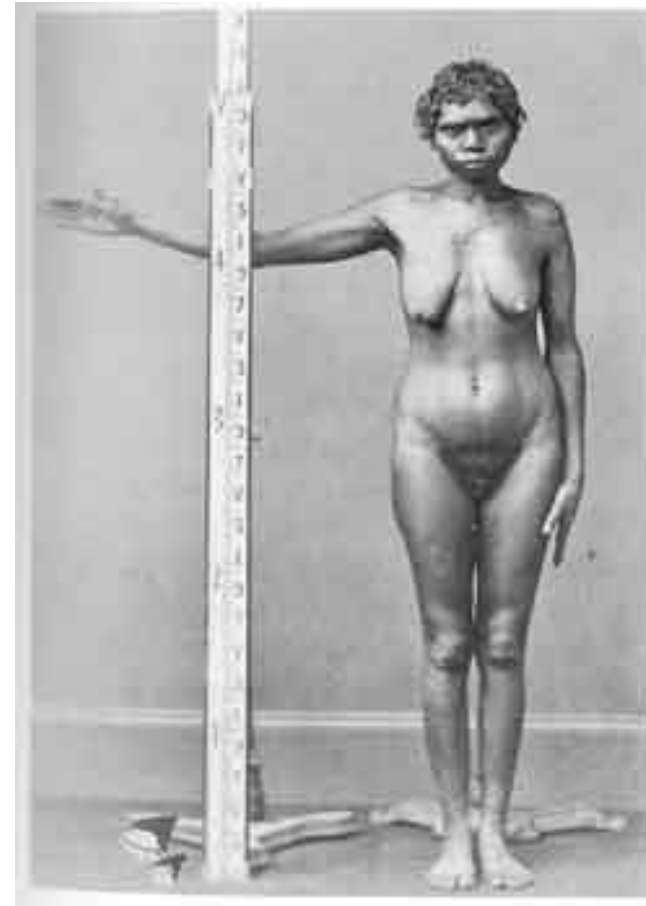


A PICTURE HELD US CAPTIVE...

Photograph is a construction of culture

Truthfulness of the appearance of things

The indignity of speaking for others



REPRESENTATIONS OF MOTHERHOOD

Morant (1998)

‘motherhood is objectified as a young, feminine woman. She seems to have the stereotypical rosy glow of motherhood and looks calm and contemplative... work to define what forms of femininity are socially acceptable and desirable. But at the same time they also render invisible [other] women



‘OTHER’ MOTHERS

Figures are brought to life and endowed with affect through mediation

This figure of chav mum circulates within a wide range of media, celebrity media, reality television, print media, literature, news media, films, and “chav hate” websites. Through the figure of chav a new publicly sanctioned wave of middle-class contempt for the lower classes is bodied forth

Impacts on public perceptions and social policy (Tyler 2008)

(Mannay, Grant and Mason – current project)



SILENCED VOICES

The ability to create written, visual and printed records depends on a number of social, political and economic factors

Tight binds between literacy, archives and authority in making of history

Visual cultures are dominated by power

Women's invisibility and stigmatising high visibility

VISUAL VOICES

'I quilt because I don't want my history,
my story to die. Quilting gives me a
voice when I can't write or speak'
(Goggin 2003)

Arpilleras - Pinochet's Chile – Roberta
Bacic



‘OTHER’ MOTHERS SPEAKING BACK

(BRADY AND BROWN 2013) — BUT TIME IMMEMORIAL? OPEN ACCESS?

PRESENTATION COPY - IMAGE REMOVED

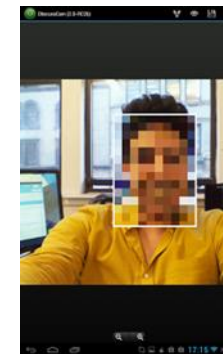
‘ETHICS OF RECOGNITION’

Preoccupation with anonymity acts as resistance to discourses of participant visibility (Sweetman)

Sensitive topics - domestics abuse, abortion, violence, divorce

Images cannot speak — whose voice?

How can images be disguised ethically?



INFORMED? CONSENT AND UNKNOWING OTHERS

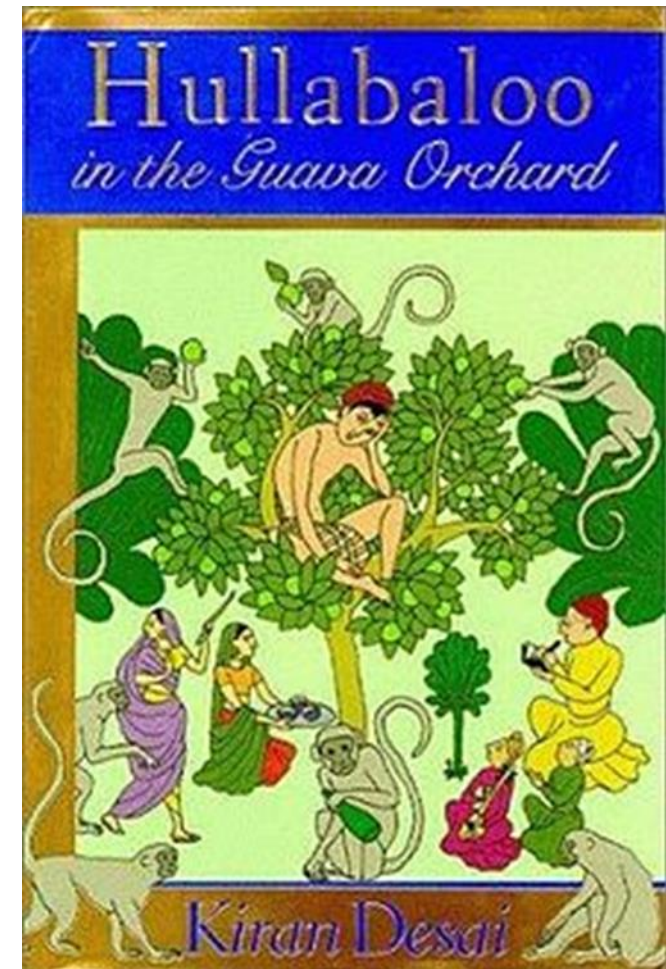
Participants can only consent for themselves

