PHOTOGRAPHIC DESIGN ANTHROPOLOGY

Becoming through diffractive image-making and entangled visions in a Copenhagen immigrant youth context

LENE HALD
PhD DISSERTATION

Photographic Design Anthropology:
Becoming through Diffractive Image-making and Entangled Visions in a Copenhagen Immigrant Youth Context

AUTHOR
Lene Hald

SUPERVISOR
Associate professor, PhD Joachim Halse. The Royal Danish Academy of Fine Arts. School of Design

GRAPHIC DESIGN
Sara Frostig

[I am learning] how to see the picture:
not just the picture, but going inside the picture.
I don't know how to explain it.
It's like not just take the funniest pictures, but also the
serious, artistic and, like, mysterious.
And hiding a story behind it.
(Sokaina, 30/5-17[1])

Content

ABSTRACT DANISH

Ph.d. afhandlingen *Photographic Design Anthropology: Becoming Through Diffractive Image-making and Entangled Visions* In a Copenhagen Immigrant Youth Context omhandler en specifik sammenfiltring af fotografi, design (research), deltagelse, *skilled visions*, undersøgelser af identitet, samt feministisk teknovidenskab Feltengagementet udfolder sig blandt en gruppe unge immigrantpiger i København. Her undersøges identitetsdannelse igennem billeder via en række designerlige og fotografiske *program-eksperimenter.* Disse fotografiske program-eksperimenter eksemplificerer en designerlig tilgang til at tænke *om* og *med* fotografi (igennem samtidig *skabelse* af fotografi). Pigerne mødes og forstås som duelige og *response-able co-researchers* med kompetente visuelle færdigheder. De deltagende piger og jeg har i projektet produceret fotografi mens der trækkes på fotografiet/fotografering som en kilde til feedback i en performativ cirkularitet, hvor metode og materialitet konstitueres gensidigt. Afhandlingen eksemplificerer desuden en diffraktiv læsning af specifikke anvendelser og forståelser af fotografi indenfor felterne design (-praksis og -forskning), samfundsvidenskab og feministisk teknovidenkab med henblik på at identificere forskelle, der kan understøtte hvorledes de respektive felter *kærer sig om,* samt *forholder sig til* fotografisk praksis i forbindelse med feltengagementer. Dette bruges med henblik på at stille forslag til en fotografisk designantropologi. *Diffraktion* bruges som en guidende metafor til at udfordre kategorisering og dikotomier, så som os/dem, forsker/subjekt, billede/krop. Gennem en diffraktiv metodologi, hvor fænomener *læses igennem hinanden,* undersøger projektet *måder at se på, poetiske potentialer,* samt *synliggørelse af processer igennem billeder,* som modpol til objektivering, i forbindelse med det specifikke feltengagement. Overordnet tilfører projektet en *response-able* og *diffraktiv* fotografisk praksis til det designantropologiske repertoire, og stiller dermed forslag om en specifik *fotografisk designantropologi.*

ABSTRACT ENGLISH

The dissertation *Photographic Design Anthropology: Becoming Through Diffractive Image-making and Entangled Visions In a Copenhagen Immigrant Youth Context* is concerned with a very specific entanglement of photography, design (research), participation, skilled visions, social exploration of identity and the thinking of feminist technoscience. The field engagement unfolds among a group of young immigrant girls in Copenhagen, DK. Here the *becoming of identities* through images is explored through *photographic and designerly program-experiments*. These photographic program-experiments exemplify a designerly way of *thinking about* and *with* photography (through the simultaneous *production of* photography). Focus has been on meeting and understanding the girls as *highly capable and response-able co-researchers* carrying visual skills that matter. In the project, the participating girls and I have produced photographs, while drawing on photography as a source of feedback in a performative circular process. In this way method and matter emerge together and are made together. Furthermore, the dissertation diffracts specific uses and understandings of photography within the respective fields of *design (practice and research), social research* and *feminist technoscience.* I propose that if we emphasize how the various fields *care for and relate to photography,* but do it in different ways - then we are able to identify differences that matter; differences that can help us formulate and exemplify a proposal for photographic design anthropology. *Diffraction* is used as a guiding metaphor for challenging essentialist categories and binaries such as us/them, researcher/subject, image/body. Through a diffractive methodology of *reading through one another,* the project explores *ways of seeing, illuminates poetics* and *makes readable the process itself*, as a counter to objectification. Overall, the project ads a *response-able* and *diffractive photographic practice* to the design anthropological repertoire, thereby, envisioning a *proposal for photographic design anthropology.*

ACKNOWLEDGEMENTS

How to see? Where to see from? What limits to vision?

What to see for? Whom to see with?

 Who gets to have more than one point of view?

Who gets blinded? Who wears blinders?

Who interprets the visual field?

What other sensory powers

do we wish to cultivate besides vision?

(Haraway 1988: 587)

See

INTRODUCTION

Nothing comes without its world. When someone asks you to see, it is a worldly invitation. And "It matters what stories make worlds, what worlds make stories", as Haraway puts it (Haraway 2016: 12). How then, do we look at worlds with care? What does it mean to see with someone, instead of looking at them? How do we care for other(s) way of worlding? Can you ever see what I see? Can I ever see what you see? How do we intra-act with ethnographic photography in response-able ways? How do we insist on affection and care, not as embarrassing residues of a "serious science", but as ethico-onto-epistemological basic principles for response-abilities in designerly field engagement? This project is concerned with seeing in a photographic, design-anthropological and feminist technoscience context, and explores what response-abilities to consider within a cross-cultural photographic encounter, when our notions of knowledge are formed by visibility. How do we become through images, and what agencies might image-making extend, and what agencies might they limit? This is what I have set out to investigate in this dissertation. *Wait and see.*

During the course of this PhD project, I have been exploring in practice a series of entangled issues related to photography in design anthropology and the formation of identity through image-making in an immigrant youth context. This project started out as a democratic gesture: an exploration into the emancipatory potentials of photography, and a wish to shed light on a set of (more) visually diverse statements about identities in an immigrant context. This has included explorations of seeing, and the realization that careful seeing means to be response-able and to enable response-abilities.

 I am inspired by feminist techno-science, especially the thinking of Donna Haraway (1985, 1988, 1991, 1992, 1997, 2003, 2016) and the theoretical framework of agential realism as developed by Karen Barad (Barad 2007). Additionally, my interest and involvement with fine art photography and philosophical texts on photography has informed my way of thinking regarding the becoming of identity through images; here newer thinkers, who connect photography to new materialism, and feminist technoscience (Rubinstein 2016, Zylinska 2017, Warfield 2016) have been sources of inspiration.

Design practice and design research has also informed my project. I am affiliated with two design schools [2], and apart from an MA in Photography, I also hold an MA in Visual Communication Design. My designerly background is reflected in my engagement with the world through experimental practice (Brandt et al, 2010, Binder et. al 2006). This part of my background has also meant that the idea of the non-human as a force that matters is not a foreign concept: within designerly practice, as Donald Schön (Schön 1983) has pointed out, it is broadly accepted that materials are "speaking back". This relates

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[2] The Royal Danish Academy of Art. School of Design (www.kadk.dk) and KEA. Copenhagen School of Design and Technology (www.kea.dk).

well to my engagement with agential realism (Barad 2007), since the agency of things is highly empha-sised within this framework. I also ascribe to my designerly background a wish to get close and engage directly with the materiality of the world, plus the assumption that the visual can support a richer and more nuanced understanding of an ethnographic engagement, as well as my inclination to transform and diffract the visual materials created as part of these encounters.

Mostly, however, I am indebted to fine art photography and socially engaged types of photogra-phy; by this I mean both the act of photography, as well as actual photographs. I am fascinated by the plurality of overlapping genres, their expressive potential and their many uses. I am indebted to a variety of photographers that have informed and transformed my way of working; addressing them all would be too many to mention, but exemplary photographic projects, especially relevant to this project, are included as reference points throughout the dissertation.

Thinking with with the concept of diffraction (Haraway 1997, Barad 2007, 2014) I propose a pos-sible conceptual framework for an intra-active design anthropological photography that challenges the borders between seemingly disparate disciplines (photography, design research, design practice, design anthropology, feminist techno-science). To Barad, diffraction means reading texts from different tradi-tions diffractively into each other, to produce something new together (Barad, 2007: 30). Such a prac-tice corresponds to the way I seek out relations between the disciplines of photography, art, anthro-pology, design and careful field engagement. I furthermore seek to explore what it means to engage with diffractive image-making, approaching photography's complex relationship to "the real", not as as a problem, but as a productive and diffractive way of pointing to the (in)visible of any representation.

The field engagement I will address in this dissertation have involved girls from the girls' clubs Lunden and Kvarterhuset in Copenhagen, Spring 2014 to Spring 2015. In the field, I used visual modes as a way of engaging with the girls; the various visual experiments involved participatory portrait draw-ing, photography, collage, and filmmaking.

Of course, the project did not come together in a vacuum, but rather from inside what Donna Haraway calls "the belly of the monster" (Haraway 1992). The belly of the monster is Haraway's metaphor for the situatedness of a given work, and how it both shapes the maker and the matter made. The dissertation came into being between 2013 and 2017, a time when the "War on Terror" and issues of refugee migration dominated discourses and political actions in ways that have pushed ethnic, religious and national division. Even though the project does not engage directly with the so-called "refugee-migration crisis",[3] it is not a coincidence that my project explores lived cultures and lived experiences through Muslim immigrant teenage girls' frames of reference. As I was writing this dissertation, an article was published in the Danish newspaper Politiken[4] (March. 4, 2017) pointing out

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[3] The refugee crisis refers to the extraordinary number of refugees and migrants that have arrived in Europe in recent years, as described on the European commission website under the headline The EU and the Migrant Crisis: "In 2015 and 2016 the EU experienced an unprecedented influx of refugees and migrants. More than 1 million people arrived in the European Union, most of them fleeing from war and terror in Syria and other countries". www.publications.europa.eu/webpub/com/factsheets/migration-crisis/en/

[4] www. politiken.dk/indland/art5859334/Synet-p%C3%A5-islam-8-af-10-danske-muslimer-oplever-en-forv%C3%A6r-ring The article references a poll made by Megafon for the Danish newspaper Politiken, amongst 518 representatively chosen Danish Muslim in the period February 20th-23rd, 2017. Here 81% agree or predominantly agree that attitudes towards Muslims and Islam have worsened over the last 10 year.

that 8 of 10 Muslims have experienced a worsening in attitudes towards Muslims and Islam over the last 10 years in Denmark. Therefore, the layered, visual and participatory aspects of the project can hopefully provide a platform for challenging normative representations of Muslim youth by claiming photography, "not as the more-or-less passive window onto the world, but as an active political agent". (Rubinstein 2016a: 4).

RESEARCH QUESTIONS – RESEARCH THEMES

This dissertation is concerned with a very specific entanglement of photography, design (research), participation, skilled visions, social exploration of identity and the thinking of feminist techno science, and the related concepts of diffraction and response-ability. For the sake of simplicity, I have classified my research questions and research themes according to three modes, allthough they are entangled in practice.

The first research question is concerned with a proposal for photographic design anthropology through a diffractive reading of constructive design (research), photography, social research and feminist techno-science through one-another:

If we diffract design (research), photography, social research and feminist techno-science in a manner that identifies differences that matter - emphasizing how the various fields care for and relate to photography in different ways – how might these differences, then, help us formulate and exemplify a proposal for a response-able photographic design anthropology?

Second, Diffracting constructive design research with feminist technoscience has implications, and my second research question therefore relates to how I engage with practice-based design research; specifically programmatic design research, within a feminist technoscience context. Thus my second research question is:

How may we re-conceptualize program-experiment approach within a feminist technoscience framework?

Third, the project engages concretely with the role of diffractive image making and response-abilities in relation to the actual field engagement with a group of immigrant girls in Copenhagen. My research question reads:

How might I – in specific intra-actions with young immigrant girls in Copenhagen - approach diffractive image-making as a response-able and caring practice for bringing forth tacit visual skills of the participating girls, and for better understanding the becoming of identities through images?

MOTIVATION – THE RESEARCH(ER'S) STORY

My project springs from various sources, interests and entanglements; however, my primary motivation has been my long and ongoing interest in the intersections/in-betweens of photography and ethnographic exploration. How might we value the image as a way of engaging, understanding and communicating about various phenomena? This has been a focus of mine both as a communication designer, photographer and academic. As a student of communication design, I did both photography and illustration, but I was never really interested in using the knowledge acquired or the visuals produced only as the raw inspiration material prior to developing, for example, a specific design objects targeting a particular life style group, as one does when doing visual fieldwork prior to product development, service design or by making mood boards as the visual trigger for a design process.[5] Rather, I was interested in the actual process of field engagement, the visual as the end product, and its aesthetic and communicative qualities. For my MA in Communication Design (2005), I did a visual mapping of various youth style "tribes" inspired by Michel Maffesoli's theory on neotribalism (1990), Ted Polhymus' work on street style and style tribes (1996) and Bourdieu's theory of fields, forms of capital and segmentation (1984). The visual output was a mix of my portraits, and images made of the young people. The project generated attention within more commercial trend research communities that obviously found this mapping of teens to be a both interesting and potentially lucrative ethnographic case study. Afterwards, I spent four years of my professional life working within the trend industry mapping teen tribes, but, following my initial explorations, leaving it up to other commercial actors to interpret my visual and explorative field engagements. However, I was never completely satisfied with that role. I missed more idealistic goals, the ethnographic aspect, in-depth exploration and developing my visual methodology, as well as my photographic and aesthetic practice. This led me to do an MA in Photography and Urban Cultures at Goldsmiths, University of London (2010). Here I encountered the field of visual social research – a broad area, which includes the fields of visual anthropology and visual sociology as well as more arts-based practices that engage with social theory.

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[5] This is of course a very obvious and broadly accepted way of channeling an ethnographic interest into a design process. I have taught several causes with that specific focus, as well as worked in the trend agency business for several years doing just that.

Figure 1. Image from my MA project in Communication Design (2005). A visual mapping of various youth style tribes.
Here it is Hamudii, wearing shirt and cap with personalized embroidery. referncing to the area he lives.
MP for Mjølner Parken (a housing project in Copenhagen) NBX for Nørrebro (an area in Copenhagen)

Figure 2. (page 24-25) Article and photos on youth culture by Lene Hald.
Vs magazine. Autumn/Winter 2007/2008

Straight Edgers
Statement: Coolness of sobriety

Say no and assert a sense of self. But do it with a sneered
buck against the descending arms of...

Girlcore
Statement: Not anti-boy

One of London's...

Old Age Teens
Statement: Rebellion against rebellion

, but pro-girl.

ENCOUNTERING VISUAL SOCIAL RESEARCH

This led me to do an MA in Photography and Urban Cultures at Goldsmiths, University of London In my Goldsmiths MA thesis, I did a photographic and ethnographic study of young native Danish girls, who had converted to Islam, which allowed me to explore the ethnographic and aesthetic potentials of such a visual approach (figure 3-5). Although the MA in Photography and Urban Cultures was (is) situated in Goldsmiths' sociology department, the course had a strong bend towards fine arts photography. My final thesis consisted not only of a written report/essay, expected to include discussions of the subject both from sociological and visual textual sources, and to actively relate learning to image-making processes and outcomes, but also included a final visual product: a series of images to be exhibited in the context of a gallery. My final visual project defined a visual methodology allowing for more suggestive and poetic imagery, a way of translating field engagements into another language mode. I had furthermore started to tentatively explore the potential of participatory image-making, sensing that this practice might contain a transformative potentiality. I was attuned to giving voice to the girls involved, and my hope was that their participation would helpfully nuance the discursive debates concerning Islamic dress. I felt that this engagement with poetic image-making and participatory practice entailed a (not fully realized) transformative potential. A transformative potential, which not only involved the respondents, but also those viewing the exhibited images – as well as my own transformation by the experience. This was implicitly but not formally addressed in my Goldsmith's thesis, which combined expressive image-making with meaningful quotes from the girls about their how their experiences of converting to Islam and the related dress code had influenced their way of meeting the world.

At the same time as I was producing my thesis, I was teaching visual storytelling courses and anthropologically informed workshops at KEA – Copenhagen School of Technology and Design[6] , which confirmed my wish to develop a more integrated understanding of the potentials of photography in relation to qualitative research. Since visualization is considered one of design's core competencies, my teaching at a design school furthermore motivated the visual approach to my research, and my wish to make designerly and visual practice a core activity of the project. I was very interested in how a visual and designerly literacy might be explicitly used within a research project. But also how this might later on be translated into my teaching and supervision of students doing thesis work. Many designers find working with images natural, whereas they might struggle with the constraints and formality of the written. This dichotomy motivated my curiosity concerning how a more designerly and more visual approach to thesis building could be framed – in a way that would still be seen as an acceptable format. In that way, my aim also became to develop a model for the project that would favor the image[7] in a way where "matter and meaning are mutually constituted" in the production of knowledge (Barad 2007: 152).

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[6] My research is situated at two design schools: KEA, Copenhagen School of Design and Technology and Royal Danish Academy of Fine Arts, School of Design. The project is funded by KEA Research and Innovation Centre.

[7] That being said, I would like to stress that I have no intention of marginalizing other senses than the sight. Thus, I will refer to what Christina Grasseni calls "skilled visions", which are continuously produced and developed in intra-action with many other mattering forces (such as other senses, apprenticeship and communities).

"There is no singular point in time that marks the beginning of this book, nor is there an 'I' who saw the projects through from beginning to end, nor is writing a process that any individual 'I' or even group of 'I's' can claim credit for. In an important sense, it is not so much that I have written this book, as that it has written me. Or rather, 'we' have 'intraactively' written each other ('intra-actively' rather than the usual 'interactively' since writing is not a unidirectional practice of creation that flows from author to page, but rather the practice of writing is an iterative and mutually constitutive working out, and reworking, of 'book' and 'author')…not to deny my agency (as it were) but to call into question the nature of agency and its presumed localization within individuals (whether human or nonhuman)."

(Karen Barad 2007: ix)

Figure 3 & 4. From MA, dissertation To (Un)veil and Envision (2010)
Photographing and exploring the lifeworlds of native Danish girls who have converted to Islam.
Photography by Lene Hald (2010)

Figure 5. From MA, dissertation To (Un)veil and Envision (2010)

Photographing and exploring the lifeworlds of native Danish girls who have converted to Islam. Visual translation of Malene's mentioning of place.

Photography by Lene Hald (2010)

The text says: My parents are hardcore atheists. It has been hard for them to relate to the fact that I've become Muslim. I converted to Islam two years ago in June, put on my headscarf in November and told them that now I was Muslim. It was just before Christmas. Their world collapsed. My mother talked to me, but my father would not let me visit. Then it started going well. Slowly they accepted. But then last summer it all went wrong again. We were going to a summerhouse-area and no one wears headscarves there. At the beach my mum couldn't cope with people staring. She'd got used to it in Copenhagen, but all of a sudden it became so obvious. People really stare when a Muslim girl is with a Danish family.

OUTLINE OF DISSERTATION CHAPTERS

In this section I provide the reader with an overview of the different chapters of this dissertation. In **Chapter 1: Research Method and Position**, I highlight my practical and theoretical approach. Inspired by the theoretical framework of Agential Realism, the focus is on "ethico-onto-epistem-ology" (Barad, 2007: 90) – that is, the inseparable matters of ethics, ontology and epistemology. The three defining positions for highlighting the underlying "ethico-onto-epistem-ologies" of the project are feminist techno-science, design (research) and photography. In **Chapter 2: Photography in Design, Social Research and Feminist Techno-science**, I will map out specific uses and understandings of photography within the respective fields of design (practice and research), social research and feminist techno science. I thus seek to diffract design, photography and ethnography and feminist techno-science – emphasizing how the various fields care for and relate to photography, albeit in different ways – in an attempt to identify differences that matter, differences that can help me envision and exemplify a proposal for photographic design anthropology. **Chapter 3: Seeing, Visiting and Caring** describes my first (pilot)engagement in the girls' club Lunden, Copenhagen, Denmark. In this chapter I will be focusing on visiting (Haraway 2015, Arendt 1982) and relations of viewing; how we become through our relations of viewing. The purpose of this chapter is two-fold: First, it is to give a short introduction to my first field engagement in Lunden, since how things were learned here informed my following longer engagement with the girls from Kvarterhuset. Second, I diffract my experiences in Lunden with other photography (nineteenth-century medical photography by Dr. Jean-Martin Charcot conducted at the Salpêtrière hospital in Paris) as a way of highlighting the importance of response-able "visiting" (Haraway, 2015; Arendt; 1982). The subject of **Chapter 4: Touching Myself** relates to my "messy" (Law 2004) understandings of how to situate myself as a researcher subject in this project. Further, this chapter deals with how I finally position myself inside the research – and how I seek to get close to the girls by including myself very visibly in imagery; concretely by being represented in some of the pictures. Apart from two photographic experiments made in relation to interviewing, I will also address a talk by Karen Barad and her reference to the work of artist Eiko Otake. I will use Barad as a stepping stone to discuss differences that matter between reflexive and diffractive practice. Hence, the overarching purpose of this chapter is to explore the concept of diffraction as one of touching and getting close. **Chapter 5: Diffracting Exposures and Ethnographic Moments** revolves around a specific photographic portrait of Sara, one of the participating girls, made by me during an interview in Kvarterhuset. Through a designerly re-working of the portrait, as a way of stepping back into the experience, I reflect on poignant themes related to the encounter: issues related to exposure, stereotyping, and the re-configuration of visual material as a way of engaging with specific ethnographic moments. This program-experiment is a way of "becoming with the data" and rethinking on how matter matters. This approach has lead me to reflect on how I could include the participating girls in the process in more response-able ways. This relates to **Chaper 6: On Response-ability**. The subject of this chapter takes its beginning in the initial photographic portraits I took of the girls in Kvarterhuset during club evenings, and the following dialogues I had with them about these photographs. In conversation, we explored what immediate feelings and thoughts these photographic portraits awoke in them, and as a way of including their responses, the girls altered the images by writing on them, and crossing out elements they did not like. My aim was to convey that their responses were taken seriously through the re-opening and re-working of (photographic)

cuts already made. Thus, the theme in this chapter is response-ability – and how this is manifested in this specific encounter. **Chapter 7: Sokaina's selfies, Deep Dives and Medusa Heads** starts underwater, and visits the small invertebrate, the brittlestar, which possesses an extremely advanced sense of sight. Tarrying with the brittlestar, I seek to diffract Karen Barad's thoughts on the creature, combined with Grassenis's notion of "skilled visions", and with conversations I have had with Sokaina (one of the participating girls) on selfie-practice; talking with Sokaina about her selfies, I came to understand her practice as one of skill, repetition, entanglement and authenticity. The conceptual framing of the chapter, therefore, centres on skilled visions (Grassini 2007), authentic imagemaking (Warfield 2014, 2016) and the diffractive boundaries between the constructed images and the bodies that make them (Barad, Harraway). In **Chapter 8: Exploring Becoming of Identities Through Photographic Program-Experiments on Dress and Adornment**, I present and examine processes and outcomes of a chain of photographic "program-experiments" made with other girls in Kvarterhuset. These program-experiments all intra-act with the materialities of dress and adornment. I will address how small assignments that I presented the girls with might be understood as an overflowing program-experimental practice. In relation to these program-experiments I contemplate issues of categorizing through markers of identity, and seek to elaborate on this through the concept of diffraction, especially concerning the writings of Trinh Minh-ha. Finally, I will address how I ended my visits to Kvarterhuset through a small exhibition. **Chapter 9: Making a Book for Sokaina('s Daughter)** describes the process and outcome of making a photobook for and with Sokaina. Or more precisely: A photobook for the imaginary unborn daughter Sokaina hopes to have in a (near or distant) future. A diffractive way of mattering using overlays of researcher and participant generated material, biographical materials, hybrid collages (super)positions the photobook as a site of multiple experiences and entangled tales. The book consist of four booklets and in the the chapter, I will describe these cuts (booklets), and go into detail with specific images in the book, unfolding stories related to their becoming and the process behind their production. Hence, the theme of this chapter is intra-action and diffractive image-making. The final chapter, **Chapter 10: Cutting together-apart**, addresses the last program-experiment of the project. This program-experiment entailed a public exhibition with/ joint talk between Sokaina and I about the book and the process of collaborating. The exhibition and event was a way of way of opening up the research process, and making visible the unclear boundaries between subject, researcher and audiences of the research.

Chapter 1

This chapter is about research method and position. Working within a Baradian framework, this means that it is a chapter about "ethico-onto-epistem-ology" (Barad, 2007: 90) that is, the inseparable matters of ethics, ontology and epistemology. The three defining positions for highlighting the underlying "ethico-onto-epistem-ologies" of the project are feminist technoscience, design (research) and photography. Within feminist technoscience i especially value the theretical framework of agential realism (Barad 2007) and the optical metaphor of diffraction. Within design (research) I relate to constructive and programmatic design research, and the ways design – in very concrete ways – engage with the visual. Through out the project, I use photography as a hands-on method to engage particpants and emhasizng the importance of response-abilities. Furthermore, I seek (through photography) put emphasis on poetics, and illumination of the process itself – as a counterpoint to objectification.

RESEARCH METHOD & POSITION

To be entangled is not simply to be intertwined with another, as in the joining of separate entities, but to lack an independent, self-contained existence. Existence is not an individual affair. Individuals do not pre-exist their interactions; rather, individuals emerge through and as part of their entangled intrarelating. Which is not to say that emergence happens once and for all, as an event or as a process that takes place according to some external measure of space and of time, but rather that time and space, like matter and meaning, come into existence, are iteratively re-configured through each intra-action, thereby making it impossible to differentiate in any absolute sense between creation and renewal, beginning and returning, continuity and discontinuity, here and there, past and future.

(Karen Barad 2007: ix)

POSITION ONE: FEMINIST TECHNOSCIENCE

I engage with feminist new materialism, especially Karen Barad's framework of agential realism (2007), which draws our attention to the performative intra-action between objects, bodies, discourses and other non-human material things. That is, agential is understood as how every thing acts, and everything is performative. Realism is understood as how the agential has real consequences. Agential realism is not about representing an independent reality, but about the real consequences, interventions, creative possibilities and responsibilities (response-abilities) of intra-acting with the world. In relation to respons-able photography and field engagement Maria Puig de la Bellacasa's (2017) engagement with care, as I understand it, has also been inspiring to think with. Barad and Bellacasa are both firmly rooted in the (Harawayian) feminist science studies tradition, so the lively figurations and concepts of Donna Haraway (such as cyborgs, modest witnesses, companion species and diffraction patterns) have been intra-acting with my work, both implicitly and explicitly. However, I have chosen Barad's theoretical framework of agential realism as my primary theoretical point of reference. In choosing Barad's theoretical framework, I have valued her emphasis on entangled constituent relational agencies: object-subject relations as always intra-acting, issues of becoming and the indefinite nature of boundaries.

Transdisciplinarity

These are themes running through this dissertation, and they have affected my thinking around the intra-disciplinary aspects of the project and my own background. Regarding the latter, I am disciplined within the fields of communication design, fine art photography and social research. One might argue that my transdisciplinary background means that I am not trained or properly educated within any one of these disciplines; not being solely skilled within one discipline means that I am alienated from some aspects of each discipline. As Haraway's Cyborg figure and her companion species, my transdiciplinarity makes me a bastard. I am an illegitimate offspring of various (disciplinary) origins. Am I a photographer, a design-ethnographer, a feminist techno-scientist? I am neither and all at once. I occupy a position that does not please "the pure of heart who long for better protected species boundaries and sterilization of category deviants"(Haraway, 2003: 4). As the visual sociologist Luc Pauwels notes, the path of interdiciplinarity[8] is "not at all an easy road to take" because when crossing borders of disciplines the danger of "amateurism" is always lurking (2000: 12-13). In other words, I have not been fully "disciplined". However, I will argue that my position between worlds, may help make visible likenesses and differences between the fields, and also open up to a diffractive engagement. Haraway describes how Cyborgs are "unfaithful to their origins" (Haraway,1991: 151) so following this my transdiciplinary "Cyborg position" might enable me to have a less obedient and more opportunistic relationship to my (disciplinary) parents, which hopefully means that I will be able to draw new boundaries, make new connections and productive intersections between photography,

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[8] In terms of the difference between interdiciplinarity and transdisciplinarity, I will use transdisciplinarity and/or intra-disciplinarity since this phrasing seems to point to a more integrated approach, following Barad's thinking around the entanglement of things, whereas interdisciplinarity refers to a bounded meeting between two (or more) disciplines.

ethnography and design. It is a position of difficulty, but also – following Harraway and Barrad – one of promise. Working within various intersecting fields of visual practice and theory (feminist techno-science, design ethnography, photographic philosophy) I am "crossing (out) taxonomic differences, tunnelling through boundaries" as Karen Barad puts it (Barad 2014: 175). To me feminist techno-science entails an openness towards more expressive and intra-active forms of knowledge making; it is about opening up boundaries between disciplines and working care-fully in the in-between spaces, creating new connections and surprising outcomes, hopefully opening up worlds in unexpected and creative ways.

Research from within

Another central condition for feminist technoscience – which has been central to my approach – is the notion of conducting research from within. Barad has fostered this notion, as she writes, "on an agential realist account of techno-scientific practices, the 'knower' does not stand in a relation or absolute externality to the natural worldbeing investigated – there is no such exterior observational point" (Barad, 2003: 828). The complex relationality between participation and self-representation through image-making has been pivotal to my project, both understood as the positioning and self-representation of the participants, but also of the positioning and self-representation of the researcher. Following ideas concerning situated knowledge (Haraway 1988), entanglements (Barad 2007), diffraction (Haraway, 1997, 2008) (Barad 1995, 1999, 2007) and visiting (Haraway, 2015; Arendt; 1982). I have intentionally positioned myself as a very central part of the dissertation's narrative. I believe this is the only way I, as researcher, designer and photographer, can engage with the material properly. As Barad states: "Existence is not an individual affair. Individuals do not pre-exist their interactions; rather, individuals emerge through and as part of their entangled intrarelating" (Barad 2007: intro). I am in the midst of things. Research is interventionistic. I cannot zone out and become a distant observer. No researcher can. To me, feminist techno-science is about acknowledging this basic fact. Research is about getting close, and bringing in materialities and agencies of bodies and non-human matter.

Matter matters

Agential realism reconceptualizes the process by which objects are examined and knowledge created in scientific activities. A driver for Barad's work is her conviction that "language has been granted too much power."(Barad 2003: 801) As she claims in her book "Meeting the Universe Halfway", "Matter and meaning are not separate elements"(2007: 3). Thus, the topic of her book is "entanglements" as laid out in the quote at the beginning of this chapter. Barad radically rethinks performativity through careful engagement with the poststructuralist philosophies of Judith Butler and Michel Foucault (Barad 2003). She complements and extends the thinking offered by Butler in terms of how the performativity of discourses work in intra-action with material agents. According to Barad's theory, performativity is more than discursive and it is more than human. Materiality is no longer "either a given or a mere effect of human agency," but rather "an active factor in processes of materialization" (Barad 2003: 827). Materialization is for Barad much less passive than Foucault and Butler have implied. I find this very relevant for my practice, which so heavily engages with photography as a mattering force in relation to engagement and knowledge-making. Her agential realist framework moves away from the modern Cartesian mind/body split and our strong cultural belief in

representationalism. It instead pushes us towards a relational understanding of what Barad labels the "intra-action" between subjects and objects. Intra-actions points to entanglements. For Barad, things or objects do not precede their interaction; rather, objects emerge through particular intra-actions. This has profound consequences for our understanding of agency. According to Barad, agency is not held, it is not a property of persons or things; rather, agency is an enactment, a matter of possibilities for reconfiguring entanglements. (Barad 2007).

Diffraction

Barad pushes the optical metaphor of "diffraction" as a methodology *to think with and through*. Diffraction is about passing apparently separate things through each other, exploring how they intra-act, how they are mutually produced by each other, and what differences this joint production make. According to classical physics, diffraction is a physical phenomenon that comes into being when waves encounter an obstacle upon their path, and/or when waves themselves overlap. Within feminist theory, diffraction is used to trouble the concepts of opposition and separation. As Barad puts it, diffraction "troubles dicho-tomy – cutting into two – as a singular act of absolute differentiation, fracturing this from that, now from then" (Barad 2014: 168). Barad uses the concept of diffraction to understand the entangled character of all things, including strands of theory and practice; diffractive practice also means to read texts from different traditions diffractively into each other, to produce something new (Barad, 2007), not granting primacy to any one particular discipline at the expense of others. Instead of using a categorizing methodology that would place different texts, theories and strands of thought against one another, diffractive engagement means that they can be dialogically read "through one another" (Barad 2007: 30) to engender creative, and unexpected outcomes" This "relational ontology" is "at the core of agential realism" (Barad 2007: 93), and, subsequently, what has come to form the underlying foundation of my project. Furthermore, I intra-act with the metaphor of diffraction in relation to image-making, as a way of reading ways of seeing through one another, and re-configure visuals produced during field engagements.

Ethico-onto-epistomology/thinking with care

Barad's ethico-onto-epistem-ology reveals how ethics, being and knowing no longer can be separated (Barad, 2007, p. 392). Therefore, responsibility is also replaced with the more relational attitude of "response-ability" towards all of our fellow beings (Haraway, 2008: 88, Barad, 2012: 208); hence, our ethical debt towards the Other is interwoven with the fabric of the world (Barad, 2010, p. 265). As Barad puts it, "entanglements are relations of obligation." Following Barad, politics, ethics and agencies intra-act with any act of observation, and indeed any kind of knowledge practice. Barad uses the term ethico-onto-epistemology to describe how ethics, being and knowing cannot be separated (Barad, 2007, p. 392), and the responsibility embedded in doing research. As Barad puts it, "entanglements are relations of obligation - beig bound to the other" (Barad 2010: 265). Therefore, responsibility is also replaced with the more relational attitude of "response-ability" towards all of our fellow beings (Haraway, 2008: 88, Barad, 2012: 208). According to agential realism, politics and ethical issues are always part of scientific work, and only are made to seem separate by particular historical circumstances that encourage people to not notice those connections.

Generating a new agential form of awareness requires that we *think with care*. Thinking with care has acted as a moral imperative that I assumed in my relation to the girls involved in the project. Furthermore, it has been a valuable strategy for caring for/emphasizing what I love (such as photography). In this sense: "what care can mean in each situation cannot be resolved by ready-made explanations. It could be said that introducing care requires critical standpoints that are careful" (Bellacasa 2011: 96) Care is not necessarily without conflict and error. As Bellacasa further states: The way in which caring matters is not reassuring. It doesn't open the door to a coherent theory, or to the comforting feeling that worries about techno-science would be solved ... if only we would really care. Care eschews easy categorization: a way of caring over here could kill over there. Caring is more about a transformative ethos than an ethical application. We need to ask 'how to care' in each situation. This is attuned to STS's ways of knowing on the ground. It allows approaching the ethicality involved in sociotechnical assemblages in an ordinary and pragmatic way. But formulating the necessity of care as an open question still adds a requirement to constructivism: cultivating a speculative commitment to contribute to liveable worlds. As a transformative ethos, caring is a living technology with vital material implications for human and non-human worlds (Bellacasa 2011: 100).

Apparatuses as material-discursive
A central aspect of agential realism and the idea that apparatuses are "material-discursive" (Barad 2003, 2007), in that they produce determinate meanings and material beings while simultaneously excluding the production of others. Equally, Donna Haraway (1988, 2004, 2013), John Law (2004) and Maria Puig de la Bellacasa (2011, 2012) have argued that beyond producing data, methods (our apparatuses) have the power to engender reality. Acknowledging this premise can contribute "to develop keener sensitivities to the effects of our methods" (Müller & Kenney, 2014: 5) as a mechanism to situate and embrace one's projects differently. This means that, in addition to producing relations, one's field engagement creates new realities (Law, 2004: 29). Thus, the methods we use to comprehend the world affect the world in turn; they constitute it, and are simultaneously shaped by it.:"it matters what worlds world worlds", as Haraway puts it (Haraway 2016:12). Becoming aware and understanding the agency of methods can be a speculative commitment towards singular research practices and that is, in itself, a caring impulse: to become accountable not just to what our practices are, but to what they might become (Galloway, 2013). Accountability is a caring practice (Pérez-Bustos, 2014b; Singleton, 2011) in the sense that it makes us responsible and attuned to what our methods do to generate more livable worlds (Bellacasa, 2011, 2012). In the experiments described in this dissertation, accountability refers to how intra-active photographic practices and design-anthropological approaches shape the entanglements they are part of, and through their interference enable and restrict specific agencies.
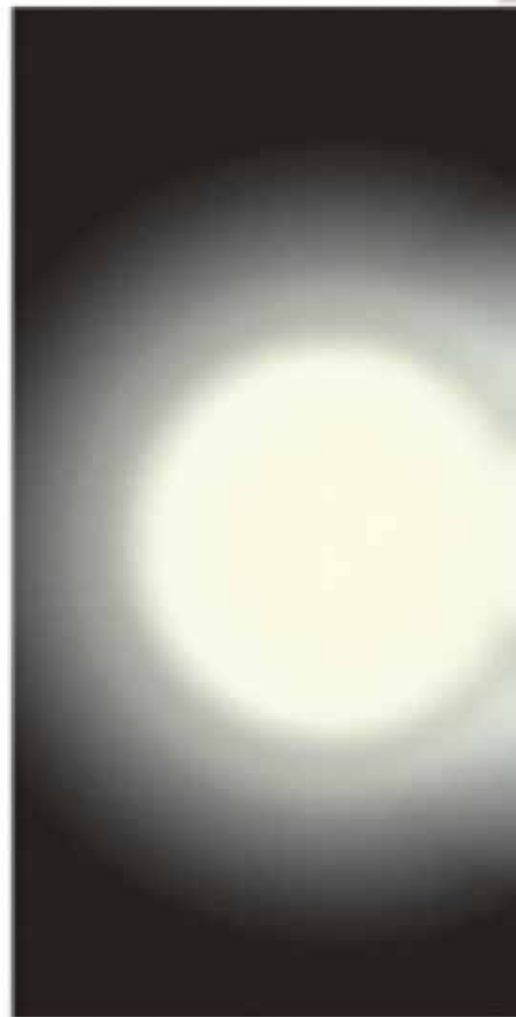
POSITION TWO: DESIGN

My project relates to an emergent ecology of design research practices (visual, ethnographic, material, programmatic etc.), which have guided my dissertation in various ways. I am affiliated with two design schools[9], and apart from an MA in Photography, I also hold an MA in Visual Communication Design. I understand designerly engagement with the world, as an action-oriented and experimental practice (Brandt et al, 2010); a practice which welcome the way the materials "speak back" during designing (Schön 1983). A designerly habit of mind is about getting close to and engage directly with the materiality of the world - thinking of the world as a matter to *intra-act with*, not one *to observe*. Also the assumption that *the visual can support a richer and more nuanced understanding of an ethnographic engagement* and my inclination to *re-configure and diffract the visual* created as part of field engagements may be ascribed to a "designerly" sentiment.

The way I intra-act with design is directed by my transdiciplinary background and objectives, and accordingly I seek a definition that portrays design and design research in a way that relate to my anthropological and photographic interests. In this section, I will lay out two design research fields that have been pivotal to the project: design anthropoloy and programmatic design research..

Design anthropology

The first one I will address is the field of design anthropology, which is a diverse and transdisciplinary field, consisting of many research practices that cannot be engaged with as a coherent whole (Olander, 2014: 1). However design coupled with anthropology suggest some promising paths for engaging with the visual and the social in careful and response-able ways.

There are various ways of describing the field of design anthropology. One way of defining the field takes the shape of a bounded meeting between a designer and an anthropologist, where each remains the same (Suchman 2011, Yaneva 2009); in this configuration, designers design while ethnographers observe, analyze and maintain a critical role, but relational resources are not fully explored. A more relational, open and unpredictable kind of collaboration can be found in projects where ethnographers and designers may become like "idiots" to each other (Michael 2012, Rabinow & Marcus 2008). For example lecturer in anthropology Andrea Gaspar has discussed "how the disruptive character of the idiot" (Michael 2012a; 2012b) opens up new (epistemological, creative, professional) collaborative opportunities for the ethnographers of the contemporary (Westbrook 2008). Finally, there is also a version of design anthropology where design becomes the object of ethnographic study; the ethnographer is here positioned as an outsider looking into design practice exploring it as the topic of their fieldwork. See for example Kasper Tang Vangkilde (2014), who has been doing research on design practices in the fashion company Hugo Boss.

A popular way of describing the difference between anthropological and designerly ways of approaching the world has been to focus on the different temporal orientations of design and anthro-

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[9] The Royal Danish Academy of Art. School of Design (www.kadk.dk) and KEA. Copenhagen School of Design and Technology (www.kea.dk).

pology. Design has (traditionally) been oriented towards proposals and the future (See e.g. Halse et. al 2010), and anthropology as oriented toward the past. (Hunt 2011, Otto and Smith 2013). Although this may make sense as a way of categorizing the past traditions within these fields, such boundaries are being disrupted/shifted in favour of future-oriented research agendas. See for example Anthropologies and Futures: Researching Emerging and Uncertain World (2017), which points to the role of anthropology as researching the future. The book Design Anthropological Futures (ed. Smith et. al. 2016) engages with both designerly and anthropological theory and practice to explore and conceptualize the future. I will hold on to the definition proposed by Halse and Boffi where design anthropology is characterized by design interventions, "a form of inquiry that is particularly relevant for investigating phenomena that are not very coherent, barely possible, almost unthinkable, and totally underspecified because they are still in the process of being conceptually and physically articulated. We see design interventions as a supplement to existing research methods, one that favors and explores unsettled and imagined possibility, yet employs empiricist virtues of embodiment, empathy and documentary forms" (Halse & Boffi 2014).

I furthermore embrace the idea proposed by Fulton Suri from the commercial design bureau IDEO, who specifically states: "for a designed world that has meaning beyond the resolution of purely functional needs, one that also has poetry, communicates subtly something that makes sense, not just by fitting in with the culture and environment in which it lives, but by adding a new dimension to it" (Fulton Suri 2011: 16). Here she clearly advocates for a design anthropology that moves beyond problem-solving and styling towards a third place of *poetic imagination*.

Exemplary design research driven by program and experiments/programmatic design research

The second design research field that I will refer to is that of "exemplary design research driven by programs and experiments" (Brandt et. al, 2011: 19). Or in short: "programmatic research" (Redstrom 2001, Brandt et. al, 2011). In the book XLAB, this is described as "research based on programs that act as a frame and foundation for carrying out a series of design experiments and interventions" (Brandt et. al. 27: 2011). I relate to this approach as a way of clarifying how my own project has unfolded over time (Brandt et. al, 2011). Beginning with these ideas has been a helpful way of negotiating my intuitive field engagement approach with elements of structure; I have found it useful to present my engagements as experiments , and continuously rework the program (which is to be understood as my provisional and continuous becoming/emergent research themes and research questions), in dialogue with the ongoing field experiments. As Binder and Redstrom point out, program and experiment are mutually constitutive; the design program is provisional and works as a sort of hypothetical worldview (Binder & Redstrom 2006: 4). Thus, the program can never be unquestionably presupposed. Instead, it functions as a framing maneuver to make a particular line of inquiry relevant.

From dialectics to intra-actions

Programmatic design resarch has been productive way of clarifying the unfolding of my various engagements. However, it is necessary to point the need to re-conceptualize certain aspects of this approach , when operated within the framework of Agential Realism. First, an issue with dialectics: According to Brandt et al. the exchange between program and experiment is defined as one of dialectics. This dialectical process is proposed to be relevant because the designerly process described "moves from the abstract to the concrete ". Furthermore, the abstract is explained as "referring to something void of relations and context – to something 'concrete', an understanding rich in relation and experience. Also, in this sense, the initial program is indeed 'abstract' and the process of experimentation a matter of making it more 'concrete'" (Brandt et. al. 33:2011). Thinking with feminist tecnoscience, we must question if anything can ever be void of relations and context; according to Karen Barad we/it/they are always in relation to something. Or as Haraway puts it: "beings do not pre-exist their relatings" (Haraway 2003: 6).

Furthermore, the programmatic research approach is dialectical, as it moves "from the abstract to the concrete" (Brandt et. al, 2011:33). In this way, she refers to an ancient Greek understanding of dialectics, formed"by using the opposing views to discover short-comings and flaws in the original argument" (Brandt et. al, 2011: 32). The authors of XLAB refer to Hegel's use of the concept, pointing to how he uses notions "such as abstract-negative-concrete to describe a historical dialectic through which a richer understanding or a notion is developed by moving from the abstract to something concrete" (Brandt et. al, 2011: 32). This figure of "dialectics" carry connotations of a two-way movement and division of entities that is not compatible with the relational and entangled ontology of Agential Realism, described by Barad as "the ontological inseparability of intra-acting agencies" (Barad 2007: 206). Within a Baradian ontology, the program and the experiments are not separate and only in part the primary mattering forces. Reconceptualizing the program-experiment approach from one of dialectics to one of entanglement has further implications. Barad specifically talks about reading concepts through each other, not as a way of critiquing or opposing, but as a way of generating new intra-related insights. As Barad suggests, the concept of entanglement calls for a new sort of methodology. Here we must think in terms of what she calls "diffraction patterns," rather than in terms of structuring contents or matter.

Following this, I suggest that we must move away from understanding the programmatic research process as one of dialectics and instead think of it as one of diffraction. Diffraction troubles the idea of dialectics in a multitude of ways. It opposes any dialectical notion of upholding, a priori, the difference between "One" and "Other". It questions any separateness in the subject/object relation between researcher and that which is researched. This means that if we are to (more concretely) incorporate a diffractive methodology into a design-programmatic approach, we must move away from thinking about each experiment as an symmetrical, ongoing iterative spiral, where each experiment leads to the next, resulting in ultimate outcomes, as for example presented by the British Design Council as a process of Discover, Define, Develop and Deliver (British Design Council, n.d.) or as a dialectical process (as presented in programmatic design research). In stead, we must – following Barad – think of it as an entangled process, entailing a multitude of mattering forces.

We must then also acknowledge the potential of diffractively reading each and every experiment through one another, not thinking about them as separate events. Likewise we must re-conceptu-

alize the idea of "experiment" and "program" as one of entanglement; program and experiments are not isolated entities with any clear-cut divide. Instead of highlighting program and experiments as distinct entities in the process, we must emphasize the intra-active character of their relating; the program is internal to the experiment and vice versa. I therefor suggest that we exchange program and experiments as poles of reference with intra-active *program-experiments*.[10] This will place emphasis on the process-oriented, the relational and the fundamentally affective structure of subjectivity and knowledge production.

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[10] A note to clarify my understanding of the term "experiment". Here I follow ideas from programmatic design research, where the experiment is understood as a way of making the "hypothetical world-view of the program into something 'real'" (Brandt et al, 2011: 35). In this way the program (in my case tentative research themes and research question) come to "matter". I am also sympathetic to speculative design, in which experiments are understood as a way of creating "spaces for discussion and debate about alternative ways of being" to then "inspire and encourage people's imagination to flow freely" (Dunne and Raby 2013: 2). As described above, I will - referring to the intra-active framework of Barad - re-conceptualize the term experiment, and use the relational term program-experiment. In this project each program-experiment has slightly or substantially changed the route of my inquiry: an intuitive but also an unfolding process, where each program-experiment became one of the mattering forces that informed the following step in the process. Following the framework of agential realism we must intra-act with the experiment as a caring engagement, which strengthens relations and enables response-abilities through patterns of interference. Informed by these understandings, I position the experiment as a caring practice that helps materialize the program (emergent research themes and research questions) in imaginative ways that elicit reactions that would otherwise not matter.
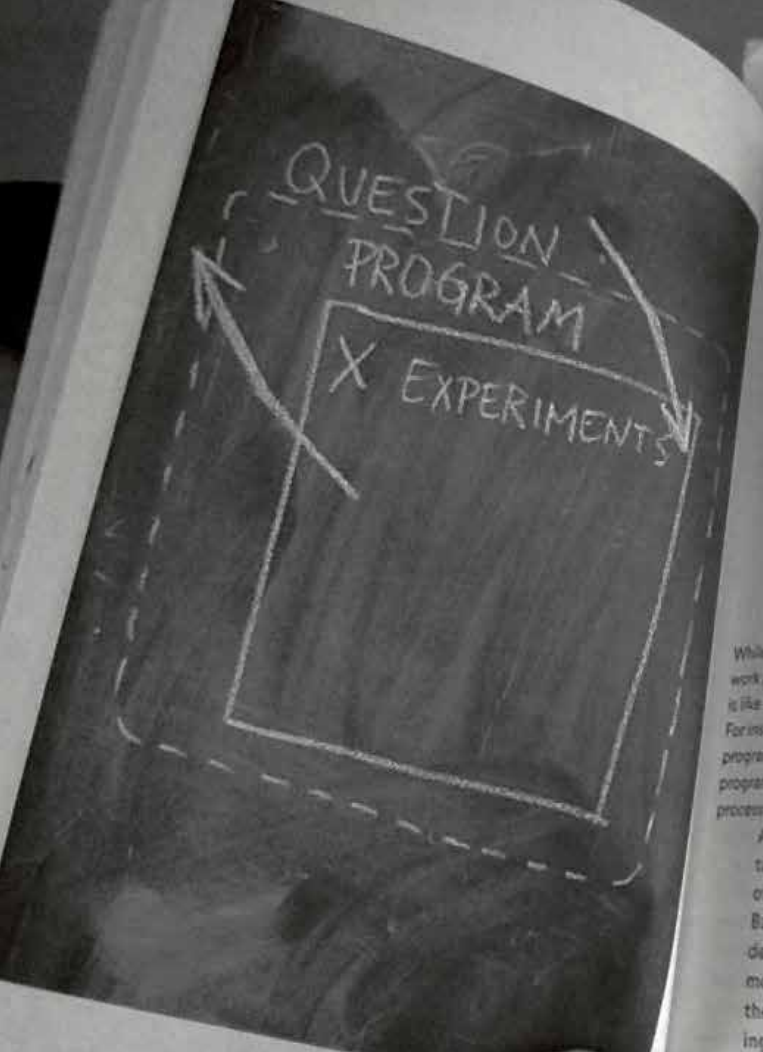
Dialectics

An early description of our programmatic research process may serve as a way of introducing the basic reasons for considering the interaction among programs and experiments *Redström, 2001, p. 36*. In this case, we have a process of:

(i) formulating a design program;
(ii) realising the program by designing, implementing and evaluating designs examples;
(iii) reflection and formulation of results, e.g., reporting on the experiences gained, formulating new working hypotheses, and reformulating the design program.

While at some point satisfying a need for a compact and rational description of a work process, it is also quite clear that this picture of what programmatic research is like much simplified and in some ways raises as many questions as it answers. For instance: Where does the first program come from? Is it always the case the program comes first? And if it doesn't, what does that imply when you say that the program acts as a foundation for the experiments? Given the complexity of design processes in general, is experimentation simply a matter of "realising" a program?

As an introduction to this dialectic relation between design experimentation and the frames of reference given by programs, consider one of the most influential design programs ever proposed in design, the Bauhaus. Having far-reaching effects not only on how we consider the design of industrial products, it has historically also served as a role model for much design education. The Bauhaus is interesting because of the many rather strong statements made by Gropius and others regarding its ambition and purpose *Gropius 1925, p. 20*.

Figure 6. Illustration from the book Xlab illustrating the dialectic between program and experiment.
(Brandt et. al. 2011: 26)

POSITION THREE: PHOTOGRAPHY

I approach photography in various ways. The first reason is practical: The visual, especially photography, is an integrated part of the life worlds of the participating girls in very concrete ways. They all have cell phones, and they all used them for photographing on a daily basis. As a one girl participating in the project says: "our lives are in that phone" (Angela, 15/4-14).

In terms of understanding "what is a photograph", I read photographic theory through Barad's agential realist framework, since many of the same debates are addressed. For example, the long-standing conversation around *the photograph as evidence of the real* vs. the *photograph as a cultural, subjective expression* relates to debates between the fields of *social constructivism* and *scientific realism*. The same way as feminist new materialism seeks to diffract these two fields within science, these discussions also need to be diffracted within photographic theory.

Considering field engagement though a Baradian intra-active framework can bring about novel insights on how non-human forces play an important role that is often missed by the anthropocentric gaze. Following Barad, the produced photographs have a force and agency that materializes with/through other forces. Furthermore a Baradian framework underlines how photography, researcher and participants are understood to be mutually constituted in the production of knowledge in a flow of continuous differentiation.

Privileging the visual

Using photography as a predominant method in relation to my field engagements had been decided beforehand. Drawing on Barad's notion of entangled frameworks, it may seem strange to emphasize "the visual" as such a determining focal point, privileging, in essence, vision over other senses. When I do so, it is (also) a way of paying care-full attention to what I love: the practice of photography and the photograph itself. I care for photographs as aesthetic objects. I have been interested in exploring ways of caring about and for care-full photography, which means making those involved in the field entanglement matter in response-able ways. As Steven Shaviro (2009: 47), citing A.N. Whitehead (1967: 176), puts it: "Aesthetics is the mark of what Whitehead call our concern for the world, and for entities in the world". Following Shaviro, aesthetic practices are acts of caring.

I have a background as a photographer and a designer; hence, the visual is part of my professional (and personal) toolbox. I believe that as photographers and design researchers we must continuously explore how to engage with the visual in thoughtful and expressive ways. Furthermore, photographic practice, and the photographs produced as a part of such practices, needs to be cared for and integrated more firmly within research. As I will be discussing in chapter 2, photographic practice is somewhat marginalized in both the social sciences and in design research. In the words of Michael Guggenheim the visual within sociology "is considered to be strange, not really sociology, not really scientific, or it is simply forgotten" (2013). Also within some areas of design research it seems as if the potential of photographic practice is neither fully theoretically explored nor practically applied. (Stockmar 2014, Raijmakers 2015).

Skilled visions apparatuses

I understand "the visual" as a highly entangled phenomenon. When I seek to understand the ways identities are photographically conveyed by the participants in the project (including myself), I will refer to what Christina Grasseni calls "skilled visions", which she proposes include care-full practices of seeing that are continuously evolving as a result of our intra-action with different "communities of practice"[11]. Skilled visions are formed through tacit knowledge-training exercises. Skilled visions emerge in intra-action with context, peer review, hierarchy, custom, repetition. Like identity, skilled vision is not monolithic. It depends on how frequently we have been exposed to relevant apprenticeships: professional, artistic, social. Grasseni therefore refers to skilled visions in the plural. Furthermore, the term skilled visions"does not consider vision as an isolated given but within its interplay with other senses, and with the role of mutual gestuality" (Grasseni 2007: 1). I find that this conceptualization may be stretched to the intra-active and entangled framework of Karen Barad , understanding "skilled visions" as one of the apparatuses through which we understand the world and materialize it into for example photography. According to Barad apparatuses are "material-discursive phenomena, materializing in intra-action with other material-discursive apparatuses." (Barad 2007: 203). Following this we may understand this as our *skilled visions-apparatuses*, which are "productive of (and part of) phenomena." (Barad 2007: 142).

CONCLUDING REMARKS CHAPTER 1

I have now laid out relevant positions within feminist techno-science (agential realism), design (research) and photography. In choosing the theoretical framework of feminist techno-science/agential realism, I have emphasized Barad's entangled constituent relational agencies, the idea that object-subject relations are always intra-acting in relation to issues of becoming and the indefinite nature of boundaries. The agential realist framework moves away from the modern Cartesian mind/body split and our strong cultural belief in representationalism. It instead pushes us towards a relational understanding of our intra-actions with the world – and how objects emerge through particular intra-actions. Furthermore, engaging with Barad's theoretical framework of ethico-onto-epistem-ology as a way of considering careful practices and issues of response-ability, and ethics, being and knowing as inseparable (Barad, 2007, p. 392).

When I seek to understand the ways identities are visually conveyed by the participants in the project (including myself), I will refer to what Christina Grasseni calls "skilled visions", which she proposes emerge through care-full practices of seeing that are continuesly evolving as a result of our intra-action with different "communities of practice". This resembles understandings of apparatuses found with Barad's agential realist framework. According to Barad "apparatuses are not preexisting or fixed entities; they are themselves constituted through particular practices" (Barad 2007: 203). This

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[11] *Communities of practice* are defined by Wenger et al. as "a group of people who share a concern, a set of problems, or a passion about a topic, and who deepen their knowledge and expertise in this area by interacting on an ongoing basis" (2002:4)

resembles how skilled visions are being "profiled not as a given, but in its making and its complex relation with the hegemony of the sociotechnical network." (Grasseni 2007: 1) Hence, I will refer to *skilled-visions apparatuses,* in the exploration of how our *ways of seeing matter*. I position myself within the field of design and design research because I find that design coupled with anthropology and photography helps me articulate new forms of engaging with the visual and the social in care-full and response-able ways.

I specifically engage with constructive and programmatic design research (Brandt et. al. 2011). By viewing my field engagements through programmatic design research, I have allowed myself to highlight specific meetings with the girls as "experiments" – or more precisely specific "program-experiments" – in that way re-conceptualizing the approach in relation to the intra-active framework of agential realism. I acknowledge that viewing the process as a dialectic structure to push the project forward may seem arbitrary within a Baradian framework, however, I choose to do so, because my project vividly deals with the explorative, and the playful, which are also highlighted as important elements in constructive design research (Halse 2008), and finally I find that the programmatic design research approach supports a disciplined empathy, which invites researchers to engage in an iterative process of identifying emergent issues and to respond with a corresponding design that permits further exploration – never undermining the intuitive responsiveness to the unexpected.

Additionally, it makes sense to couple constructive design research/programmatic design research with Agential Realism/feminist new materialism, since constructive design research/programmatic design research in very concrete and embodied ways engage with physical matter through designed artefacts: the visual, the digital, the ceramic etc. Matter matters in constructive design research, which, in turn, engenders a potentially productive meeting between the theoretical matters of agential realism/feminist technoscience and the concrete and physical matters of constructive design research/ programmatic design reserach.

In relation to my photographic position, I advocate for a kind of photography that moves our gaze beyond the representation of events and situations, and allows for more participatory, entangled, and poetic modes of knowledge production. In the next chapter, I will map out specific uses and understandings of photography within the respective fields of design practice, designresearch, social research and feminist technoscience, and how they relate to photography in various ways. I will diffract differences that matter between these fields, moving towards a proposal for photographic design anthropology.

Figure 7. Photograph by me
(Lene Hald 2015)
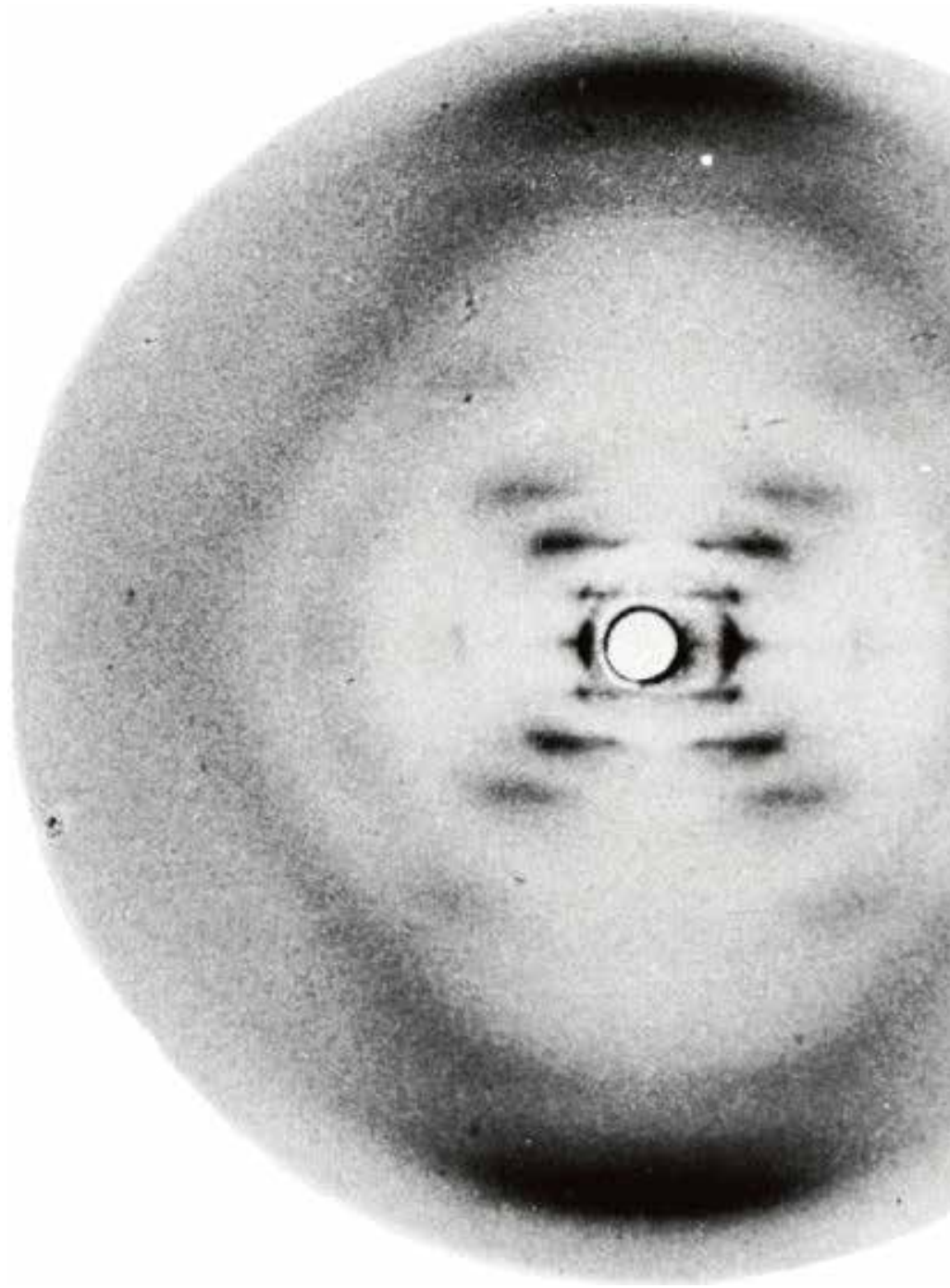
Figure 8. Diffraction. Thomas Young, 'On the Theory of Light and Colors' (proposition VIII), Journal of Natural Philosophy,
Chemistry and the Arts, vol. 2 (1802), pp.162–176.

Chapter 2

In this chapter, I will map out specific uses and understandings of photography within the respective fields of design (practice and research), social research and feminist techno-science. I seek to explore differences that matter and explore the ways photography has been used as a phenomenon to think with and through in separate disciplines. This is done as a way of questioning normalising discourses and habituated ways of using photography in relation to field engagement. Initially, design, social research and feminist techno-science are hardly neatly bounded disciplines, neither are they polar opposites; in fact, they overlap and share mutual interests: they all situate their practices in social entanglements, and they all relate to and engage with photography. Yet there is a disciplinary uniqueness to each. Referring to the concept of diffraction, I seek to explore how these apparently separate fields engage with photography in theory and practice and read these insights through one another. If we diffract design, photography and ethnography and agential realism/ feminist techno-science – emphasizing how the various fields care for and relate to photography, but do it in different ways – we may be able to identify differences that matter, differences that can help us formulate and exemplify a proposal for photographic design anthropology. I have focused on the skilled visions and the care for images found in design as well as the care-full attention to ethical issues in social research, and seek to think with this through the performative lens and intra-active framework of feminist techno-science/agential realism. Lastly, I will address how feminist techno-science/agential realists accounts of the world support this diffractive reading, and how feminist techno-science/agential realism speaks to established photographic theory and knowledge-making practices. Through this, I envision the contours of a photographic design anthropology.

PHOTOGRAPHY IN DESIGN, SOCIAL RESEARCH AND FEMINIST TECHNOSCIENCE

PHOTOGRAPHY IN DESIGN PRACTICE
AND DESIGN RESEARCH

Design disciplines have, throughout their histories, actively engaged with visual methods; most designers and design students will as part of their design training learn sketching techniques, be introduced to photography, illustration, mood boards, collage-making, croquis drawing, and visual digital tools, like Adobe Photoshop, Illustrator and InDesign. The use of visual methods is an integrated part of generative embodied design history, a designerly habit of mind programmed to use visual methods as working tools for anchoring knowledge in poetic and practical ways. For example, Prasad Boradkar writes that, " The creation of aesthetically appealing artifacts is often described as one of design's primary goals and, therefore, the research that is conducted in the design disciplines includes several visual methods. These typically include photography, videography, sketching, diagramming, storyboarding, model-making, prototyping and so on." (Boradkar 2010: 150). Many designers will find working with images natural, whereas they might struggle with the constraints and formalities of writing.[12] As a result of this training, design students cultivate their visual literacy in a way that will most likely make them "care about the image" in a way that Darren Newbury provocatively argues scholars within the field of visual social research have not fully yet learned (Newbury 2010: 651). The visual is often mentioned as a designerly competency. Thus, the materiality of visual production and designerly practices seems to be immensely entangled – and photography plays a big part in this. In the 1990s it was possible to be a "photographic designer" at KADK, and many design schools have a photography department. I myself attended the Rhode Island School of Design for a year, attending both courses in Design and Photography. And at KADK, I did my MA focusing on photography.

Further, a central tenet of the Bauhaus School was to embrace photography, particularly evident in the photography department, where the celebrated artists László Moholy-Nagy encouraged students to use their cameras to imagine new worlds: "László Moholy-Nagy introduced the 'New Seeing' to the Bauhaus in Dessau. His photographs of the Dessau Bauhaus building, for example, are in no sense mechanical reproductions of reality. Instead, they approach it actively using unconventional and even daring perspectives – and thus define a new relationship between people and architecture." (Bauhaus Archiv. Museum für Gestaltung the Bauhaus Collection, n.d.)

This underlines how pivotal the visual is to design, but it is also important to draw attention to the fact that there is not one way of being visual in design, and there is, of course, not one way of being a designer. Design is a multifaceted and transdisciplinary field that connects to a wide variety of practices from other discipline, ranging from fine arts to field studies, from craftsmanship to service design, from anthropology to communication, semiotics and aesthetics (to mention a few). At KADK and KEA (from where this dissertation has come into being), students can become fashion designers, brand designers, communication designers, textile designers, ceramics designers, co-designers, spatial and interior designers, production designers, game designers or interaction designers. Each of these

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[12] A point elaborated on in Finn Thorbjørn Johansens book *Kan Man Undre Sig Uden Ord?* (Finn Thorbjørn Hansen 2014, Danish publication. Translation in English: Can We Wonder Without Words?), which deals with Design and University Pedagogy in Higher Education and points to ways of wondering through the making of art, images and artefacts as an important way of engaging students deeply in their own learning.

fields has their own specific community of practices. I have always been rather annoyed by how the generalized term "design thinking"[13] ignores the diversity of designers' practices and institutions. (se also Lucy Kimbell, 2011 for elaboration on this point).

I will also note that the "naturalness" of the visual as a distinct designerly trait has not necessarily been translated into design research. For example, within the area of "design thinking" there is a lack of any central discussion about the value of aesthetics (Brown 2009, Lockwood 2009, Martin 2009). And, to an even lesser degree, it is applied practically in design-research processes. This may be due to an overt (and excessive) focus on thinking, rather than doing. Other reasons for this may be because of an hierarchy that values the rational and functional in design higher than the artistic and sensory (Stockmarr 2014). As if problem-solving were in contrast to creating beautiful artifacts; focusing primarily on the object's shape and form is often referred to as superficial "styling" (Boradkar 2011: 151). Those design researchers that do engage with the visual often refer to the futuritive and the re-configurative aspects of design. The futuritive aspect of the visual in design is linked to the notion of designerly practice as a practice, which is oriented towards the future. The focus on creating new worlds and the concept of futurity has been addressed by several design *studies theorists: In The Design* Method, S. Gregory points to the idea that design is more constructive than descriptive. In Herbert Simon's book The Science of the Artificial, he argues that "the natural sciences are concerned with how things are … Design, on the other hand, is concerned with how things ought to be" (p. 114). Buchanan once suggested that "scientists are concerned with understanding the universal properties of what is, while designers are concerned with conceiving and planning a particular that does not yet exist" (1992: 17). Another design approach exemplifying this futuritive aspect is Speculative Design, which may be understood as a unique mode of sociocultural inquiry speculating about how things could be, imagining possible futures (Dunne and Raby 2013). Joachim Halse et al. point to potentials of future-making in the book Rehearsing the Future (2010), which focuses on how user-driven design is about rehearsing the future continually in the making with users and networks of people and things that "support the ongoing performance of everyday life" (Halse 2010); future thinking, in short, offers "ways of knowing, that which does not yet exist" (Lindström & Ståhl, 2014:23). I believe this intra-action with the future may be understood as a poetic practice: how the poet creates a virtual world

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[13] Kimbell points to three camps within design thinking. First, design thinking as a special method as other disciplinary fields can be inspired from (see for example Dunne & Martin 2006). Here design thinking looks at design problems as equivalent to for example organizational problems, and design as method to tackle complex problems.The second camp which Cambell identifies, uses design thinking as a general design theory (Buchanan 1992), where it is an effort to understand and explore design as a discipline, which is the project. The object for research is in this version of design thinking understood as open – the main interest is to identify what is particular to design as discipline which is in focus. A much quoted idea is Buchanan's understanding of design as coping with "wicked problems", meaning how to identify and cope with fluctuating and complex designproblems. The third branch within design litterature, as Kimbell identifies, is the litterature, which has historically been concerned with identifying and formulating what is specific and and special about designerly competencies (see for example Schon 1983, Dorst 2006). They have different objectives, but in common they see the designer as problem solver and design thinking as a special cognitive style, which designers master. Interestingly (when working in relation to agential realism, Kimbell promlematizes these approaches as relying"on a dualism between thinking and knowing, and acting in the world", and "rests on theories of design that privilege the designer as the main agent in designing". (Kimbell, 2011: 285)

and thereby "schafft etwas, das es vorher noch nicht gibt und fur das auch keine modelle vorligegen" (Gebauer & Wulf 1998: 84); however, such a practice also carries a distinctly functional potential, if we think of moodboards, visions, scenarios, prognoses and plans, which are considered core pictorial configurations in design processes (see for example Lars Emmelin 2000, and Johansson 2006).

Moving on, I want to address the re-configurative aspect of image-making in a designerly context. Approaching visual material in designerly contexts means seeing the openness in the material (Halse, 2008). For example, when creating moodboards the designer "bring[s] together apparently incon-gruent visual data to promote inspiration to develop suitable end-products" (Cassidy, 2011: 227). There is a playful engagement with visual material: To designers: "photographs become raw material vulnerable to extension and improvement through processes used by graphic designers to create pages – image selection, cropping, juxtaposition, overlapping, bleeding, collaging, scale change, and integration with other elements" (Meggs, 1999:16). This way of engaging with photographs may seem harsh if we view the photograph as a precious work of art, not to be disrupted, or if we understand it through a specific ethnographic sentiment, adhering to the realist and representationalist idiom inherent to certain ethnographic traditions.

Reflexivity has been recommended as a critical practice,
but my suspicion is that reflexivity,
like reflection only displays the same elsewhere, setting up worries
about copy and original an the search for the authentic and really
real…. What we need to make a difference in material-semiotic ap-
paratuses, to diffract the rays of technoscience so that we get more
promising interference patterns on the recording films of out lives and
bodies. Diffraction is an optical metaphor for the effort to make a
difference in the world…. Diffraction patterns record the history of
interaction, interference, reinforcement, difference. Diffraction is about
heterogeneous history, not about originals.
Unlike reflections, diffractions do not displace the same elsewhere,
in more or less distorted form….
Rather, diffraction can be a metaphor for another kind of critical
consciousness at the end of this rather painful Christian millennium,
one committed to making a difference
and not to recreating the Sacred Image of Same…. Diffraction is a
narrative, graphic, psychological, spiritual, and political technology for
making consequential meanings.
(Harraway 1997)

DATE: 26 / 8 – 26 / 4 – 9, 2013

MISS FRANCE

Let me exemplify this designerly eagerness to diffract, distort and alter the visual, and explore new possibilities of assemblage, with a short personal experience. In the first year of my PhD studies, I attended a PhD course on visual methods, hosted at the University of Antwerp.[14] This visual methods seminar, had brought together a group of international scholars who worked in and around visual methods (primarily sociologists and anthropologists, only two came from a design background – me being one of them). The organizers of the seminar had made time for collaborative group work. Our group had decided to visit a street called Offerandestraat. We were all surprised by the diversity of Antwerp, and wanted to spend more time on the busy commercial street. Here we produced a film (I, with two other course participants: One PhD student in sociology, another in Design). The resulting photographs were shot over the course of a few hours, and the film was edited over the course of a few days. We decided to submit a short Q&A text about the project to the online UCLA journal Streetnotes (included as appendix). The text was produced afterwards and was published alongside the film online.[15] What I would like to address is one aspect that stuck with me after we presented the film at the seminar that relates to issues of the re-configurative aspect of image-making and designerly ways of working with images. The film was made out of still photographs (shot, edited and re-worked by me) and sound bites (made by other members of the group, who also did the final film edit). Our approach was simple: We had chosen a specific spot in the busy street, and then we stopped people who walked by asking them if we could interview them about what they were wearing; we then sound-recorded them and took photographs. Many personal stories relating to objects of affection, belonging and aspirations for the future emerged during this process. I was responsible for taking the photographs, as well as selecting and editing the images for the film. For specific portraits of a woman talking about her dress (a copy of a dress worn by Miss France in

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[14] 1st International Visual Methods Seminar: Observing and Visualizing Urban Culture, University of Antwerp
[15] Our film "OFFERANDESTRAAT: Experimenting with Flash Encounters with Strangers on Dress" can be viewed here: www.youtube.com/watch?v=QFCuBj0Fvdk.

1998), I added pink layers to the images in Photoshop. For another series of images (a young man speaking about his grandmother in Afghanistan whom he had not seen for 16 years), I worked with blurry effects, also in Photoshop. These alterations were intuitive, but also sprung from my intra-action with the photographs: The pink matched the lipstick of the woman we had interviewed, and the blurring effects represented nostalgic ideas concerning memory and the past, as addressed in the interview with the young man. Also, I had wanted to work with expressive imagery. As I state in the article: "I think there is a lot to gain from working with more expressive formats. I like the idea of putting the image in front; 'caring' about it. In other words placing it as a central element in the end product and not reducing it to serve a merely illustrative or decorative function" (Alp et al, 2014: 125). Caring for the visual effects was a way to make these stories matter. I found that the blurriness distorted the portrait in a way that added a metaphoric quality to the photographs, emphasizing storytelling and memory. My intention with this designerly re-configuration of the images through shifts in color and sharpness revolved around a desire to develop a more abstract representation that could potentially emphasize details of the stories and open up the story as well as the images towards the viewer's engagement. In other words, it was an attempt to disturb the dualism between documentation and imagination and to diffract two worlds: art's potential to represent narratives beyond language and photography's capacity to document specific motives and communicate them to the world. I wanted to challenge more traditional documentary testimonies, and the pink blur was supposed to add a painterly quality to the photograph, and through this, the line between the specifically painterly – which may be understood as abstraction – and the specifically photographic – which may be understood as being sharp, realistic and figurative – was called into question.

Before discussing my choices with my group and the other scholars at the seminar, I was pretty confident that this more impressionistic approach would be accepted. First of all, I was under the (maybe naïve) assumption that if one were interested in visual methods, this also included experimenting with visual formats and looking towards fine arts for inspiration. Furthermore, I believed it resonated well with writings in sociology. For instance, as Cox and Wright have pointed out (2012), sociology has a tradition for writings that resemble impressionistic imagery – for example Simmel's "snapshot" (Momentbild); Benjamin's "thought-image"

(Denkbild), "dialectical image" and "optical unconscious"; and Ernest Bloch's "traces", concepts that intra-act with the fragment or snapshot in order to shed light, impressionistically, on a broader social scene. Although he does not deal with actual physical photography, the art historian Janet Wolff argues "that we can envisage an imagistic anthropology/ sociology that extends this language to work with actual images. Potentially, this would be a form of descriptive practice that incorporates the opaque open-enedness of the verbal snapshot with the literal snapshot" (Wolff 2008: 121-122). However, already during the edit a big conversation arose in our group around the use of the color filters. As Elif Alp from my group describes it in our article:

> "In the end we decided to leave the filters and blurs in to see how they would be received. Is it a step too far, or just expressive enough? I think if this were a group project with only sociologists on board, color filters would not have even been considered as an option, so in some cases the issue might be a bit moot. Part of the appeal for me in collaborating with colleagues from different disciplinary backgrounds is [sic] being freed for a few moments from my own disciplinary constraints. Of course ultimately I am a sociologist, and I think a lot of what is gained from the color filters maybe says more about us, the endeavor, and how we approached the material than it does about either *Miss France* or the young boy with the necklace" (Alp et al, 2014: 126)

The discussion continued after our presentation of the film at the seminar; several seminar participants noted that they were hesitant about the idea of our (my) altering of the images due to the context: a social research setting. Another commented that if a light source had made the alteration, it would be acceptable; for example, if the sun had changed the color, or a chemical had somehow interfered with the film. (As I was shooting digitally, this was not the case). I was surprised by the suspicion towards the re-worked images, and the seemingly broad acceptance within this specific group of social scientists that we might have gone "a step too far", and that "in a group project with only sociologists on board, color filters would not have even been considered as an option". Being in the initial phases of my PhD work, I was not able to properly articulate my motivation for having made the alter-

ations at the time, but, in retrospect, I wish I had questioned the insistence on the photograph as being dependent on representation, and that I had proposed that we must accept manipulation, first of all, as a precondition (the framing, editing and choice of subject is manipulating the truth already), meaning that, second, this enhanced re-configuration, therefore, should be welcomed as an honest way of interrupting and challenging our conventional visual logic by directing our attention to the constructedness of any representation. Third, I would have argued that re-configurations of images can provide pathways for more conceptual ways of addressing sociological themes through metaphor, play and expressiveness. At the time, I was primarily confused. I really wanted to unfold different uses of images in my PhD work, and the reaction to my methods – which constituted, from my point of view, very subtle change in the photographs – made me uncertain about how to transgress the divide between experimental image-making and academic pursuit. Avoiding any (visible) alterations of the visual produced through field engagement seemed to me to be a very clinical, uninspiring and almost dishonest way of approaching the photograph. (As mentioned before, it seemed evident that the image is always-already altered through cropping, viewpoint, editing, etc.).

   The point of recounting this experience here is not to debunk my fellow course participants for not acknowledging how re-designing photographs can carry the potential for highlighting the constructed nature of all photography/filmmaking, or for how the visual repertoire in social research can be expanded. Rather, it is to point to some differences in visual social research practices vis-à-vis design (research) practices that become apparent by diffracting my skilled visions with those who had other skilled visions. My skilled visions based in design were very different from their skilled visions steeped in (this type) of social research. As Halse has pointed out: "The main competence of ethnographers is usually seen as an ability to describe the cultures of others" (Halse 2008: 104). This is linked the idea of "the real": an intention to lay out a coherent account of what is "really" out there and bring us closer to the lives of strangers through images and films that are seemingly doubles of reality. For example, ethnographers within the observational filmmaker tradition have traditionally tended to avoid the use of manipulative filmic devices and disruptive montage in order to preserve the "congruence between the subject as experienced by the film maker and the film as experienced by the audience" (Colin Young, quoted in Henley 2004: 115).

I just wanted to look elegant.

Because I know the fashion now
is dresses, yeah.

I think this is the dress Miss, ah, '98 in France wore.

Yeah. France '98. Miss France '98 wore this dress.

Figures above (10, 11, 12, 13:) Photographs from our film Offerandestraat Experimenting with Flash Encounters with Strangers on Dress. Produced at the Visual Methods Seminar 2013.. University of Antwerp, 2013 www.youtube.com/watch?v=QFCuBj0Fvdk

If one were to subscribe to this idea, adding blur and color might indeed be "going too far". Suhr and Willerslev have discussed how to negotiate visual disruption in their article "Can Film Show the Invisible? The Work of Montage in Ethnographic Filmmaking" (2012), where they point to how "disruptions can multiply the perspectives from which filmic subject matter is perceived" (282), but they also warn not to "dismiss the realism of much ethnographic filmmaking" (282). They quote the film critic Rudolf Arnheim, who claims that in order for a film to be more than a naive simulacrum of reality, it must indeed interrupt and challenge our conventional visual logic – but only partially, since "no statement can (ultimately) be understood unless the relations between its elements form an organized whole (Arnheim 1957: 170). According to Arnheim, fruitful evocation rests not with "the pleasures of chaos" (Arnheim 1971: 30-33), but with the filmmaker's success in "counterbalancing disruption with a general compositional order, enhancing the viewer's perception of reality". (Suhr og Willerslev 2012: 286). Following this line of thinking, Suhr and Willerslev critique the complete disruption of the footage, which they believe, quoting Crawford, would run the risk of dissolving the social world portrayed into an obscure haze (Crawford 1992: 79).

Surh and Willerslev both critique and applaud Trinh T. Minh-ha's ethnographic film "Reassemblage" (1982), as they acknowledge that Minh-ha's film "effectively directs the attention of viewers toward their own acts of seeing and the ways in which ethnographic films conventionally establish their subjects. The invisible that is made visible in Minh-ha's deconstruction is effectively ourselves as ethnographic film viewers and the politics of looking at others", but they also find that it does so at the expense of dissolving the social world portrayed (Suhr Willerslev, 2012: 285-286). But is there even a schism between the two? How is it possible to separate Minh-ha's effort to challenge ethnographic filmic conventions from what emerges in her images – the social world that unfolds in her film in fragmented bits. I agree with Suhr and Willerslev that Minh-ha challenges the politics of looking: Her film intra-acts with states of dislocation and fracture, modulating, decontextualizing, and re-purposing seemingly familiar ethnographic imagery towards new ways of seeing. The film's introductory sequence – a black screen accompanied by the sound of tribal drums – is followed by soundless images of Senegalese people, fragmented into singular shots of limbs and torsos. Shot in a Senegalese village, the film uses unsynchronized repetition of

audio and visual imagery along with abrupt jump-cuts showing women breastfeeding their babies, traditional dancing and corn grinding; adding to this a disruption of traditional audio and experimental rhythm, a sense of displacement emerges. Minh-ha reshuffles categories and ideas of inside/outside; the filmic elements are juxtaposed in messy ways. Hers is not a quest to "unify/purify" (Minh-ha, 1995: 90). In the film, she even explains how she intended "not to speak about/Just speak nearby," unlike in the style of more conventional ethnographic documentary filmmaking. I do not think she can be criticized for going too far in her "dissolvement of the social world portrayed" (as Suhr and Willerslev suggest that she does). I find that the dissolving of reality we witness in the film is really her central point. For Trinh, filmmaking (and writing) produces alternative representations of (women's, "other" cultures') multiple realities and experiences. In undoing the realistic ethnography project, she seeks to show that there is no single overriding vision of the world but rather multiple realities, multiple standpoints, multiple meanings.

At the core of Trinh's interrogation is the questioning of binary logics in society (in particular, western society's examination of native cultures). Like Barad and Haraway, she seeks to trouble dichotomies and disrupt categories, including messing with ideas of the visual story structured as an "organized whole".

My pink layers and blurred disruption might be understood as moving too far in the direction of an "obscure haze" – at least for those who subscribe to a visual ethnographic sensibility as one that celebrates "the real" by avoiding manipulative, disruptive and interfering devices. However, my stance is different. I propose that the designer's relation to the "real" should be understood exactly through interference, whether it be interference in the field through experimental set-ups, or interference in the produced material. To the designer, ethnographic representation is about "extension of representations, and their ability to catch on and prompt others to relate in novel and skillful ways" (Halse, 2008: 104); it is about shaping new worlds and playing with poetics through "playful otherness": a position that destabilizes the subject positions of observer and observed through complex and unsettled imagery (Halse, 2010: 104). As Halse furthermore points out, "handling a complex set of mirrors is perhaps the most basic ethnographic competency needed". And, according to Haraway, our mirrors need to do more than displace the same elsewhere through reflection (Haraway 1997). Additionally, if we replace reflection

with diffraction, our practices can become "committed to making a difference and not to repeating the Sacred Image of the Same" (Haraway, 1997: 273). Thinking with Haraway and Barad, I argue that distorting visuals (also in social research settings) offers fruitful avenues for social exploration. In this dissertation, I approach both the futuritive and the re-configurative dimensions of the visual as potent, poetic and practical potentials for a photographic design anthropology. However, next I will look at how these visual approaches are critiqued and cared for within the social sciences.

PHOTOGRAPHY IN SOCIAL RESEARCH
(OR, ON CARE AND RELUCTANCE TOWARDS THE
USE OF IMAGES)

There is not "one" kind of social research, but many; it is an umbrella term that includes a variety of disciplines. In this dissertation, "social research" primarily refers to the practices of anthropology, sociology, ethnography and cultural studies. What I here present will not be an extensive mapping, or in anyway do justice to the varied domains within the diverse field of social research; rather, I will present a selection of approaches and debates that are relevant to the project. In will start by tracing a specific critical sentiment towards images found within the social sciences; and briefly look at how the use of photography has been problematized. Let me start with a much debated article by Kirsten Hastrup called "Anthropological Visions: Some Notes on Visual and Textual Authority" from 1992. In this text, she is very critical towards the visual; she argues that anthropology communicated through photography and film can only be valued from "the naïve empiricist notion that the world is what it appears to be" (Jay Ruby, quoted in Hastrup 1992: 17). As Christian Suhr and Rane Willerslev argue (2012: 282), in Hastrup's view, invisible aspects of human reality can only be evoked through words and textual abstraction. She says that images work by means of mimetic disposition, and that they are a mere simulacrum of reality, only capturing those features of social life that are plainly visible.

As Thera Mjaaland has pointed out (Mjaaland, 2013:54), however, this type of critique focuses on photography's failure to provide authentic representation in an objectivist sense and the assumption that because photographic representation is realistic it "must be taken at face value" (Hastrup: 1992: 21). Others ascribe hesitant attitudes towards photographs to the ambiguity of the photograph. For instance, David MacDougall notes that, "To anthropology the visual often seems uncommunicative and yet somehow insatiable. Like the tar-baby, it never says anything, but there is always something more to be said about it. Words, on the other hand have little more to say, once you have written them" (MacDougall 1997: 283). In her book, Visual Representation, Elisabeth Chaplin stresses that the social sciences have developed an understanding of the text image relation that has led to a pre- scribed way of privileging words over images, the assumption being that "images need words, while words do not necessarily need images" (Chaplin, 1994: 207). Furthermore, objectifying and intrusive aspects of photography have been much debated, cared for and considered. The Foucauldian writer John Tagg (1988) links the development of photography to a broader concern for the surveillance, regulation and control of populations (Tag 1988). This coupled with a critique of "the 'visualism' of our globalized, image-driven, technified society" (Grasseni 2007: 2) has led to a wide-ranging under- standing that social researchers – ethnographers, anthropologists, sociologists – should "resist the hegonomy of the visual faculty (and the imperialist order it supports)" (Howes 1991: 19). Underlying these sentiments is the awareness that a certain European vision undoubtedly has served (and serves) as a powerful rhetoric of appropriation, an awareness, which stems from anthropology's history of colonial photography that in many cases has been proven to be insensitive – if not plainly violent – in their portrayal. (Both critiques, however, seem to downplay that these problematic aspects might also apply to representation in words.) Overall, it seems evident that, especially compared to design, concrete image-making in the social sciences have played a rather marginalized role (Chaplin 1994), as an acknowledged form of hands-on exploration, engagement and dissemination. As if "too much attention to images are seen as suspect, a concern with mere aesthetic matters over the serious busi-

ness of research and knowledge" (Newbury, 2010: 652). Apart from the explanations put forward above, more practical issues seem also to play a part in the debate; for example, issues relating to traditional peer reviewed publishing processes, meaning the way universities require particular outcomes in order to comply with established frameworks (Jungnickel & Hjorth 2014:136). Images have not traditionally played a part in this structure. Other reasons range from the cost of producing images, as it may be cheaper to print words than pictures; there are costs involving reproduction, copyright, paper quality, etc. (However, this is debatable since many forms of publication, from newspaper and cookbooks to publications on design and art history, integrate images successfully. Furthermore, the continued expansion of online journals will eliminate printing expenses.) These theoretical and practical cares and traditions within the social sciences have placed the photograph in an inferior position in relation to the ethnographic text. The use of photography has in many cases been downgraded to simple aide-memoire (Mjaaland, 2013: 53), leaving out other, more productive, ways of engaging with photography.

So what is the role of this long-standing debate in relation to the diffraction of ethnography and design? Boradkar addresses how the growing use of ethnographic methods in design might result in a less visual practice. As he puts it, "the growing use of ethnography in design (mostly observations, interviews, surveys, etc.) might in some ways signal somewhat of a turn away from the visual" (Boradkar, 2011: 150). In this dissertation, I will approach the introduction of ethnography in design differently from Boradkar. I propose that we instead approach the entanglement of ethnography and design as the foundation for making photographic design anthropology matter in care-full ways. I propose that we diffract the many uses of the visual in design, with photography as art form and the care-full ethical considerations towards the use of images developed over time in the social sciences. If we approach the meeting between design and ethnography in this way, the ethnographic turn within design might actually re-insert photography in design as a tool for care-full field engagement. To photograph with care means to care for both human and non-human mattering forces. We must care for those involved in the process, and we must care for matter, as it emerges as part of the entanglement. Social scientists have a longer histories and traditions of thinking through the uses of photography, scrutinizing how photography matters as part of the field entanglement, but they do not have a long tradition of creating aesthetic artefacts as a result of their engagements. Designers, on the other hand, have a habit of mind that includes caring for visual matter, but the ethical considerations in relation to the photographic uses in social exploration remain relatively under-explicated in design; there has not been much critical focus on what images "do" in social design practice. As Bas Raijmaker describes the situation, "Photography is well used in design to document, to research and to present for instance. But little is ever said about how we photograph as designers and design researchers" (Raijmaker in van Gestel 2015:5). Rainaker argues that even though there is a lot of focus on the visual in design, care for distinct photographic craftsmanship, and care for those portrayed in images, is not evidently designers' first priority: "Often, what we get is snapshots of people … the approach to taking such photos does never seem to be thought through with rigour, nor very sensitive to people's emotions" (Raijmakers in van Gestel /preface, 2015: 5).[16] This statement points to the need for cul-

tivating response-able sensibilities in photographic designathropology. It therefore seems important to diffract this engagement with the social sciences in order to bring forth differences that matter, such as the cultural sensitivity and attendance to power relations found in social research traditions. And vice versa embrace the exploratory use of images found in design practice. It is an experimental procedure, where I am passing one domain of practice (design(research) through the apparatus of another (social research), not to produce similarity, but to produce a pattern of refracted differences.

This movement is not new; although certain genres in anthropology/social research are critical towards the visual, other versions within the social sciences acknowledge the potential of using the visual in social research, and there seems to be an increased interest and acceptance within academic circles that this can be a fruitful and caring way of exploring and relating to the world. In her book Sociology and Visual Representation, Elizabeth Chaplin interrogates the assumption that analyzing is predominantly done through the verbal, while the visual merely constitutes the object of analysis. She questions this as a productive future path for the social sciences, suggesting that "we cannot assume that our "discipline" will continue to communicate overwhelmingly via textual conventions that derive from an approach which puts a clear distance between social researchers and the areas of social life that they analyse." (Chaplin: 1994:12).