Is the consent informed?

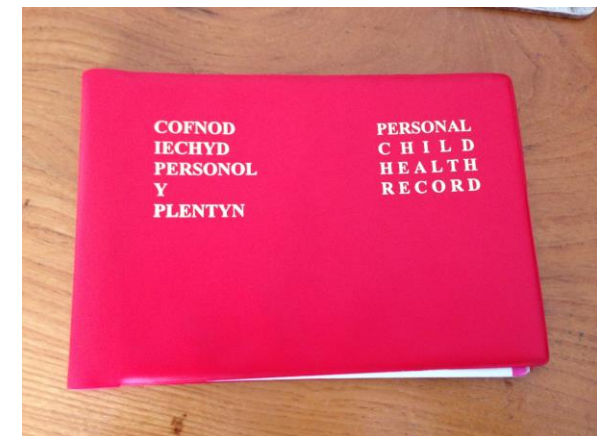
Do they understand how their data will be used – what is a conference, journal article?

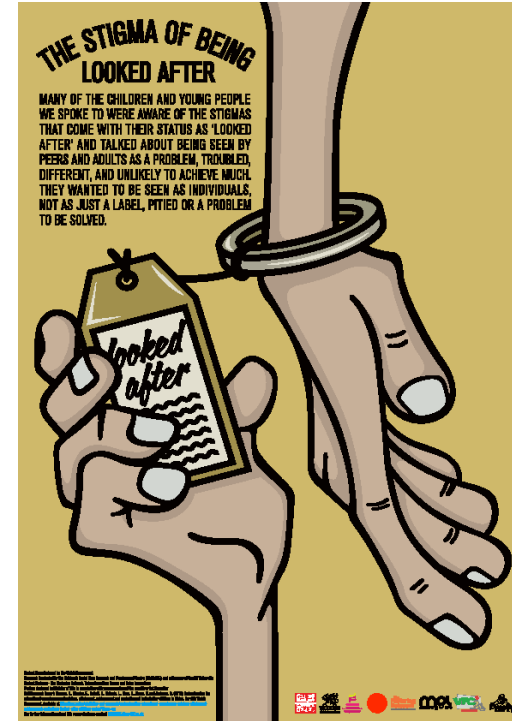
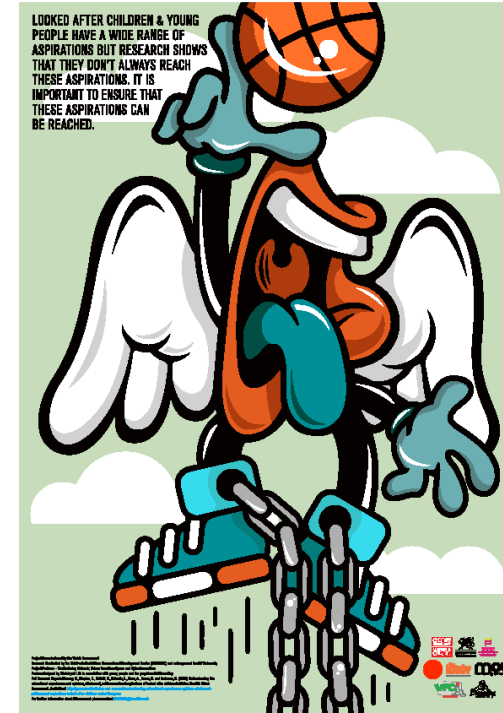
Open Access? (Mannay 2014)

What about unknowing others? (Mannay 2011)



VISUAL OPPORTUNITIES, DEFAMILIARISATION, IN/VISIBILITIES





SUMMARY

The visual offers a range of exciting possibilities for social research but it also brings an array of challenges and ethical difficulties

Visual and creative researchers themselves need to remain ardent critics of the research process, to be aware of the possible difficulties, and to continue to explore landscapes of representation, interpretation, voice, trust, confidentiality, silence; and the intended and unintended consequences of research with narratives and visual images.

It is also useful to consider the ways in which creative narrative forms can replace visual images and detailed, identifying, biographical accounts, yet still retain impact; and ethically, yet powerfully, communicate the stories that participants have shared in the research process (Mannay 2015).

Thank you
for
listening!



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