This relates to the way Gordon Fyfe and John Law (1988:2), claim that, "depiction, picturing and seeing are ubiquitous features of the process by which most human beings come to know the world as it really is for them". John Berger (1972:7) suggests that this is because "seeing comes before words. The child looks and recognizes before it can speak". Les Back invites us to regard images not as "eye candy" but as containing the essence of the message (2012), and established practices like photovoice and phototherapy point to the potentially transformative and even healing aspect of image-making (Wang and Burren 1994, Spence 1995). The growing popularity of visual methods is expressed in a number of recently established or renewed scholarly journals (Pauwels 2010); among these are Visual Studies (formerly, Visual Sociology), Visual Anthropology and Visual Anthropology Review, as well as journals that gather their inspiration from a broader humanities base such as Visual Communication, Journal of Visual Culture, Streetnotes and VASA, Journal on Images and Culture. This increasing interest in images is understandable, since visual modes of anchoring knowledge offer an interesting potential to enhance the epistemological, political and poetic aspects of social research. Visual methods generate textured and nuanced accounts and can be used to investigate more abstract phenomena that are made more concrete through visual means. For both researchers and research participants, images may serve as strong and significant means of conveying ideas, while opening up new ways of seeing and knowing. Visual research may be defined as research using images as data, to elicit meanings about the given research topic or as part of visual presentational strategies. Forms of visual data include for example: Existing images used as objects of analysis; pre-existing and found images, such as photographs, cartoons, postcards, maps, art works, advertisements (e.g., recall Erving

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[16] The quote is from the prelude to a small book called "Empathy Through a Lens" (2015). Here authors, Raijmakers and van Gestel demonstrate how strategies from documentary photography might be used prodcutively when producing visual material for user-insights in relation to supporting the product development within for example service design.

Goffman studying gender advertisements in 1979); and researcher-generated images, which record, represent or illustrate research topic and themes. I should here also note hands-on methodologies whereby the researcher produces the visuals (e.g. Bateson and Mead when photographing Balinese people in 1947) and collaborative methods such as participant images that are created when participants are asked to produce images that explore research themes in direct or indirect ways. These kind of images may include photographs, video, diaries, drawings, portraits and other visual artefacts (e.g. www.photovoice.org where disadvantaged and marginalized communities use participatory photography and digital storytelling methods as tools for advocacy and communication in order to achieve positive social change). Moreover, visual methods are valuable when working with delicate themes that are likely to elicit emotions that cannot promptly be expressed in words, as "visual methods such as photographs and drawings may enable participants to begin to articulate what otherwise may be unsayable" (Cox et. al, 2014: 4). As I already touched upon previously, catharsis (Aristotle 1996) and the healing potential of expressing the unsayable through aesthetic and visual means is explored through the genres of photovoice and phototherapy, inviting people who were previously "subjects" to become co-creators.

Photovoice was first introduced as Photo novella by Wang & Burris in 1994, and this practice has since become an established methodology that allows individuals to reflect upon the strengths and concerns of their community, in an effort to bring about positive social change by providing photographic training to participants, so that they can advocate for themselves and improve the quality of their lives. The practice has been applied in various projects from dealing with homeless people to refugees, to people with diseases (Harper 2012). Phototherapy, in Jo Spence's words, quite literally means "using photography to heal ourselves" (Spence 1986:156). Through phototherapeutic insights, we might enable research participants to gain new levels of self-awareness about their lives and feelings "in a way that offers routes to interiority that allows the shifting, contingent and transformative nature of the self to become known to the ethnographer and/ or to be represented through alternative narrative forms" (Hogan and Pink, 2012: 243).

PHOTOGRAPHY IN RELATION TO
FEMINIST TECHNOSCIENCE

When understanding photography within a feminist new materialist framework, it becomes clear that the use of images in academic texts has a history that relates to the questioning of authorship and ways of seeing. The marginalized role of the visual (which places the visual as the object spoken about, but to a lesser degree actively produced) presents itself as natural, but it is cultural and it can be unmade. The concept of diffraction (Haraway, 1997, 2008) (Barad 1995, 1999, 2007) points to the false opposition between word and image; they are in fact mutually constitutive. A diffractive methodology enables us to take pass apparently separate things through one another to explore how they intra-act, and how they are mutually produced by each other, yet not alike.

Haraway calls for us to explore how visual systems work, technically, socially and psychically as a way of embodying feminist objectivity; she points to diffraction as a possible way to enact this:

"The "eyes" made available in modern technological sciences shatter any idea of passive vision; these prosthetic devices show us that all eyes, including our own organic ones, are active perceptual systems, building in translations and specific ways of seeing, that is, ways of life. There is no

unmediated photograph or passive camera obscura in scientific accounts of bodies and machines. There are only highly specific visual possibilities, each with a wonderfully detailed, active, partial way of organizing worlds [...]. Understanding how these visual systems work, technically, socially, and psychically ought to be a way of embodying feminist objectivity." (Haraway 1988: 582-583)

I use the optical metaphor of diffraction as a way of understanding how photography, design and anthropology intra-act in this project, and how we may read these fields though one another in care-full ways in order to identify the differences that matter. As Haraway points out, "Diffraction patterns record the history of interaction, interference, reinforcement, difference. Diffraction is about heterogeneous history, not about originals [...]. Diffraction is a narrative, graphic, psychological, spiritual, and political technology for making consequential meanings". (Haraway 1997: 273). Diffraction is a critique of representationalism, and I find this extremely important in terms of photography. In the same way that that there is a "common-sense appeal" (Barad, 2007: 48) regarding the idea of knowledge, the known, the existence of a knower, there seems to be the same common-sense appeal concerning the tripartite split between the photograph, the object and the photographer. Philosophies of photography seem to contain similar concerns to philosophies of science studies. Photography is a very concrete way of representing something, and, therefore, truth-claims have been closely linked to photography.

As Don Slater has noted (Slater 1997: 96-97), photography was developed in the early 19th century when cultural ideas from positivist sciences were influential, focusing on the belief that evidence can be established visually. Photography was regarded as a way of providing evidence of what had been put in front of the lens. There are still reminiscences of this approach in the way we use portrait photos as evidence in various identification papers, such as passports and mug shots. The way that documentary photographers report from warzones to document "what is going on". And to a high degree in the history of ethnographic film, which favor "showing" over "telling" (Grimshaw 2001). It could even be argued that observational cinema has shaped ethnographic film-making to such a degree that is has become identical with it (Banks 1992: 124; Kiener 2008: 405).[17] The idea of the photograph as evidence is often referred to as the "indexicality" of the photograph (Peirce 1931). Here, photographs are understood as a way of mirroring reality, having a direct connection to what they depict, and thus providing the impression that they show "reality". As Susan Sontag has explained, "A photograph passes for incontrovertible proof that something happened. The picture may distort; but there is always a presumption that something exists, or did exist, which is like what's in the picture" (Sontag 1977: 5). The discussion about whether photography can be a reliable record of events and situation (the real) or if it is a personal expression (just as subjective as

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[17] However, as Suhr and Willerslev point out by referring to the films of Gardner 1986; Minh-ha 1982; Rouch 1967, it is misguided to think that: "observational cinema at present appears to be the most influential school of ethnographic filmmaking, it is by no means the only one. The history of ethnographic filmmaking shows a wide range of experiments with poetic forms of film editing, postmodern deconstruction, and even fiction film" (Suhr, Willerslev 2012: 283)

any other art format) would, in a Baradian, sense be considered a false opposition leading to binary thinking. Both positions begin from the notion of the subject. Barad tunes us into the ideological power of this set-up, and she, in turn, offers us strategies to extract ourselves from the familiar triangle of knower, known and knowledge. Moving beyond this way of triangulating thinking, other routes become accessible; we do not have to accept the dominant structure of representation as a universal given. Instead, her framework generates questions of the way entanglements, intra-actions and performativity queer and interfere with essential truth-claims related to representation. Within a photographic intra-action, we may start to question authorship: Who is for example the author of a portrait photograph? Traditionally, the person holding the camera and pushing the shutter button has been credited. However, what about the person being portrayed? Has she played an active part and contributed to the portrait in any way? Was she putting on a smile or not? How did she chose her pose? Was she standing still? Did she look into the camera? Did she feel comfortable? What had she chosen to wear? The answers to such questions might lead us to consider if the credit should not justifiably be shared between the parties. There would be no portrait photograph without someone to portray. Furthermore, what about the environment, the location, props and backdrop brimming situational meaning? Or moods, dreams and sentiments? And what about cultural tropes? Visual clichés and traditions that inform the portrait genre? Shouldn't they be credited, too? Based on the framework of agential realism, it seems obvious that a photograph, by definition, is produced as the result of an entanglement of things.[18]

But how to present this entanglement of continuous becomings? Building on insights from physicist Niels Bohr, Barad unfolds the use of apparatuses in physics experiments, and underlines how "they are not passive observing instruments; on the contrary they are productive of (and part of) phenomena" (Barad 2007 p.142). Following Barad, nothing is inherently divided from anything else; therefore, any act of observation makes a "cut" between what is included and excluded. "Agential cuts" will momentarily defocus all else apart from the phenomenon being created. This is done so that one can explore something long enough to gain knowledge about it. Consequently, it becomes possible to look at the phenomenon (from within the phenomenon) and to make it an object of wonder and inquiry. Without these agential cuts, the whole universe is entangled in an intertwined web of relational ontology where nothing can be separated from, or considered without, anything else. Apparatuses create cuts that have consequences of inclusions and exclusions.

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[18] This non-human aspect of photography, seems to resonate with very early thought on photography. The word photography means "light writing" and for the official inventors of photography, Louis-Jacques- Mandé Daguerre and William Henry Fox Talbot, the primary author of photography is the sun, more broadly nature itself. In Talbot's book The Pencil of Nature he describes how "the plates are "impressed by the agency of light alone, without any aid whatever from the artist's pencil. They are the pictures themselves, and not, as some persons have imagined, engravings or imitations" (Talbot, 1844/2014: intro) This shows nature as a mattering force in a very concrete way. How the sun in conversation with human and non-human actors produced the first known photographs. Already here we are challenged in any anthropocentric views of materiality as passive and the photographer as sole author of creating meaning. It points to photography as inherently collaborative and material-discursive phenomenon. This is relational and performative way of understanding photography reminds us that the photographic process emerges in relational ways that cannot be understood a priori. It is always situated, and the result of a multitude of situated mattering forces.

If we understand the camera as an apparatus, taking a photograph may be understood as an act of agential cutting.

Kember and Zylinska (2012) suggest that cutting well "is an ethical cut, whereby an in-cision is also a de-cision. Cutting well therefore means cutting (film, tape, reality) in a way that does not loose sight of the horizon of duration or foreclose on the creative possibility of life enabled by this horizon" (Kember & Zyliska 2012 page 82). All cuts matter, and this presents us with the following onto-ethical problem: How do we take responsibility for the future effects of our decisions/practices despite not knowing what they may be? Agential realism reminds us to pay attention to the importance of what our approaches produce. I seek to highlight this fundamental insight through the various photographic encounters described in this dissertation. Particularly, I will address how the participating girls were both enabled and constrained by my approaches. In turn, I will consider what agencies such practices might have extended, and what agencies they might have limited.

Following Barad, everything intra-acts; photography is embedded in entanglements and the flow of time. Photography does not just represent life but also participates in actively cutting and shaping it. This idea is very different from classical theories about photography linked to mummification and death. A lot has been said and written about photography. Truth-claims concerning the photograph, its supposed "indexicality" (the relation that the photographic image allegedly maintains to an object it is said to represent). Modernists such as André Bazin defined photography as a fossilized version of the past, a "mummification desire" to embalm time (Bazin 1980). Roland Barthes defined it as first and foremost a placeholder for the memory of the deceased, as described in Camera Lucida, a document confirming "what has been" (Barthes 1993). In most modernist art histories of photography, photography is still comprehended "on the formal qualities of individual images taken by individual photographers"(Palmer 2017: 19). As many writers have demonstrated - such as Sontag (1977), Tagg (1988) and Solomon-Godeau (1991) - this focus on the single photographer-author has prevented more nuanced understandings on how photographs circulate in the world, and limited what types of photography that has been considered worthy of study. A feminist techno-science framework emphasizes the relational and how our (photographic) actions shape the emergent, challenging the idea of the solitary photographer. Agential realism can provide a rich ontological framework for understanding photography as a practice that is inherently intra-disciplinary and comes into being by an entanglement of mattering forces. It must thus be understood as a networked material-discursive entanglement, wherein bodies, photos, attire, cameras, image-making, expressed selves, researcher and the researched are continuously becoming together.

To end this section, I will point to how photography is approached as a method for both processual intervention and as a very concrete materiality. First, let me address the idea of photography as intervention: In "Hva skal vi med kamera i felten" (Barth 1981) Norwegian social anthropologist Fredrik Barth emphasizes the distraction that taking photographs represent for the full immersion in participant observation during fieldwork. Following Barad, I do not approach the camera or the act of photographing as a "distraction" leading to disengagement. Quite the opposite. The camera and the act of photographing represent a potent aspect of the engagement, the actual thing and act that engage and involve. As Barad puts it citing Ian Hacking, "Don't just peer, interfere" (Hacking, 1983: 189). Intervention is key: "knowing does not come from standing at a distance and representing but rather from a direct material engagement with the world" (Barad, 2007: 49). This is also

an important key to how I address photography in this dissertation as a move away from peering to interfering.

Second, I care for the materiality and aesthetics of the visual, which is produced. Thinking with Barad, we must understand the photograph as a mattering force. When understanding photography within a Baradian framework, the materiality of the photograph comes to play an important role that the anthropocentric gaze misses. Produced images have a force and agency that materializes with/through other forces. In my work, I have explored the skilled visions of the girls involved in the project, and I have sought to diffract their notions of beauty with my own ideas of beauty. My care for photography also extends into a call for a more care-full and poetic intra-action with the visual in design anthropology and other academic contexts.

CONCLUDING REMARKS CHAPTER 2

In visual research, the materiality of non-human forces must be care-fully considered. In relation to photography, I propose that we diffract design, photography and anthropology in a way that recognizes the materiality of photographs and designed things as well as the material and discursive practices through which they come to matter. My project welcomes response-able and caring practices that do not privilege the designer or photographer as the main agent, but that instead explore what emerges in the in-between spaces of intra-actions, exploring how produced images have a force and agency that materializes with/through other forces. To me feminist techno-science entails an openness towards more expressive and intra-active forms of knowledge-making; it is about opening up boundaries between disciplines and working care-fully in the in-betweens, creating new connections and surprising outcomes, hopefully opening up worlds in unexpected and creative ways

If we diffract design, photography and design – emphasizing how the various fields care for images, but do so in different ways – we may be able to identify differences that matter, differences that can help us formulate and exemplify a proposal for photographic design anthropology.

I have focused on the skilled visions found in design and the care-full attention to ethical issues found in social research approaches to photography; in this in-between a promising field for response-able photographic design anthropology can emerge.

INTRO FIELD ENGAGEMENT

In the following sections of this dissertation (chapters 3, 4, 5, 6, 7, 8, 9, 10), I will introduce a series of photographic and ethnographic encounters that took place among a group of young immigrant girls in Copenhagen. All the engagements intra-act with the relational aspects of photography, identity, caring and becoming. The engagements unfolded during a period of three years from April 2014 to June 2017, and during this period planning, acting, and understanding have been weaved into each other.

I seek to make clear the evolvement of the project by tracing connections from one experiment to the next. The engagements involved girls I met in the two girl's clubs Lunden and Kvarterhuset (Copenhagen N and Frederiksberg).

Before ending up with Lunden and Kvarterhuset as starting points for engaging, many things had been considered. I had originally proposed to work with a specific youth club called *Sjakket* in Mjølerparken, Nørrebrø, Copenhagen. However, the club had changed its focus since I had initially talked to them; instead of dealing with young people, they were now dealing with children. Khosrow, the social worker at Sjakket, asked me to talk to First-Floor in Heimdalsgade or Café Nips/Lunden in Lundtoftegade. Simultaneously, I had corresponded with a youth club in Vesterbro that I had had very interesting meetings; however, the engagement never came through, as my contact person (Marie) became sick and took a leave of absence. I received an e-mail stating that the project was off. However, the social worker, Amela, from the girls' club Lunden was interested, and my first engagements unfolded there (see chapter 3).

Participation was voluntary for the girls, and no ECTS points, academic credits or degrees have been awarded (only for me in terms of my PhD degree; this ethical dilemma of who is gaining what from the research I have addressed on page 230). The girls could join and leave the engagement as they pleased. This premise of fluid participation is part of an empathetic engagement with the field focusing on the girls' personal interests. This was also what led me to work one-on-one with those girls who expressed special interest in the project. Methodologically, I have sought to explore how designerly, ethnographic and visual concerns are brought into conversation in the creation of collaborative photographic works. I explore how each engagement – in different ways – points to my attempt to establish a photographic practice within a design anthropological context related to the entanglement of identity formation and image-making. My research process is exploratory in that neither the problem nor the criteria for evaluating its solution are well defined. My encounters were not *a case of* photographic design anthropology; rather, the encounters were meticulously set up to enable the production of something that none of the participants were quite sure about what was, beyond a set of hunches about what it was definitely not.

Through out the following chapters I diffract my engagements with feminist techno-scientist thinking and selected exemplary photographic projects by other photographers as a way of understanding and broadening the horizon of these encounters as well as to inspire and nuance new design anthropological approaches.

I wanted to explore the becoming through images in a youth context, and what agential potentials image-making may extend and, on the other hand, limit. This correlated well with

the fact that both youth clubs were intentionally aiming towards creating a space that could foster agency. The intention of the two clubs is to take care of the girls in the neighborhood and help them form experiences of agency going into adulthood through the creation of a space where the girls can feel safe with adults. The focus is especially on those girls who do not use other club activities in the area and whose relations to adults and grownups (parents and/or teachers) are problematic in some way.

Furthermore, developing my project, I was interested in the idea of cross-cultural perspectives. The girls in the two clubs are all young Muslim girls with non-Danish backgrounds, and my target group is described as "girls from socially disadvantaged homes" (From a description of Kvarterhuset by the social workers in the club. Application for crime preventing initiatives. Dec. 2nd. 2013). This way of categorizing can be problematized through Ian Hacking's thoughts on censuses. As he points out, the categories we use matter; they create social worlds and "ontological politics" (Hacking 1982). Categories – non-human actors – "can mobilize others to identify as well as create new 'others'" (Ruppert 2012: 38). Presenting the participants as "girls from socially disadvantaged homes", or according to categories such as "Muslim Immigrant girls", mediates identification and the making (up) of subject positions. In the following chapters, I seek to reconfigure fixed identity categories through diffractive image-making, which involves a process of sharing visual stories across understandings and the diffraction of dissimilar skilled visions, creating sites for multiple experiences and entangled tales, where images and stories are diffractively threaded and enfolded through one another. Although such a process cannot promise to remove categories or power imbalances, it does to some extend queer groupings and questions dualist thinking through a diffractive way of mattering.

I will start with my first engagement at Lunden. As of October 2013, AKB Lundtoftegade (the housing project where the girls' club Lunden is situated) was on the socially *liste over særligt udsatte boligområder* (list of especially socially vulnarable housing areas) released by The Ministry of Housing, Urban and Rural Affairs. These lists present specific areas and housing projects in Denmark evaluated according to criteria related to income, (un)employment, percentage of immigrants from non-western countries, previously convicted inhabitants and people with no higher education. Since then, the criteria of the list have been changed, and as of February 2014 AKB Lundtoftegade is no longer included. In 2013-2014 the list was popularly referred to as the "ghetto list" in the Danish media. The ministry has since changed, and the list is now released by the Ministry of Transport, Building and Housing. Also the name of the list has changed, and is now officially named "Ghettolisten"(The Ghetto list).[19]

My engagement at Lunden might be understood as a pilot project, since my visits there informed my following and longer engagement in Kvarterhuset as well as my (ongoing) relation to specifically one of the girls, Sokaina. I had my preliminary meeting with Amela at the girl's club Lunden, Lundtoftegade 43, on April 7, 2014, where I was able to tell her more about my project.

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[19] www.trm.dk/da/nyheder/2017/ghettolisten-2017

Chapter 3

The theme of this chapter had its beginning during my first (pilot) engagement in the girl's club lunden in april 2014. I will in this chapter focus on visiting (Haraway 2015, Arendt 1982), relations of viewing and how we become through our relations of viewing. How do we see with someone instead of looking at them? When starting out, I was highly inspired by ideas of phototherapy, photovoice and participatory practices. My aim was emancipatory - to explore the identities of these girls, to foster visual abilities and to bring forth the unnoticed and marginalized commonplace actions, skills, and activities of these girls, all while making photography intended to give nuance to stereotypical portrayals of muslim immigrant youth. My aim had been to do portraits of them for a photo wall and simultaneously engage them in their own identity exploration through photography. However, as this chapter shows, the girls wanted to participate on their own terms, which were not necessarily the terms i had prepared for. As Haraway puts it, those we visit "are not who/what we expected to visit, and we are not who/what was anticipated either. Visiting is a subject-and-object making dance, and the choreographer is a trickster" (Haraway 2005: 6). The only visuals produced during the kerfuffle of things were quickly made drawings; as a result, my approach (and I, myself) was changed in unforeseeable ways and I was accordingly pushed to reflect and rethink my following (and longer) engagements with girls from the youth club kvarterhuset. Thus, the topic of this chapter is two-fold: the first is to give a short introduction to my first field engagement in lunden since things learned there informed my following longer engagement with the girls from kvarterhuset. Second, I contrast my experiences in Lunden with other photography (nineteenth century medical photography by dr. Jean-Martin
Charcot conducted at the Salpêtrière hospital in Paris) as way of highlighting the importance of response-able "visiting" (Haraway 2015; Arendt 1982).

SEEING, VISITING, AND CARING

DATE: 8 / 4 – 2014

IS SHE A MODEL?

I arrived a warm spring day in April 2014 to the social housing projects in Lundtoftegade, a rather rough area where young men were obviously dealing drugs next to ball games and the children's playground. I shyly entered the club and met up with the social worker, Amela, with whom I had previously planned the workshop. I had brought with me a huge portfolio of previous projects and small posters with suggestions for photographic assignments related to identity.The atmosphere was hesitant; the girls looked at me as if wondering what that grown-up lady was doing in their club. Amela was the only social worker in the place. She quickly introduced me to the girls in the room, and then attended to preparing a meal for the girls. I felt a bit out place, but hastily decided to sit down with a group of girls relaxing in the couch - six girls aged 14-17. I told them "I am working on this project where I am exploring youth and identity. I am thinking about how to do this through images." I looked at them feeling unsure about all my initial planning and continued: "Would you be interested in taking photographs for a joint photo wall in the club? Or maybe let me photograph you?" I started showing them older projects where I had worked with photographic portraiture and participatory photography. I suggested that we could make a photo wall with my images as inspirational images. I never got around to suggesting any formal invitations for assignments or showing them the posters. I mostly felt like a very annoying school teacher pushing some extremely boring home work. "What do you think of these images?" I asked. The girls seemed disinterested. They looked at each other. Only some of my commercial photography, and a poster with a model posing with jewelry caught their attention. "Did you do this?" "Do you earn money from this?" "Is she a model?" they asked.

I answered yes, and explained that I had actually done the jewelry images as a favor for a friend. Again, I started talking about the current project and asked whether they would like to engage. I jumped into presenting ideas on what they could do: "you could maybe photograph objects you like – or do self-portraits and then you could send them to me. I could bring them for you in print and we could discuss them next time I come?" The girls were texting on their smart phones, and when the first girl said that she did not want to participate, they all quickly followed. Slowly they just got up and went into another room. Rather discouraged I sat down near Angela, aged 12, who was drawing, while eagerly communicating with her friend on FaceTime. I also started drawing and, after a while, I asked if I could draw her. She was very interested in this and I felt a positive connection. I spent some time and it somehow calmed her down; I got a chance to talk some more with her. Other girls approached and also wanted to have their portraits made. I made some quick cartoonish drawings of them, which they liked. Now they all wanted a portrait.

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NAÏVE ASSUMPTIONS

My short engagement in Lunden had made me re-evaluate ways of seeing and how to incorporate visuals, and nuanced my existing interest in the relation between image-making and agency; the aesthetic and transformative potentials of photography, and how the visual methods might help reverse stereotypical representations (representations in terms of cultural and social lack), but also how this approach might identify the unnoticed and marginalized commonplace actions, skills, and activities of these girls. Initially the fields of co-designerly practice, fine art photography and elements from phototherapy and photovoice had inspired thought about my project and the setup for meeting the girls. The two latter fields largely embrace the transformative and even healing capacities of image-making. Based on these ideas about the transformative capacities of photography, I had sought to reconfigure a space where the girls could (if interested) explore their own identities in relation to photography by responding to certain photo assignments. When planning my engagement, it seemed plausible that a methodology, which included self-expressive photography related to identity, may hold agential potential and that the creative process and verbal follow-up after photographic encounters might make participants "retain control, share their experiences, and have their feelings and perspectives taken seriously (which is a form of validation)" (Leavy 2009: 229). While planning at my desk, I had not expected the girls to walk out on me. The experience had me questioning if I had too easily accepted the presumption of conviviality and pleasantness that underlines much collaborative work (Bishop 2004). In the book Photography and Collaboration art historian Daniel Palmer addresses the idea of linking participative photography with democratic and emancipatory prospects as a "sometimes naïve assumption" (Palmer 2017: 77). Dave Beech (2008) points to participation and collaboration as buzzwords that are presented as solutions to problems of elitism, while others are suspicious of democratizing claims for social inclusivity. Being aware of such pitfalls - how was I to make collaboration meaningful for those involved?

PHOTOGRAPHY AS TAKING - DRAWING AS MAKING

The act of photographing seemed problematic. In my engagement with the girls, photography had seemed like a "hard" approach, compared to the more "soft" approach of drawing. As Taussig argues: A photograph is taking, the drawing is making. (2011). He refers to John Berger (2007) and highlights how photographs stop time, while drawings encompass it in a generous two-way movement. Even our language suggests that there is something specifically violent about photography[20]: we "shoot" photos as if using a weapon; we "take" images as if we were visual thieves. This way of understanding photography places the power of control and power behind the lens, leaving the objects in front of

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[20] A drawing can ofcourse in other sitations be percieved as just as violent, objectifying and inappropriate as photography. One example is the "Muhammed crisis" in Denmark, which began after the Danish newspaper Jyllands-Posten in 2005 published 12 editorial cartoons most of which depicted Muhammed. The newspaper announced that this was an attempt to contribute to the debate about criticism of Islam and self-censorship. Muslim groups in Denmark complained, and the issue eventually led to protests around the world, including violent demonstrations and riots in some Muslim countries. Another relatively new example is the French satire magazine Charlie Hebdo, which has been the target of two terrorist attacks, in 2011 and 2015. Both were presumed to be in response to a number of controversial Muhammed cartoons it published. In the second of these attacks, 12 people were killed.

the lens in a position of vulnerability and exposition. When you are in front of the camera, you are the focal point --, you are the object to be watched. This objectification creates ways of seeing, and the uneven power relation between the photographer and the photographed has been under scrutiny in many texts. John Berger's "Ways of Seeing" (1972) famously raises questions about hidden ideologies behind images; Laura Mulvey's "Visual Pleasure and Narrative Cinema" (1975) points to how classical Hollywood cinema places the viewer in a masculine subject position, with the figure of the woman on screen as the object of desire for the "male gaze"; and, Susan Sontag's essay collection "On Photography" (1977) refers to the photographic way of seeing as a kind voyeurism, detached from the object and enthusiastic to see the object at the same time, and understands photography as inherently capitalistic. Although written more than 40 years ago , these texts are still helpful, because they remind us that women, the socially marginalized, and people from non-western cultures, have frequently found themselves the unwilling subjects of the camera's gaze. It reminds us that photography can be surveillant, paparazzic, misogynistic; moreover, within some situations (anthropological, medical, legal, touristic etc.) the informal contract between the photographer and the photographed might tilt towards the presentation of an objectified "other".

Compared to taking a photograph, the act of drawing seemed less "binding" and less "obligating" (which might be a nice way of communicating when a strange lady all of sudden invites one to do visual work a Tuesday night in the local girls' club.) Interacting with the girls through drawing had worked as a gentle icebreaker and, as we were drawing, we also started talking and exchanging visuals. I made a connection to the girls through drawing and, as they felt more at ease with me, we engaged in dialogue. Berger points to how drawing is an interpretation as opposed to the "truth-value" often associated with photography: "… a drawing is an autobiographical record of one's discovery of an event, seen, remembered, or imagined." (Berger, 2007). They were interested in my interpretation and how a figure appeared on the paper that remotely resembled them. This somehow seemed to make it safe to portray the girls; whatever was put on the paper was completely my responsibility. If the drawing turned out to be poor because of distorted proportions or no detectable resemblance, it was my interpretation – no pressure was put on the girls to justify or improve the look. I was not enabling direct response, since the act was done by me.

In some way, this approach maintained a distance since the girls were not immersed in image-making. Instead of enabling the girls to take active "part of the world in its ongoing intra-activity", this approach to some extent represented "a standing outside of" as it occurs in traditional representational thinking (Barad 2007, 146). However, within this entangled state of things, highlighted within the framework of agential realism, any simple binary logic, which opposes participation to exclusion and passivity makes no sense. Still, in order to cultivate a response-ability, I needed to move closer to a praxis of equality where content, involvement, and activities were equally shaped by all participants. It was a small move towards looking with the girls instead of looking at them.

Certain photographs had caught their attention and made them curious in a (non-response-able) way – and they seemed to like when I portrayed them in that way. In that sense, the exchange became horizontal and inclusive. I was stepping away from my preconceived ideas about our engagement and instead trying to be open to what was going on in the-here-and-now. Trying to be patient, polite and curious, I was aware that the most crucial thing in the initial phase of field engagement is the process of a "gradual building up of trust" (O'Reilly, 2009: 175) – and that this takes time to estab-

lish. Although a bit perplexed about the way things unfolded, my intentions had never been set in stone. Inspired by constructive design research approaches, I knew that the research process and my field engagement was an emergent process of identifying evolving issues and to respond with a corresponding design that would permit further exploration, never undermining the intuitive responsiveness to the unexpected. These girls had plenty of agency, will and their own ideas on how they wanted to engage, participate and be portrayed. Why the girls initially walked out in the midst of my talk probably had a multitude of reasons, but given their varied reactions to my photographs, and their acceptance of drawing, relations of viewing seemed like an important place to start.

I tried to make sense of the kind of visuals the girls wanted to engage in. The only images the girls seemed to like (apart from the drawings) were my fashion photographs. Recall that they had asked me "Did you do this?" "Do you earn money from this?" "Is she a model?", showing genuine interest in my occupation, the commercial aspects of such a profession, and the status of the woman portrayed in the image. The fashion photographs had both feminine and vulnerable aesthetics. The way the model posed in my fashion photographs resembled what micro sociologist Erving Goffman , in his book Gender Advertisements (1976), characterizes as the Feminine Touch. The feminine touch is the way that "women, more than men, are pictured using their fingers and hands to trace the outlines of an object or to cradle it or to caress its surface (the latter sometimes under the guise of guiding it), or to effect a "just barely touching" of the kind that might be significant between two electrically charged bodies. This ritualistic touching should be distinguished from the utilitarian kind that grasps, manipulates, or holds" (Goffman 1976: 29).

Goffman also introduces the category of Licenced Withdrawal, which is understood as the way that "women, more than men, it seems are pictured engaged in involvements which remove them phychologically from the social situation at large, leaving them unorientated in it and to it, and presumably, therfore, dependent on the protectiveness and goodwill of others who are (or might come to be) present" (Goffman p.57).

Following this, the women in these fashion images may be understood as subordinate and powerless. Furthermore, fashion photography in general is often criticized for an aesthetic defined narrowly through its use of excessively thin and exclusively Anglo-looking models. Still this kind of photography seemed interesting to them. Being part of a commercial poster, these photographs mimic the representational strategies of most advertising by creating a positive image for the brand through idealistic experience associated with the product. The photographs display a flawless perfection, and a promise of beauty, success, prestige, and carefree existence as in that of fantasy fiction and "unreality" that offers something away from the mundane everyday life (Andersen 2006). It offers a route of dreaming and perfection but also an avenue demanding a well-groomed appearance. Ideas of grooming and body maintenance also came up as during a conversation with the two girls Berivan and Angela in Lunden when I asked what kind of people came to Lunden and if anyone was out of the ordinary. Angela and Berivan started discussing the appearance of another girl, "N", who they described as "poor", having "dirty hair", "clothes that were never washed", a father "spending all his money on beer" and a presentation of self that they described as "gross and filthy". Not maintaining a groomed look has consequences. When a girl and her dad do not live up to certain standards of cleanliness (as addresses in the conversation above) it is noticed. Seeing and adhering to established aesthetic standards becomes an important social expertise. These girls are navigating a world where

poverty and marginalization is lurking around the corner, and strict social sanctions are part of everyday life; hence, sticking with the imagery of fashion seems like a smart route to take. It points to how fashion, with its promise of beauty and perfection, might provide these girls with a unique avenue for self-expression and negotiation of identity within a set of commercially established rules. However, as Goffman argues, this portrayal obviously also carries objectification, rendering the female as vulnerable and powerless, finding her value in her (perfected) looks; this is what British philosopher and feminist Nina Power describes as a logic of the female body being a package "an all-round self-seller" (Power 2009:15). The girls' initial reluctance towards participatory photography, and their interest in commercial fashion photography made me rethink the highly situated aspect of authorship, emancipation and objectification. These aspects were relational and there was no simple way of reconfiguring this entanglement. We each engage differently with seeing and knowing based on our daily practices and thus our aesthetic preferences will be different and informed by the entanglements we are part of. How to visit these girls' worlds in a polite and caring way? How to see with them in meaningful ways?

REVELATIONS ICONOGRAPHIE DE LA SALPÊTRIÈRE

I came to think of a book I had recently bought: Revelations Iconographie de la Salpêtrière in a newly edited version by graphic designer Javier Viver (2015). The book is a large "coffee-table book" that consists of a series of medical photographs taken in the early 1880s at the Salpêtrière Hospital in Paris. These images were originally published in three volumes as Iconographie de la Salpêtrière (1876-80) by Jean-Martin Charcot - Freud's mentor and leading neurologist of the time. Charcot's photographs[21] depict primarily women and concentrate on mental distress then labeled hysteria. Under the direction of and financed by the French government, this archive constituted an effort to catalogue the unclassifiable through new photographic-documentary techniques. The photographs systematically measured, documented and categorized the symptoms of hysteria; furthermore, the hysterical symptoms were also reproduced at the hospital in a number of ways – not only in photography - but also as staged reenactments, drawings and wax. In his large amphitheater, Charcot included live demonstrations of hysterical fits, epileptic seizures, hypnosis and biological rarities. This spectacle of La Salpêtrière became a variety show every Tuesday was attended not only by medical students and doctors, but also by a representative sampling of cultural elites, artists, the general public and even tourists (Bauer 2005; Hustved 2011; Didi-Huberman, 2004).

I came to think of the book for several reasons. First, I was - despite the terrible backdrop for Charcot's images - attracted to their strangely stunning aesthetics and I detected unexpected relations between the fashion photographs the girls had taken interest in and Charcot's portrayal of women. Although the fashion photographs obviously showed now disabled bodies or traces of hysteria, the subjects shared other similarities: young females posed as objects through classic portraiture, examples

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[21] Appearantly Charcot himself never took a picture but employed professional photographers, despite this he defined himself as a photographer: "But in truth, I am absolutely nothing but a photographer; I inscribe what I see." /"Mais a la verite, je ne suis absolument la que le photographe; j'inscris ce que je vois" (Charcot, L'hysterie: Textes choisis: 121).

of licenced withdrawal, feminine touch, and vulnerable and dreamy aesthetics. Charcot's images (like the fashion photographs) seemed to talk into a long history of the portrayal of women, introducing questions about women's rights to their own bodies, how we are portrayed and how we portray ourselves.

Second, I found the images timeless and mysterious, at once both strikingly beautiful and disturbingly unheimlich. They reminded me of the dreamy and haunting qualities of famous fine art photographers such as Francesca Woodman and Duane Michals. It was obvious that caring for the visual representation was crucial to Charcot's study of hysteria. Art became a method to immobilize the turbulent fits of his patients into a sequence of static images. Illustratively, in the second volume of the journal, Jean-Martin Charcot claimed that the gaze of the doctor had to be fused with the gaze of the artist, with one effectively guiding the other: "Le médecin est inséparable de l'artiste. L'un guide de l'autre; ils s'entraident mutuellement" (Charcot 1888:492). Charcot was an artist , and so were many of his interns. Charcot's intention also resonated in some troubling way with my own thoughts about the value of aesthetic representation in research. Working with photography and design anthropology means working with participants and aesthetic dimensions. Images are a valuable tool to engage people in the research and communicate in ways that reach beyond academic journals. They provide a way of facilitating understanding, interpretation and maybe even action/praxis in relation to social issues – a way of presenting alternative versions of women's multiple realities and experiences. But presented as medical studies of hospitalized people, these beautiful aesthetic seemed troubling; the images came to represent a prominent example of a tilted photographic contract were power relations were distorted and perverted. Charcot's portrayals of the Salpêtrière -patients are aesthetically attractive, yet the photographs also carry an inherently violent, voyeuristic and discomforting sentiment.

Third, the images placed me in a state of confusion because the images and the intentions behind them were not easily categorized. As I explored and read more about Charcot and his approach, it became clear that tyrannical and misogynistic intentions alone did not guide his work. As Asti Hustved, the author of the book *Medical Muses: Hysteria in 19th century Paris*, puts it: "There's a lot that we can, and we should, criticize Charcot for. These women were undoubtedly turned into medical specimens to serve his needs, but at the same time, he did take hysteria seriously. He insisted that it was real, not imaginary or faked" (Hustved interviewed in Barnet 2011). Or as Ulrich Bauer describes it in the book Spectral Evidence (2005) "By placing hysterics into his photographs and amphitheater, Charcot intended to control and frame their experiences in ways these women could not do for themselves. With the camera he fashioned a mechanical framing of reality in an attempt to generate a sense of place for those who were violently unmoored from their own experience. Through his aggressive, and invasive, photographic practice, Charcot inadvertently placed individuals who had lost their bearings back in relation to the very reality that had usurped their sense of a world." (Baer 2005: 16)

The intention behind these images seems obscure. The images were indeed objectifying these patients; they portray fragments of deformed bodies and portrayal of awkward gestures due to hysterical fits – and it is indeed questionable whether there was an emphasis on the understanding of, and sensitivity to, a patient's condition and state of mind during these photographic procedures, as one would expect from current medical photography . But - as Baer 2005 suggests - it does also seem imaginable that Charcot was trying to grasp and understand their symptoms by freezing their experiences in still photography and controlled events. Today, Charcot's way of using humans as research material seems deeply problematic, yet Charcot tried to establish a format that would make visible what these women

were going through blending science and the fine arts - perhaps with some of the same intentions that lay behind my own reasons for wanting to work with the girls in Lunden. I wanted to create an aesthetic space for multiple voices and plural stories – a third space for cross-cultural dialogue and aesthetic imagination, which carries democratic and public scholarship potential.

Might I understand the girls' reaction in Lunden as healthy and needed skepticism to be embraced? Maybe they had sensed that I intended to create a space for them that they did not demand; might their reluctance be due to a top-down approach that had too many pre-written intentions embedded in the set-up? In other words, how was I to avoid using the camera and the photographs caption to establish, fix and invade the girls' identity on every level? How to go visiting with care?: "Visiting is not an easy practice; it demands the ability to find others actively interesting, even or especially others most people already claim to know all to completely, to ask questions that one's interlocutors truly find interesting, to cultivate the wild virtue of curiosity, to retune one's ability to sense and respond – and to do all this politely!" (Haraway 2015: 5).

CONCLUDING REMARKS CHAPTER 3

I visited Lunden five times (before I started my longer engagement in Kvarterhuset). I basically hung out doing mundane everyday things with the girls. I cooked and ate there a few times, watched video film, and made drawings for and with the girls. I invited them to participate in exploring themselves through photography; however, I never got around to engaging them in any participatory photographic exchange. As a very apt metaphor (since it was partly the topic of the chapter) this encounter may be understood as sketch since it prepared me for the following encounters in Kvarterhuset. More than relying on any highly controlled and pre-planned structure, I constantly had to re-adjust to the engagement I became a part of, trying to be open to the moment, following whatever was on the moving in the here-and-now.

Hannah Arendt speaks of visiting as being and thinking as yourself from a place that is not home (1982) what I understand as to see someone else's position through your own eyes, a kind of visiting, where empathy can conflate difference. (Diffraction n'est pas?). Haraway describes polite visiting as a curious practice that insists on welcoming the responses of those one engage with. Letting "those one visits intra-actively shape what occurs". I was called to respond to the girls' accounts of their world (from the Latin respondere: to promise in return, to reply, to answer, to pledge.) Accordingly, I found myself re-examining my own world and, following this, my critical categories were challenged. There was no simple way of categorizing what kind of photography might work productively for the girls. I had wanted to engage them in participatory photography; however, they did not seem that interested in participating. They liked being portrayed through drawing, and they were interested in the flawless aesthetics of fashion photography - but reluctant to be engaged in photographing themselves. I became less inclined to label any specific act of photography or any specific photographs as inherently objectifying or inherently emancipatory. Each entanglement is unique and situated, and particular possibilities for intra-acting exist at every moment.

How then to move on from here? As a way of questioning some of my own blinders in the process, I have been visiting photographs done by the nineteenth century neurologist Jean-Martin Charcot in the Parisian hospital La Salpêtrière. The photographs from the Salpêtrière hospital have informed my way of seeing the world, and confirmed that relations of viewing are inherently compli-

cated; even within Charcot's seemingly perverse engagements, specific agencies were being enacted by all those who were a part of it. Although Charcot claimed Cartesian separation, the girls were important actors with agencies that mattered and brought around these visuals. These photographs points to vision (and photography) as a means of objectification through dysfunctional collaborations and the asymmetries of power constituted by specific gazes. These set ups were perverse and violent, and yet it seems possible that Charcot intended to provide a "frame their experience" and generate "a sense of place" (Bauer 2005: 16). Charcot's photographs from the Salpêtrière Hospital were a result of a specific entanglement and a particular apparatus – a certain medical gaze – and a precise situated encounter. Blinders were worn. A cut was enacted. But the cut was not an ethical cut in terms of understanding its own implications. Yet, the images live on and continue to inform approaches to field engagement and photographic aesthetics, their gazes calling for action: How do we see with care? How do we see carefully? How do we replace objectification and power imbalances with ideas of process, mutual becoming, reciprocal exchange, and polite visiting? We need to ask ourselves how we engage with experimenting in careful and empathetic ways; we must be sensitive to what comes to matter through these experiments - how they matter; and to whom. We become-with each other, as Haraway puts it (Haraway 2016: 6). I seek to engage with an experimental approach as a careful practice that elicits responses that would otherwise not be brought to matter, and I will bring with me ideas of polite visiting, care and response-ability. The ability to enable response from those engaged and the ability to respond to those engaged.

Figure 14. Housing projects i Lundtoftegade, Copenhagen, where the girls' club Lunden is situated

Figure 15. Two of the girls I met in Lunden. April, 2014

&17: Some of the (commercial) photography presented to the girls in Lunden. They took a liking in these specifc photographs.
Photographs for jewelry designer Vibe Harsløf. 2012. Model Emma Leth.
Photography by Lene Hald.

Figure 18. Photographs from 'Iconographie photographique de La Salpêtrière' in a newly edited book by Javier Viver (2015:233)
"Attitudes Passionelles"

INTRO KVARTERHUSET (CHAPTERS 4, 5, 6, 7, 8, 9)

As my encounter in Lunden had finished, I started visiting Kvarterhuset (the community house) in Frederiksberg, søndermarken (region Copenhagen). The following chapters (4, 5, 6, 7, 8, 9, 10) all take their beginning in photographs, conversations and meetings I had with girls in Kvarterhuset.

The site was chosen in collaboration with the Danish Refugee Council employee Lise Hauge, who suggested the site, since she believed the associated social worker (Hildur) would be interested in the project. Following this, I met with Hildur, and told her about my project and the plan to facilitate a space where the participants could explore identity by photographing themselves, and be photographed by me. Hildur welcomed the project, and I started visiting the site shortly after.

Informed by my experiences in Lunden, my engagement here was marked by more pre-planned activities. I started out by setting some formal interviews where I, as an initiating program-experiment, wanted to include drawing. I also formulated small assignments related to dress and adornment since this was a topic that interested the girls in Lunden, and potentially could open up ways of understanding non-human intra-actions.

In the following chapter, I will present some of my first engagements from Kvarterhuset. The first evening Hildur had beforehand set up three interviews with three interested girls. Sara, Fatima and Somaya.

Chapter 4

The subject of this chapter has its beginnings in Kvarethuset's office space where I am interviewing Sara. The theme of this chapter relates to my "messy" (Law 2004) understanding on how to situate myself as a researcher-subject in this project, and how I finally position myself within the research – and how I seek to get close to the girls by including myself very visibly in the images I produce. Apart from two photographic experiments made in relation to interviewing (intra-vieweing), I will also address a talk by Karen Barad where she makes reference to the work of artist Eiko Otake. I will use this as stepping stone to discuss differences that matter between reflexive and diffractive practice. Hence, the theme of this chapter is exploring the concept of diffraction as one of touching and getting close.

TOUCHING MYSELF (ON DIFFRACTION AND GETTING CLOSE)

DATE: 7 / 5 — 2014

Lene: Would it be okay if I photograph this interview-situation?
I have placed the camera behind you, so you'll be portrayed from
the back. Would that be fine with you, that I take a photo from
the back?
Sara: Yes
Lene: All right. Then I'll just sit here, interviewing you for a
bit (laughing)
(Camera clicking)
Lene: I'll just check how it looks. I am excited about my new re-
mote control
Sara: It's very smart
Lene: I'll just take some more. I look stupid

I am interviewing Sara. I take a photograph of the both of us. My
face is showing. Sara is photographed from the back. In the mo-
ment, it feels like a strangely inappropriate and self-absorbed
thing to do. We pause the interview. I retake the image. I look
stupid in the photo. I am concerned about my own representation.
Navel-gazing? I talk to Sara, while posing for the camera, affirm-
ing myself as a serious fieldworker engaging with "the Other"

Figure 19. Interviewing in Kvarterhuset: "... a specific form of conversation where knowledge is produced
through the interaction between an interviewer and an interviewee" (Kvale 2008)

GETTING CLOSE

Before I dive into the encounter above – in the club office interviewing Sara, a 19-year old girl with Moroccan parents – I need to address some ontological questions in relation to the role of the researcher as well as some of the questions that were driving me at this point in time, since these queries formed part of my motivation for turning to feminist techno science as my primary theoretical reference. One mayor concern I had was related to how I should perform the (my) role as researcher in a "correct" way, while holding on to a more creative, designerly and artistic approach. I wanted to address issues of subjectivity as an important component of the ethnographic research, writing and visualizing experience, but I was unsure about how to situate this in a research context: First, I feared that if I became "too" visible through more subjective and poetic modes of knowledge-making, the project might risk turning into a navel-gazing encounter with myself that would inherently deflate my methodology in the academic sense.

Second, the PhD course I had attended in Antwerp (see chapter 2, page 62-70) had made me unsure about the use of expressive image-making and the reworking of visual material, since it had been questioned by senior colleagues. I was considering whether it would be unethical to smear my aesthetic preferences all over a field engagement, and whether it would be more ethical if I sought to inhabit the position as some sort of neutral facilitator. However, I also found that this implied a re/ production of binary subject/researcher and object/image positions, and I sensed that challenging these binaries would be more interesting than trying to erase myself from the picture. I wanted to explore what might happen in the in-between spaces, where subjects become researchers, and researchers become subjects. Putting myself in the picture – both physically, but also through enhancing and diffracting the different skilled visions of the participants – seemed an honest way of interrupting and challenging our conventional visual logic by directing our attention to the constructedness of any representation.

During this struggle to position myself/my role as researcher in the theoretical landscape, I had not read Donna Haraway or Karen Barad – but I had started reading about autoethnography, and I contemplated using this as a mode of reflexivity. But it was not until my (new) supervisor recommended that I read *Situated Knowledges* by Donna Haraway (1988) and *Meeting the Universe Halfway* by Karen Barad (2007) that things came together. Here I found a theoretical framework that emphasized situated, bodily and material experiences through situated knowledges and a scepticism towards the detached vision of scientific realism. Barad specifically points to how feminist science studies distinguishes itself by its commitment to be in the science, not to presume to be above it or outside of it: "…. feminist science studies practitioners work the equipment, theoretical and experimental, without any illusion of clean hands and unapologetically express their enthusiasm and amazement for the world and the possibilities of cultivating just relationships among the world's diverse ways of being/becoming" (Barad 2012: 153).

Barad's position is informed by standpoint theory (Harding 1991) and situated knowledges (Haraway 1988) but also different because the goal is "not simply to put the observer or knower back in the world (as if the world were a container and we needed to merely to acknowledge our situatedness in it) but to understand and take account of the fact that we too are part of the world's differential becoming" (Barad 2007: 91). Barad also emphasizes that agential realism is not just an epistemological theory, but an ontological one; as such, the point is "not merely that knowledge practices have mate-

rial consequences but that practices of knowing are specific material engagements that participate in (re)configuring the world" (Barad 2007: 91 authors own italics). ".. diffraction is a dynamic, entangled process that enacts newness. It involves differences-in-the-making." (Haraway, 2000: 102)

So what consequences did this new theoretical approach have for my engagements with the girls? Let's return to the office were I am interviewing Sara. In terms of including the girls in image-making, the qualitative interviews I conducted seemed to involve a very classic researcher-respondent positionality. Retrospectively, I was operating from a perspective where the participatory aspect was still defined as a bounded meeting between me, the researcher, and "them", the participants (figure 19). According to Steiner Kvale, an interview is "a specific form of conversation where knowledge is produced through the interaction between an interviewer and an interviewee" (Kvale 2008: preface). If we understand interviews within an agential realist framework, this practice may more aptly be described as intra-views, as knowledge emerges from a space-time-matter manifold. Here, a variety of human and non-human factors constitute the local entanglement, from where the intra-view emerges. What would be the consequences, then, to understand my way of interviewing as intra-viewing? First, viewing this experiment as intra-viewing moves us away from a Cartesian worldview where subject and objects are separate entities "viewing each other". In the intra-view/program-experiment with Sara, I already started putting myself in the picture as an intuitive and very concrete way of visualizing the intra-active aspect of the process. As I further reflected on what I learned from the experiment, I started thinking about more deliberate ways to explore entanglements in the "intra-view" situation and more active and intra-active ways of image-making.

SKYPE WITH LAILA

DATE: 3 / 9 – 2014

Lene: *Hi*
Laila: *Hi*
Lene: *I like your room*
Laila: *Thank you*

At Kvarterhuset, I had also met Laila, a young girl with Iranian immigrant parents. I asked her if she would like to participate in a Skype call and photo session that would enable us to thereby look into each other's lives through our computers. I wanted to somehow give the girls a chance to look at me through the lens as I was looking at them. It was a move away from thinking about independent entities towards a more entangled practice led by this idea of making the researcher a visible part in the process. Laila agreed, and she called me up one afternoon after school. We talked about clothes, objects of affection, and she showed me her room and various colorful dresses. We took multiple shots of each other, intra-acting with each other through screens and lenses. Visiting a young woman's room conveys a certain poetic sensibility: the windy curtains, the sprouting plants, the framed image on the table, the pastel tones. The colorful dresses. Other shots of Laila-on-skype-on-my-computer are framed by my desk and my bulletin board. I am obviously in a darker room, and the yellow light from my study lamp casts an orange glare on my interior surroundings. The computer screen is cold blue. Laila is sitting in a bright room with large windows. Her face and body on the computer screen/in her bedroom are intra-acting with my view, which includes the scarcely lit mess on my desk and a multitude of images on my bulletin board. Here are sketches for laying out empirical material; most of the images are taken by Laila's friends in Kvarterhuset. There are also copies of book pages I was reading at that time; all are heavily marked up; among them is a text on intra-action by Barad. All these mattering forces intra-act with Laila on the computer screen. They indicate my status as someone doing a research project. Laila's photograph of me-on-skype-on-her-computer-in-her-bed-in-her-room shows me in my shared PhD office in front of a bookshelf, a lamp and different kinds of decoration. I am looking knowingly into the camera holding my arm – a bit uncertain. The computer screen frames a large image of me, and a smaller one in the bottom-right corner, photographing (bottom-right). Out of this frame Laila's interior can be glimpsed. Her bed is covered with a white sheet and three different pillows, all decorated in the same flowery print. I merge with her computer and become part of her room.

    After the session with Laila, I put the images together in various collages. This experiment was an attempt to question any distinct separation between researcher and subject. An attempt to render visible the different cosmos of Laila and me, how our worlds were playing out simultaneously, touching in a way. In doing so, I wanted to challenge the binary between subject and researcher, exploring what might happen in the in-between spaces, where subjects become researchers, and researchers subjects. It was a move towards a diffractive methodology, passing apparently separate histories through each other, to make visible how they are mutually produced by each other, yet unalike. This process enabled me to "think with" the images once more now that they had become separate in time from the

original event. By cutting up the images, I tried to visually explore and question the binary positions of subject/researcher and object/image. It was a way of emphasizing what I was trying to accomplish, a way of re-working the images produced to get closer to the idea of entanglement. Apart from thinking about the images as visual field notes, could they also function as illustration of the concepts that had informed my methodology? Finally, the collage method was an effort to get closer to the experience of interviewing and conveying this visually. Could I somehow convey and exemplify the intra-active and diffractive nature of our engagement through visual means?
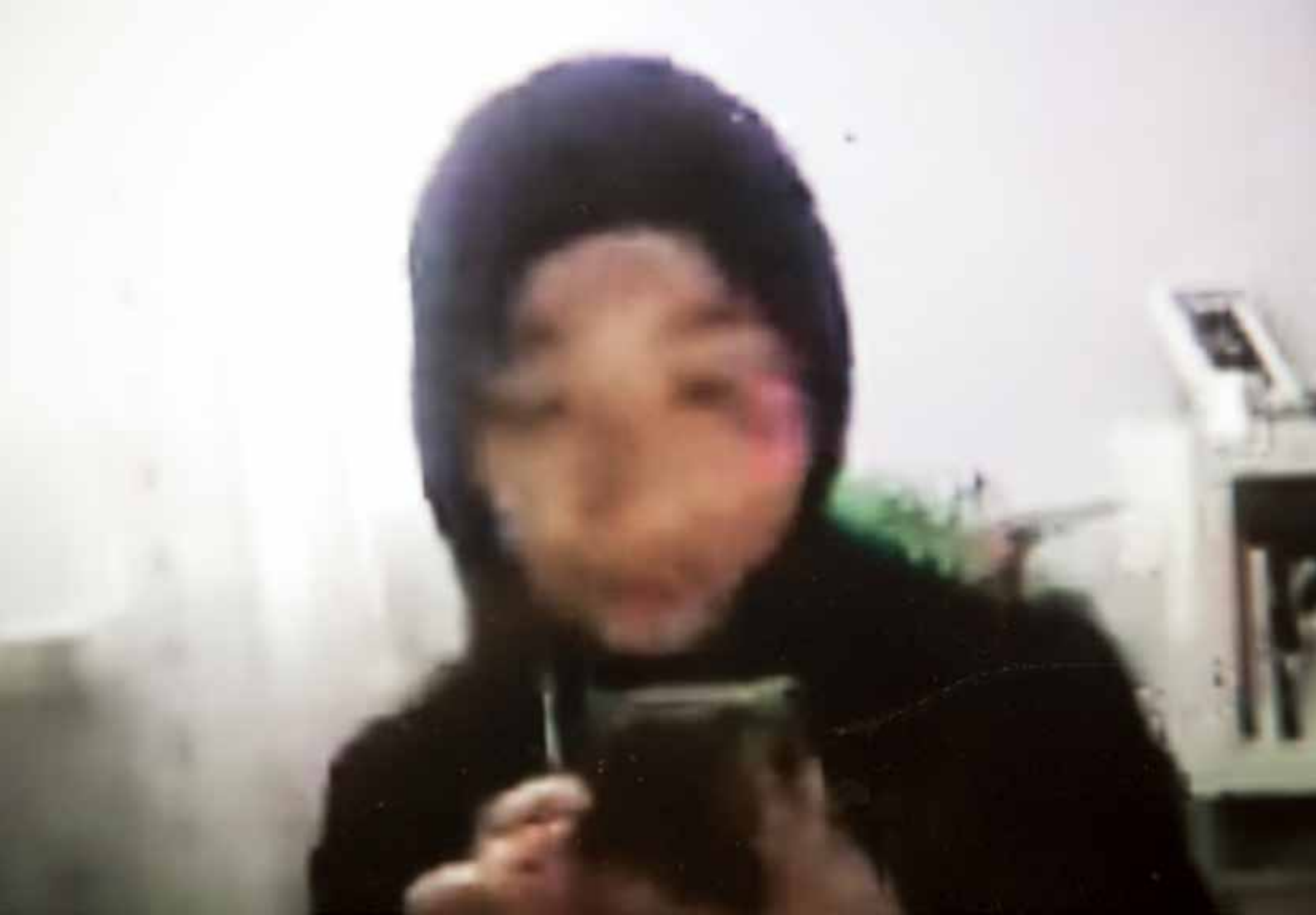
Figure 20-26. Laila and me on Skype photographing each other

A BODY IN FUKIHAMA /
INTRA-ACTING WITH KAREN BARAD

The idea of getting close to whatever one is examining and trying to understand it was addressed by Karen Barad at a seminar I attended in October 2016, at Aarhus University. Here Barad addressed the notion of getting close to one's research. At the seminar, Barad (among many other things) talked about the project "A body in Fukihama" by Eiko Otake and photographer William Johnston. By putting still images together as a film, Otake and Johnston address *The Fukushima Daiichi nuclear disaster*, which took place in March 2011. At that time, the reactors at the Fukushima Daiichi plants suffered massive damage after an earthquake and tsunami hit them, releasing a high volume of radiation into the surrounding area and beyond. Following the explosions, a wide swath of the countryside and communities was evacuated. Because the plants continue to emit radiation and the cleaning process is slow and difficult, tens of thousands of people still live in temporary housing. Otake and Johnston went into areas where visiting has only recently been allowed.

It seems like no conicidence that Barad mention this project. Barad is a scholar within quantum physics, and by addressing this artwork, Barad seeks to be response-able for the wrongdoings of quantum physics through making some of these wrong-doings visible. As (also) Haraway has stated of her own work: "I will critically analyze … only that which I love." (Haraway 1997:151). We are response-able for what we love, and the horizon of whatever field we are engaged in must always be taken into consideration.

Furthermore, the project exemplifies of getting close to the things we explore. In this project Otake immerse herself in the place connecting with water, soil and built environment. On her website, Otake explains how she and Johnston use embodiment as a way of knowledge-making:
"By walking into each station and placing my body within, we wanted to remember there were people and day-to-day lives at stations and in towns before the disaster. My aging body can take in a small amount of radiation though no one is allowed to live there. Because of the quarantine, many of these areas have not been touched for three years and remains of the tsunami and earthquake are readily observed....As we got closer and closer to the reactor site, I got sadder and sadder. I wailed and lamented not only for the people, particularly children, who were affected by the radiation in addition to the natural disaster but also for the naked earth and sea that were irradiated, contaminated, and stained." (eikoandkoma.org n.d.)

In the seminar, Barad pointed to Otake's direct immersion of herself into what she was exploring, her willingness to put herself at risk, addressing both issues of vulnerability and invisibility through this embodied practice. The images produced bear witness to how Otake bodily sensed the experience. It shows the importance of being there, the importance of bodily immersing ourselves. Getting close as a way of expanding on traditional, detached examinations of such disasters. Otake bans the use of the phrase "I can not imagine ..." as a response to human tragedies, because it creates distance. Otake's project points to the importance of getting close in order to understand different experiences: The importance of using our bodies as a way of getting close and stimulate social and poetic imagination and an empathetic responses.

Barad did her keynote speech followed by other researchers who had intra-acted with Barad/agential realism in their research. These reseachers talked about the entangled field and the need to diffractively read theories through each other, and I was thrilled to hear other people engage with these theories, yet I also noted that none of them placed any emphasis on the way they themselves (as researchers) were entangled in these processes. Someone from the audience (who might also have noticed this) asked one of the researchers/presenters: "Are you close enough?", and she responded that maybe she was not sufficiently so – and that she was considering pursuing auto-ethnographic work in the future.

According to agential realism, subjects and objects are co-constitutive and always-already entangled; we can never go "outside". Getting close requires a willingness to be present in the research. I have explored this by (very concretely) letting the girls photograph me. Furthermore I have been emphasizing my *skilled visions* (for example through my photographic aesthetics, framing, cropping, re-working of images). I believe such aspects should all be acknowledged as productive potentials (if not strictly necessary aspects) of the process, rather than as a forbidden approach that contaminate the research material.

CONCLUDING REMARKS CHAPTER 4

I am not claiming that the quick experiment detailed in this chapter in any way illustrates the perfect subject-researcher position, that I have gotten "close" in any ultimate Baradian sense, or that my work resembles the brave and embodied way Otake approached "A body in Fukihama". I present it as a minor design program-experiment that portrays the researcher as entangled. It is not only the subject of research – the field – that is entangled and affected by the research; the researcher is a mattering force. I believe this is what might separate me from those scholars that - in various interesting ways - intra-act with agential realist entanglement, but more in relation to the field rather than explicitly putting themselves in the frame.

This chapter has attempted to underline how a move from reflexivity towards diffraction can help us explore other ways of knowing, emphasizing the entanglement with and the role of the researcher in the process. The chapter has also sought to illustrate how I, by way of feminist technoscience, came to realize and acknowledge that not only was I allowed, but there was no way that I could avoid filtering the project through my apparatus of bodily production and skilled visions.

I use diffraction to rethink the role of the researcher as always and already entangled. There is no prior demarcation of the researcher from what is researched. What my dissertation highlights is a practice of sculpting and *agential cutting* guided by my apparatus of bodily production – a bodily production that has been guided by material and discursive networks. This is highly evident in the visuals I have produced. I am not a researcher looking from the outside. I am deeply entangled. And the entangled state of my photographic vision, the girls' aesthetic preferences, the ethics involved in making photographs about people's lives, the camera as apparatus and the apparatuses of bodily production have informed the outcome.

This focus on touching ourselves as we touch others in our research, is not navel-gazing, but part of Barad's relational ontology: there can be no separation between agential subject and world as object. "Is that not the nature of touching? Is touching not by its very nature always already an involution, invitation, invisitation, wanted or unwanted, of the stranger within?" (Barad 2012).

I have addressed Barad's ideas on intra-action and diffraction as a productive vantage point for discussing themes related to researcher-subject relationships. Having worked extensively with photographic field engagement, but less with academic fieldwork and related ontological and epistemological questions, I was initially contemplating whether a "correct" research approach would be to "neutralize" my presence in the field, while intuitively sensing that this seemed very instrumental, detached if not completely impossible. The only thing that really made sense was to incorporate myself in the pictures (as done when photographing the intra-view with Sara, and the Skype conversation with Laila), thereby valuing my own experience as it is closely entangled with the girls' experience, highlighting, thus, how we were mutually becoming within dynamic material-discursive relationships (Barad 2007, 152).

Through Barad and Haraway and their ideas of diffraction and intra-actions, we learn to question the distinction between the observer and the observed, as the researcher and the subject of study are a part of the same ecosystem. This is different from reflexivity, as Barad argues that reflexivity still relies on a reflection of objects held at a distance, a back-and-forward movement between two universes or worlds, that of the text and that of the interpreter. Diffraction patterns constitute a much more entangled affair. Through the concept of diffraction the entangled relation between the girls and I is highlighted. I am in the midst of things. It would not be possible to zone out and be a distant observer. No researcher can. Research is always some form of intervention in and with the world.

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Figure 27. Still from 'A Body in Fukihama' (Otake & Johnston 2014-) Tomioka Fishing Port. 6, 3 miles south of the Daïchi Reactors.

Chapter 5

This chapter begins with a specific photographic portrait of Sara made by me during an intra-view at Kvarterhuset. Through a designerly reworking of the portrait, as a way of stepping back into the experience, I reflect on poignant themes related to the encounter - issues related to exposure, stereotyping, and the re-configuration of visual material - as a way of engaging with specific ethnographic moments. This program-experiment is a way of "becoming with the data" and rethinking how matter matters. This leads me to reflect on how to "expose well" and push the participatory aspect, and engage the participating girl(s) in the process in more response-able ways.

Figure 28 next page: Sara. Portrait from Kvarterhuset. Photograph by Lene Hald. May 7, 2014

DIFFRACTING EXPOSURES AND
ETHNOGRAPHIC MOMENTS

DATE: 7 / 5 – 2014

Lene: Can I take a photo of you in front of these curtains? I think that would be beautiful.
Sara: From behind – yes
Lene: The blue and the yellow together
Sara: Do you want me to stand there?
Lene: Yes, and maybe looking out the window. I'll just do something – I'll just take this reflector. You know – when photographing up against a window, it creates shadows. Then you'll be all black. With this, I can catch the light and reflect it onto you. I need an assistant.
Camera clicking
Lene: Do you take many photos yourself?
Sara: Yes
Lene: Just for yourself?
Sara: Yes

(Camera clicking)

Lene: Ohh, can you remove that thing on the windowsill?
Sara: Yes
Lene: Thank you so much. You were patient. Do you want to see them? They are rather dark, but the colors are nice. I like them.
Sara: Yes
Lene: Was it ok?
Sara: Sure, it's been exciting.

POSES, PIGEONHOLES, PROFILE PERDU

Now let us return to the office in Kvarterhuset, where I was intra-viewing Sara. The office was small, rather messy, and unpretentious. However, the curtains in front of the windows were dramatic with heavy drapes. Shadowy mustard tones were contrasted by hues of bright lemon and honey, where the light made its entrance. As I was talking to Sara, I kept noticing her blue scarf against the background. I felt pretty sure that the curtains would work as a beautiful backdrop in terms of both color and lighting, and I felt an urge to photograph her in that specific environment. Having someone posing for the camera is a complicated affair – indeed, it is like a "subject-and-object-shaping dance" to paraphrase Haraway (2007: 3). It always involves posing that subject in some setting – a situational or environmental background that, if successful, can enhance the interest and quality of the photographic act and final photograph. I asked Sara if I could photograph her in this scene, and she agreed, if she could be photographed from the back. As I was photographing her, I intuitively sensed that this was an aesthetically pleasing scenario: the light was beautiful on her face and projected dramatically sunlit areas onto the grey wall. In a minimalist way, I photographed Sara frame-within-frame in front of the yellow curtain, intuitively leaving out the messy desk and cluttered interior. At first, I had problems framing the image, since the office was small and filled with furniture and stuff that seemed to have been placed there for lack of a more appropriate storage place. I moved around trying to position myself the best way possible. Taking a photograph – like any other action we perform – involves bodily action. At a minimum, the shutter needs to be released. But, it is also an effort to choreograph one's own bodily position, posture, and balance, so that one can best aim the camera to get the desired image. One needs to keep the camera steady to ensure a clear shot (if this is what is aimed for) as well as successfully maneuvering posture and balance. I moved back and forth, while contemplating how I should photograph her in the backlight from the window, without her portrayal turning into a complete silhouette.

In the portrait, which I ended up printing for her, putting on the photo wall and using in my project (), she is portrayed with her face half turned away from me; the pose conforms to a classic painterly and photographic trope: profil perdu. Profil perdu creates an effect of immense absorption; or maybe in this case it is more the opposite: a sense of absence. Sara is looking away from me, somehow not engaged. She did not feel like exposing herself to the camera and preferred to be anonymous. The veil-motive and the profil perdu pose result in an iconic image of an anonymous Muslim woman. The colors, tonal qualities, and composition are well-balanced, almost mimicking an old Vermeer painting. The altmodisch (old-fashioned) quality is a bit of an aesthetic cliché –or following Roland Barthes – a studium of a Muslim stereotype. Barthes explains how studium to him is understood as photographs that "provoke only a general and, so to speak, polite interest: they have no punctum in them: they please or displease me without pricking me: they are invested with no more than a studium." (Barthes 2000: 27) I had intentionally steered towards (more or less) anonymous portraits; many of the girls where photographed from the back, cropped so the face was not showing – a few showed them in profile, unless they directly wanted frontal portraits, as some of them requested. I was motivated by the (initial) idea that these back shots would be less intrusive, less objectifying, and less dominating. I was driven by the assumption that anonymous portraits would constitute a relatively safe starting point that might evolve into more experimental photography, as the girls got to know me. But as a starting point, I wanted to create a safe zone,

where everyone could participate anonymously. I was definitely informed by an experience I had years ago, doing a small thesis and reportage project on prostitutes. I had been interviewing the head of a shelter for prostitutes in Denmark. She had told me how (years ago) a documentary had been made from the shelter and shown on national television (Pigerne på Halmtorvet af Lars Engels og Søren Ingemann, 1992). And many of the women in the film had been exposed in ways that the head of the shelter found to be objectifying and exposing in ways that might pose problems for those of the girls who would want to leave behind their lives as prostitutes.

Ironically, some of the anonymous portraits in my current dissertation project (for example of Sara) turned out in fact to be almost more objectifying in anachronistic ways due to their anonymous character; in my current project, more than an engaged portrait of Sara, the photograph may be perceived as an archetypical representation of a Muslim woman. In this way, more than challenging any stereotypes, this representation risks confirming a rather trivialized and exotic notion of the Islamic woman, drawing on Orientalist imagery of a picturesque and exotic subject worthy of photographing (Zine 1999). Such imagery intra-acts with current concerns in European politics, regarding the dress codes of Muslim women. Bills banning veiling of the face/imposing some restrictions on the wearing of full-face veils in public places (known as the so called "burka bans") have been passed in France, Belgium, the Netherlands, Bulgaria, and the German state of Bavaria, and Denmark looks set to become the next European country to restrict the burqa and the niqab, worn by some Muslim women, after most parties in the Danish parliament backed a ban on facial coverings. Explanations for the veil-banning laws range from wishing to protect the general public from the terrorist threat to wanting to curb patriarchal oppression within Muslim communities. Myra Macdonald argues (2006) that the fixation with images of veiled Muslim women raises significant issues for the feminist debate, as it has stolen the attention from their own voices and self-definitions. Macdonald argues that the Western media has consistently used women's veiled bodies to show them as victims of their fate. Others have pointed out how the media constructs the veil as a symbol of their refusal of Western life. In such cases, the veil becomes a sign of terrorism and anti-Western ideologies and values within dominant society (Khiabany and Williamson 2008).

Following this, my portrayal of Sara may be problematized because the emphasis on the scarf could be perceived as highlighting an Islamic "Otherness" through photography, a way of intensifying or magnifying the scarf. As Laszlo Moholy-Nagy of the Bauhaus School notes in his book Painting, Photography, Film (1969), the art of photography can produce a "heightened reality of an everyday object." Giving prominence to a head covering in a photograph may gloss over the fact that wearing a scarf is not the only concern in Muslim women's lives. Such a photographic cut may intensify and intra-act with an already established Islamic stereotype. Providing the photo with a more positive reading, the image carries formal qualities such as complimentary colours: Bluish purple and yellow tones complete or enhance each other. The light is dramatically illuminating Sara's face and creating dark shadows to her right side. The composition is simple and graphic; the yellow curtain, the blue scarf, and the shadowy wall dominate the frame. Together, these elements may well constitute the quality of something you would like to frame and put on your wall. And Sara seemed pleased when I gave her the picture. Later on, I collected the images in a small booklet that I asked her to comment on. Sara's statement expressed relief that she was not being portrayed in a recognizable way. She wrote on the picture: "One cannot see this is me. That is good."

Figure 29. Sara's comment in the photobook I brought to Kvarterhuset: "I am wearing a blue scarf. One cannot see that it's me. That's good"

Jeg har et lyserblåt tørklæde på

— Man kan
  ikke Se at
  det er Mig.

— Det er Godt.

EXPOSURES

Sara's writing on and about her portrait emerged as an "ethnographic moment" (Strathern 1999: 6), which is defined in relation to fieldwork: as "one of those revelatory experiences that continues to reverberate throughout one's subsequent endeavors as an anthropologists" (Coelho De Souza, 2014: 419) - moment that is hard to shake off, and therefore a moment that calls for further exploration. My meeting with Sara was one of those moments. It seemed to echo for days, weeks, and months after it had taken place. I kept returning to her comment relating to her visibility in the photo, and it made me think more about themes of visibilities and invisibilities, exposure and protection, uncovering and covering.

Exposure is such a poignant concept in both ethnographic and photographic work. Core elements of both disciplines are the idea that the practices of highlighting marginalized subjects might potentially nurture ways to "solve human problems and foster greater understanding between human groups" (Madden 2010: 93), one of the strategies being to cast light on/expose things that are otherwise hidden.

My intra-action with Sara made me contemplate how one decides what exposure to give any phenomenon. How does one expose "well"? Different decisions concerning degrees of exposure will create different results, different appearances, and different significances. Photographic apparatuses "are not passive observing instruments; on the contrary they are productive of (and part of) phenomena" (Barad 2007: 142). The portrait matters in the continuing flow of the constitution of Sara's social identity. The portrait is a shorthand description of a person. It says: "This is how you look". It becomes part of how people see us, and how we come to see ourselves.

In technical photographic terms, exposure refers to the quantity of light that falls on a light-sensitive material. In a camera, for example, exposure is governed by the length of time the negative or transparency (or in digital cameras, the small chip called a charge-coupled device, or CCD) receives light and by the size of the opening (aperture) through which the light passes (Baldwin and Jürgens 2009). In photography, overexposure leads to a less detailed image.

In ethnography, overexposure leads to unpleasant situations/feelings. Anybody sensing that they are being "overexposed" may feel violated, and it may even cause them real danger. And, ethically, anyone participating in a photographic/ethnographic project should not experience a worse outcome than prior to their participation. Exposing well means being committed to the ethical dimensions of theories and practices.

However, exposure, for the subject, is also about being seen and found interesting; being portrayed by someone also holds a transformative potential that might lead to an emancipatory experience for the one being photographed. The photographer Richard Avedon describes this process as one where the subjects come to him "to be photographed as they would go to a doctor or a fortune teller to find out who they are and in the hope of feeling better through the transfigurative experience of self-exposure before a charismatic observer" (Sontag 1979 :187).

VISUALLY DIFFRACTING ETHNOGRAPHIC MOMENTS

In post-production, I started examining the idea of exposing this image by changing the exposure in the digital raw-file (figure 30 next page). This is a way of re-configuring, re-interpreting, and re-turning the experience into another (visual) language mode that visually and conceptually highlights certain aspects, themes, and questions related to that specific moment. Haraway and Barad's definition of diffraction relates to the researcher's ability to make matter comprehensible in new ways and to imagine other possible realities presented in the data: a "real" beyond those produced by processes of recognition and identification in reflexive interpretations or discursive perspectives or positionings (Lenz Taguchi, 2012).

This way of re-designing visuals produced during specific engagements/moments has functioned as a way of re-visiting the moment through re-designing. I have used this as a way of engaging with themes, questions, and aspects related to the encounters. The final collage consists of multiple versions of the same image, each with varying degrees of exposure. I have – very concretely – been over and underexposing the image of Sara. This experiment was a way of reflecting on the complex issue of exposure in an abstract, designerly, visual, and playful way.

I was interested in the designer as a visual translator of fieldwork, and I was exploring whether a re-designing/re-working of field engagement material into alternate images could potentially function as a bridge to new understandings, as a hyphen between the completely abstract and the utterly concrete. I was trying to make matter comprehensible in new ways. And through this image-making, I was becoming with the data. The image became a diffracted field note on how to expose well, a reminder of how the world becomes through the cut I decide to make, so I had better cut well. The re-working of the image was a way of breaking my experience apart and re-telling it in a visual way.

Diffract – dif-frange˘re – to break apart, in different directions (as in classical optics)
(Barad 2014)

Figure 30. Re-visiting my intra-action with Sara. Multiple versions of the same image.
Variations done by changing the exposure in the digital raw-file. By Lene Hald. 2015.

CONCLUDING REMARKS CHAPTER 5

I have tried to engage myself by recreating my experience and thoughts visually, retrieving a past activity and taking time to re-visit it in new and creative ways. Attending to such visual ways of wondering has helped me to understand the engagements through a design discipline-specific way of working, but it has also been a way of engaging with Baradian concepts.

As Barad says, re-turning is integral to the phenomenon of diffraction. She points to "Re-turning as a mode of intra-acting with diffraction"; further, "Diffraction is not a set pattern, but rather an iterative (re) configuring of patterns of differentiating-entangling" (Barad 2014: 168), a way of re-constructing and re-interpreting the experience via translation into another (visual) language mode that visually and conceptually highlights certain aspects, themes, and questions related to that specific moment.

I have used this way of reworking the visual material as a way of stepping back into the experience, using the tools I had already acquired as photographer and designer and reconstructed them according to the current situation, while simultaneously diffracting this visual way of understanding through the theory I was reading (or had read previously read) concerning the themes this moment seemed to call for. This intra-action of visual production, reading and writing seemed like a productive way of diffracting these different forms of knowledge modes.

Barad argues that we need to expand the notion of reflection towards "marking differences from within and as part of an entangled state" (Barad 2007: p 89). The engaged practice of re-configuring visuals produced during field engagements is a way of "becoming with the data," which may be understood as diffractive analysis. The making of these varying-degrees-of-exposure-images made me reflect on what representations my original photograph ignored. What is disregarded when representing Sara in this way? How does one expose well? How could I better draw in the participating girls' perspectives, and in that way understand what else might go unnoticed when the representations were only made by me? These questions emphasize the need to include the girls'/participants' own self-portraits and other photographs they use to define and describe themselves. This insight was further accentuated in my next encounter with Sokaina, a young immigrant girl of Moroccan descent.

Chapter 6

I visited Kvarterhuset during club night over a period of three months – as well as I met up with girls for interviews after events. Participation was fluid, and voluntary. I intra-acted with 12 different girls age 14-18, who were engaged in producing images – and choosing their favorite ones for a final exhibit in the club. The subject of this chapter has its beginnings in the initial photographic portraits I took of the girls at Kvarterhuset during club evenings, and the following dialogues I had with them about these photographs. In conversation, we explored what immediate feelings and thoughts these photographic portraits awoke in them. As a way of including their responses, the girls altered the images by writing on them and crossing out elements they did not like. My aim was to convey that their responses were taken seriously through the re-opening and re-working of (photographic) cuts already made. Thus, the theme of this chapter is response-ability, and how this is manifested in this specific encounter.

ON RESPONSE-ABILITY

DATE: 14 / 5 — 2014

Music, laughter, flashes of color. I arrive at the club late af-
ternoon. The girls are dancing to loud music in blue, red and yel-
low club lighting. Current pop music and foreign sounding tunes.
Maybe Moroccan? They laugh. I sit down and talk with the social
worker Hildur for a while. Then I just watch. Walk around. Then
I start to approach the girls. We do several snapshots. The girls
playfully engage in the project. I ask if anyone wants me to take
their picture. I tell them I will bring a printed copy next time
I come. Many of them express interest in this. Some want me to
photograph them without their faces showing; others want more
traditional portraits. I do a series of images.

Figure 31. Photographing the girls dancing at Kvarterhuset.
Photograph by Lene Hald. May 2014.

Hannah Arendt and Virginia Woolf both understood the
high stakes of training the mind and
imagination to go visiting,
to venture off the beaten path to meet unexpected,
non-natal kin, and to strike up conversations,
to pose and respond to interesting questions,
to propose together something unanticipated, to take up the
unasked-for obligations of having met.
This is what I have called
cultivating response-ability.
(Haraway 2016: 130)

"The ability to respond is what is meant by
responsibility"
(Anzaldúa 1987: 20)

IN THE CLUB

In this project, I was not only a photographer, but also I wore other labels. I intended to do (minor) ethnographic work, and as such I had set out to immerse myself in the life world of the participants in a way that valued their knowledge, experience, and expertise. I hoped that these first portraits would create interest and participation. I wanted to engage the girls in expressive ways and enable a space for the girls, where they could communicate in a meaningful way about their identities and experiences. As a designer, I had plans to initiate a photo-wall where the girls would be able to develop their own thoughts on identity – and maybe even cultivate a creative practice related to image-making and visual storytelling. I was furthermore curious about whether I would be able to translate aspects of the field engagement into designerly artefacts that would spark new insights and questions. I was oscillating between all these positions. I set out to do a series of images from the club including portraits of the girls, hoping that I would be able to exemplify a designerly approach to field engagement that would go beyond words, while (hopefully) simultaneously engaging the girls in image-making.

I was better equipped for what to expect this time, than when I visited Lunden. I knew that I had to let the engagement grow over time. I had prepared for two approaches: on the one hand, I had prepared some interviews (as described in chapters 4 and 5). On the other hand, I focused on my own way of portraying the field through photography, exploring if that might bring the girls to participate, postponing any formal assignment invitations for the girls to participate through their own photographs. I wanted to get to know them a little more before engaging them in doing work themselves. I did portraits for some of the girls, which I offered to print for them for the next time I would visit. I also did several much more abstract shots that had more to do with the atmosphere of being there.

I walked around in the club, talked to the girls, and photographed walls, interiors, and the girls in action; what I instinctively responded to. I had no strict plan for these photographs. As famous photographer Dorothea Lang has stated, "to know ahead of time what you are looking for means you are only photographing your own preconceptions, which is very limiting" (Dyer 2007) Rather, I was being open to what was going on in the moment.

I started to do more formal portraits of those girls who expressed an interest in the project. I tried to be curious and polite at the same time. I was exploring how photographs might work as a way of relating to the girls, and make them interested in my project, and in doing their own photography.

I was interested in the camera as a medium for social encounter; in this way, the transactional process by which the portraits came about was just as important as the final image. I used the camera as a device to make contact with the girls and initiate a social exchange, which troubled any separation between object and subject conventionally enacted by the camera's gaze. Following Barad, this may be understood as *intra-active photography* or as "relational portraiture", which Daniel Palmer defines as "the use of camera as a vehicle for social encounter, interaction, and exchange between strangers" (Palmer 2017: 110).

This approach to photography is a way of enhancing the connective properties of vision. As suggested by the feminist writer and philosopher Lorraine Code, the experience of eye-contact provides a useful basis for re-thinking the relationships enacted when one person is looking at another (or as in this case photographing another) as inherently relational, and potentially meaningful (Code, 1991:144). When eyes meet there is a challenge, but there is also an opportunity for communicative exchange, for the redressing of imbalance, and for accountability. If photography is conducted as a face-to-face encounter

(dependent on the connection implicit in being present in the same space) then there is accountability and thereby potential for a meaningful and collaborative encounter.

I hoped that this approach would be perceived as a caring invitation to the girls, an invitation that would create curiosity, and engage them in the project in an empathetic way. Not only can the practice of making photographs build empathy between researcher(s) and participants (Van Gestel 2015), it may also create a potential for future viewers to "step into the shoes" of those portrayed in the photographs.

COLLECTING THE IMAGES IN A BOOK

Moreover, I felt there was a point to be made about the aesthetics of photography and the visual skills that designers carry with them into the field. Having attended several visual sociology conferences and seminars (see also page 62-70) I could tell that my approach was different from that of most of the social researchers attending. I felt that within my circle of photographers and designers there was a higher degree of interest in producing expressive visuals in relation to fieldwork; images and artifacts that were more "vivid, vital, and beautiful" (Back 2004) than usually seen within ethnography.

After having photographed several of the girls involved, I collected the images and placed them into a small booklet that I brought to the club. The book also entailed images made by the girls as they had started sending me various images made in response to our conversations (examples in chapter 8). The booklet was very simple and functioned as a way of assembling images in a practical and transportable format. Having the pictures in one book would keep them together (none would get lost), and due to my photographic and designerly background I could make a tentative ordering that would present the images to the girls in a way that was semi-professional, but still open for alterations.

It would also show the girls a possible way of publishing their images, which – by virtue of its physical format, semi-professional layout and not easily-sharable format – acted as a contrast to the way they would normally archive and present their images (for the girls, the gathering of images was primarily done through social media platforms like Instagram.)

Inspired by theories of photo elicitation (Harper 2012), I also assumed that the booklet (and the photographs it contained) would work as a productive conversation starter.

Finally, the booklet would be a more intimate, personal, and discreet way of intra-acting with the girls, as opposed to beginning the photo wall before having discussed the images with them. It seemed a more sensitive approach to meet with the girls one-on-one to discuss the images with them before making them public as a shared photo-wall.

WRITING ON IMAGES

The idea of writing on the surface of images is not new – notably it has been applied by many famous photographers and artists – in a Danish context artist Pia Arke has worked with writings on top of photographs as postcolonial critic, striving to present the complex ethnic and cultural relationships between Denmark and Greenland. Other examples include Corinne Day, adding anchoring text to her intimate Nan Goldin inspired portraits of friends in the fashion industry in her book *Diary* (2000), Dan Eldon's book *The Journey is the Destination* (1997) also features a mix of photographs, color, and text woven together into intricate pieces of hybrid images. Moreover, Duane Michaels is widely known for his work with series, multiple exposures, and text, and Jim Goldberg has in several of his projects invited those he has photographed to comment on the portraits he took of them. Famous examples are the project

Raised by Wolves (Goldberg 1995) about about young *Runaways* in the US and *Rich and Poor* (Jim Goldberg 2015) where he (from 1977 to 1985) photographed the wealthy and destitute of San Francisco. In an interview about his work conducted by Shelley Jones for Huck magazine (2016), Jim Goldberg addresses his approach:

> "At the time, a lot of documentary and photojournalism was from the outside looking in. And I was interested in something else – letting people describe experiences in their own words, from the inside, with pictures that sometimes supported, and sometimes perhaps undercut, what they were saying"(Goldberg 2016)

I find Goldberg's statement interesting for three reasons: First, because he uses the photographs and the writing as a way of "letting people describe experiences in their own words, from the inside." This points to the approach as a valuable way of gaining knowledge and insights from people about their thoughts, feelings, and life worlds. And – although not specifically the intention behind Goldberg's project – it seemed relevant as a method to gain knowledge about how the those *portrayed*, actually felt about their *portrayal*.

Second, Goldberg problematizes the concept of the single author photographer and the idea of photographic practice as one of being on the "outside looking in." This seems to resonate well with critiques of scientific realism and with Barad's ideas of how we are bound together through our intra-actions and entanglements. The primary motivation for letting the girls intra-act with the images in this engagement had been based in the idea that this would enable response-ability and a re-configuration of roles; instead of looking at them, I was hoping to look with them as a way of visually tracing a move away from the idea of the finished portrait towards an emphasis on process, becomings, and performativity.

Third, it was a deliberate choice not to separate photo and words, but instead to let them shape each other; this also relates to how the designer works intra-actively with photography and text, in a way that makes the photograph and the text, respectively, greater than the sum of its parts while emphasizing how words and images are not isolated with a clear-cut divide, but are parts of the same ecosystem (see for example Laszlo Moholy-Nagy from the Bauhaus School, who in the 1920s coined this approach "typophoto," referring to basically any synthesis between typography and photography) while emphasizing how words and images are not isolated with a clear-cut divide, but are parts of the same ecosystem.

Figure 32. Photograph by Jim Goldberg, From the series Rich and Poor. USA. San Francisco. 1981. Untitled. Goldstines.
Hand writing on the photo: "My Wife Is Acceptable. Our relationship is satisfactory."
"Edgar G. Edgar looks splendid here. His power and strength of character come through. He is a very private person who is not demonstrative of his
affection; that has never made me unhappy. I accept him as he is. We are totally devoted to each other. Regina Goldstine
Dear Jim: May you be as lucky in marriage!"

My wife is acceptable
Our relationship is satisfactory.
Edgar S.

Edgar looks splendid here. His power and
strength of character come through. He is a
very private person who is not demonstrative
of his affection; that has never made me
unhappy. I accept him as he is.
We are totally devoted to each other.
Regina Goldstine
Dear Jim:
May you be as lucky in marriage!

DATE: 14 / 5 – 2014

Sokaina: … it has a lot of zoom.
Lene: Yeah, you don't like that?
Sokaina: Never. Like selfies - I do not like that [shows that she takes the phone far away from the face and not close], I don't do like that [points to the image]
Lene: So when you see in the photo, what kind of feeling does it (...) how do you feel like?
Sokaina: Awkward ... like "ooh, oh no". I was really (...) look (...) ugly, because I took a shower, and when I took a shower, my hair just like "errh" [moves her hands] and I was like no Sheima, no way today. Okay, okay, just do it, but I didn't like it.
Lene: No (...) but it was (...) you didn't like being photographed so much?
Sokaina: Not in that day, but [normally] I like so much - being in photos, taking pictures (...)
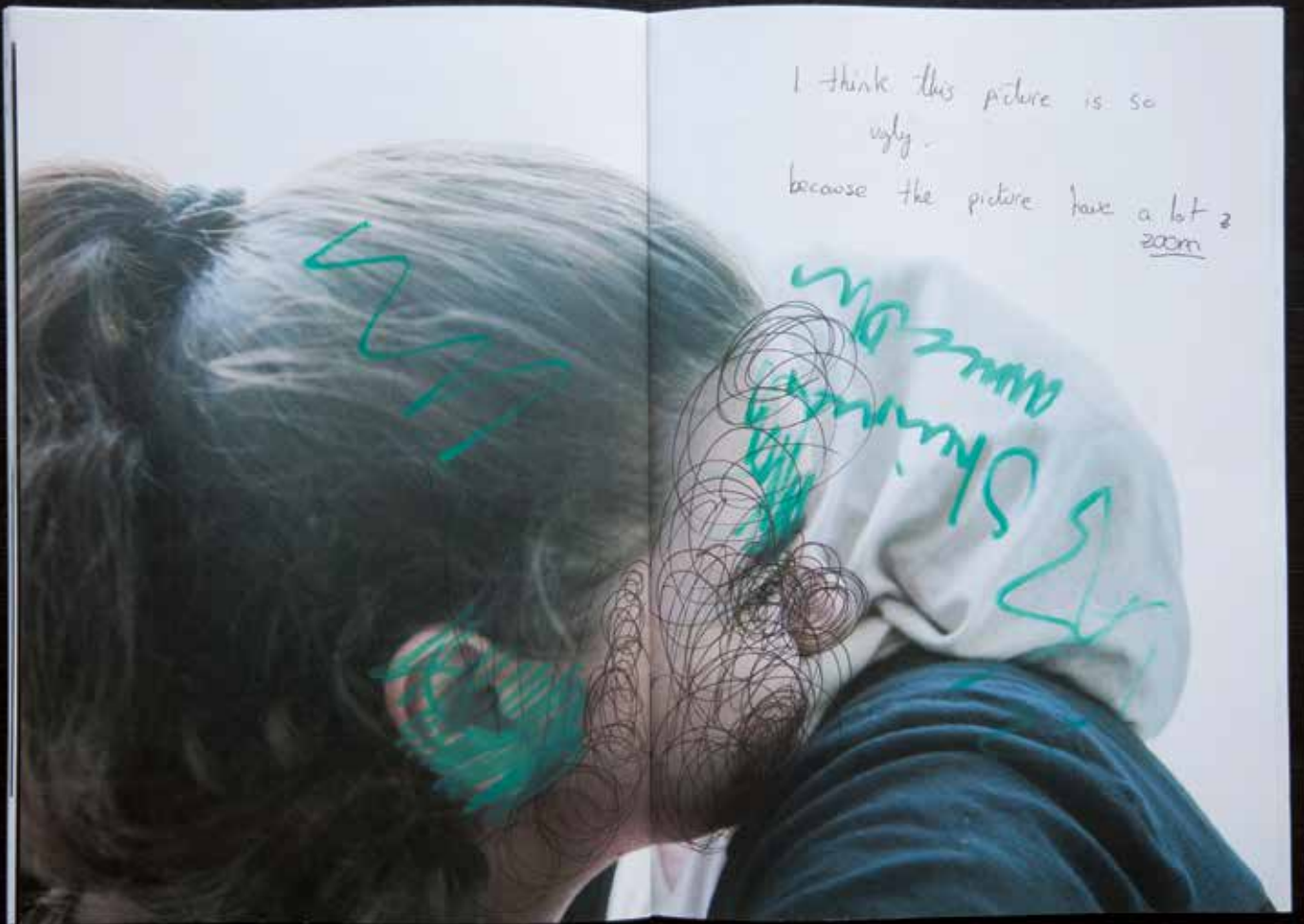
Figure 33. Sokaina's comment on the photo in pen: "I think the picture is so ugly, because the picture have a lot of zoom"
The doodles and signature in green marker are made by her cousin Shaima (the other girl in the photo) who (unlike Sokaina) found the image
to be one of her favourites, and later on chose it for a collage exhibited (more on this small exhibit on page 215) in the club Kvarterhuset
(Due to Sokaina disliking the photo, the collage does not entail Sokaina's face)

DISCUSSING THE BOOKLET

I spent time interviewing the girls, discussing the images in the booklet. Some of the girls (those present on the specific evening and interested in talking) were invited to comment on the portraits I had made of them. They did so in their own language and crossed out any elements they did not like. Two of the girls I had photographed were Shaima and Sokaina. Sokaina was new to the club. She did not live in the area, but was there with her cousin Shaima. (I later found out that Shaima was the child of Sokaina's uncle's second wife.(Her uncle was referred to as "the king" and had two wives)

She is of Moroccan descent having recently moved to Copenhagen from Spain. She did not speak Danish, since she had only been in Denmark for a month. An SSP consultant, who was present expressed a concern that she had not been enrolled in school yet (SSP is short for collaboration between School, Social work, and Police). Sokaina had seemed a bit shy when I was photographing, but she also expressed interest in participating. We sat down and talked about her experience being photographed and her thoughts about the photo I had put in the book.

Her response was clear: She did not like it. She crossed out her face (figure 33) erasing her features with a marker and wrote on the image I had made of her and Shaima: "I think the picture is so ugly because the picture has a lot of zoom". I asked her if she could elaborate on why she did not like the photo. The photo with Sokaina, to me, represented an honest, caring image of two girls hugging, but, to Sokaina, it represented imperfect beauty. How can we understand this experience? And how might Sokaina's feeling of awkwardness be transformed into an experience of agency?

Would it have been different had the photo style included less zoom? Maybe a more blurry style? Maybe if the light had been dimmer, or if I had reworked the photo in Photoshop? Maybe if the photograph had been taken on another day with another hairstyle? Both the photo style and the specific day intra-acted with her experience: "I was really (...) look (...) ugly, because I took a shower, and when I took a shower, my hair just like "errh" [moves her hands] and I was like no Sheima, no way today." A documentary film about the famous photographer Richard Avedon came to mind when Sokaina was explaining her reasons for erasing parts of her facial features on the photograph: In the documentary, "Darkness and Light" (Whitney 1996), there is a sequence in which Avedon talks to, and is confronted by, photo subjects from his photo project "In the American West." The project was made in the late 1970s and published as a photobook in 1983. In the summer of 1994, Avedon returned with his film crew to revisit some of the sitters. All of the encounters portrayed in the film are interesting: some of the sitters had felt the photographic exchange empowering; others utterly disliked the photographs. One conversation especially stood out to me: Avedon was in a conversation with Sandra Bennet, the young woman who was on the cover of his book. Here, issues of authorship, ethics, diverging aesthetics, and the intrusiveness of the camera are highlighted. Bennet was photographed when she was 12, and when the book came out with her on the cover, she was 18. In the documentary, Bennet explains to Avedon how she felt about the photograph:
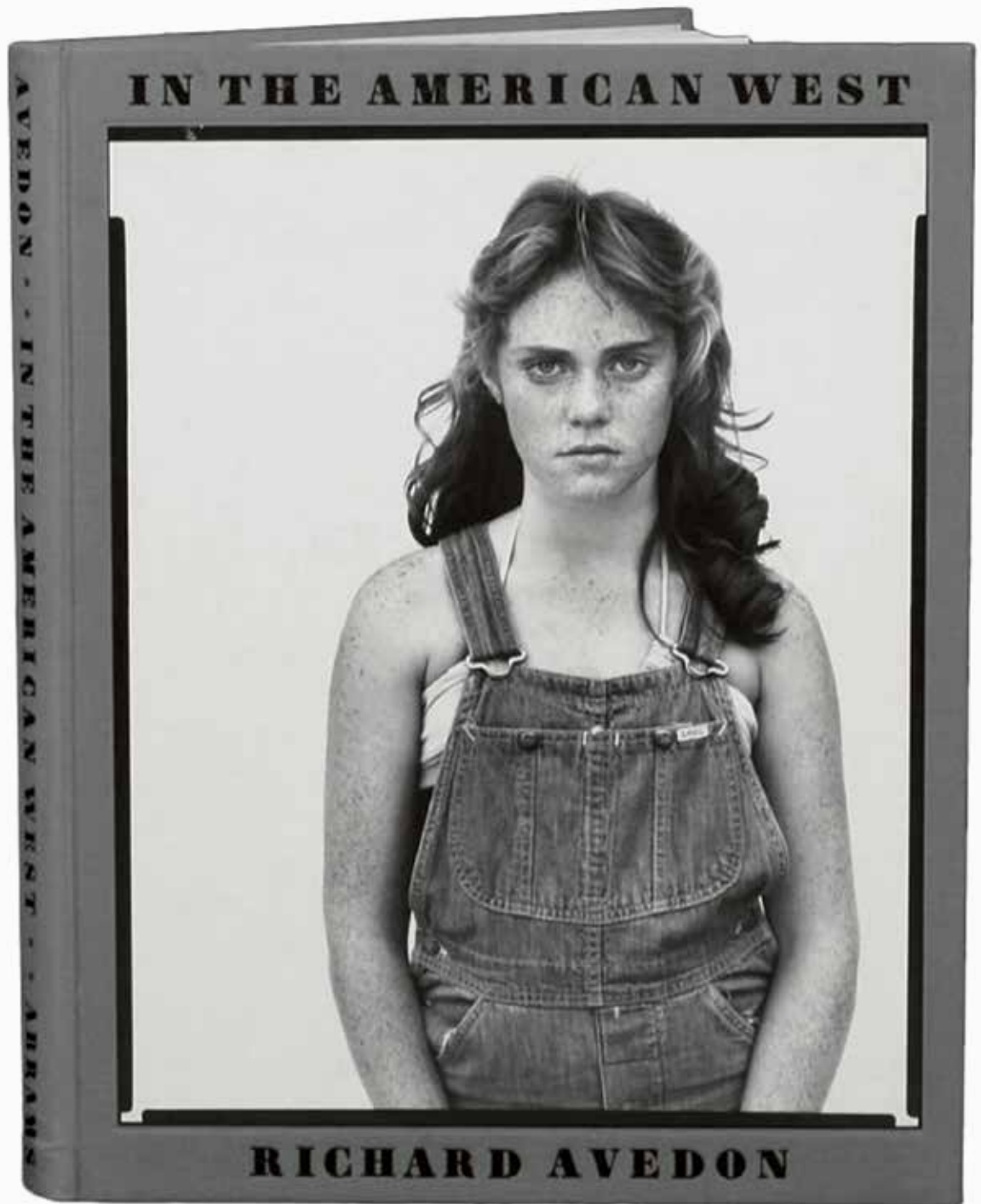
Figure 34. Book cover: "In the American West", Richard Avadon. 1983

Sandra Bennet: "...and the picture was awful (laughing) and it was, you know, your worst hair day, clothes day, and everything all in one day – the worst photo of your life that you wanna bury…and it was right there on the front of this book. And I was mortified. I was a senior in high school. I was homecoming queen. And I had this photo coming back to haunt me. …What was very difficult for me was that you caught me – you say vulnerable here (she points to her face) – that was true, but also: bare bottom – exposed, where I try to cover everything. My girlfriends would wear shorts in the summertime – I wouldn't."
Richard Avedon: "But what were you covering – the freckles?"
Sandra Bennett: "The freckles – oh absolutely!"
Richard Avedon: "You can't say you weren't in the picture. That's what so confusing about photography. You can't say that you weren't there! But you have to accept that you are there – and the control is with the photographer. I have the control in the end. But I cannot do it alone. You have a lot to say. By that, I mean: The way you look, the way you confront the camera, all the experience, whether you are trusting or not trusting. You have a certain amount … in the end I can tear the picture up I can choose the smiling one or the serious one, or I can exaggerate something through the printing. It's lending yourself to the artist."

I was partly struck by Bennett's obvious discomfort with the picture. She had been photographed by a world-famous photographer, and the image was beautiful, according to my standards. Yet, she was mortified. Her feelings of awkwardness seemed similar to the feelings Sokaina had experienced. They both express how the timing was completely off: "it was, you know, your worst hair day, clothes day, and everything all in one day," says Sandra. "I was really (...) look (...) ugly, because I took a shower, and when I took a shower, my hair just like "errh" [moves her hands] and I was like no Sheima, no way today," says Sokaina.

They both want to destroy the photo. Sokaina was allowed to do so. Sandra was only allowed to imagine destroying it – and was invited to express that feeling to the photographer 24 years later: "the worst photo of your life that you wanna bury." Furthermore, Sokaina rejected the zooming, because it highlighted every uneven detail in her skin. In the same way, Bennett was opposed to how her freckles showed in the picture; she had put continual effort into hiding them by wearing clothes that would cover her skin.

Additionally, I was taken by Avedon's sense of entitlement. He explained the photographic contract as one in which the subject lends herself to art/the artist. How could he not doubt this contract after being confronted with Bennett's sense of unease and discomfort? Being response-able means meeting one's obligations, or treating someone with care, as part of one's job or role. Did Avedon care for Bennett? Or was his responsibility geared towards a caring for art? And if so, how does one negotiate this seeming incommensurability between the particular and the universal?

Response-ability in all aspects of life is not easily established; this makes it hard to produce any formal or concrete ethical guidelines. The American Anthropological Association (AAA) has sought to formulate such Principles of Professional Responsibility (AAA Web Admin 2012), which are often referred to as best practice principles in ethnographic work. However, following such guidelines to

the letter runs the risk of glossing over the difficulties involved in a notion such as response-ability. It is such an entangled and paradoxical phenomenon, which demands something different from merely behaving dutifully by following a set of prescribed and general rules. Avedon is responsible for Bennett's feelings of unease about being on the cover of his book, meaning that he is one of the mattering forces that made this happen. However, it does not seem as if he takes responsibility for her feelings. He does enable her response in the movie, but this is too late. All though she agreed to be photographed, she was not allowed to sanction the images before they were published, which caused her distress. However, he does surely care about art, and his images are stunningly beautiful and critically acclaimed.

In the context of my own project, I did not want Sokaina to lend herself to me in a way that would make her uncomfortable. I wanted our relation – our contract – to be based on respect and reciprocity. And I had naively thought she would be happy about getting a nice print of her and Shaima hugging. No fixed answers were available. But how then can the engagement be made reciprocal and facilitate co-authorship? An important step was made by letting the girls' responses be visible and directly intra-act with the photograph through drawing and writing directly on them. Through this intra-action she is invited to, and accepts to, take part in the project, as genuine participant, rather than someone portrayed through solely my skilled-vision-apparatus. This way of inviting the girls to write on the images might not eliminate power inequalities, but it was a very simple yet effective way of enabling response-ability through reconfiguration of a (photographic) cut already made.

According to Barad's theoretical framework, agential realist "responsibility" is not about the right response, but rather a matter of inviting, welcoming, and enabling the response of the "Other." As Barad puts it: "Responsibility is not ours alone…. Responsibility entails an ongoing responsiveness to the entanglements of self and other, here and there, now and then" (Barad 2007: 394). Thus, framing a room for response-ability is not about presenting any finished picture of the world that we can "get to know" but an agential cut inviting further dialogue through which the girls can feel involved and engaged, furthering more visual experiments, ethnographic and methodological insights, and a space for their (and my) aesthetic imagination to evolve.

Sokaina reworked the image. Painted out the face and wrote on it; layers were added that visually traced our encounter and Sokaina's relationship to the image, introducing drawing as a kind of individual expression and communicative tool. The erasure was forceful; when you cross out something, it is usually because it is wrong. The almost violent removal of the features clearly communicated dissatisfaction with the representation. Every erasure leaves traces, and through these traces of erasure, the images are transformed from being "pretty pictures" into complicated and layered pictures entailing the subject's response entailing a dialogue with multiple turn-taking: My desire to photograph, her willingness to pose, my selection for print, her response by erasure, my reproduction of erasure for design research and photo exhibitions, her acceptance to talk about it in public, my diffraction of all this in a design research dissertation.

CONCLUDING REMARKS CHAPTER 6

Being a photographer means that I have a deeply felt wish to show people how I see the world. Through this I sense a potential to offer something different or unique from other more traditionally schooled fieldworkers within the social sciences. Vice versa my intra-action with social research theory has made me attend to the political and ethical implications of engaging with "the Other". In this way a productive tension between my artistic control and the ethics involved in making photographs about people's lives emerges. Throughout, I was exploring how my aesthetic preferences would meet their authentic lives, and how they understood themselves and their ideals of beauty. The result is not a single vision, but the outcome of an entanglement of things.

Additionally, the wishes of the girls participating informed the outcome. In this phase of the project, response-ability meant an open-ended process of learning and un-learning. What I found beautiful, Sokaina found ugly for reasons I had not anticipated. Allowing me to photograph her was to her a risky engagement, and when the image did not meet her expectations, it made sense to respond forcefully by altering the images. Responsibility and accountability demand that we keep our intra-actions open to being re-worked. We must train our ability to respond to others to take "care" of the entanglements we are part of. We are always becoming-together with "others," also in ways that are hierarchical and violent. Sokaina's written responses did not remove power imbalances, but by sharing our emotions and stories across experiences, it seems possible to imagine a reconfiguration of categories. "The ability to respond is what is meant by responsibility" (Anzaldúa, 1987: 20). Sokaina was in no shortage of responses, and she offered to send me images that responded/resonated better with the way she would like to be portrayed - a series of selfies ticked into my iPhone.

Chapter 7

This chapter starts under water and visits the small invertebrate known as the brittlestar, which possesses extremely skilled visions. I seek to diffract Karen Barad's thought on the brittlestar with grassenis's thoughts on skilled visions and with conversations i have had with Sokaina on selfie-practice; by talking with sokaina about her selfies, I came to understand this act as a practice of skill, repetition, entanglement, and authenticity. Hence, the theme of this chapter is skilled visions (Grassini 2007), authentic image-making (Warfield 2014), and the diffractive boundaries between these images that are made and the bodies that make them (Barad 2007, Harraway 1991).

SOKAINA'S SELFIES: DEEP DIVES, SKILLED VISIONS, AND MEDUSA HEADS
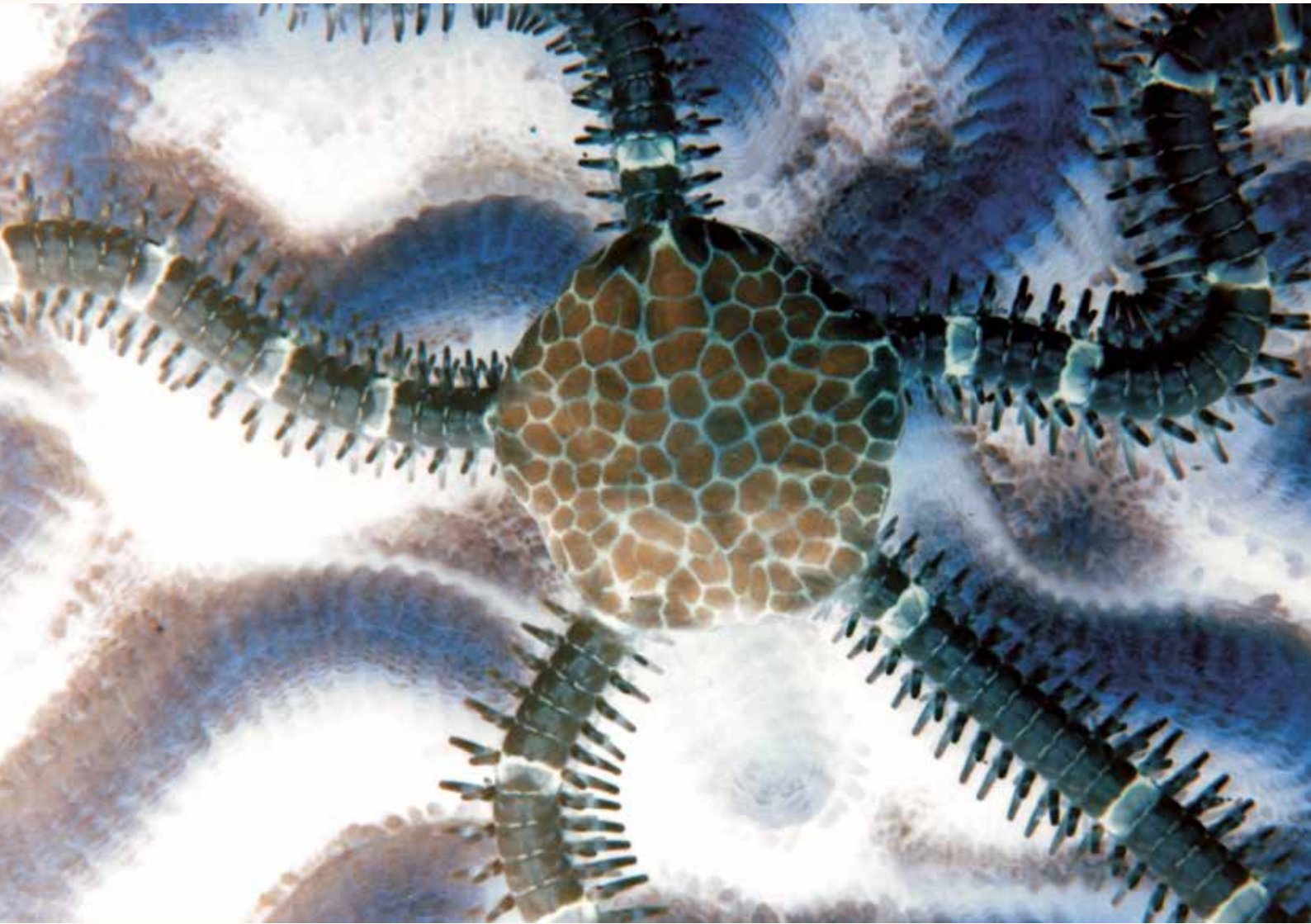
Figure 35: Reticulated brittle star (Ophionereis reticulata). 1989. Florida Keys National Marine Sanctuary Photo Contest entry.
(Photograph inverted in photoshop by Lene Hald)

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SKILLED VISIONS (SELFIES AND BRITTLESTARS)

The brittlestar is an animal without a brain. It does not suffer the Cartesian doubts of an alleged mind/body split. Knowing is entangled with its mode of being. Brittlestars don't have eyes. They are eyes. That is, it is not merely the case that its visual system is embodied. Its very being is a visualizing apparatus. Its morphology – its intertwined skeletal and diffuse nervous systems, its very structure and form – forms a visualizing system. (Barad 2014: 227 in Kirksey, Ed)

The above is what Barad writes about this little creature, the brittlestar. She explains how brittlestars have situated and highly superior visual skills: Photosensitive brittlestars are able to navigate around obstacles; brittlestars can change their coloration in response to the available light in their milieus; they "intra-act with their ocean environment. They respond to differential stimuli made intelligible through intra-actions, adjusting their positions and reworking their bodies to avoid predators or to find food or shelter, and without brains or eyes" (Barad 2007: 379). Skilled visions at work, and all this without eyes or brains.

"Skilled visions" is a concept developed by Cristina Grasseni (2007), which points to the ways visual enskillments take place within specific communities of practices. Grasseni argues that skilled visions are social and relational, in addition to being a cognitive form of apprenticeship, which leads to a sensibility that is developed and affirmed through repeated acts of looking. They are different in different places for different people (and critters we may add), who do different things, and they were different in different time periods; in other words, skilled visions are situated and entangled, and they play out in a multitude of way: The brittlestar can detect shadows and flee from predators; a photographer is able to identify the best scenes to photograph, and knows how to edit the finest shots into a coherent series; avid selfie-takers understand how to pose, and recognizes what images are prone to attract likes. We are (like brittlestars) skilled visualizing apparatuses, and this is expressed in bodies, beings, and doings.

How we see things and choose to represent them visually is no simple act, but must be understood as an entangled practice informed by a multitude of mattering forces. Millennials like Sokaina, who has been born into a digitalized world, intra-act differently with the digital and relational aspect of vision, peer review, commercial self-representations, and gendered apparatuses of bodily production than I, who was born before mainstream use of the Internet. Millennials and pre-millennials like me have different visual skills, and this difference induces different aesthetics. A difference between those who have been socialized practically from birth into screen-based or touch-based networked devices and the kind of professional and relational arrangement this induces – and those like me – who have not. Acquiring and maintaining skilled visions demands tacit knowledge, training, exercise, repetition, context, peer review, and hierarchy. Like identity, it is not monolithic; it is not fixed and stable, and it emerges in entanglements with the world, not as its opposition.
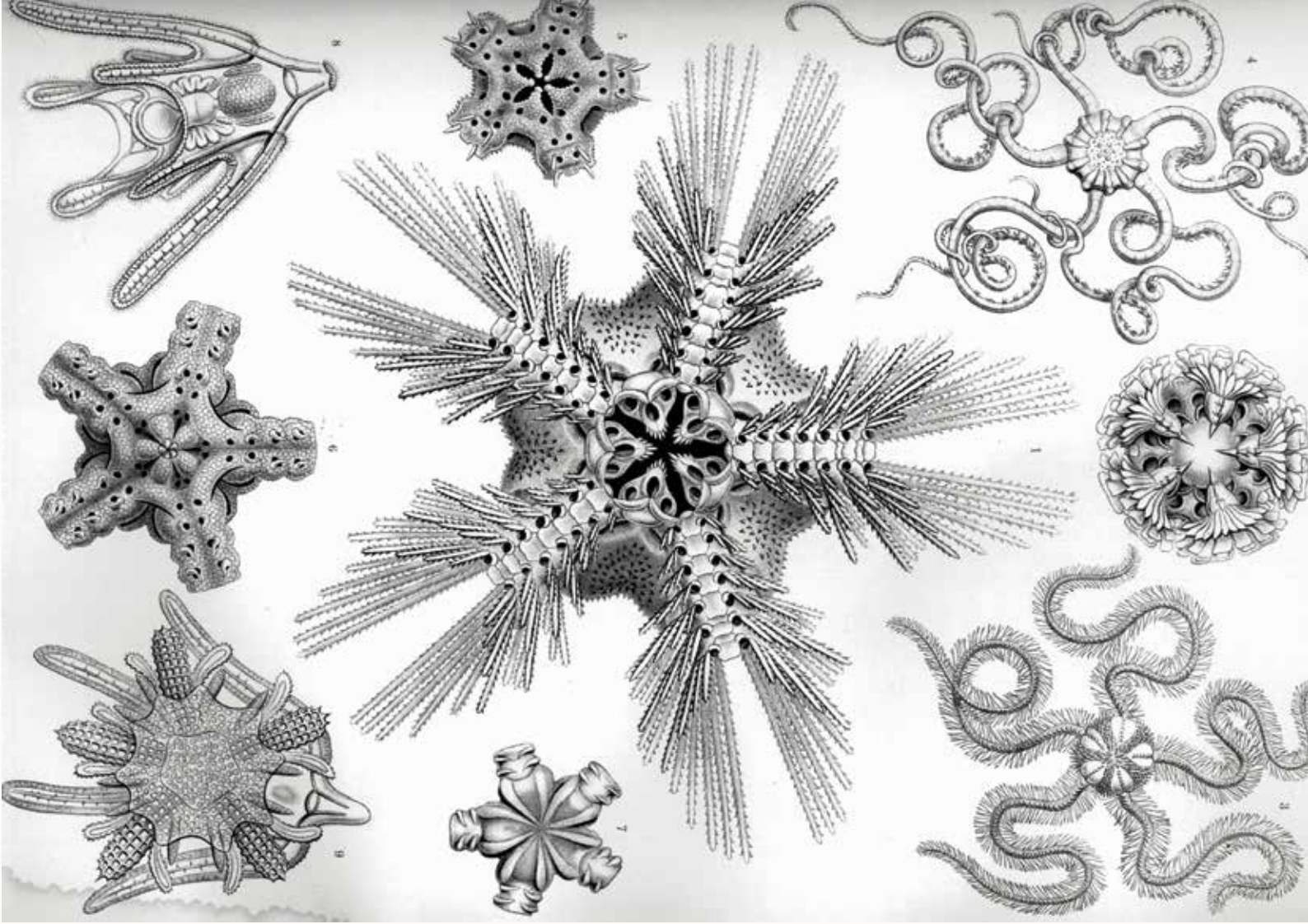
Figure 37. Instagram icons

Selfie-takers – like brittlestars – are skilled practitioners; skilled visions are required in order to know how to pose, photograph, post, and draw most likes or shares. To the untrained eye, any selfie might look very similar to the next. However, subtle variations, details, and nuances are important. Sokaina explains what constitutes a good selfie: "I know when it is good the picture when it is not so blurry and it is not shaking and you can see really the face and maybe I smile and not like a (…) dumb, like stupid face. And also the light is really important." She used a specific series of selfies to let me understand what kind of skilled visions were needed: "Like for example this one - this is not good because the hand is not supposed to be there" referring to how her hand is wrongly positioned. She points to another one: "And this one - here you can see that the phone is like tilted, so the face is not straight." Although not overly excited about the series, some are better than others: "I think this was my favorite one…it was okay - but then the lighting was really blue. I took the wrong effect and I can't change it. And actually this was my only one favorite because you can see the necklace and also my earrings makes a special detail." In the last image in the series, Sokaina found she had the wrong facial expression: "I didn't like this one" she says "because my lips were kind of like duckface…" (Duckface is according to the online Oxford Dictionary "An exaggerated pouting expression in which the lips are thrust outwards, typically made by a person posing for a photograph")

As Sokaina addresses in her comments, to produce a good selfie, formal photographic and technical know-how is required ("the light is really important"): posing of the body (the hand is not supposed to be there), styling ("my earrings make a special detail"), color tone of the photograph ("the lighting was really blue") and facial look ("I didn't like this one because my lips were kind of like duck face…")

In an earlier conversation (May 2015), Sokaina explained what was special about her (at that time) "favorite-selfie". (This was the first "favorite-selfie" she sent me). The selfie she had chosen (figure 38) was a close up of her face. The overall look was both very graphic and simplistic; the image was overexposed in a way that makes her face seem flat and her nose almost disappear; her eyes are big and bright; her features very feminine and almost cartoonish, Disney-like, which is emphasized by her pouting mouth simulating a kiss – for herself or the viewer. Her long brown hair creates a sensuous framing for the cropped image, and the impression is very harmonious; the image is sepia, ranging from hazelnut browns to light orange skin tones. She explained to me why she chose this selfie as her favorite:

> "Because my eyes here – they are like really big…when I posted it on Instagram my friends really liked it. And my long hair. I like it also because I did not put on makeup. But I put – like – a little bit Photoshop – not Photoshop like … (she touches her cheeks). Just to change the color. Yes. I like so much because I do like that (she pouts) – because I have a lot of this (she touches her cheeks) and when I do like this (she pouts) it's a little bit normal."

Sokaina's comments point to how a successful image is the result of manifold material-discursive practices and skilled visions. Not just any "look" or any "body" is accepted, but they are materialized through various shots and refined by different poses and partitioning of the body into attributes like "big eyes," "long hair," and Western feminine bodily aesthetics like pouting mouth (although not in the duck face-style as explained above), which also make her cheeks look more "normal" as she explains. Normative standards of feminine beauty (e.g. fair skin, big hair, slim facial features, and body) influence the approval or dismissal of the image.

Sokaina also addresses how the fact that she wears no makeup is part of her reason for liking the photo. Digital retouching and enhancing of the portrait are essential elements in achieving this glamorized perfection, but not as a tribute to the artificial. On the contrary: Despite all the work, the many takes and re-takes, and post-production, the result needs to look effortless; the desired effect is that of a natural state. A long process and significant labor go into making a good selfie. Many images are produced, and most of them are deleted: "It's not like 'pim' and…I took maybe 40-50. I was like 'no - delete - no - delete'. And this (picture) was the last one. I was really tired. So I said this was ok; this is the last one. I will not take any more. But it happens to me all the time – like this one – it was the same day – I said: today I look good so let's take pictures – and then I took a long time" (Sokaina, May 2015).

Figure 38. Selfie. Photograph by Sokaina, 2014
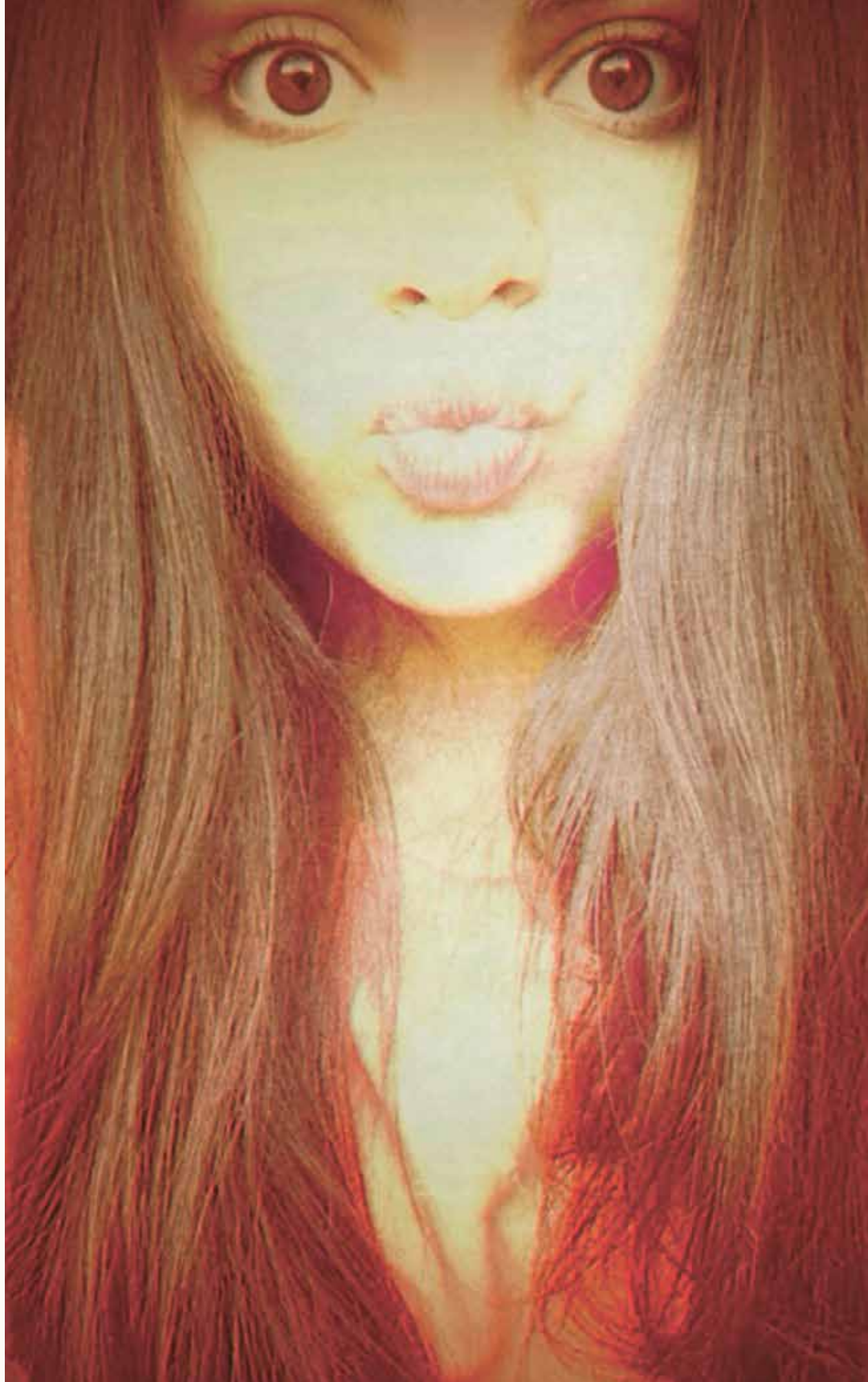
Figure 39. Gian Lorenzo Bernini, Testa di Medusa (c.1630)

Figure 40. Illustration gorgonocephalus basket star. From Enst Haeckel, Kunstformen der Natur (1904)

BECOMING THROUGH IMAGES (MEDUSA SELFIES – FRAMING FEMALE HEADS)

Now let's return to the sea and the brittlestar, a specific brittlestar: the Gorgonocephalus, which is also called a Medusa head with its multi-serpent shape alluding to the snake-hair of the figure Medusa from Greek mythology (figure 39). Many versions of the Greek myth exist: In a 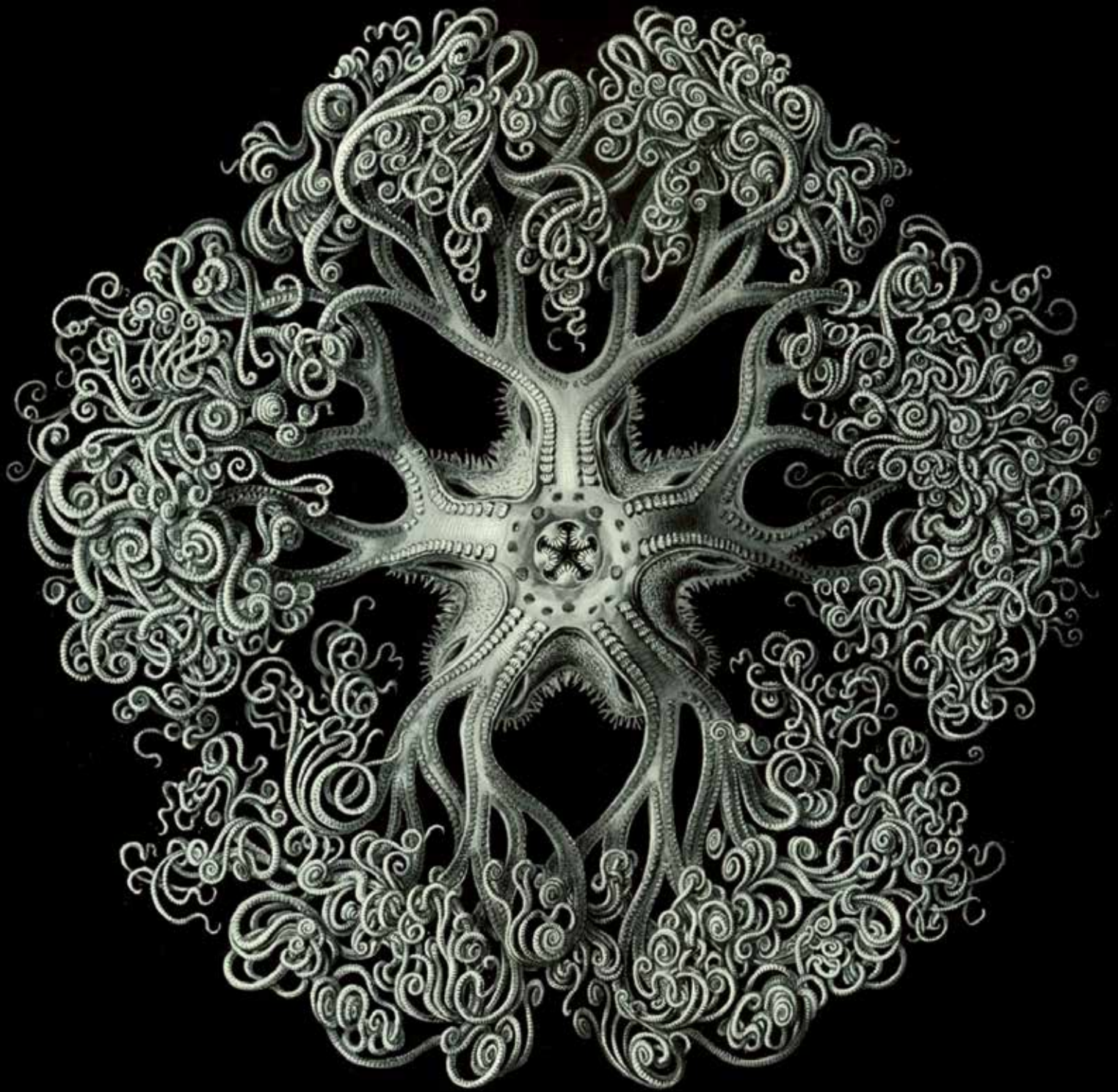late version (Metamorphoses 4.770) by the Roman poet Ovid (born in Sulmo, Italy in 43BC), Medusa was originally a ravishingly beautiful maiden, "the jealous aspiration of many suitors," who was ultimately beheaded by Perseus after having been turned into a terrible creature with snake hair and a face so dreadful to behold that the mere sight of it would turn onlookers into stone. Medusa's change was brought about by Athena. The reason for Athena's transformative performance is disputed. In some stories, it is posited that Poseidon had raped Medusa in Athena's temple, which enraged Athena (talk about victim blaming!). However, another tradition, as per by Mallarmé in Les Dieux antiques (1880), stressed a more personal rivalry: Medusa had boasted that she was more beautiful than Athena.

In similar ways (although less violently) selfie-takers are often (in popular understandings) called out for being vain and self-absorbed:

"This "common sense" understanding of selfie practice as narcissistic rests on two factors. First, the term selfie generates a variety of puns that perpetuate a theme of egotism: selfie-obsessed, selfie-ish, selfie-interest, and so on. Second, the gendered characterization of selfie-taking enables the selfie to be used to indicate particular qualities and habits that are culturally associated with women, such as a preoccupation with one's appearance. Once the selfie is established as connoting narcissism and vanity, it perpetuates a vicious circle in which women are vain because they take selfies, and selfies connote vanity because women take them." (Burns, A. L 2015) (Displaying bodies in public – shame on you! Although not displaying your body in public in some instances is perceived as even worse – as I am writing this Burka bans are the hottest debated topic in Denmark, emphasizing the double bind associated and marketed position of women's bodies. Damned if you do, damned if you don't.)

The way we understand selfies also has to do with our skilled visions: To some, selfies seem vulgar and narcissistic. To others they are beautiful and explorative. Through professional visions (Goodwin 1994) a moral tale is told - a tale of our belonging. Typing in selfie in the search function in Instagram shows that 319,528,882 posts carry the hash tag #selfie. (Search done on October 13, 2017). The enormous popularity of the selfie suggests that it is serving an important function for its users, and that, rather than being a trivial and superficial fad, it has risen to become a valued widely spread means of self-representation.

Thinking with Medusa, the French feminist writer Hélène Cixous calls for women to liberate their voices, their bodies, and their sexuality. In her Cixous', women's writing is positioned as being both liberating and interventionist. In her words, "Write your self. Your body must be heard" (Cixous 1976: 350). A powerful call for women to engage with their own bodies and document the experiences that came with them. Cixous reclaims Medusa by focusing on Medusa's laugh, which is both a joyful and a disruptive act that can lead to new directions for women's (feminist) writing.

Writing one's body, making one's body matter, is part of selfie practice. As Warfield suggests (2014): Selfie-takers seek authenticity in their images. Authenticity is understood in the Greek sense of being authors – they seek to be authors of their own images. Authors of their own stories. Selfies, therefore, can be understood as someone's "authentic framing of the world." Warfield refers to the

etymological meaning of "authenticity," which comes from the Greek term "authentikos," meaning "original, genuine or principal." It also comes from "authentes," which means "one acting one's own authority." Following this, authenticity "is less about objective truths and more about power, control, agency, and one's ability to be an author" (Warfield 2014).

Multiple relationships and materialities intra-act to generate, produce, and share the selfie. There are intra-activities between the iPhone camera, computer screens, keyboards, fingers, the photographer's thoughts and ideas, and her experiences and algorithmic reproduction, or even disciplining of the "right" way to look in selfies, enforced by the major software/service providers offering filters that enlarge your eyes, narrow your face, and brightens your skin. This spreading of forces and intensities in multiple ways and patterns demonstrates diffractive thinking and working. This entanglement, thus, enables Sokaina to write a version of her own story informed by the entanglements she is part of. It allows her to see herself photographically, while being response-able for the process. A selfie permits someone to become an actor, who is concomitantly part of the audience: the selfie-taker acts in front of the camera – and then she gets to sit back and curate the images, assessing her performance. Erving Goffman (1956) and Judith Butler (1990) explore the idea of gender as performance. They point to how we enact these gendered performances in everyday life to make real our prescribed roles. Sometimes willingly, sometimes not. A selfie might reaffirm prescribed roles, but it also potentially enables us to diffract gender conventions (and other identity categories).

Sokaina judges her look from the inside out, paying attention to the right kind of smiles, lips, cheeks, hair, and attention to styling. Western feminine bodily aesthetics are preferred (big eyes, long hair, even skin, slim facial features) and normative personality traits of femininity (smiling, being cute, looking natural) influence the approval or dismissal of images.

Diffracting gendered tropes is not new; as Haraway puts it in her Cyborg Manifesto: Women have always been mediated; we have always been cyborgs. Mediated on screens on painting canvasses: part media, part flesh, part body, part technology. Some therefore find comfort in this. They explore how this mediated self can be used as a type of self-care (Foucault 1990)[22] and play: "I just look at the picture and I say: Okay I'm happy. Like it's okay. For myself. I like it" (Sokaina). My conversations with Sokaina show how diffracting visual conventions in ongoing and diverse performances might be understood as a playful way of intra-acting with her own becoming. "Every year is a new me," she tellingly explains.

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[22] Foucault has addressed the idea of self-care (Foucault 1990) as a concept that helps to see how people throughout history have actively worked on themselves to constitute their subjectivity, gained in interaction with the influences of the products they used.

Rubinstein has addressed the dissolved notion of stable identities in favor of a multiplicity played out in selfies in the following way:

> "In each and every selfie the self is reinvented anew and because it has no pre-established identity, the self is being articulated purely in terms of style. In each coffee shop, with every change of outfit and hairdo, under each new landmark the so-called selfie is being re-invented. In other words the selfie teaches that life is made of networks, and as I move from one network to another I am not the same, my own "I" is changing to adapt to the context, dialogues and possibilities afforded by this or that milieu". (Rubinstein 2016b: 167)

Leaving behind the notion of a pre-defined identity, we can explore the phenomenon as emergent, always crisscrossing, interfering, and diffracting with other groups and identity categories. In that way, cuts in online spaces can be enabled to play with stereotypes, treating identity as always emergent. The selfie diffracts understandings of identity to counter any dualistic, separational model of identity.

When I asked Sokaina if she felt she was doing selfies differently from, for example, my niece with no immigrant or Muslim background, her answer came promptly: "No, a selfie is a selfie. Feel free. A selfie cannot judge of people or person" (5/5-17). More than adhering to norms and conventions associated with stable pre-fixed identities, selfie-practice potentially cuts out spaces of freedom. Within this space, there is freedom to enact different versions of oneself. It is a place where we might enhance or suspend the notion of fixed and stable identities, and any opposition between it and the world. "Feel free," she literally says. The selfie is produced in an entanglement guided by mattering forces such as skilled visions, gendered apparatuses of bodily production, religion, race, milieu, mood, etc.:

What we used to think of as a monumental singular individuality is exposed by the selfie as multiple and fragmented. This is an entirely different way of thinking about subjectivity and identity that puts forward the possibility of discarding binary and oppositional thinking in favour of multiplicity. One is neither Jew nor Christian (nor Muslim we may add) neither gay nor straight, neither working nor middle-class, rather one is assembling something out of all of the above just for the instant. (Rubinstein 2016b: 167)

Taking selfies may then be understood as feeling free in that specific entanglement one is part of. There is a potential to cut out "stigma deferral spaces" online, where the "ordinary norms of everyday life easily may be suspended" (Waskul, 2002: 205). It is a play between exploring and expressing oneself within a specific entanglement in order to strike some kind of balance that feels meaningful in the moment. "Photography is power," Susan Sontag wrote, (1977: 8); selfies can be seen as a way of taking back the power of the photographer-author.

To the not-skilled eye, Sokaina's selfies seem identical to any other, not only to the selfies she has made of herself, but also to all the selfies that appear when doing a search for the term online. Yet, there is more to Sokaina's selfies than mere imitation. Although we may understand the selfie category as relatively fixed – it is not about copying originals or even copying copies without beginning or end. On the contrary, taking selfies is inspired by certain trends and performing these trends in creative ways: Methods of posing, cropping, and adding filters. When I talked to Sokaina one last time about her selfies and (again) asked her about her favorite current one, she said:

"I think this question is funny because every year it is of a new me. So when the last year I thought it was a good picture actually for me right now it is really bad.
Last time I was looking at my old selfies; the ones that I send to you for long time –
I was like wow that is really bad; that is really really bad! But at that time I thought it was really really nice – and it is because maybe the faces are not fashion anymore…"

Like the photosensitive brittlestars, Sokaina is able to navigate around obstacles related to her environment; a brittlestar can change its coloration in response to the available light in its milieus; they "intra-act with their ocean environment. They respond to differential stimuli made intelligible through these intra-actions, adjusting their positions and reworking their bodies in order to avoid predators or to find food or shelter, and without brains or eyes" (Barad 2007: 379). Sokaina also changes her practice according to trends, stimuli, and new developments. As Grassini explains, our skilled vision is constantly performed, and it evolves over time; it develops through a process of training or applying a "pattern of expert scrutiny" (Grasseni 2007: p. 7). Grissini talks of skilled visions in the plural. Skilled visions are a form of tacit knowledge training exercise: context, peer review, hierarchy, custom, repetition all play a part in acquiring, developing, and maintaining them.

PLAY

Sokaina asent me a multiple selfies-in-one (figure 41). She explained: "I did a lot of styles. I tried, but I really don't like it. Because I don't like the tongue out. I don't like it. I just tried to do it. And I don't like smile with my teeth – because they don't look good – look. (She points to her teeth). So I don't like it. I just tried. And I don't like that. In this picture I just did things that I will not do."

The above shows how she spends time evaluating her pose and evaluating various versions and looks. This may be understood as echoing the position of women in contemporary society and how girls are called upon to work on their appearance (Rocamora 2011), performing prescribed norms of gendered performances (Goffman, Butler). However, Sokaina is not only intra-acting with fixed female tropes; it is not only a matter of looking her best according to female stereotypes. Her selfie practice may also be understood as a way of becoming through images, a way of exploring different versions of herself and taking response-ability for her own story. A selfie permits one to become an actor, and to become part of the audience at the same time: one acts in front of the camera – and then one gets to sit back and curate the images, assessing one's performance. This way of diffracting tropes and conventions and her own self-representation provides Sokaina with insights about her own life – and about the normative tropes and conventions she lives by. The process is playful. It demands skilled visions and tacit knowledge to know which pictures to select. I asked her what kind of poses and framings she preferred. "I like to take pictures smiling, doing like kissing and half faces," Sokaina explained. (figure 42, 43, 44)

"Okay," I replied, "so you have – like - three favorite ways of doing selfies? Is that because when you smile or do like this (pout) or do half a face you look the way you think you look the best?"

"No. It's like... I just look at the picture and I say: Okay I'm happy. Like it's okay. For myself. I like it." After having explained how a certain set of styles (kissing, smiling, photographing half her face) are her favorite poses, she stresses that (although sharing is part of the way she intra-acts with selfies) it is also something she does for herself.

Figure 41, 42, 43, 44. Selfies. Photographs by Sokaina, 2017.

Here, we find a parallel to the ways in which children use fantasy to try out different roles, playing dressing-up and applying a variety of objects as props to give form to their desires and visions. It is a way of intra-acting with various versions of oneself by oneself. Sokaina's self-portraits become through a triple role: Sokaina is, at the same time, author, subject, and spectator of herself. The intra-action between the three roles establishes a dialogue: "the subject says Yes, I am – and I am ok as I am; the author says I am creating, I am the creator; and the spectator says I am looking at myself, I can see myself" (Nunez, 2014: 99). By intra-acting with the phone, gendered conventions, pasts, presents, human and non-human mattering forces, a multitude of images are produced, and identities are explored. There exists not one image – but various – and these are played out in different ways. Such an understanding of the relations between Sokaina and her own photographs suggests that to her the singular body of the singular photograph is only one way in which she knows, understands, and experiences her body; there are other, diverse and multiple bodies that have not yet been experienced, but through experimenting with different versions of her look she is able to explore this multiplicity. A space is created for testing various and many-headed versions of her body and identity. That is, her body and identity are known, understood, and experienced in intra-action with the images; she becomes through these images.

BODIES AND BOUNDARIES – SELFIES AND SHARING

Selfies – like brittlestars – are trans/materialities; they transgress divides between organic and inorganic, machine and human, episteme and techne, macro and micro. Selfies are on local phones and accessible on the World Wide Web. The number of likes plays a significant role in whether the selfie is considered successful. Sokaina points to one selfie as especially good (figure 45). She finds that it has a natural and happy look, and the camera position is correct (frontal). And then the photograph is liked multiple times:

> "for example this is a really good picture because it is really natural – you can see I am happy... and like straight (the camera is in the frontal position). You can see like all the details… And also I think it is the first picture that I have on Instagram that I got so many likes. Look I have like 414".

A selfie needs to be cared for; it will vanish if it is not kept alive by other people relating to it. It needs to be in intra-action to grow and travel. It needs to be liked, commented on, and shared. Selfie-sharing is a direct material engagement, a practice of intra-acting with the world as part of the world in its dynamic material configuration, its ongoing articulation. The entangled and unruly liveliness of these selfies is a way of diffracting temporalities through a recording of the past as a rehearsal of the future. When I asked Sokaina why she liked taking selfies, she without hesitation explained her motivations: "I like to take selfies because I think about when I grow up – so I will see my old pictures – and I can show it to my daughter and say 'look your mother how was and blabla.' That's what I think when I take the selfies." Sokaina's selfies relate to the creation of memory and sharing a specific version of herself with the daughter she expects she will have in the future: "… the photographer is not simply the person who records the past, but the one who invents it (Sontag 1977). Sokaina's photographs capture her body in different temporal and spatial moments, and can therefore provide knowledge of the change and movement of her body. By making these images for the future, Sokaina is acknowledging notions of movement, change, and transformation of the body, and how she – through image-making – intra-acts

with the present in a way that relates to and actively addresses the future. It is a way of remembering, making herself a member of her daughter's future.

A selfie is about sharing. Sokaina tells us how her selfies are for sharing with her daughter in the future. It is for sharing with friends on social media in the present. Hence, the selfie transcends the binary between past and present, the individual and society, outlining a practice that diffracts notions of "them and us." Understood through the framework of agential realism, we must go beyond any Cartesian cleaving of the image from the body that produced it. If we understand the selfie as part of the body who took it, then the sharing of a selfie becomes a reworking of bodily boundaries. Like brittlestars, selfies have no stable boundaries: A brittlestar is capable of reworking its bodily boundaries. When in danger of being captured by a predator, a brittlestar will break off the endangered body part (hence its name) and regrow it. And some brittlestars even have bioluminescent arms that continue to wiggle and emit light after breaking off.

Furthermore, selfies continue to wiggle and emit light after breaking off; a selfie is a (broken off but very lively) limb; an active and energetic companion species[23] (Haraway 2003) that continues to travel after it has been cut off. This is how it happens: Taking a photo, sharing it, and then letting the "cut-off" limb take on a life of its own. Re-shared, liked, disliked, commented on: Selfies are at once without and within the self. Selfies are without in the sense that they are "external" images quantifying the self and indicating to it what that self consists of. However, they are also within in the sense that it is the "self" that is using technology to quantify and interpret itself.

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[23] Donna Haraway uses the concept of companion species (like her cyborg-figure) to bridge gaps between binary categories: "Cyborgs and companion species each bring together the human and non-human, the organic and technological, carbon and silicon, freedom and structure, history and myth, the rich and the poor, the state and the subject, diversity and depletion, modernity and postmodernity, and nature and culture in unexpected ways (Haraway 2003: 4). In this way we might understand selfies as a companion species. They come into life, and must be shared. They need attention to thrive. They must be cared for. In return, they provide connectivity and entertainment. They grow and adapt in their intra-action with humans, as humans become in intra-action with the selfie.

CONCLUDING REMARKS CHAPTER 7

As a way to conclude this chapter, I will point to the three themes addressed in the chapter:

First, I have referred to what Christina Grasseni calls skilled visions (2007) as a way of understanding and taking serious the specialized practice of seeing and knowing in relation to selfie-practice. Sokaina – like the brittlestar – carries skilled visions entailing expert knowledge informed by networked relationality. Sokaina engages with communities of selfie practitioners – enforced by repeated acts of looking at the visuals produced by this community. Furthermore, she has grown up in an environment dominated by specific social practices that have shaped her sense of vision and determined what kind of "looking" is socially acceptable. We each engage differently with seeing and knowing based on our daily practices. Skilled visions need to be made operational within communities of practice: recognized gestures and rules of thumb (this seems like a very apt metaphor in relation to the iconography of "thumbs-up" liking on social media). These marks of approval happen within a collective that know what they, and people in their collective, are doing. Knowing what images to post, and which ones attract likes on Instagram, creates social influence. The way we understand and explain selfies has to do with our skilled visions: To some, selfies seem vulgar and narcissistic; to others they are beautiful and can be used for self-exploration and multiple becomings. Through our skilled visions, situated stories of belonging, preference, and environment are told. Although the concept skilled visions may at first glance imply perspectivalism, I understand Grasseni's notion of skilled visions as situated, performative, entangled, and "not a purely visual practice but one that is situated in relation to other senses" (Pink 2010: 602). I therefore find that this concept relates well to the entangled aspects and intra-active thinking of Karen Barad. Grasseni stresses that our skilled visions emerge as a result of exposures to relevant apprenticeships: Professional, artistic, social. Thinking with Barad, we might then want to emphasize how non-humans, for example the brittlestar, carry skilled visions. Or how technological devices like surveillance cameras, drones, and facial recognition software also carry skilled visions. Furthermore, agential realism underline how any situated entanglement of material-discursive, human-non-human mattering forces – besides our ongoing apprenticeships – help form our skilled visions: The morning oatmeal, the coffee in the cup, the sun reflected in the dark Ray-Bans, the book on the table, the kiss in the hallway, the smell of turpentine, the new haircut, the sad emoji, the small pain in the upper arm, the music on the radio....These considerations lead me to a second theme: How we might understand Sokaina's selfie practice as a way of becoming through images. Above, I have emphasized how gendered stereotypes are one of those mattering forces that are entangled in the production of her selfies. The normative representations she produces may be understood as superficial – Sokaina did not invent them – yet, I argue that Sokaina's selfies can be understood as authentic, as a way of writing herself through her skilled visions. Sokaina is not only copying tropes and conventions invented by someone else, she also diffracts these tropes, and seeks to be an originator. She seeks authenticity by becoming the author of, and hence, becoming response-able for her own images.

Selfies generate new opportunities for play, the dissolving of fixed categories, and hence, transformation by opening up the traditional boundaries between author and subject, by moving from private to public communication where more interferences can be brought about, and by challenging fixed categories between singular individuality and extended socialization. Through its fragmented character and potential for cutting out online spaces where stereotypes can both be played with, enhanced, rejected or deferred, Sokaina becomes through her selfies, in a diffractive, relational – and hence caring – practice that enables her response-ability.

♡ ◯ ◁

414 Synes godt om

Figure 45: Selfie. Photograph by Sokaina, 2017
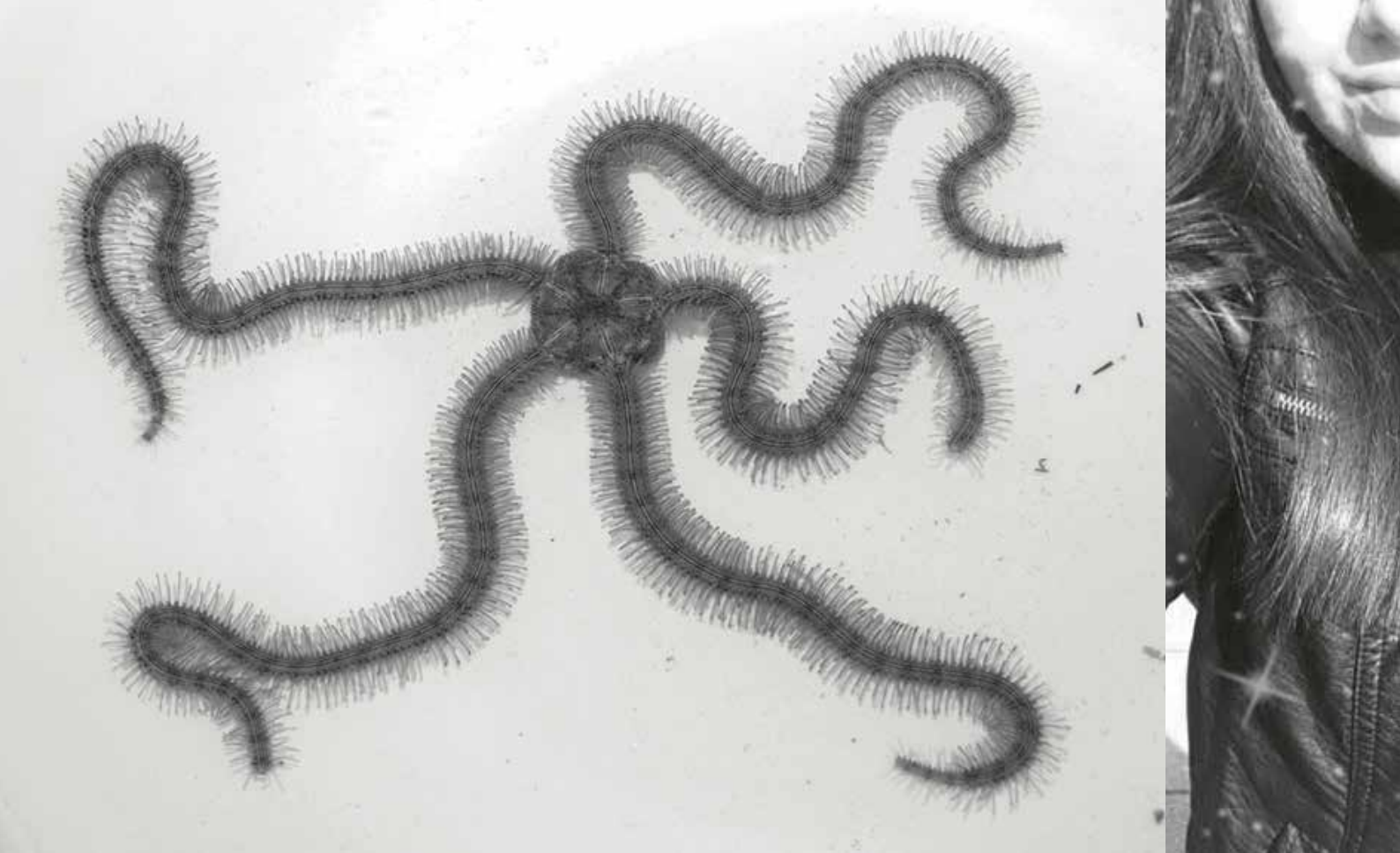
Figure 46. Brittlestar. Photograph by Ria Tan. www.wildsingapore.com
Figure 47. Collage style selfie from Sokaina

Chapter 8

In this chapter, I will start back in the office with Sara, Fatima and Somaya in front of the yellow curtains. Here, we were talking and drawing. Following this situation, I present and examine processes and outcomes of a chain of visual (mostly photographic) *program-experiments* made with many other girls at kvarterhuset. These program-experiments all intra-act with the materialities of dress and adornment. I will address how these small assignments might be understood as an experimental practice that overflows. In relation to the experiments, I contemplate issues of categorizing through markers of identity, and seek to elaborate on this through the concept of diffraction as well as through the writings of Trinh Minh-ha. Finally, I will address how I ended my visits at Kvarterhuset by staging a small exhibition with the intention to achieve a form of closure.

EXPLORING BECOMING OF IDENTITIES THROUGH PHOTOGRAPHIC PROGRAM-EXPERIMENTS ON DRESS AND ADORNMENT

DATE: 7 / 5 – 2014

5 years ago I had big curly hair. I wore T-shirts a lot. And
baggy hip-hop pants. They were very comfortable.
I wore the same sneakers as now.
That was very much my style.
10 years from now - I have drawn myself as a pregnant woman.
I love children so much.
I really want to have children.
When I think about the future I think children
– an education as well – but I want to see myself pregnant.
(Fatima about figure 48)

Figure 48. Drawing by Fatima illustarting how she looked:
five years ago, how she looks in the present moment of drawing and how she expect to look ten years from now

BACK IN THE OFFICE DRAWING & INTRA-VIEWING

The drawing on the previous page was the first programme-experiment that I invited the girls in Kvarterhuset to be part of. Informed by my experiences at Lunden, where the girls had been interested in fashion (photography), and the low-tech mode and seemingly non-objectifying quality of *drawing*, I framed a set of *program-experiments*, which related to the becoming of identity through *dress and adornment. (*The first through drawing, the rest through photography.*)* I started out by inviting the girls, Sara, Fatima and Somaya to do drawings as part of three informal interviews conducted in the office space in Kvareterhuset. The method of drawing was easy to apply. As Gabriela Goldschmidt has explained, drawing is such a primal way of self-expression, and it is an activity all humans engage in. Toddlers make marks on paper or in the sand, and most adults have acquired enough skill to communicate through images when words cannot fully express what needs to be communicated (Goldschmidt 2003).

I asked Fatima, Sara and Somaya to tell me a life story through drawing related to their way of dressing: They were invited to draw themselves *as they looked five years ago, how they looked in the present moment of drawing and how they expected they would look ten years from now* (figure 48). Subsequently, they were encouraged to reflect on what they had ben drawing and describe how they looked, and why they looked like that, and what they where thinking at that specific point in time. By having them draw different life phases, I wanted to explore the visual technique of drawing temporal states as a tool for gaining insights about the temporal aspect of fashion and identity; additionally, I wanted to stimulate an enhanced awareness of their own experience and an improved representation of the self through articulation – at first, visually through drawing and, secondly, by explaining the drawings in words as part of a narrative interview form (Kvale 2008), where stories emerge as the participants explain what they have drawn.

By examining what clothes the girls wore in the present, had worn previously and what they aspired to wear in the future, the assumption was that it would render visible ideas and themes important to the girls as well as what kind of aspirations they had in the present and for the future. This form of "pictorial futurity" was relevant to my project because it enabled the girls to visualize future scenarios for themselves, prototyping future ways of living, imagining future dreams and materialize aspirations. As Halse puts it, picturing the future is a way of both "understanding the real and inventing the visionary" (Halse 2010 p: 16).

I explained that the drawings were more of a conversation-starter than a fine art product, and that my intention with the drawing-program-experiment was to engage with their thoughts on identity and experiences through image-making. I was interested in the emancipatory aspects of the girls' identifying with their creative and visual – as well as marginalized and hidden – skills. However, drawing turned out to be not the best way of doing so: it was challenging for them to express something so specific through drawing. All of them mentioned their lack of *drawing skills*. As Fatima said: "I am not exactly professional when it comes to drawing", which points to the fact that some sort of expectation is embedded in asking people to deliver a visual product, prompting them to think that there is a right or wrong way to do it. But also that the technique of drawing seemed a bit forreign to them, compared to their close connection to photography: They all had phones that they used for taking pictures on a daily basis. Since, I wanted to intra-act with the girls through practices that felt meaningful and response-able to them, I returned to photographic program-experiment invitations.

REPEAT PHOTOGRAPHY & OBJECTS OF AFFECTION

I invited the girls in Kvarterhuset to respond to simple visual tasks related to the entanglement of dress, adornment and identity. how affection, ascription and aspiration may be embedded in their clothing choices. Several of the girls wanted to participate, and we agreed that they should *photograph themselves and what they wore over a period of time*, and *photograph a thing, which they wore on their body and which meant something special to them*. Several of the girls wanted to participate.

This practice can best be described by the broad category of "respondent-generated imagery" (Pauwels, 2010); this is also described as "native image production" (Wagner 1975; Worth and Adair 1975), or cultural self-portrayal (Pauwels 1996). These are images produced within the research context, not by the researcher, but by the researcher's request and following their basic instructions.

In the next spreads I will show some of the visual responses my invitations generated, anchored by statements from the girls. Statements that emerged in conversation when we looking at the photographs in print.

Repeat photography

Figure 49. Shaima, October 12, 2014. "It's a cool outfit, because the colors match. A grey skirt and grey cardigan – it's actually my mom's".

Figure 50. Shaima, October 13, 2014. "I think it looks cool. The skirt is a brand: Only. I can't remember the brand of the cardigan. I am 14. Soon I'll be 15. Lately, I have gotten a new style. I used to wear clumsy clothes".

Figure 51. Shaima, October 14, 2014. "I am wearing a black skirt and black cardigan. Some will say it doesn't look good on you – it's way to classy. Others will say that it's ugly – say: You just found it one the flea market. I don't care as long as I like it".

Figure 52. Shaima, October 15, 2014. "The weather was hot that day. It's an outfit I wear in the summer – not in the winter. It has some sort of flower print. And trees. I bought it from an Arab at Nørrebro. It has straps, but one of them is broken. I am wearing a long cardigan on top. My mom bought that".

Figure 53. Shaima, October 21, 2014. "Christians wear nail polish. Us Muslims aren't allowed to do that – or we are allowed, but it will attract men. If a man sees pretty hands with nail polish and these hands with henna, he would probably be attracted to those with nail polish. Many will not dare to wear henna on their hands, because when they were small some might have bullied them – giving them a hard time about it. S aying things like: Yark, you've got shit on your hands – you don't know how to clean yourself up. Or something like that. I still do it. I am strong. I'll do anything for my religion. Nails polish stay on longer than this. You'll put it on for Eid. And when you get married you get painted henna patterns during an evening just for women. Sisters, your mother, the groom's mother, your groom's sisters will have it made on the expense of the bride. Others, who want it, will have to pay for themselves". (From interview with Shaima about her photographs and henna painted hands. October 21, 2014).

Figure 54.
Photograph yourself on repeat over a series of days. Photograph of Safa by Laila.
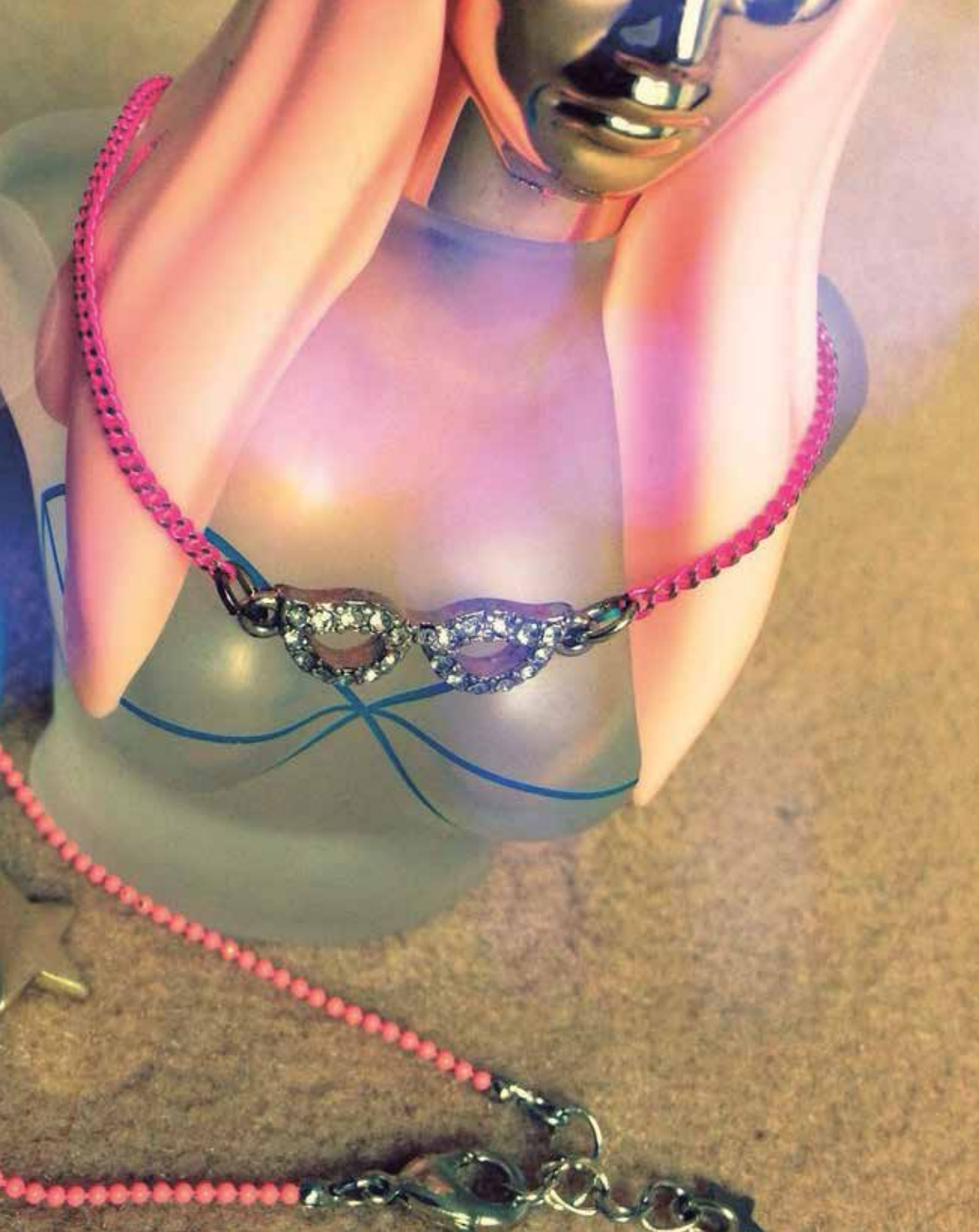
Figure 55-58. Objects of affection

"It is a Nicki Minaj perfume. I like the way she sing. She act like don't care what the people think about."
(Text message and photo from Sokaina, October 30th, 2014).

Figure 56.
"I got it from my grandmother. She bought it in Morocco. I always wear it."
(Sara's notes on her photograph, September 24th, 2014).

Figure 57.

It's the Turkish flag - my nationality. I got it from min older brother just before he left for Aalborg, where he has been for a year. He's up there, 'cause he needed to get away from Copenhagen and bad company. I haven't seen him for a long time. I got it from him when he came back from Turkey. I had not seen him for many months. I wear it almost every day. From interview with girl in Kvarterhuset about her photographs (xx, 2014.) Anonymity was chosen due to sensitive matter; the information about her brother's previous relation to "bad company".

Figure 58.
"It means a lot to me, because I got it from my mother. I think it is really beautiful, because it is so shiny.
I'll wear at important occasions, where there are a lot of people. Like weddings. In ten years I will be more ladylike.
I will wear a blazer and more jewelry. I might wear a skirt and a ladylike shoe with a bit of heel."
(From interview with Safa about her photographs. May 21st, 2014).

DRESS & IDENTITY

This exploration of identity through dress and adornment was a very concrete and tangible way of addressing the abstract concept of identity (we all wear clothes, we all adorn ourselves). Many theorists have already presented numerous understandings on how to interpret fashion as part of the complicated and symbolic process of forming the self, body and social relations, pointing to how we may understand the *presentation of self through dress* as a way of expressing something important about one self and one's situation, more instantly than what might be possible through the discursive use of language – the same way photography may enable us to say what is "unsayable" through aesthetic practice (Spence 1986; Austring 2006). Clothing communicates symbolically social identity, namely how a person wants and seeks to appear in society (Davis 1985), and we may understand it as a form of non-verbal communication that expresses our personal and social identities (Bernard 2002, Barthes 1967, Calefato 2004, Lurie 2000) in a continuous *becoming*.

Within a Baradian framework, the agency of dress and adornment takes on even more importance as a mattering force. The Baradian perspective enlarges our scope of inquiry in profound ways, suggesting we need to revalue matter alongside discourse; indeed, Barad draws our attention to the performative *intra-action* between objects, bodies, discourses and other non-human material things. The agential force of dresses and objects of affection are intra-acting with photography and the body in the experimental space-time-matterings reproduced above.

I did not know what to expect from the invitations I had put out, and the girls responses, but I was interested in photography as a processual tool for engagement and for making a difference. And I was interested in how these girls *looked at* and *engaged with* the world through photography.

I received many photos, and when discussing them afterwards with them, I experienced that this way of talking with the girls was different from our other conversations; they were more specific, and it was clear that our conversation stirred up memories and stories that would have not been addressed in a formal interview without the use of images. The technique of inserting images into these informal research interviews was inspired from what is referred to in social theory as photo elicitation (Harper 2002, Pauwels 2008). According to visual sociologists Douglas Harper, reasons for including images in an interview, as opposed to strictly verbal interviews, should be found in the ways we respond to these two forms of symbolic representation:

> "images evoke deeper elements of human consciousness that do words; exchanges based on words alone utilize less of the brain's capacity than do exchanges in which the brain is processing images as well as words. These may be some of the reasons the photo elicitation interview seems like not simply an interview process that elicits more information, but rather one that evokes a different kind of information. " (Harper 2002)

One girl told me about how her necklace had been given to her by her brother, who was currently working for the family away from Copenhagen because her parents had felt he had been consorting with "bad company". The necklace symbolized and resembled the Turkish flag, showing how her national background matters to her. The photographs provided me with an opportunity to make *taken-for-granted* knowledge matter: The girls told small stories about material preferences, such as their favorite shoes or perfumes. They told of special events, feelings and experiences of well-being when engaging with these object. For instance, Shaima told me about the almost subversive potential of decorating one's hands with henna:

"If a man sees pretty hands with nail polish and these hands with henna, he would probably be attracted to those with nail polish. Many will not dare to wear henna on their hands, because when they were small some might have bullied them – giving them a hard time about it. Saying things like: Yark, you've got shit on your hands – you don't know how to clean yourself up. Or something like that. I still do it. I am strong. I'll do anything for my religion"

Shaima said this as we were looking at the photographs she had taken of herself on repeat. Her phone was for some reason unable to send the photos via MMS, so I photographed her phone with the images on it while she was holding it (page 180-181). In turn, this closed-up focus made me aware of how her hands were decorated with henna. Shaima's statement expresses how she expects (or has experienced) resistance towards how her religion manifests itself on her hands – and also how it entails a subversive potential. She still does it for her religion.

Not paying attention to what other people think came up a few times: Sokaina liked her Nicki Minaj perfume, and the fact that Minaj "act like don't care what the people think about". The girls paid attention to when to care and when not to care. Standing their ground was emphasized and diffracted through matter such as clothes, perfume and henna tattoos. Through the images they produced of their objects, aspects of their lives were "frozen", and together we made them objects of examination; the printed images became "agential cuts" in the everyday lives of these girls. The photographs – and the clothing, objects, decorations displayed in the images – became part of the assemblage that "mattered" in relation to understanding some of the everyday concerns, dreams and aspirations of these girls.

There was a multitude of images that did not relate to the assignments but that sparked other discussions. The girls were eager to learn. For example, a girl, Safa, insisted that I should elaborate on what I meant when I seemed enthusiastic about a photograph she had sent me (figure 54). Simply expressing that it was nice was not enough. She encouraged me to elaborate on *why* it was nice: What was it about it that made this specific photograph *matter*. We talked a lot about this: I explained how I liked the composition, the way Safa was placed one quarter inside the frame, looking out the window. How the shadows on the floor and the wall complimented the fence and the window frames. How the high-rise building in the horizon told a story of a specific urban environment. How the see-through fabric of Safa's skirt made the black dress a living thing, not just a black field in the photograph. How her scarf was soft and filled with interesting shadows. How the blue tones of the scarf supplemented the sky. How it was evident that she was placed in some experimental architecture – or at least in an untraditional, round building. How Safa seemed to be looking at the small girl running on the ground, which made me contemplate stories of womanhood, coming of age and memories of childhood.

In the same way, Sokaina sent me lots of images, asking me what I thought of them. She explored technical aspects, like depth of field, sending me images where she had played around with blurring backgrounds etc.

Hildur, the social worker present at Kvarterhuset, was very open. Although my ideas were vague, she liked them. As she wrote to me:
"PS: I think it is really great that you are here, doing this photo project with the girls. Both becauseit opens up their eyes towards something new, but also because they get to meet someone who does

something completely different than what they are used to. So it's a 'win-win' situation. Smiley". (My own translation of Hildurs mail)

The girls were clear about wanting something from me. I was not granting them agency. They performed plenty of agency, and they wanted to engage, but they wanted something in return as well. This *something* could be in the form of knowledge about what makes a good photograph. It could be me showing interest in their experiments. It could be me showing interest in their lives. It could be in the form of curiosity, watching how I transformed their work into something new by adding other visuals. It could be having their work presented in an exhibition (as described in the end of this chapter). Or it could be them transforming my images (as described in chapter 6).

How to name this process? Labelling it as me granting them agency seems very pretentious. But these experiments made a difference. This may be understood by referencing Grasseni's notions of skilled visions and apprenticeship. They were being exposed to my sensibility, and learning from this, just as I was learning and becoming through my intra-actions with them.

EXPERIMENTAL OVERFLOW

The small invitations for participation had been framed as a specific way of knowing through intervention, materiality and change, which, as Sissel Olander has pointed out, might be understood as a specific experimental practice, where"[t]he not yet known emerges as experimental arrangements come to overflow themselves. Under the right conditions they may produce difference, displacement and change, which exceed the instrumental boundaries of the experimental set-up" (Olander 2014:9).

I find that this "excess" that emerged from my program-experiments were among the most interesting. The excess materialized in the form of a multitude of photographs sent to me that I had not expected or asked for, and in the shape of intra-actions that I had not anticipated. My ideas for assignments had materialized through the girls' responses in surprising ways; for example, Sokaina sent me two videos where she imitated doing fashion catwalk. She walked up and down her (small) bedroom (which she shares with her brother). Afterwards, she added music, text and made jump cuts between sequences of her in different outfits. This was her response to my invitation to photograph herself on repeat and photographing her favorite clothing items. Her response was much more creative and original than I had imagined. Sokaina's visual responses to my invitations show how a potential space of trust had gradually been built as well as her blooming surplus of aesthetic imagination, skilled visions and joy over self expression.

Cute dress to hang out with friend

Outfit 1

Figure 59
Video still from Sokaina's catwalk video/ her response to photographing herself on repeat

Figure 60. The (very) small drawing+ hand written text on the next page is made by Sokaina when asked to illustrate her relation Morocco (her parents are from Morocco), Spain (she was raised in Spain) and Denmark (where she currently lives)

KIND/ENERGETIC/POSITIVE/SWEET/WITH STRONG CHARACTER

Her energetic catwalk videos made me contemplate whether it might be possible to rehearse ideas of possible becomings and other identities through dress-up. My supervisor had asked me if religion played a part in Sokaina's becoming of identity. I had not previously dwelled enormously on the Islamic aspect of Sokaina's identity. Her religion seemed like one of many mattering forces. Sokaina is Muslim, but it was not something Sokaina herself brought up in our conversations.

Hannah Arendt calls for us "to think without a bannister", as a way of seeing past a category that is deeply engrained in our minds (Arendt, 1979). I understand this as a call for us to think without traditional concepts – as in this case of religious stereotypes; I therefore felt reluctant to address it. I felt it would be the same as if someone referred to me as "Christian with Protestant roots". To some, this would carry great weight in terms of being in the world, but it is not something I would use to identify myself. Likewise, Sokaina did not talk much about religion; it only came up in very practical instances – such when we were going out for food (as we had done several times after photo talks, intra-views or photo sessions), and she ordered halal. Or when we had arranged to meet (see chapter 10) and it was a bit hard for her because it was during the Ramadan, and she was fasting.

She *did* express that she felt split due to her her multicultural background (see page 261/figure 105 illustrating this), and she felt that the various nationalities she was intra-acting with evoked certain expectations and sentiments in her (see figure next to text). But when asked to describe herself using a list of words that could be understood as identity markers, she wrote: "Kind, energetic, positive, sweet, with strong character". These writings were diverse, resisting one category, and rather suggesting multiple positions. And also her responses had been prompted by questions by me regarding how she felt about her cultural sense of belonging. In one interview, when I specifically addressed it she said:"If someone ask me are you an immigrant I will just say yeah. I will totally answer. It's fine. I will not feel bad or something, because it is true" (Conversation with Sokaina, May 5th 2017)

Sokaina herself generally focused on positive aspects of her background: How her multi-cultural status had made her close to fluent in Spanish, English and Danish – and how this could potentially enable her to do specific jobs, and make travel and looking for work in other countries easier. The point is that her religion and her immigrant status was not verbalized as being a hugely important factor in her life. Therefore, I resisted creating certain boundaries for her; I did not want to over-impose any specific religious category, or immigrant status, on her.

In this case, my resistance towards categories was not in anyway rooted in a firm practice of mine. I had previously worked with and been interested in the classifications of people. In earlier photographic works, I had been categorizing young people according to different style tribes (see page 23-25) and photographing categories such as "Danish girls who had converted to Islam" (see page 28-31). But this seemed different because, first, those who had been involved in these projects were very visible about their affiliation through dress and body modifications, and they also themselves identified as Straight Edgers, Goths, or Muslim Converts. Second, in each project I concluded that ways of categorizing were fluid and insufficient. Within the Goth subculture, there were smaller fractions labelled Mansonites, Industrial Goths, Romantic Goths, Cyber Goths, etc. Further, the stories told by the Danish converts were varied and included feminist narratives relating to diverse statements about avoiding the male gazes supporting anti-consumerist agendas, and being inspired by religion classes

taught in high school or having been inspired by Muslim girl- or boyfriends.

Third, the theoretical feminist new materialist framework of my project, furthermore, had made me aware of how categories affect the people classified, and how the affects on the people in turn change the classifications, were heightened. In Baradian ethics, the self/Other cut never exists a priori: otherness cannot be put into a category, since it emerges through and within intra-actions between the world and its beings (see Barad, 2007 and 2014).

This relates to the way Evelyn Ruppert (Ruppert in Lury & Wakeford, 2012:37) questions the role of categories in inventing or making up new people. She refers to "censuses" (citing Ian Hacking) and how new classification can bring into being a new conception and experience of how to be a person: "making up people". "Censuses" are one such method of classification that may inaugurate a new kind of person that had not been self-conscious before through a process Hacking calls "dynamic nominalism" (Hacking, 1982), a process that points to how the role of giving names to things make them belong to a particular made-up category.

This trouble with categories can be elaborated on by thinking the concept of identity with and through the concept of diffraction as well as through the writings of Trinh Minh-ha. Following Minh-ha, the need for classification and control might stem from a wish to (superficially) locate oneself. As she puts it: If you cannot locate the other, how are you to locate yourself? (Minh-ha 2005: 197). She continues to cite professor of anthropology Vincent Crapanzano: "One's sense of self is always mediated by the image one has of the other. (I have asked myself at times whether a superficial knowledge of the other, in terms of some stereotype, is not a way of preserving a superficial image of oneself.)" (Crapanzano 1985: 54).

Although Minh-ha does not explicitly refer to diffraction as such, it is clear that her philosophical approach towards identity and difference is a relational, diffractive one, as it radically steps away from what she understands to be the apartheid-based, segregational type of difference. As mentioned also in chapter 2, Minh-ha's work is concerned with the displacement and disruption of categories. Both her filmic and theoretical work takes us to a continuous state of dislocation and fracture, modulating, decontextualizing and re-purposing seemingly familiar ethnographic imagery towards new ways of seeing: moving through and beyond any reductive Self/Other dialectics. Minh-ha's diffractive conceptualization of identity and difference focuses on a non-dualistic, non-separational model, in which identity categories, identified groups, and even identified single entities, diffractively crisscross, interfere and co-establish one another.

Sokaina did not fit any stereotype. As Haraway says: "To be inappropriate/d is not to fit in the taxon, to be dislocated from the available maps specifying kinds of actors and kinds of narratives, not to be originally fixed by difference." (Haraway, 1992: 299)

TRYING ON MOM'S CLOTHES

Acknowledging that Sokaina was someone that I was unable to appropriate, and someone whom it would be inappropriate to put into any form of category. In fact, she would not be able to recognize herself in stereotypical and dominant, modern *Muslim immigrant*-Western narrative, I decided to address religion and cultural background through dress in a way that was inspired by the many fashion catwalk videos she had sent to me. Inspired by the format of her fashion film, I asked Sokaina if she could make a small video dressed like her mom, and talk a bit about what she was wearing and what she thought and felt about wearing it. I wanted to try to frame a "program-experiment" that would visually and playfully diffract matters of religion and generation – and through this envision other themes than those prompted by talking about selfies and my portraits of her. As always, Sokaina's response was creative and entertaining. She sent me a film where she dressed like her mom in three different outfits (see images page 198). The film ends with Sokaina dressing as herself. A powerful outro re-inserts herself, not as someone who is interchangeable with her mom or any cultural stereotype selected by someone else. She presents herself to the world through the mattering forces she intra-acts with currently: swinging hair, denim jacket, flawless YouTube aesthetics, feminized bodily movement, commercial culture and energetic youthful affect.

Trying on her mother's clothes sprung from an interest in the notion of appearance and sense of belonging. I had intended the "program-experiment" to explore themes of identity in relation to displacement by reshuffling categories and stereotypes. The program-experiement did not conform to a traditional reflective scientific forms of optic, but rather I sought to develop a "more subtle vision" seeking to spotlight "where the effects of difference appear" between Sokaina's way of dressing and her moms way of dressing. I asked her about how she had felt doing the video. She explained:

> "I mean. It was just for a video so I didn't feel like that much feelings. I didn't go out (laughing) but it was weird to have the scarf… I don't know. I just feel like I look ugly, but it's fine. It's cute. It is how you wear it – I just put it like that. You have to be clever at that – I don't know how they put it. It's a technique." (May 5th, 2017)

I got the impression that Islam was something that was a "good practice", which could be intra-acted with by choice. Another frame will help make my point clearer: Sokaina and I were looking at Sokaina's childhood images. We were making a book together (see chapter 9), and Sokaina would like to include images from her childhood. In one of the images, her mother was without a Muslim headscarf. I asked if this would be okay to show in a book that might be on public display[24] since I knew that many Muslim women hide their hair in public. Sokaina said that it was totally fine. Her mother had just started wearing the scarf recently. Sokaina explained:

"She started five years ago. She has a best friend (who said) later or sooner you have to

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[24] I was considering exhibiting the book at this point in time, however - as explained in chapter 10 - Sokaina and I decided to only display selected spreads from the book to keep some of it private for Sokaina.

wear it – I mean it is your decision, but it is good to wear it. My moms best friend said – she
was giving her opinion – her experience *it is really good to wear it. It's really good.* She
was pushing my mom. Because she knows more about Islam than my mom.
Because –I told you – my mom did not go to school when she was small.
She does not know that much – she is trying her best. So her friend was like *it is really nice,*
and my mom was like *I don't know.* I said to my mom: *Just put it – I mean you are 40 what
are you waiting for.* And she was like *yeah true."*

I asked if Sokaina if she would like to wear a scarf in the future and she said:

> "Yeah I totally want but I am just cautious – you know – these ages – these times – people
> with scarf does not get so much work because of so many problems. So they don't accept
> them in a way. So it also dependent on my work. But I would totally want to. Maybe when
> I am done with work if I am 60 or something. If I am still alive."

I explained how some of these aspects concerning relations between religion and identity were what
I had wanted to make visible and articulate by asking her to make the video where she dressed like
her mother: "I think I wanted to sort of just explore how you felt like wearing your mom's clothes.
Thinking about…", I said, but before I could finish my sentence, Sokaina totally dismantled all my
ideas about the religious aspects. She said, "really big – It made me feel really big". I laughed, did not
understand and she elaborated:

> "The clothes were really big. And my mom's clothes is just a Moroccan and European
> mix. I don't know about Moroccan, but they have a really weird way to dress. Not
> weird. It's ust because I am used to black and white – and they really mix color – Moroccan
> style is what I showed you (in the video) with colors and mixing and all this stuff."

It seemed as if to Sokaina the scarf was an external and slightly foreign matter that could be tried out
because it is "good for you" (as the mom's friend said). Something that relates to being well-educated
(as her mom's friend) She was, however, conflicted about putting it on for the video. She stated that it
makes her feel ugly. Then she corrects herself and says that it's cute. But adds that she does not have
the proper skills to put it on. It takes a certain "technique" that she has not studied. On the one hand,
she acknowledges that it is a good thing to wear the headscarf, and she does indeed want to wear it
at some point. On the other hand, however, she also notes that wearing it might have consequences
in terms of, for example, the work place. Sokaina seems to occupy several places simultaneously she
feels ugly with the scarf on – yet, at the same time she find it cute. She refers to wearing a scarf as
"good" although acknowledging that it might create "problems" in terms of employability. Sokaina is
simoultanously elsewhere/within here; (Minh-Ha 2011) and she negotiates all these (super)positions
with great care.
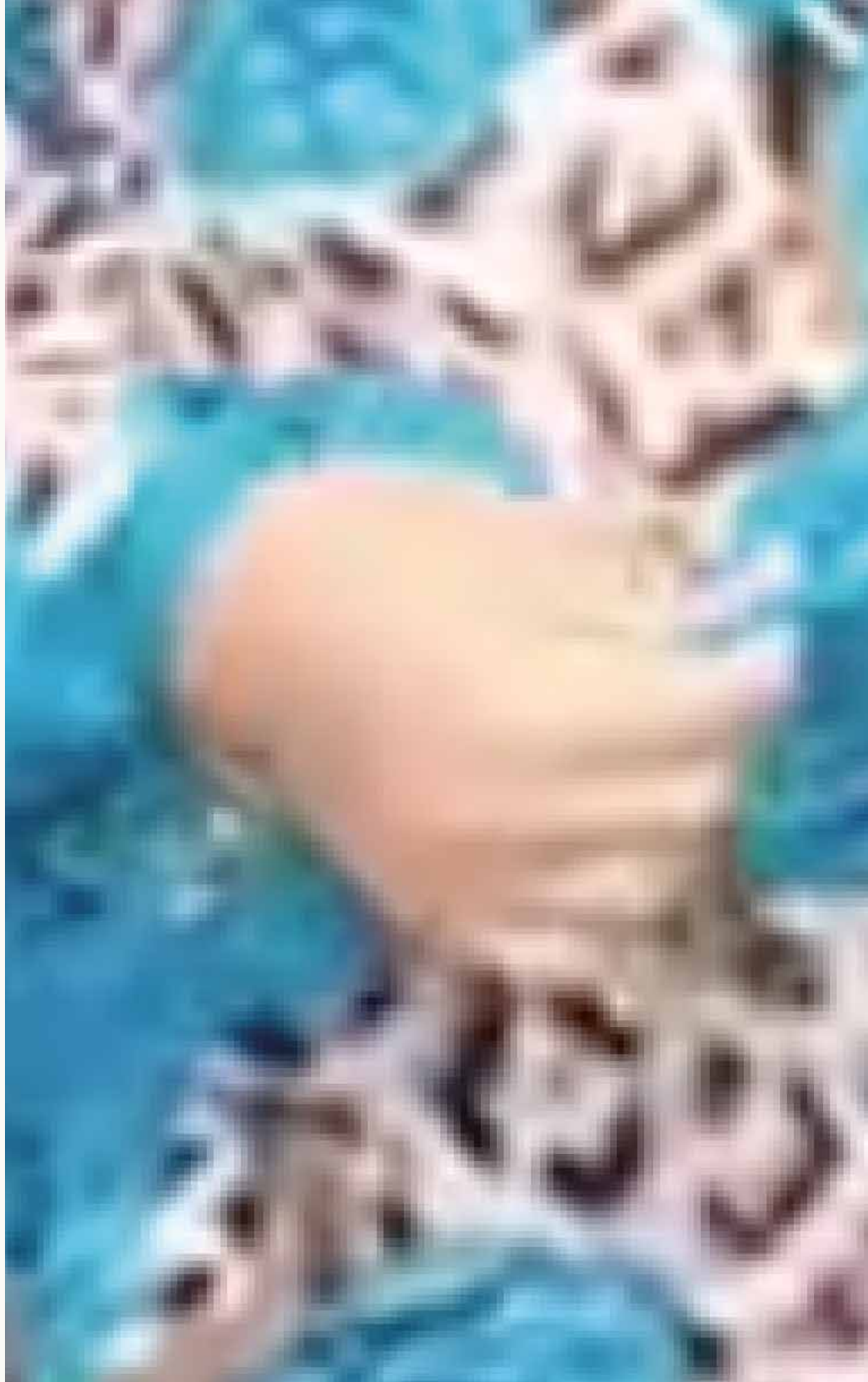
Program-experiment / Dressing like my mom

Transcript from video by Sokaina:

Figure 61. "In this video I will show you how my mom dress. Now I'm gonna show you three outfits of my mom.
How she dress at home, how she dress to go out, and how when she just go here close."

Figure 62. "This is not my style. This has so many colors that I will never use. This is a Moroccan dress.
Moroccan women they use it to stay at home. Because it's really comfortable… and in summer it's really nice,
because you don't feel warm with this. It's like you are not wearing anything."

Figure 63. "This is called a Morocco Djellaba…. this dress is typical to use it when you are just going to visit your neighbor or when you are
just going to buy milk."

Figure 64. "My mom she never go out without her scarf... sThese are the kind of clothes my mom use to go to the doctor, go to family or go to
shopping. She basically use a jacket She looks pretty good in these kind of clothes. I don't see myself wearing this. She always use long T-shirt.
She has a lot of long T-shirts in her wardrobe
This is her favourite one - the red one on. And then she puts on her jacket. This one her favourite too. And she basically wear black jeans.
Like I am wearing too. And then she wears a black scarf. To match the jeans.
This is basically the third look."

Figure 65. "And let's see my outfit. Yes this is my style. No colors. No mixing colors. Simple stuff and that's it.
I am wearing dark blue and white on white And I love this hairstyle that is like a small ponytail.
And I love detail. That's why I have this necklace. And I love it.
And if I feel cold. I have a jacket too.
Now I am going to go and thank you for watching."

SIA CHANDELIER - RE-CONFIGURING FILMS

More films were sent to my iPhone from Sokaina. I had not initially planned that films would be part of my dissertation material; I personally felt more comfortable with still photography, since I had never worked with moving images before, but this points to how possibilities of agency are distributed, and how the girls' way of working affected my practices.

Sokaina's films were a mix of her with friends, dancing and selected *Musical.ly* music videos. They all had contained loads of energy and playfulness. Especially one stuck with me; I found it especially poetic and aesthetically beautiful. It was a carefully re-enacted video of a music video: "Chandelier" by Sia. Through the video and her dancing, Sokaina co-constitutes herself into a phenomenon that mimics (but does not replicate) the entanglements of the video she has studied. Sokaina embraces new innovations, new materials, new techniques, new applications, which might fit (all too) "comfortably with capitalism's reliance on the continual production of new desires including a desire for the new" (Barad 2007: 473). But Sokaina is diffracting new and old materials: "Significantly, the methodology of diffraction does not do away with the old in favor of the new—indeed, they are always already threaded through one another", as Barad puts it (Barad 2014: 240).

Sokaina's Chandelier re-enactment may be understood as dis/continuous becoming: doing something new by reshaping what came before. She found the right clothes, even down to the small footies seen in the music video. Sokaina carefully made images for the wall that resemble those in the music video. She set the stage for her film, created a physical environment in which her dance was performed. The film made visible her performative body, as it is became about staging herself and knowingly using visual language, referring to (and challenging) a pre-existing visual representation. In that way, her work makes visible the becoming of identity rather than revealing an "essential" identity. Her dance may be understood as a process of reconfiguration – not only imitation but also new creation. It is not only a replica but also a representation of a new picture: a sensuous intra-action. Sokaina is sensing her own sensing through the formation of resemblance. A globalized music video is being diffracted in a performative act of new interpretation by Sokaina. Her imitation of a pop-cultural music video cannot simply be understood as an adaptation of cultural industrial products at the cost of an authentic self – it may better be understood as Sokaina's becoming of self/identity/body diffractively engaging with these moving images: the Sia music video.

Sokaina's use of film inspired me to use this medium, and afterwards I did several filmed interviews with Sokaina and Shaima about their visual work. Initially, I wanted to document, anchor, communicate and visualize (points from) our engagement in a more telling and embodied way. I wanted to make the research, the engagements and our intra-actions concrete and tangible. As an experiment elaborating on the intra-active engagement I made a version of Sokaina's film that mixes Sokaina's film with the original Sia video + a qualitative interview about the film + her final response to the mix.

The intra-active quality of this film – and the entangled approach where subject, object, agency, empirical work, fiction, time, place, body, matter, dream blur (un)easily into one another – seems to be pointing towards essential aspects of what I am exploring in this dissertation ; telling the story from different angles through a montage of fleeting images and intra-actions. It was a montage that may be defined as "a cinematic rearrangement of lived space and time" (Suhr and Willerslev 2012: 285) that fits well with designerly approaches to the re-configuration of field material, as these stills and text from the film show selected and edited parts of the process. It makes clear how Sokaina and I have

intra-acted. Sokaina really liked this idea of making various moments of our engagement relate – and insisted that stills from the film were put into the book we made (see chapter 10).

To me, it felt like an agential cut in the sense that it was the completion of "something" we had done together. A way of visually ordering our organic and messy intra-actions, just enough to make glimpses of Sokaina's expressive talents emerge, and to provide an opening towards understanding the character of our intra-actions, while presenting a designerly re-configuration of the visual field material.

In October 2014
Sokaina send me a
film she had made.

The film is a carefully
choreographed video
re-enactiong the
Chandelier music
video by recording
artist Sia (2014)

Figure 66-75. The following stills (page 202-211) are from the montage film "Some Place I can dance" where I have been re-visiting and refracting Sokainas re-inactment of the Sia Chandelier music video, with cuts from the original video, clips of interviews, and Sokaina's response to my montage of elements

I wanted to learn
the steps and do it my way

AGENTIAL CUTS - TEMPORARY COMPLETIONS

In May 2015, the girls were approaching their summer holidays, I was 8 months pregnant and I had a *work-in-progress seminar* coming up in June. I was still in contact with several of the girls through text messaging. But my presence at Kvarterhuset was coming to an end. How do we – following Barad's evolving and intra-active entangled framework – make any kind of completion? Where exactly the vital intra-actions start and end is hard to decipher, and within a framework of agential realism it does not really make sense to talk about beginnings and endings. However, through the concept of "agential cuts" we are able to momentarily freeze the stream of entanglements – for example through small completions. One example was in the form of the initial photo-wall I put up at Kvarterhuset during our engagement (with photo-copies of the girls' images – and a few of mine).

Also the set of framed images that I hung when I ended the engagement at Kvarterhuset should also be understood as an agential cut (figure 77). The framed images were a mix of photos made by the girls and me. The girls had been asked to choose their favorite photos and I put those together in collages combined with their handwritten texts. I wanted not only to present pretty pictures, but also images that contained traces of themes encountered in our intra-actions.

A small completion could also be when I gave Sokaina her favorite photo in a frame. This agential cut or completion was opened up again later, however: I had previously sent Sokaina the photo file of her holding the framed image – and she shortly after returned it to me in a reworked state (she had added grey tones and what looked like pastel-colored bubbles, simulated light glares - or was it some sort of diffraction patterns?). (Figure 79).

After I had put up the small exhibition at Kvarterhuset, the girls were off on summer holidays, and I was on maternity leave. However, I kept in touch with several of the girls. Especially Sokaina, who kept sending me images, and who seemed eager to engage and learn more about photography. In Spring 2017, we decided to make a small photobook together, which I will address in the following chapter 9.

CONCLUDING REMARKS CHAPTER 8

In this chapter, I have explored the becoming of identity through the materialities of dress and adornment. I have sought to illuminate how Barad's posthuman performativity lens can help us attend to the becoming of identity in specific discursive-material intra-actions with (for example) dress, nail polish, henna tattoos, hair, scarves, jewelry, music videos and other material agents as part of a wider relational apparatus. Through a Baradian lens it is emphasized how the intra-actions of non-human agents, materialities and discourses are part of (any) becoming.

When Haraway and Barad talk about "differences that matter", these differences may also indicate how we are "making a difference" to and with someone. This resonates with my approach which is inherently transformative. I have hoped to enable a transformative experience for the girls. But, of course, all that I could do was to reconfigure matters/rehearse some new constellations.

I have sought to highlight the unfolding of the experiments as program-experimental practice, since my experiments developed over time, informed by a multitude of mattering forces, but always referring back to a program (my tentative research themes and research questions).

As our engagement evolved, knowledge concerning the method, as well as insights into the girls' identity formation, was enacted through and embedded in the visuals that were produced.

I have attempted to go beyond exposing or deconstructing the stories of these girls. My main agenda was not to present any "finished" picture of their world that we can "get to know". Rather, I wanted the practice to be meaningful and response-able to those involved, and, therefore, I have actively re-configured/intra-acted with the stories the girls presented to me.

I have not presented a finished or unified picture of the girls. Instead, I have sought to address the politics of looking by diffracting various skilled visions and ways of seeing. This has provided me with other kinds of knowledge about becoming through image-making. Images were made, but not *made up*. Exploring identities is about both identifying and making. After all, the noun "identification" and the verb "to identify" come from the Latin identificare, which combines identitas and -ficare (from facere: to make).

I have been focusing on the photographic program-experiments as tools for engagement, and I valued the resulting images. The photographs matter, and they intra-act with the way we address identity and the stories important that are to the girls involved. It is an agential cut, but also an opening towards hopes and dreams and aspirations for the future.

Figure 76.
Photo- wall at Kvarterhuset. Photographs by participating girls in Kvarterhuset and researcher (me)
March 2015.

Figure 77.
Framed images/ exhibition at Kvarterhuset. The girls picked favourite photographs and I made them into small collages for exhibition.
April 2015.

Lene look what i did

I really like it❤️❤️

Figure 78. Sokaina with a framed image made for her. Illus. by Lene Hald.
Figure 79. Facebook message and reworked photo from Sokaina. May 2015.

Public circulation

MOVEMENT – REWORKING OF IMAGES

During my engagement at Kvarterhuset, I was asked to join the group photo exhibition "Movement" as part of London's Urban Photo Festival. My contribution was supposed to be from a current project. When contemplating what image to submit, I decidedcollage that would include images both by the girls and me. I did various versions, but ended up submitting this collage (figure 80). In this version, my blurred illustration, in combination with Safa's rhythmical and sensitive text and the merged images by Safa and Laila, creates a complex visual story where each object is given meaning, not from within themselves, but rather through the way they stand in relationship to one another: a story that contains a plurality of voices, dimensions and entanglements. The text on the collage is Safa's text from the photo she took of an object of affection – a beautiful shiny broche. The text reads: "I got it from my mother. I take great care of it. It means a lot to me. I find it really beautiful."

Shortly after the exhibition (February 5th, 2016), the much debated law L87 was passed in Denmark: "Smykkeloven" (The jewelry law). The new law would enable law enforcement to confiscate valuable means from asylum seekers to pay for their stay. The law was much debated in national and international media), and the Portuguese parliament even made the claim that the law conflicted with International Human Rights. The unfolding of events around this law in relation to my intra-actions with the immigrant girls seemed to make the focus on objects of affection matter even more; the girls' statements had pointed to how jewelry carries all kind of personal and affectionate stories that now also came to intra-act with the collage and Safa's text. The promise of a hybrid image is that it contains within its own form all possible meanings. It carries depth and relationality. The hybrid-image becomes at once larger and smaller than itself, entangled in a play with other stories, becoming part of the other, making the other part of itself. "I got it from my mother. I take great care of it. It means a lot to me. It's really beautiful" (Safa's text on the photograph she took of an object of affection: a broche from her mother.)

Figure 80. Collage made out of Kvarterhuset material.
Figure 81. Movement Exhibition. Silverprint Gallery, London, UK. 27 October 2014 – 16 November 2014
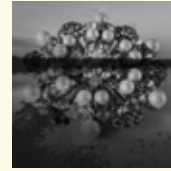
I got it from my mother. I take great care of it. It means a lot to me. It's really beautiful.

Jeg fik det af min mor
Jeg passer meget på det
Det betyder meget for mig
Det virkeligt smukt

Visuality

Wow thats amazing lene!!😍 im so proud of your work and grateful!! I really love it so much😍

About the exihibition in Toronto how its gonna work out if you are here in dk? Dont you have to travel there?😍 wow it will be soo fun if they said come to toronto hahah

But ofcourse they wont haha
But thank you so much for the album❤️😍 im so happy!! And thank you for the usb!

(It didnt arrive yet but im sure it will come tomorrow kisses😘)

Figure 82. During the course of the project, images has been exhibited in various contexts. Exhibition view from the visual sociology exhibition in relation to the Canadian Sociological Association Conference/the Congress of the Humanities and Social Sciences. Ryerson University, Toronto, Canada, Ryerson University, May/June 2017.

Figure 83. The girls responded positively to having our work exhibited in these forreign settings. Here it is Sokaina's response to the exhibit - and some portraits I had taken of her./sent to her March 2017.

Chapter 9

In this chapter, I will describe the process and outcome of making photobook for and with Sokaina. Or more precisely: a photobook for the imaginary unborn daughter Sokaina hopes to have in a (near or distant) future. The concept of diffraction has been instrumental for putting the photobook together. A diffractive way of mattering – using overlays of researcher and participant generated material, biographical materials, hybrid collages, (super)positions and the photobook as a site for multiple experiences and entangled tales. The guiding principles for putting the book together were inspired by technofeminist theory; each booklet is a "cut" (Barad 2007) that relates to different aspects of the ethnographic engagement. I will start by giving a short introduction to the four different booklets or "cuts" of the book(the hyphen indicates that they are literally "in one"): "*Cut#1: diffraction – family album"; "Cut#2: for you – not you/like you" ; "Cut#3: messy matters"; Cut#4: some place I can dance.* In the end of the chapter, I will highlight some of these cuts (booklets), and go into detail with specific images in the book and unfold stories related to their becoming and the process behind their production. Hence, the theme of this chapter is intra-action and diffractive image-making.

MAKING A BOOK FOR SOKAINA('S DAUGHTER)

Our debt to those who are already dead and those who are not yet born cannot be disentangled from who we are
(Barad 2010)

Ofcourse I would like to have a nice small book for my daughter !
(Sokaina text message, 2017)

TO SOKAINA'S DAUGHTER

I first met your mother in May 2014 at a youth club in Frederiksberg, Copenhagen. She had come to Denmark from Spain four weeks prior to my encounter with her. Before that, her parents – your grandparents – lived in Morocco. When I first met her, she did not go to school. She was 14. I was 38. I did not speak Spanish or Arab. Your mother did not speak Danish (yet). However, we both spoke English. And we were both engaged in exploring images and identity; your mother through selfies and social media; I through my PhD project and personal photographic work. The second time I met her, I took her portrait. For our next meeting I had made prints for her. She did not like them. The photographs were taken much too close, she told me. Furthermore she had just taken a shower, so her hair was all messy. She offered me another place to see from; to send me images she felt reinforced the way she wanted to be seen. During the next four years, Images, films, text messages interlaced between us. I learned better to see what she was seeing. How she was seeing. Likewise, she was continuously presented with my viewpoint. This book tries to diffract our ways of seeing; it crisscrosses to tell a story about your mother and our intra-action. However: First and foremost, this book is for you - when talking to your mother about why she took so many photographic selfies; her answer came promptly: *'I like to take selfies because I think about when I grow up - so I will see my old pictures - and I can show it to my daughter, and say 'look your mother how was'. That's what I think when I take the selfies.''* This daughter is you. This is for you. Your mother's response for what is to-come. Your story rehearsed and re-visited. A site for re-turn and diffraction.

STRUCTURE OF THE BOOK

Cut#1

Cut #1 is called Family Album, when read form the front and Diffraction, when read from the back. The first part – Family Album – consists of old family album photographs from Sokaina's childhood, and the second part – Diffraction – explores the concept of diffraction through quotes (Haraway, Barad, Minh-Ha), poetic imagery and scientific illustrations. Overall, the photobook is made in the margins of the family-photo album genre. It is for Sokaina's imaginary daughter, a family not yet started.

Cut#2

Cut#2 is called For You, when read from the front and Not You/Like You, when read from the back. When reading this book from the front, it consists of a selection of the many selfies Sokaina has sent me as part of this project. These selfies were in many ways what prompted the idea for the whole book, since Sokaina referred to how her intention for making these selfies was to keep an archive of how she "was" for the daughter she might have in a near or distant future. Turn the book around and there is a series of photographic portraits of Sokaina made by me.

Cut#3

Messy Matters is a mix of visuals produced during my engagement with Sokaina. The front part includes a mix of images and handwritten comments by Sokaina relating to those images. When read from the back, various portraits by Sokaina appear; however, here the photographs are re-photographed hanging on the wall.

Cut#4

This part is the middle book which contains stills from the film "some place I can dance". The front consists of the edited film stills; the back, a full image of Sokaina's dance film

Figure 85. Computer sketch showing the book format, consisting of five different booklet (front page texts/working titles are not accurate)

MOTIVATIONS FOR MAKING THE BOOK:
ISSUES OF CARE

The idea for the photobook came about after contemplating how to complete my engagement with Sokaina. Our engagement had developed over several years (we first met in 2014). When I asked Sokaina about how she felt about sharing photos and videos with me, she explained that it made her: "… really happy, because like someone care, you know. Like what I'm doing, so I feel like really happy…. when I did it [take the photographs or make the videos] I thought about you, I said 'Ah, I'll show it to Lene. Maybe she will like it'".

She also stressed that she would have done the videos or the selfies either way: "I would… like… do it anyways, because I like so much", but as the first quote stresses, my involvement had introduced a very specific audience to her performance, and therefore another way of thinking about image-making. This made her happy (that "someone care") but it also stressed the obligation entailed in my involvement, how my "caring" for her and the images she produced had consequences. As Dooren puts it, referring to Bellacasa:

"to care is to be affected by another, to be emotionally at stake in them in some way. As an ethical obligation, to care is to become subject to another, to recognise an obligation to look after another. Finally, as a practical labour, caring requires more from us than abstract well wishing, it requires that we get involved in some concrete way, that we do something (wherever possible) to take care of another" (Dooren 2014: 291).

The motivation for making this photobook sprung from my intention to take this obligation seriously, by caring for our intra-action in a very concrete way, to make it matter by way of a physical format. Furthermore, the book was inspired by how Sokaina had mentioned that she meticulously kept all her selfies on memory sticks for her (unborn) daughter to see in the future. I wanted to show her that I cared for our intra-action by making something that she genuinely wanted, and Sokaina seemed sincerely enthusiastic about the more concrete idea of co-producing a photobook for her (unborn) daughter. When I initially proposed the idea of the photobook to Sokaina, she wrote to me on Facebook:

"Of course I would like to have a small book for my daughter! And I would also like to have more portraits of me like you did last time". The statement was emphasized with five Heart Eyes Emojis, which according to www.emojipedia.org are "used as an expression of love, for example: 'I love you' or 'I love this'." Sokaina would apparently "love" to have a photobook with images for her daughter. But she would also love to have more portraits taken of herself by me.

Ofcourse i would like to have a nice small book for my daughter! And i would also like to have more potraits of me like you did the last time😍😍

I love helping you!

Figure 86. Textmessage from Sokaina in response to the idea about making a photobook for her imaginary daughter

She finished her message by saying, "I love helping you". This last sentence highlights another (problematic) aspect of the research: Sokaina knows she is helping me. And she is. I am in the process of gaining a PhD. And even though that process potentially entails teaching her things about photography, in an effort to further her aesthetic imagination and reflection on identity – she is still helping me. And ultimately I will gain a PhD degree. How does one negotiate a relationship that is friendly – one that maybe even constitutes a friendship – but that also is highly instrumental? It is situated in the specificity of real bodies and worlds in an ongoing relationship. Bellacasa points to how caring is a complex and compromised practice; care is grounded in all of the mundane and "inescapable troubles of interdependent existences," and can offer no guarantee of a "smooth harmonious world" (Puig de la Bellacasa, 2012: 197-199).

What arises from these messy matters is that implicated in the concept of care is an ongoing critical engagement with the terms of its own production and practice. I am accountable for what I care for, why and at what cost to whom (Dooren 2014). However, as Hildur, the social worker, said (more broadly about involving the girls), she found it to be a "win-win" situation: "You had an agenda – something you had to do – a project to write. But on our side we now have some beautiful images in the club. And the girls went through a course. I found that really great. For sure we got something else out of it, than the girls did. But the whole thing about spending time with an adult specialized within a specific field, and making something with them – for example this photo exhibition – this will open their eyes – expand their horizon. They make something, and they see you make something artistic out of that. I think it moves something. It's not that they will all become photographers, but it will open up worlds" (Hildur interview, December 11, 2017).

Sokaina and I had our worlds opened up in care-full ways. As Haraway notes, "caring means becoming subject to the unsettling obligation of curiosity, which requires knowing more at the end of the day than at the beginning" (2008: 36).

ABOUT THE PHOTOBOOK

Here, I want to unfold the photobook made for Sokaina('s) daughter. First let me try to establish what is meant by the (rather vague) term photobook: Photobooks come in a wide variety, professional, artistic, amateurish, etc. However, a traditional photobook will often be regarded as a closed aesthetic format; sometimes referred to as coffee table book, their purpose is for displaying on a table, as part of the interior decoration, as well as (maybe) acting as a potential conversation starter with guests. Compared to this, Sokaina's and my book is different: it interrupts and challenges the conventional ways and logics of putting a (photo)book together. It consist of four booklets in various sizes assembled as one; it can be read both from the back and from the front; there is no fixed author (it is both Sokaina and I – and there is left blank spaces for Sokaina's daughter to intra-act with it as well); furthermore, there is no stable context for it (it is for Sokaina, Sokaina's daughter, for me, for a research audience, for an artistic audience, for public debate, and as an artifact to think with). In the book, images and stories are diffractively threaded and enfolded through one another. It does, however, form an organized whole through the relation between each "cut". The book was put together so that it could be read from the front (where the book was mostly informed by Sokaina's skilled visions), or it could be read from the back (where it was mostly informed by my skilled visions) – and then overlapping in the middle with a cut focusing on the film "Some Place I can Dance" made by

Sokaina and then later re-worked by me. This "Cutting Together-Apart" that this separation of our engagement into these booklets represents is of course a rather simplistic way of addressing the idea of entanglement and intra-action, but it helped inform what images would go in each section; it was a way of orchestrating our different skilled visions, and making them intra-act, encroaching upon and through one another.

I discussed the concept with Sokaina throughout the process. In relation to what portraits of her would go into the book, she had the final say. The context for the book is fluid; however, it is initially framed as a text for Sokaina's (imaginary) daughter, but it is also an experiment as part of my PhD project, and it has been exhibited in public. Hence, it transcends ideas of public and private. Reading various aspects of our engagement and a mix of images through one-another was a way of encouraging a diffractive reading of our images to hopefully bring about creative and unexpected outcomes. I wanted the book to be about intra-action, sharing, retelling, re-enlivening the past, worlding and illuminating the future – and diffractively reading these aspects through each other. The book is meant to diffract (rather than reflect) my engagement with Sokaina, while performing interference patterns (Haraway 1997) for her daughter to intra-act with in the future.

OUTLINE OF THE BOOK

I will now outline the "cuts" in the book (I will focus on specific aspects, and take the reader through some of the processes behind specific photographs in the book and ideas behind the coming together of the book). Not all cuts will be equally theoretically unfolded since some aspects have already been covered in previous chapters (for example Sokaina's selfies which are featured in chapter 7, and the "Somewhere I Can Dance"-video, including my reworking of it, which is addressed in chapter 8). Visual examples from each booklet will be provided to illustrate how practical and conceptual issues related to layout, design and the reconfiguration of images unfolded.

Figure 87. The book concist of four booklets/"Cuts". Here it is a spread from "Cut 1", the family album section is visible

CUT#1 (FRONT) FAMILY ALBUM

Cut#1, the first booklet in the book, is called Family Album (when read form the front) and Diffraction (when read from the back). As stated above, the photobook is marginal to the family-photo album genre. It is for Sokaina's imaginary daughter/a family not yet started. However, the front part of the cut#1 booklet very directly mimics a typical family album, and has been named as such. The visual and historical anthropologist Elizabeth Edwards calls family photography an interactive medium because it creates history and makes feelings emerge that otherwise would not have been articulated, had the images not existed (Sandbye 2014). This performative way of understanding photography as "doing" is very different from much other photographic theory that points to what photography is (indexical, related to time, death, nostalgia, frozen parts was coined by Roland Barthes), representing a decisive moment (Cartier Bresson), the stillness of the photograph that turns it into an object of contemplation, etc. (Sandbye 2014). However, within the material discursive framework of agential realism, thinking of matter as performative is not surprising; here, we are reminded that everything is performative and has agency. In other words, the photobook "does" something. We are reminded that the book is "doing" and "undoing" Sokaina – "doing" and "undoing" me. It is about real effects of intra-activity, and these effects become ingredients in further ongoing intra-activities.

To underscore this transformative and intra-active quality, I left blank spaces for her daughter to intra-act with in the future, potentially inserting her own childhood images that would add to the story, placing her own childhood images next to her mom's childhood images. The approach was a way of diffracting separate chronological linear time from lived subjective time. As Haraway maintains, diffraction involves a way of "seeing both the history of how something came to 'be' as well as what it is simultaneously" (Goodeve as quoted in Haraway, 2000, 108).

From a designer's and photographer's standpoint, the images Sokaina sent me were very appealing. They have an obvious, aged quality – they are yellow and some of them a bit scratched. These effects redirect our attention to the photographs as physical "matter" in contrast with the more prevalent digital raster or bitmapped images found on our digital devices. The physical flaws of the images make them intriguing as aesthetic objects, and points to their uniqueness. Art historian and professor of photography Mette Sandbye explains the renewed interest in amateur and vernacular photography as part of a nostalgic farewell to analogue techniques, sparked by "the explosion of smartphone photography and the spread on the Internet. The feeling of standing in the middle of something new and waving goodbye to an old, analog technology is probably also an explanation for the exploding interest of analog snapshot photography among collectors and museums" (Sandbye, 2014: 4). Sokaina seemed particularly happy about the family album section, and kept sending me childhood images to include. We discussed how this might make Sokaina and her imaginary daughter connect with their family in new ways; Sokaina's daughter might use the photo album as an access point for tapping into the specific moments, and discussing these moments (that had been important enough to capture in a photograph) with Sokaina.

* When I was a child I was really quite in public but no one could stop me from talking when I was with my friends. I remember that all my friends use to fight cause they wanted to sit by my side in the school bus I was sweet and kind.

Figure 88. Spread from "Cut 1" - the family album section

Figure 89. Blank spaces in "Cut 1", the family album section for Sokaina('s daughter to intra-act with in the futur)e

Figure 90. As another way of diffracting time, we tried combining images of her as a child with her grown up self. However, mostly due to issues I had when printing the book – which became increasingly complicated, multi-faceted and hard to keep track of – this image never made it into the book. It was supposed to be a foldout page, but came out wrong in print.
And the book seemed to never stop expanding – practical issues of design, printing and choice of paper stock were time consuming in ways I probably should have – but did not – anticipate. So I ended up omitting this foldout page

CUT#1 (BACK) DIFFRACTION

When turning the Family album booklet around, it is named Diffraction. As mentioned before, the overall concept of diffraction has been instrumental to me in putting the photobook together. This specific booklet seeks to approach the theoretical and physical concept of diffraction from a designerly and visual position; it consists of scientific visuals that illustrate diffraction patterns next to quotes from Haraway, Barad and Minh-ha that relate to diffraction and feminist techno-science, as well as hybrid image formats. The overlay of the old and textured family photographs and the complicated and poetic elements relating to the concept of diffraction seeks to establish a space in-between lived life and theory.

The concept of diffraction is not easy to understand. As Sokaina said, when we were looking through the book-dummy: *"Okay, this kind of English I need to learn. I want to know about this English"* (21/4-17). Sokaina was interested in the theoretical foundation of the project and the concept of diffraction, but she also found it difficult. I contemplated this, the rather paradoxical aspect of using difficult theory (such as feminist techno-science, which is complicated, layered and highly philosophical). It seemed to contradict my ideas about opening up research processes and enabling responses. How can one respond if the language used is foreign?

I tried to present the concept of diffraction to Sokaina as a very concrete and visual metaphor in the form of the wave patterns that emerge as the result of two pebbles being thrown into water next to each other at the same time. The theory informed the book in both visible and invisible ways. And the way the concept had been brought to matter in visual and designerly ways (through the conceptual design and selection and/or re-working of specific images) seemed to hold the most interest to her. The visual provided a common ground for our intra-action, and a relatable way of communicating.
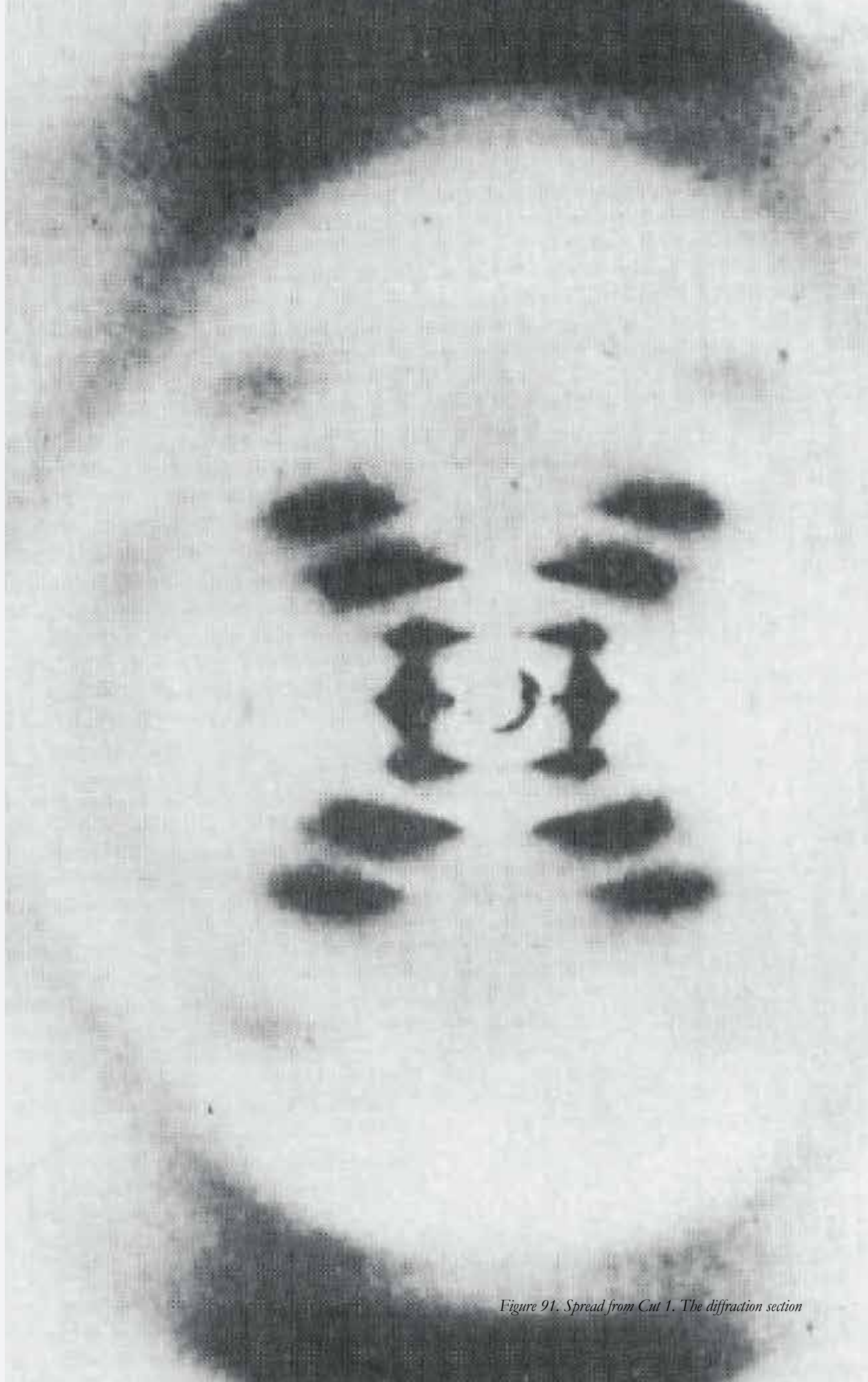
Figure 91. Spread from Cut 1. The diffraction section

"*They are not who/what we expected to visit, and we are not who/what were anticipated either. Visiting is a subject-and-object making dance, and the choreographer is a trickster. Asking questions comes to mean both asking what another finds intriguing and also how learning to engage that changes everybody in unforeseeable ways.*"
Donna Haraway (2015)

"*[N]othing comes without its world*"
Haraway (1997)
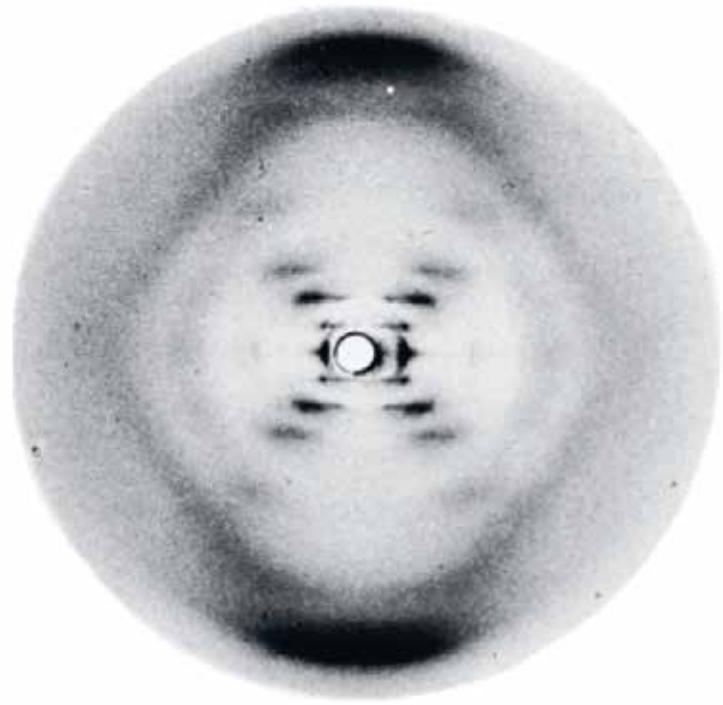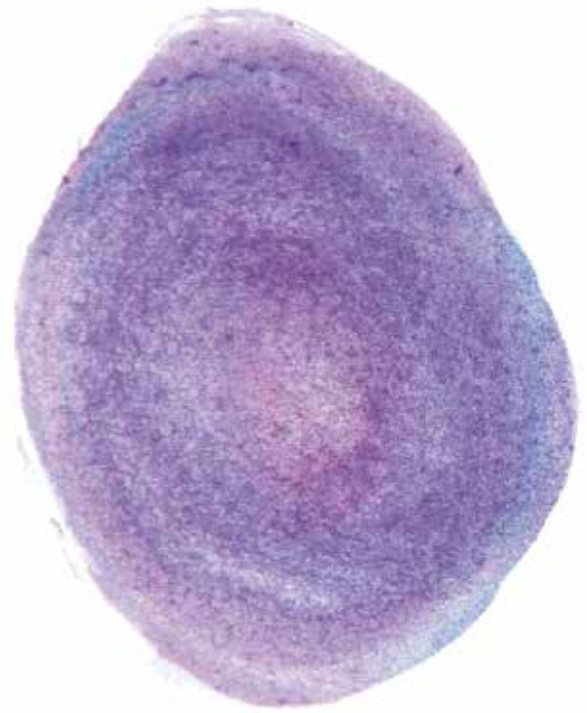
Figure 92. Spread from Cut 1. The diffraction section. Diffraction pattern. Thomas Young, (1802),
Figure 93. Sokaina's favourite colour. Painting by Sokaina.

The diffraction booklet contains various hybrid images. Figure 94 is a hybrid-image, which shows Sokaina-photographing-me-(turn the image around)-me-photographing-Sokaina in her house in Tingbjerg. In Photoshop, I put the two images – taken at the exactly same time – on top of each other. I would like to bring this forth as an exemplary experiment that works as a metaphor for our engagement: How we came to intra-act, overlap and show through each other. In the finished work, there is little or no indication of where one component ends and another begins. According to Coleman, a photomontage "is the superimposition of one latent image over another so that the two are blended and coexist within the emulsion of a single negative and /or a single print. This can be achieved in such a way that both are simultaneously present and visible – that is they overlap and show through each other" (Coleman 1998: 72). Even when the combinatorial nature of the finished work is recognized it may offer little or no indication of where one component ends and another begins. This seems similar to Barad's notion of intra-active entanglement. This visual strategy has less to do with conveying a realist image of Sokaina and I, and more to do with exploring relations of viewing: How to see? Where to see from? What Limits to vision? What to see for? Whom to see with?

Furthermore, it was my intention that the book would bring forth both Sokaina and I in such a way that we were both present and visible. The book was as story about Sokaina for her daughter – but also a story about me and Sokaina's engagement for Sokaina and her daughter. One experiment that makes this visible might be the above hybrid image: a combination of childhood photos Soka-ina sent me and one of me as a child. The image points to how nothing happens in isolation. How nothing arrives without its own world. We have both been kids, but at different times and in different places. Her in Spain with her Moroccan parents. Me in Denmark with Danish parents. Her in the nineties; me in the late seventies, early eighties. Her an immigrant; me a Danish citizen. Each of these positions define discourses about our identities, and we both inherit their consequences in the flesh. Further, we are both born as biological females. We both love to photograph. We have spoken many times about this project and personal issues. Who knows in what ways we have transformed each other. Sokaina pointed to one specific way she felt she had been changed through our intra-action, how she had been affected by my way of photographing her: "Actually I started loving these serious pictures. Like lost emotions. Like feelings picture. Before I thought like this is boring but right now I love it so actually showed me how to feel free…to feel comfortable with a serious picture and I like it" (30/5-17). Our engagement was making a difference, and (like me) Sokaina was discovering new ways of seeing in relation to established photographic practices. Likewise, I had been informed by her skilled visions and social media savvy, learning that selfie practice had authentic purposes: "When you affect something, you are at the same time opening yourself up to being affected in turn, and in a slightly different way than you might have been the moment before. You have made a transition. However slight. You have stepped over a threshold" (Zournazi, 2003: 212)

Figure 94: Spread from book. Cut 1. Diffraction. Hybrid image made by me during the PhD course Messy Matters. (Blekinge Institute of Technology, Campus Karlshamn, Sweden) Me/Sokaina photographing Sokaina/me

Figure 95. Spread from book. Cut 1. Diffraction. Hybrid image: Sokaina/Lene childhood photos. Made by me during the PhD course Messy Matters.

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CUT#2 (FRONT) FOR YOU / SOKAINA'S SELFIES

The booklet Cut#2: For You contains a selection of the many selfies Sokaina has sent to me as part of this project. The overall idea for this photobook grew out of an interview I did with Sokaina about her reasons for taking selfies. When asked, her answer came promptly: She wanted to make photos for her (unborn) daughter: "….I can show it to my daughter, and I will say 'look [this is.] your mother [this is] how I was'…" Her response (might have) excluded a cacophony of other entangled, conscious and unconscious reasons for her selfie-practice that she did not feel the need to articulate in the moment. Reasons that I could probably have teased out. However, her immediate response to the question stuck with me. The idea of taking selfies in the present as preparation for a future self (or to be exact: taking them for the imaginary daughter of a future self) seemed important for several reasons: First, it made me consider how the invisible and the imaginary are to be viewed as mattering forces when exploring the becoming of identities – as well as the importance of diffractively reading future dreams and fiction into the apparatus of subject production and the enactment of visual mattering (Højgaard & Søndergaard 2009). It prompted the idea that I/we might make a book for Sokaina's daughter consisting of Sokaina's selfies, diffracted through the images related to Sokaina('s) past, present and future: "To address the past (and future), to speak with ghosts, is not to entertain or reconstruct some narrative of the way it was, but to respond, to be responsible, to take responsibility for that which we inherit (from the past and the future)" (Karen Barad, 2010).

At various conferences (EASST 2011, Berkeley 2012, Aarhus 2016), Barad has presented her philosophical and techno-scientific method to determine the relevance of time and space based on quantum physics and Aboriginal tribe perceptions that view time as moving in many different directions, thereby undercutting western teleology . As Minh-Ha puts it: "Every gesture, every word involves our past, present, and future. [. . .] My story, no doubt, is me, but it is also, no doubt, older than me. Younger than me, older than the humanized. [. . .] Each story is at once a fragment and a whole; a whole within a whole. And the same story has always been changing, for things which do not shift and grow cannot continue to circulate" (Trinh T. Minh-ha 1989). Unpacking time in this way re-defines usual western conceptions of time as strictly liniar. I found this related to the idea of making photographs and designing a book for Sokaina's daughter, and in that way simultaneously addressing "the past (and future)" (Barad 2010). I intended for the book to relate these thoughts about the diffraction of various temporalities.

CUT #2 (BACK) NOT YOU/LIKE YOU (MY PORTRAITS)

Cut #2 Not You/Like You is placed in the same booklet as Sokaina's selfies (turn the booklet around and read it backwards). It contains a series of photographic portraits of Sokaina made/chosen by me (and all the entanglements that informed my framing in that specific moment). The title of the booklet,"Not You/ Like You", refers to Trin Min-ha's text Not You/Like You: Post-Colonial Women and the Interlocking Questions of Identity and Difference, in which she works around the theme of the "other". By including both Sokaina's selfies and my portraits of her in the same booklet/cut, I hope to diffract our ways of seeing in a creative way. My portraits of Sokaina is "not quite other, not quite the same" (Trinh T. Minh-Ha interview 1998). I am not an omniscient narrator, but through my

Figure 96. Photo by Sokaina included in Cut#2 (2017)

portraits I talk *nearby*, my subject, trying to use the portraits as a tool of creativity instead of "other-ing" her. The title Not you/Like You is also a nod to discussions about the ontology of photography (Bazin 1960), and the idea of the photograph a way of mirroring reality, meaning how photographs are understood to have a direct connection to what they depict – giving the impression that they show "reality". My photographic portrait of Sokaina is like her – but it is not her (hence the title, Not You / Like You). Photographs are always situated, framed and diffracted through something / someone's bias. Sontag argues how photographs are "as much an interpretation of the world as paintings and drawings are" (Sontag 1977).

The booklet Cut#2 seeks to open up a space were both my portraits and Sokaina's portraits come from a place of "authenticity" (Warfield 2014). A space were we can both be authors, a place where we see with each other and a way of addressing how skilled vision carries with it an act of care. One cannot see skilfully if one does not care. And one cannot care without being in relation. Sokaina is just as much to be credited for "my" portraits of her. Without her, there would be no photos. Fur-thermore, she has contributed to the process through her poses, choices of wardrobe, hairstyle, etc. Yet, our different skilled visions are different. Placing Sokaina's selfies and my portraits together in the same booklet is a way of encouraging a diffractive reading of our images through one another to hopefully bring about creative and unexpected outcomes, providing a space for thinking about how our specific skilled visions - our expert knowledge - makes a difference. Sokaina engages with communities of selfie practices, and her skilled visions are enforced by repeated acts of looking at the visuals produced by this community. This is very different from my skilled visions, which are in-formed by fine-art photography, design and feminist world views. As Sokaina put it when asked about the difference between her selfies and my portraits: "There is difference. When someone that knows about photography photograph you so you known that all are gonna look good and professional and (…) if I do it by myself - maybe a selfie - they are gonna look great, but not like a professional thing. Also because your pictures are kind of serious. Yeah…so those are the differences. More profession-al. They are gonna look good also because also the effect of the camera." (Sokaina, 17/1-17)

Sokaina and I met many times. And I always photographed her. Being photographed is also an invitation to pose, an opportunity to enact dreams, create new looks, new postures and new elements in the formation of self, which is not a fixed essence but an ongoing project whose continuous becoming can either reinforce habitual modes of being or creatively seek new ones (Shusterman 2012). Together, we tried out a variety of photographic genres and poses. Sokaina preferred those that mimicked the sharp and clean aesthetics of professional photographers (see for example figure 97). As she said: "Look. I post the professional one and I got so many likes because people were like wauw so professional. Like 22 comments"(Sokaina 17/1, 17). Photographs such as these were in no way my favorites. I preferred those that were more abstract and theatrical. We discussed our different views. For example, I did one of Sokaina(which *I* liked) with hair in her face (figure 98 next page). She found it "kind of weird", as she put it. "I don't take that kind of pictures. I am not gonna like put my hair over my face and be like "selfie!"….. No, no." (Sokaina 17/1, 17). Other photographs fused our skilled visions – like figure 99. I found it appealing due to its cinematic quality – I found that it looked like an old film still. Sokaina also felt it had certain qualities: "It's kind of mysterious. It is like under the water and I am looking into the water. Can you see?", she said when we were looking through my portraits of her.

Figure 97: Portrait of Sokaina and her friend Jacqueline by me (2017)
Figure 98+99(next page) Portraits of Sokaina by me (2017)

Figure 100. Portrait of Sokaina by Lene Hald (2017)

Figure 101. Portrait of Lene by Sokaina Tadili (2017)

Through and with

Sokaina was interested in my skilled visions in various ways – as I was in hers. During a photo session (in the laundry basement of my apartment building) she specifically requested that we switched roles. I photographed her from behind, looking out the window (figure 100). The light was beautiful. And she insisted that she photograph me in the same place. (figure 101). Sokaina wanted to learn about my way of seeing and photographing in a way that transcended just asking questions about it, so she grabbed my camera and learned how to do it with her hands.

It was a gesture that signaled that she cared about my reality, that she wanted to learn about my way of seeing and intuitively sensed that this learning process had to be embodied. Sokaina was diffracting our roles in a playful and creative way, displacing notions of author and subject. She recreated a ground that was not given: "Otherness becomes empowerment, critical difference becomes, when it is not given but re-created. Furthermore, where should the dividing line between outsider and insider stop?" (Minh-ha 1997: 418). In the same way as diffraction troubles ideas of established dichotomies – that of male/female, human/machine, animate/inanimate – Sokaina questioned the separation of the subject/object relation between researcher and researched.

This re-enacting of the photo-shoot with Sokaina as photographer and me as the model might be understood as a step towards diffractive image-making. Sokaina was diffracting our skilled visions through and with one another into becoming something else, thereby by questioning notions of our fixed identities.

(I n) v i s i b i l i t i e s

I wanted to make a care-full series of portraits of Sokaina for the Cut#2 booklet/Not you/Like you section, and I contemplated how to approach the idea of portraiture. Often, the language of portrait photography involves a sense of the inner self declaring its "being" in terms of a single composite image. As photographer Inge Morath asserts, a successful portrait "catches a moment of stillness within the daily flows of things, when the inside of a person hasa chance to come through" (Clarke 1997: 101) This idea of an essential self seems to oppose agential realist ideas of entanglement and identity as continuously becoming.

I kept returning to images that portrayed Sokaina in less recognizable ways. This type of (in)visibility – understood as ambiguous portraits questioning notions of fixed identities – ended up being my selection criteria. I did a photo series where no portraits showed her face. All of the photographs hide her face behind hands, or high lights, or by photographing her from the back. The images become almost an abstraction of Sokaina. As the title of the booklet suggests, these image are "Not you / Like You". The portraits are "Not her", yet they are "Like her". It was an approach inherently different from recording a person's likeness or conveying an essential self. In my portraits, it is exactly the tension between the portrait being Sokaina and not being Sokaina that is the intended focus. The images are not Sokaina, but they are how I saw Sokaina in that specific moment through that specific apparatus, at that specific time, enacted through a final cut during editing and post-processing. Removing Sokaina's face was supposed to challenge notions of any fixed identity, and my choice, then, left an open space for interpretation. In these portraits Sokaina becomes a fictional figure that exists outside any specific time or place.

In another sense, these portraits marked a return to some initial thoughts I had about how to diffract our different skilled visions. I wanted the portraits to reflect another aesthetic than Sokaina's own selfies, but our different skilled visions ment that we did not necessarily share ideas about what constituted a beautiful image. However, working with these "faceless" portrayals left me with some wiggle room, for experimenting in otherways than had she been fully recognizable.

Making Sokaina invisible in the portraits is somewhat paradoxical, since the idea of both photographic representation and ethnographic practices are linked to notions of making things and phenomena visible; however, it was also a way of creating representations that were agreeable to both of us, as well as presenting a more fluid interpretation of identity. Making portraits that is not/like her points to the ambiguous nature of representation, and pushes the concept of diffraction, as a non-representational analogy, and the idea of erasure as opening up other "doors of perception to aspects that are not accessible to representation" (Rubinstein 2016a: 20).

I took a liking to a specific image, of Sokaina photographing me, photographing her (figure 103) and I sought to find out what the light erasing Sokaina's face was called, and (in some synchronistic way) it appeared to be an example of a diffraction pattern, a specific type of diffraction pattern, known as the "Airy pattern", named after George Airy (1801-1892) Astronomer Royal of England from 1835-1881 (Jenkins and White, 1957: 315).

This erasure by diffraction points to the (in)visibilities inherent to any representation. My defamiliarization of Sokaina through erasing her facial features through diffraction shows the (in)visible, and points to the fact that there are things that cannot be seen. It relates to Donna Haraway's questions: Who gets blinded? Who wears blinders? (Haraway, 1988). In a way, I believe these images relate to

such questions in a very literal way: I am blinded in ways I cannot see, and so is Sokaina. These images erase her eyes, and they provide barriers against reading Sokaina's eyes as a window to the soul (as the popular saying goes). As Rubinstein points out, erasure "is a move that aims to re-move the content of the image, getting to a semi-emptiness that is filled with the memory of something that has been there previously but is now destroyed. By effacing the image, the gesture of removal also quietly suggests that there is a trace of non-signifying, pre-rational and pre-subjective experience that never-the-less persists within the image" (Rubinstein 2016a: 22).

These images were also a way of questioning claims that seek to convey such a complicated phenomenon as identity in words. Instead, we might understand the phenomenon of identity as emerging through intra-action with the entanglements that we are part of – for example, in relation to the audience looking at the portrait. This way of understanding identity leaves an open space for intra-action – a way of opening up for a direct material engagement. Removing the features of Sokaina's face, to some extent, opens a space for the viewer to invest him- or herself in the image; conversely, when the portrait becomes abstract, it moves away from the particular towards the more poetic and universal. It becomes a way of generalizing issues of identity that potentially allow for an immersion with the portrait that moves beyond mere observation, crossing into the realm of affect. This movement allows us to respond to differences that matter to us in some way, potentially changing how we orient or relate ourselves to our surroundings.

Finally, these portraits may also be understood as a performative expression of my experience of the encounter. My practice is a way of expressing in some way the nature of our shared encounters, a way of providing a performative understanding of those encounters to others (Sokaina, Sokaina's daughter, other practitioners, other researchers and the public in general).

Figure 102. Portrait of Sokaina by me (2017)

Figure 103. Portrait of Sokaina (photographing me) by me (2017)

Figure 104. Portrait of Sokaina by me (2017)

CUT #3

Cut #3 is called Messy Matters, and this contains a mix of visual materials made during interviews with Sokaina that addressed issues of identity (see for example figure 105). When read from the back, the reader is presented with a variety of images of Sokaina, which I have printed and re-photographed on the wall. All of them are images that Sokaina, at some point, has told me she liked. Messy Matters plays with ideas of representation, whether it is even possible for scientific knowledge to accurately represent an independently existing reality, or, concomitantly, whether photography can accurately represent the thing represented. As Barad puts it, "does scientific knowledge accurately represent an independently existing reality? Does language accurately represent its referent? Does a given political representative, legal council, or piece of legislation accurately represent the interests of the people allegedly represented?" (Barad 2007: 47). Here, Sokaina is framed and hung on the wall, and then re-photographed by me – as if I were some entomologist who specialized in the collection and study of butterflies or moths… or Sokainas (figure 106 & 107).

*in one hand I have spanish blood and in the other
hand I have morrocan blood

Figure 105.
Spread from Cut#3: Messy Matters. Sokaina's hands
photographed by me in response to her written in relation to an intra-view:
"In one hand I have Spanish blood and in the other hand I have Morrocan blood
(2017)

Figure 106 & 107. Photographs by me - of photographs of Sokaina (by me) (2017)

CUT #4

This part is the middle book, which contains stills from the film "some place I can dance" (see page 202). From the front, the reader is presented with the edited film stills (see page 69-78). I contemplated taking this out since the book became too thick. But Sokaina wanted it to stay: "Keep it. Hold it. Hold it. Hold it… this is like kind of the middle. So you can see like this is both you and me connecting and we love it. So here is where I start my part, and here is your part. You see? So this is like connecting (the parts)" (21/4, 2017). In this quote, Sokaina addresses an important conceptual aspect of the book: The way we shared the book.

CONCLUDING REMARKS CHAPTER 9

The photobook is an act of care, which may be understood as both "a vital affective state, an ethical obligation and a practical labor" (Bellacasa, 2012: 197). However, it is also a program-experiment of cutting together-apart our engagement in a way that opens up multiple texts to being diffractively read through one another.

The photobook has emerged as an ongoing collaborative effort. Sokaina had provided most of the images. I had edited and taken photographs, where she is the model. Both Sokaina and her daughter will be able to alter the format of Sokaina in the present. Her daughter has potential to, in the future, fill out the blank spaces in the book.

If we reconnect with the metaphor of diffraction, as the rolling, pushing and transformation of waves in the sea, I, in a similar way, seek to rework the limitations of these individual and incomplete booklets, to open them up and diffract them through and with one another into becoming something else, reinstalling the invisible by questioning notions of fixed identities and rehearsing possible futures.

Figure 108.
Cut#4 is showing entails stills from the montage film "Some Place I can dance" where I have been refracting Sokainas re-inactment of the Sia Chandelier music video, with cuts from the original video, clips of interviews, and Sokaina's response to my montage of elements

Chapter 10

This chapter addresses the last program-experiment in this project, which entailed a public exhibition with a joint talk between Sokaina and me about the book and the process of collaborating. It is a way of paying attention to unnoticed skills, which come to matter and making marginalized imagery visible. It is a way of getting close, opening up the research process, and reconfigure boundaries between subject, researcher and audience. It also explores the idea of the exhibiting and circulating the images produced in various contexts.

CUTTING TOGETHER-APART

Lene likes these artistic pictures.
I just like funny pictures.
So let's mix it.
Sometimes I would be like serious -
like these artistic things - and some-
times we will just do these
cute selfies…
(Sokaina, 30/5-17)

Figure 109a:
Audience at event and exhibition at KEA pop up during Copenhagen Photo Festival (30/5-17)

Figure 109b:
Sokaina (right) and me (left) discussing our collaboration at KEA pop up during Copenhagen Photo Festival
On show was selected spreads from Sokaina's book/ her daughters book

Figure 110 & 111: Sokaina working on the exhibit before the event. Here she is painting over images she does not like (30/5-17)

Yeah and this she told me. Wait we should make a book
for your daughter. I was like: Okay.
I though it would be like a normal book, but actually it
is really cute and amazing and hard work.
So actually it is her project with me inside.
It is not me.

I mean it is me (laughing)… I don't change that much
in pictures. I look the same... Maybe will I have make-
up on and sometimes I don't have… but I am the
same.
(Sokaina, 30/5-17)

EVENT DURING COPENHAGEN PHOTO FESTIVAL

In May 2017, Sokaina and I presented the book project through an exhibition and a talk held at the Copenhagen Photo Festival. The event was open for all and had been announced through the official program of Copenhagen Photo Festival. Present were friends of Sokaina's and mine, and colleagues including other researchers and students. The idea of situating this within the Copenhagen Photo Festival was to emphasize the different photographic values of the project (within a formal context) and to highlight the project as a cohesive one, which was both concerned about the process that had brought the images into being, as well as the final visuals hanging on the wall.

Before the event

We decided to frame selected spreads, and images so that Sokaina could make her own cut and know exactly what would be shown. In that way, the book was not for everybody to see, but it was there as a framed cut, a bound meeting. I framed four specific spreads that I knew Sokaina had pointed out as agreeable. I asked if Sokaina felt like preparing the rest of the exhibit with me. She was happy to join for the talk, but did not have time for the hanging, since it was in the midst of Ramadan and she was busy preparing for exams. We agreed that she would come a few hours before the event, so that she could rework and remove things she did not like. I paired the framed images, with various screen shots, selfies, and portraits by me, short texts from my project, and various abstract posters of diffraction patterns. When Sokaina came she was surprised, and a little overwhelmed: "I thought it would be like some pictures but it is everywhere," she said. I nervously asked whether she felt overexposed, but she laughed it off: "You talk like I don't like the attention. I do". She liked the images on show except a series I had put up that consisted of stills from a video she had made on *musical.ly*. I had put them up because she was wearing a crown. In several other photos she was wearing a similar headpiece (in a selfie and in a childhood photo), and I found that it established an interesting connection between the images. However, Sokaina did not like this series, so we agreed that she could just paint over them. As she later on explained it during the talk: "With black paint I just deleted my face because I've thought it was really ugly because [Lene] screen shooted [sic] from my video. So actually when it is a video moving [sic] and I didn't like the idea so I deleted my face…" In this moment we were coming full circle to one of the first themes of the event when we discussed how one of our first meetings had also included Sokaina erasing an image of herself that I had presented her with. Sokaina explained: "… [Lene] came to the club to take picture of girls… you know… for her project. I didn't know her and I was like okay… I want to be in. And then with my cousin – her name is Shaima – she takes pictures and when she showed me the results. I did not like it. I was like OMG that is too much zoom… she told me 'just delete what you don't like' and I just deleted the whole picture."

Someone in the audience asked Sokaina if she recognized herself in the project and the book for her daughter. Sokaina explained how she felt both recognized, and not recognized in relation to the photobook; it was like her/not her: "I thought it would be like a normal book, but actually it is really cute and amazing. And hard work. So actually it is Lene's project with me inside... I mean it is me (laughing)… I don't change that much in pictures. I look the same... Maybe will I have make-up on and sometimes I don't have… but I am the same". Her friend Jacqueline was also asked if she recognized Sokaina: "Yeah, I recognize her but I think some of the pictures she would have never thought of taking such pictures so it is interesting and a different view of the person."

DEMOCRATIC ENGAGEMENT & DISTRIBUTION OF THE SENSIBLE

First and foremost, I wanted to close the project and our collaborative work in a way that would seriously present our engagement and the visual work that had been produced as a result of that engagement. I invited Sokaina to be present as a way of enabling her to respond to what had happened between us, but I also wanted to let her experience the fruit of our work in a formal exhibition setting that she would hopefully be proud of. Including Sokaina was a way of questioning the idea that representations are presumed to serve a mediating function between independently existing entities. I did not want to present the research and our images by proxy (as I am in this dissertation). It was a way of bridging the gap between the person represented and the representation of that person. Sokaina was there in person, rather than me acting as a representative of her.

Secondly, it was about publically-engaging in a dialogue about the work we had done through the course of this project, specifically focusing on certain spreads and images in the book. The underlying idea was to explore what public conversations might emerge concerning young-immigrant-Muslim-female identity through participatory photography as a result of making research outcomes and processes public. Including Sokaina in this event was a way of letting Sokaina tell her own story. According to Hannah Arendt, "the 'political' is best understood as a power relation between private and public realms, and that storytelling is a vital bridge between these realms – a site where individual passions and shared views are contested and recombined (Hannah Arendt cited by Jackson, M. 2002: 28). Writer Michael Jackson reminds us that storytelling is also a way of participating in the world by creating a sense of belonging and reasserting dignity and self-respect when one becomes uprooted and displaced. He writes, "To reconstitute events in a story is no longer to live those events in passivity, but to actively rework them, both in dialogue with others and within one's own imagination" (Jackson, 2002: 36).

The layered perspectives of the images presented at the event (our talk and exhibit during Copenhagen Photo Festival) were intended to highlight the cross-cultural intra-action between Sokaina, me, aesthetic artifacts and a diverse public (discussion) – and to diffract normative images of immigration and Muslim identity with those of teenage life, social media and aesthetic imagination. This final program-experiment may also be understood as a caring entanglement in the sense that it intended to shed light on cross-cultural conversation, the everyday experiences of a Muslim immigrant girl, and her formation of identity through images. But how to care in a way that does not divide and produce conflict through awareness of oppression of Muslim immigrants, and commitments to neglected everyday experiences of these girls – in a way that might generate oppositional standpoints? As Bellacasa points out, such accounts produced with and for care can indeed create divergence and conflict by criticizing the way for example the immigrant issue is assembled. What to strive for instead might be a cut that creates interest. As Bellacasa puts it:

> "A cut does not necessarily generate skepticism and disbelief, it can generate more 'interest'. This is not interest in a parochial agonistic sense, but in the sense emphasized by Isabelle Stengers (1993: 108): something is interesting if it situates itself in-between – inter-esse – not to divide, but to relate. This way, the significance of standpoints committed to care is not limited to their critique of power, but also to creating a relationship through that critique. … to produce a caring account, critical cuts shouldn't merely expose or produce

conflict but should also foster caring relations" (Bellacasa 2011: 97).

The response-able photographic design anthropology I seek to propose engage in ethico-political practices situated "in-between – inter-esse – not to divide, but to relate" between inside/ outside, me/ you, them/us. In this way the approach connects to the bigger catalogue of design approaches such as democratic design (program-) experiment, which is a way of enabling a "tentative formation of an issue and a public in mutual emergence"(Binder 2015), and publics-in-the-making which address potentialities such as "becoming to matter, co-articulating issues, practicing caring curiousity" (Lindström & Ståhl 2014: 338).

We may understand this event as a way of enabling practicing caring curiousity and as a democratic conversation between Sokaina (a Morrocon-Spanish Muslim Immigrant teenager attending school, avid selfie-taker, caring older sister, brilliant dancer), me (a Danish mother, younger sister, Cultural Christian photographer and researcher), public audiences, institutions (Copenhagen Photo Festival, Copenhagen School of Design and Technology (KEA) and The Royal Academy of Fine Arts. School of Design (KADK), the visual materials presented, and the concept and themes addressed. It is about coming together in new entanglements or "engaged formations". (Binder et al 2015) and explore formats for doing so. As Binder et. al. puts it: "Democratic design experiments are, above all, committed to continuously finding new forms of emerging publics and aiming to enrich the repertoire of democratic forms of expression" (Binder et. al., 2015: 11).

To understand the role of the photographs and the exhibit as such a democratic form of expression, we may look to political philosopher Jacques Rancière's notion of the distribution of the sensible, which is a theory of the intra-relationship between aesthetics (as the distribution of the sensible), and politics (as specific arrangements of participation and exclusion). Following this, bringing Sokaina and her images close to the event is a way of making specific ways of seeing visible, which then emerges as an ethico-political practice, since: "Politics revolves around what is seen and what can be said about it, around who has the ability to see and the talent to speak, around the properties of spaces and the possibilities of time " (Ranciere,2004:13) He links the distribution of the sensible, to the very concept of democracy, and thus to a political redistribution. As he puts it: "Democracy, in fact, cannot be merely defined as a political system, one among many, characterized simply by another division of power. It is more profoundly defined as a certain sharing of the perceptible, a certain redistribution of its sites" (Rancière, 1998/2004: 104.) Exhibiting Sokaina's images and having this talk might "challenge the given distribution of the sensible", including Sokaina and paying care-full attention to her daily aesthetic practice such as selfie-taking might re-configure relate to a politics of emancipation as demonstrated in Rancière's reading of nineteenth-century workers' literary journals – "the thinking of those not "destined" to think' – as a 'redistribution of knowledge and truth" (Rancière, 1989: 22).

Fluid Context

During the preparation for the event, I contemplated how to showcase this book, and discussed it with Sokaina. The active participation of Sokaina challenged traditional roles; she was both my co-researcher, co-photographer, but also my research audience. Moreover, the role of the book was challenged: the book was at once for Sokaina and for Sokaina c/o her daughter (c/o as a signifier of how the book is given to Sokaina to "care of" before she (potentially) hands it over to her daughter). The

book was in that way private, yet the book will also be partly published as part of my PhD research and the images in the book will furthermore work as aesthetic artefacts, and be showcased at various academic and arts-based exhibitions. The context for and intention of the book is, in other words, fluid. This aspect of fluid context was brought up in this public conversation. Someone questioned the multitude of influences in the project. Within what discipline did this project situate itself? And how was I in terms of my PhD project to accommodate the various criteria for success and failure in relation the diverse fields of fine art photography, ethnography, feminist techno science, design etc.? I tried to point out how this is ultimately very difficult, but that it was the premise of the project, which I exactly understood as an exploratory project testing new ground and challenging fixed boundaries. We tend to consider research to be fixed, assuming that any variations in the text of a work should be stabilized, reduced, eliminated, as if the establishment of an authoritative or definitive text will enable some sort of (fictive) control (Bryant 2002). However, by including the Sokaina's book for her daughter in both public and private contexts, in exhibitions and for a family sphere, in a research context as well as within art institutions, I point in another direction; to the "text" as fluid, and dissemination as flowing. The book comes to matter in different ways that are constituted through these various entanglements (institutions and discourses emerging around it). What the photobook means will vary tremendously depending on when, how and where it is on display, who makes up the audience and the occasion. In this way the book exemplifies how we might cut and bind processual research together. the changing meaning of the photobook and the fluid context for publication might work productively as a way of challenging the essentialist notions that underlie the supposed permanence of scholarly works and point towards a more fluid format. If we welcome – instead of oppose – the idea of fluidity, another kind of critical thinking emerges: one based on difference, otherness, variation and change. The extreme transdisciplinary quality of the work, and the changing contexts in which the visuals are circulated, means that the project matters differently in the different contexts (see page 214, 215, 219, 220 for various display forms). We might think of these various displays as apparatus that bring different meanings into being.

B e c o m i n g   w i t h

Throughout this chapter (and this dissertation as a whole), I have sought to question division: division between identity categories; division between disciplines; division between researchers and their subjects/objects. As a way of opening up this in-between, photography has mattered. In relation to my intra-action with Sokaina it established a common ground for her and me to learn from and become with each other, and the images produced. This was a final theme discussed at the Copenhagen Photo Festival event: how photography became something we shared and cared for, and how that had enabled us to learn from each other. I had learned about selfie-taking processes and skills through my intra-action with Sokaina. She has taught me to appreciate the act of taking selfies as authentic, related to being an author, and carrying specific skilled visions (and not narcissistic or superficial as I would have been inclined to suggest before my conversations with her). As I had started to question any fixed typology in realtion to selfies, Sokaina's understanding of portraiture had also changed. As Sokaina put it during the event, when someone from the audience asked her what difference the project had made to her. Sokaina explained how we had learned from and become with each other:

"I just like funny pictures and [Lene] likes these artistic pictures, like these artistic things and sometimes we just get these cute selfies. [I was learning] how to see the picture: not just the picture, but going inside the picture. I don't know how to explain it. It is like not just take the funniest pictures, but also the serious and artistic and, like, mysterious and hiding a story behind it." (Sokaina during CPF talk May 30, 2017).

CONCLUDING REMARKS CHAPTER 10

Cutting together-apart the engagement with Sokaina into a book for her imaginary daughter (see chapter 9) and (as presented in this chapter) for a public event may be understood as a diffractive way of opening up multiple texts that can work together and apart, which adds opportunities for new possibilities. I wanted Sokaina to be part of the project in a very direct way, but I also wanted to question why and how it is that we might cut and bind processual research together. While ethnographers have traditionally framed their interpretations as scientific monographies addressing academic audiences (Halse 2008: 104), the outcome of the photographic design anthropological approach presented here, has value in many contexts and for other audiences – of course for those who have been involved, but also for a larger more public audience (For example those attending our public exhibit and talk). This process of bringing together researcher, participants, public, images and debate connect with the designerly notion of a democratic design program-experiment and "redistribution of knowledge and truth" (Rancière, 1989: 22) in diffractive ways. Diffraction can expand reflective practice in a horizontal way, enabling the agency of different matters to interfere with each other and, in so doing, make a difference. Through the event we diffracted our meeting with a public with the material produced and the discussion that emerged as an effect of this.

Conclusion

The time has come for making a cut, making closure, summing up. Hence, I highlight the contributions of this project, which is concerned with a very specific entanglement of photography, design (research), participation, skilled visions, social exploration of identity and the thinking of feminist technoscience, and the related concepts of diffraction and response-ability. I have discussed the relationship between photographs in social research, photographs in design (research) and photography in relation to feminist techno science, and through this I have developed a proposal for photographic design anthropology that emphasizes response-abilities and diffractive image-making. I have focused on a group of relational program-experiments with immigrant girls in Copenhagen to consider how a response-able image-making practice might (be put to) work. I have tried to illuminate poetics and response-abilities, and make readable the process itself, as a counter to objectification, and highlight how the participating girls, were both enabled and constrained by my designerly invitations. I intra-act with these participatory program-experiments through feminist technoscience theory, photographic and designerly practice, and in doing so, I have moved beyond more traditional understandings of photography, field engagement and design anthropology to consider visual field engagement as an act of *response-ability* and *diffraction*. For the sake of simplicity, I have classified my research questions and research themes according to three modes, all though they are entangled in practice. (As also presented on page 21). The first two questions are related to positioning the project (which is highly transdiciplinary) within the theoretical landscape, through a diffractive reading of various theoretical fields and practices through one-another. The final question and theme relates to the specific field engagement/the participating girls and seek to explore and develop the terms response-able practice and diffractive image-making. In the end of the chapter I present a set of recommendations for how other researchers with similar interests may intra-act with my project.

RESEARCH QUESTIONS & RESEARCH THEMES
1. Transdisciplinarity through diffraction
The first research question is concerned with a proposal for photographic design anthropology through a diffractive reading of constructive design (research), photography, social research and feminist techno-science through one-another. The question reads:

If we diffract design (research), photography, social research and feminist techno-science in a manner that identifies differences that matter - emphasizing how the various fields care for and relate to photography in different ways — how might these differences, then, help us formulate and exemplify a proposal for a response-able photographic design anthropology?
Through photography, design (research), anthropology and the theoretical framework of feminist techno-science, I have articulated a position and added an exemplary (design anthropology) project that highlights response-able, aesthetic and photographic aspect to explore what agencies such a po-

sition might extend and/or limit. Following Barad, I read different theory and practices *through one another* as a diffractive methodology. In stead of using a categorizing methodology that places different practices, texts, theories, and strands of thought against one another, diffractive engagement means that they are dialogically read through one another to engender creative, and unexpected outcomes" (Barad 2007: 30). I read the fields of design (research), social research, and feminist technoscience through one another for *differences that matter* in in relation to photography. This is done in order to envision a proposal for photographic design anthropology.

Challenging boundary objects and opposing dualism are central notions to all of the theorists I am engaging with. Exemplifying how to overcome any "visual arts vs written science" binary has been central to my work. I have engaged with this through diffractively reading ethnography, design, conceptual photography through one another in a way that builds on, without being slave to, the requirements, dogmas and traditions of the mother disciplines, seeking out ways of conducting visual exploration and visual publication, which complement the written word. And vice versa. Through this boundary-crossing, transdisciplinary methodology I have aimed to bring about "respectful engagements with different disciplinary practices" (Barad 2007, p. 93); thinking with all these fields in mind makes them matter more toward inclusion than apartheid (Minh-Ha 1988).

Furthermore, I have sought to provide a position and add an exemplary design anthropological project that highlights both the collaborative and photographic aspect, and explores what agencies such a position might extend and/or limit.

Hence my response to my first research question is: *I propose that if we diffract design and social research through a feminist technoscience lens – emphasizing how the various fields care for and relate to photography, but do it in different ways - then we are able to identify differences that matter; differences that can help us formulate and exemplify a proposal for photographic design anthropology. When seeking out differences that matter, I focus on the skilled visions found in design practice and constructive design research, which put emphasis on the importance of producing imagery as a way of knowing, and approaches this re-configuration of images produced as a potent and productive means for engagement and knowledge making. I diffract this with the social research care-full attention to ethical issues. I emphasize ethics as always entangled and the performative and entangled aspects of feminist technoscience; in this in-between space a promising field for photographic design anthropology emerges. Reading design and social research through feminist technoscience helps us to recognize the importance of the materiality of photographs and designed things and the intra-action with the material and discursive practices through which they come to matter. It is an approach, which emphasize a response-able and caring practice that does not privilege the designer or photographer as the main agent, but in stead, explore what emerges in the in-between spaces of intra-actions.*

2. Programmatic design research

Diffracting constructive design research with feminist technoscience has implications, and my second research question therefore relates to how I engage with practice-based design research; specifically programmatic design research, within a feminist technoscience context. Thus my second research question is:

How may we re-conceptualize a programmatic design research approach within a feminist technoscience framework?

Programmatic design research is understood as a "dialectic process that moves from the abstract to the concrete" (Brandt et. al 2011: 33) through a series of experiments. This approach helps me to understand my program (my tentative research themes and research questions) as continuously evolving in relation to the experiments that have taken place. I find that the program-experiment approach supports a "disciplined empathy", which invites researchers to engage in an iterative process of identifying emergent issues and to respond with a corresponding design that permits further exploration; never undermining the intuitive responsiveness to the unexpected. This framework has furthermore been helpful, since constructive design research in very concrete ways engage with matter, and embodied ways of proposing though designed artifacts; the visual, the digital, the ceramic etc. This brings forth potentials for a productive meeting between the theoretical matters within agential realism/feminist new materialism/feminist technoscience and the concrete and physical matters within constructive design research.

However, rather than thinking about the constructive design research process as one of dialectics I propose that when engaging with the theoretical framework of feminist technoscience, we must *rather understand the constructive design research process not as a dialectical back and forth movement, but as a process of entanglement informed by a multitude of (other) mattering forces. We must therefor re-conceptualize our understanding of programmatic design research from one of dialectics to one of entanglement. Also therefore I define the experiments as program-experiments to emphasize intra-action over interaction between the program and the experiment*

3. Diffracting image-making

My third research question engages concretely with the role of diffractive image-making and response-abilities in relation to the actual field engagement with a group of immigrant girls in Copenhagen. My research question reads:

How might I – in specific intra-actions with young immigrant girls in Copenhagen - approach diffractive image-making as a response-able and caring practice for bringing forth tacit visual skills of the participating girls, and for better understanding the becoming of identities through images?

Here I have unfolded my answer in relation to three themes *skilled visions, response-abilities* and *re-configurations of visual field material.*

3.1 Diffractive image-making: Skilled visions

When I seek to understand the ways identities are visually conveyed by the participants in the project, and how different ways of seeing interfere with and disturb each other, I refer to what Christina Grasseni calls *skilled visions* (Grasseni 2007), which is her way of describing our practices of seeing, and how these are continuously evolving as a result of our intra-action with the world (Grasseni specifically refers to our intra- action with "communities of practice"). I propose that we understand

skilled visions (Grasseni 2007) as an *apparatus* (Barad 2007) through which the participants (the girls and I) intra-act with the world. These *skilled visions-apparatuses* are "productive of (and part of) phenomena." (Barad 2007: 142) in ongoing intra-action with other material-discursive apparatuses, and through this identities are becoming. I have sought to open spaces where our different skilled visions can intra-act. In small scale I have sought to see *with* someone, and make the entangled nature of our living together matter.

Concretely, I diffract participant generated photographs with researcher-generated photographs in hybrid-images, montage film and a book for (the daughter of) one of the participating girls. These hybrid formats work as a way of understanding the participating girls as co-researchers. Through these hybrid images, categories between subject and researcher are challenged, and our skilled vision diffracted.

In this way *diffractive image-making has been put to work as a productive method for enabling responses and a coming-together around the in-betweens of personal stories, aesthetic imagination and cross-cultural intra-action, while simultaneously exploring the skilled visions of the participants. Diffracting our different skilled visions has been a way of summing up stories, showing how they co-exist, and create diffraction patterns. And highlighting how we all emerge as part of this entangled intra-relating.*

3.2 Diffractive image-making: Response-abilities

Through a set of relational program-experiments I consider how response-able image-making practice can be put to work. Prioritizing response-ability was an important premise for the project to be carried out, but also in order to call it participatory: the voluntary and real participation established a praxis of equality where content, involvement, and activities are shaped also by the girls. I present how the girls have taken actively part in the reconfiguring of the images produced, and they were both enabled and constrained by my designerly invitations. During these experiments the girls engage with and re-configure the images produced, and I have sought to enable responses and convey that the girls' responses were taken seriously through the re-opening and re-working of (photographic) cuts already made. The girls have actively commented and erased aspects on photographs. Through the girls re-configuring my images by for example writing on top of the images and crossing out elements they did not like - I learn about the way they intra-act with the world and become through images. Sokaina chose to do films, instead of photographs as I had suggested. Overall the project became, and materialized through the way they responded to my program-experiments. Thus, the theme of response-ability has been guiding my work with explicit attention to curiosity, dialogue and rendering each other capable. All co-design and participatory design approaches address the collaborative aspect. What distinguishes response-able photographic design anthropology presented here is the agential realism lens, which reveals how ethics, being, and knowing no longer can be separated (Barad 2007). Therefore responsibility is also replaced with the more relational attitude of "response-ability" (Haraway 2008: 88; Barad 2012: 208). As Barad puts it "entanglements are relations of obligation" (Barad 2010: 265) and therefor our ethical debt towards the Other is always part of the entanglement.

What is also special about the approach to response-ability, which is presented, is *how the project places emphasis on concrete materiality i.e. I have illuminated how Barad's agential realist lens can help us attend to the becoming of identity in specific discursive-material intra-actions with (for example) dress, nail polish, henna tattoos, hair, scarfs, jewelry, music videos and other material agents as part of a wider apparatus of relations.*

Also embodied self-expression and the hands-on use of multiple media) primarily photography) have created opportu-
nities for enriching response-ability towards individuals who are often represented in stereotypical manners, and often by
others for others (for example news media).

Through photographic practices the participating girls have cut out spaces where stereotypes are played with, en-
hanced, rejected or deferred. For example Sokaina's selfie-responses emerge as a playful and skillful practice that I
have learned from. Furthermore Sokaina directly changed our roles and photographed me in response to how I had
photographed her. This is an act of both response-ability and diffraction of skilled visions.

Hence, I propose that *response-able photographic design anthropology means to create spaces for aesthetic imagi-*
nation in which those engaged in the research can become response-able to each other and offer an alternative option to
that of essentialist categorizations of community, self, and identity. I propose that response-able photographic design
anthropology is cultivated when participants are given opportunities to realize their image/body entanglement – and
through this curiously explore new ways of seeing.

Through the participating girls' responses any common perceptions about Muslim Immigrant
Youth, stereotypical images of scarfs and oppression are subverted through selfies, hybrid images and
small stories of everyday teenage issues. *Thereby broadening and deepening public perceptions and provide al-*
ternative imagery and conceptions of immigrant youth. Focus has been on meeting and understanding the girls as highly
capable co-researchers, challenging essentialist categories and binaries such as us/them, researcher/subjects, image/body.

3.3 Diffractive image-making: re-configuring of field engagement material

More broadly I propose to understand diffractive image-making as the re-configuring of the visu-
al-field engagement-material in various ways (reconfiguring the material through hybrid image-mak-
ing, through diffracting researcher-generated material with material made by the participating girls,
and through exploring issues of erasure in the images (both human and non-human defacing of
images). Thus, diffraction does not mean *displacement;* rather, diffraction refers to how different skilled
visions, aesthetic outcomes and heterogeneous stories become fused. I have attempted to go beyond
exposing or deconstructing the stories of the participating girls. My main agenda was not to present
any finished picture of their world that we can "get to know". Rather, I emphasized that the pro-
cess should be meaningful and response-able to those involved, and the girls have taken part in the
re-configuration of the visual which have been produced, as well as I have actively re-configured/
intra-acted with the photographs and films, which the girls presented me with. I have used the images
to think with through cutting up, altering re-designing.

I have been exploring other possible realities through this production of photography and de-
signed artifacts. Primarily printed matter; visuals produced during the course of the engagement has
been re-worked into collages, hybrid images, edited film and small booklets. I have used diffractive
image-making as a concept and strategy for resolving observational externality. Diffraction challenges
boundaries and representative thinking. It destabilizes vision and reminds us that we cannot *really*
know. It reminds us that knowing is made – but as Haraway points out it is not "made up". (Haraway
2015: 6). In almost all encounters I have produced *on-location* visuals (photography, drawing). These
visuals have helped me to recall specific aspects of my encounters. Attending to visual ways of won-
dering through re-configuring visual field material, has helped me to understand the engagements
through a design discipline-specific way of working, but it has also been a way of engaging with
diffraction. As Barad emphasizes re-turning is integral to the phenomenon of diffraction. She points

to "Re-turning as a mode of intra-acting with diffraction" and "Diffraction is not a set pattern, but rather an iterative (re) configuring of patterns of differentiating-entangling" (Barad 2014: 168).

A way of re-constructing and re-interpreting the experience via translation into another (visual) language mode that visually and conceptually highlights certain aspects, themes, questions related to that specific moment. Rethinking how matter, matters. I have used this way of reworking the visual material as a way of stepping back into the experience. Re-configuring the images is rooted in a care for images and a wish to generate knowledge through the making of images. The various photographic experiments exemplifies a designerly way of thinking about and with photography (through the simultaneously production of photography). I have sought out ways to transcend purely verbal sign systems; a way of opposing how "language has been grated too much power" (Barad 2003: 801) by mattering various visual empirical material from my engagement with Sokaina.

I am interested in playful, experimental cross-disciplinary interventions, prepared to make a difference both academically and aesthetically. *Hence, I hope the project will open up and exemplify ways for photographers and design researchers attempting to both think with photography and make photography. I have wanted to emphasize the images, and the design as non-human mattering forces contributing in qualitative and poetic ways.*

Bellacasa explicitly connect caring and knowing. To use caring as a way of knowing is also a method for diffraction. For example Haraway's and Barad's work is based on a deep and committed care for feminism, even as they re-configure it and challenges it. *Hence, I propose that diffracting, refracting and re-configuring visual fieldwork material can work as an act of care and knowing: As a way of stepping back in to the program-experiment-experience, as a way of challenging boundaries and representative thinking and as a way of inviting responses and creating response-abilities.*

THE SCOPE OF THE PROJECT

Now let me address the scope of the project and perspectives for application by other researchers. In this project, we - the participating girls and I - have produced photographs - of the girls and I - while drawing on photography as a source of feedback in a performative circular process, where method and matter are entangled; and an approach where "method and matter emerge together or are made together" (Lindström and Ståhl 2014: 339). However, this does not mean that approaches presented in this thesis cannot be used productively in other contexts. It does mean, however, that it will always change and become in intra-action with each material-discursive entanglement of which it becomes a part. Concretely, the project is an example for researchers interested in producing photography, while simultaneously using photography to think with and about. This hands-on photographic approach has been key, as a way of addressing how we make images matter more in research. I find that the photographic practice could have been pushed even more: In this way the project can also be a forerunner for projects to come, where more artistic and conceptual ways of image-making intra-act design anthropological commitments and critical engagement with the possible.

Moreover, the project presents us with the concept of diffractive image-making, which is a helpful concept to grasp and understand more expressive visual representations in ethnographic contexts. The way participant and researcher generated images are diffracted through one-another is a specific method that could be unfolded productively in other contexts, as both a way of relating to, intra-acting with and gaining new knowledge about participant practices.
Diffractive image-making is also understood as a way of re-visiting ethnographic moments through

a re-configuration of visual material. This approach can also serve as an inspiration for other prac-tice-based researchers, within design, design anthropology or visual social research, who seeks to ex-plore the images produced during field engagement as traces of ethnographic moments, that one can concretely intra-act with and reconfigure as a way of refracting and re-turning to the field experience. Moreover, the overall focus on photography is highly relevant for project approaches that are working with themes that cannot promptly be expressed in words; topics that for some reason address the unsayable. This could be research on delicate and unquantifiable themes such as research related to feelings, identity and culture.

This way that photographs communicate in a different way than words is also key when used as a way of generating interest with potential participants. Through images we are able to present our research ideas and output in more immediate ways than for example text can do (especially academic texts in contexts that are not accustomed with this kind of writing).

The project shows a way of mobilizing and engaging participants through responses and dialogue. The project thereby presents us with a response-able practice; even a way of potentially enabling agency, through rendering each other (The Other) capable. It is an approach built on empathy and specifically rooted in Barad's premise that ethics is always entangled in every research project.

First of all it is important to take the idea of responses seriously. I have sought to take the re-sponses of the participants seriously, and the project has transformed as part of this. If no response is taken further - instead of promoting change, such re-presentational practices re/produce sameness that is reductive and actually unhelpful. Responses must be genuinely intra-acted with.

Furthermore, replacing a single author-approach with a higher degree of participation is no ge-neric warrant for an ethical cut. This project builds on participatory practices as a meaningful practice, but there will of course be instances where one could be critical towards participation. I do not claim that participation or collaboration by definition is positive, but rather (following Barad) that within the entangled state of things (highlighted within the framework of agential realism) any simple binary logic, which opposes participation to exclusion and passivity makes no sense. We are always entangled and we are always touching. The engagement I present here has come into life as an entanglement of various human and non-human mattering forces including overlapping economies of agency, control, self-determination and power. Therefor the project sets of in participation as a meaningful activity, through which visual, designerly and playful engagement (Halse 2008) can demonstrate a range of different degrees and conceptions of agency and collaboration at work.

It would be false to present the approach as a method for empowerment. The approach is not for granting empowerment - as Barad put it in an interview "the granting of agency is an ironic notion, no?" (Barad in Dolphijn & Tuin. n.d.) Rather, I argue that the progressive potential is embedded in the entangled meeting between the various visual aesthetics of the produced artifacts, the ethical horizons of these entanglements, and the reconfiguration of boundaries within each engagement through participation. Agency is not something that one can grant somebody - it is an entanglement. Hence I was able to reconfigure matters / rehearse some new constellations, but no simple one-way of granting "agency" to someone was possible; agency is not held, it is not a property of persons or things; rather, agency is an enactment, a matter of possibilities for reconfiguring entanglements (Barad in Dolphijn & Tuin. n.d.). Hildur's idea of exposing the girls to a "grown up" with visual skills that they might learn from turned out to be poignant. As Sokaina put it, it was different from the

photographs she usually takes, but: it's nice to do something new (...) things to learn, really nice." The photographs matter, and they intra-act with the way we address identity and the stories important to the girls involved. It is an agential cut, but also an opening towards hopes, dreams, aspirations for the future. And a way of intra-acting with the world.

I find that presenting ethnographic work and other types of research in visual form will enable us to reach out to audiences beyond academic communities, which potentially can help to facilitate understanding and interpretation to social issues; in this case it has been themes such as identity formation, and participatory image-making, and in less direct ways - challenge predominant binary positions in relation to themes such as Islam and immigration. The photographs in this dissertation are addressed as aesthetic and material objects aimed at being exhibited, circulated and discussed in public, thereby highlighting photography as a highly entangled, performative and participatory practice. A practice, which through various communicative formats (printed matters, exhibitions and public events) enables private and public debates, potentially diffracting contemporary social challenges with personal stories and aesthetic imagination.

This type of photographic design anthropology is relevant when there is a need to access a richer understanding of the complexities and experiences of groups that are not visible in publics on their own terms; through events such as the CPF exhibit and talk held between Sokaina and I (Chapter 10) we might foster a more radically democratic imaginary that challenges the exclusionary discourses, and in stead connect to more relational ways of understanding much debated issues of fx immigration and Islam. Barad helps us to rethink how we bring meaning to life in our research processes – we create the phenomena we study through the theoretical concepts and methodological procedures we use. There is plenty of scope to rethink ways we can as photographers and designers intra-act with and challenge normative and stereotyped descriptions of everyday life.

In this way diffractive image-making work has been put to work as a productive method for enabling responses and a coming-together around the in-betweens of personal stories, aesthetic imagination, and cross-cultural intra-action.
The approach has also relevance for researchers interested in challenging the boundaries between the observer and the observed, highlighting the entangled role of researcher and field. In this project I have valued my own experience, as it was closely entangled with the girls' experience; and in that way highlights how we were mutually becoming through dynamic material-discursive relations (Barad 2007). I stress the entanglement of the researcher (through putting myself in the picture, and diffracting images made by the girls and made by me), as a both designerly and diffractive approach. Hence the approach hopefully inspires to thoughts and praxis on how we can bring forth productive relations between the personal, the scholarly through an open exchange between fields of thought, practice and imagination. We are always in the midst of things. It would not be possible to zone out and be a distant observer.

Through this dissertation as a whole, I have questioned division; division between identity categories; division between disciplines; division between body and image, division between those who do research, and those regarded as objects, and also division between singular fields of thought and practice. Hence, the project is relevant for those interested in transdisciplinary work, or engage with projects where a singular approach come out short-handed.

OUTRO

Overall, I have experimented with what this concept (diffraction) can do in relation to various aspects of my project. I have tested how I might understand (both) my engagement with Sokaina, the actual design of the book, participatory image-making, the formulation of my position between design (research), photographic practice and ethnography as a diffractive process.

This diffractive approach has also been a way of making matter intelligible in new ways. Aesthetic imagination is used as a way of exploring other possible realities presented in the data: a real beyond those produced by processes of recognition and identification in reflexive interpretations or discursive perspectives or positionings.

I have been drawn to the concept of diffraction because it is to as a way of doing research from within, and when applied to practice it reminds us of the active role of the researcher, designer, photographer in the production of knowledge; the active role of any participant; human and non-human. Diffraction account for difference, paying attention to ripples and disturbances. And the ripples and disturbances that have occurred in my meeting with the girls is what made this project come into being. The girls showed an openness to listen, question, challenge, and reconfigure concepts (in relation to community, self and identity), which is necessary for a response-able photographic design anthropology to happen. I liberally bend the concept of diffraction and use it very concretely as a way of not only reading different strands of theory through one another, but also the materialities of the photographs are read through one-another into hybrid images. I furthermore seek to make a point about reading the skilled visions of the participants through the skilled visions of the researcher. I seek to diffract Sokaina's and my images with/through each other, like waves interfering with each other in the ocean. In that way a new in-between spaces are opened up, like ripples that appear when stones are dropped in water. These in-between spaces generate co-authorship and hence trouble power structures.

It is an inclusive process, which enables the agency of different matters to interfere with each other and, in so doing, makes a difference. As Sokaina puts it: "..this is like kind of the middle.. so you can see… this is both you and me connecting and we love it."(Personal communication with Sokaina April 21st,, 2017). The project seeks to illuminate these interference patterns, over individualist subjectivities and identities. In that way diffraction becomes a metaphor for a participatory practice, which question ideas on who's knowledge count; exemplifying how thinking, seeing and knowing are never done in isolation.

I furthermore liberally bend the concept to also act as a metaphor for disturbances in visual imagery conducted in design ethnography: A diffractive approach as a way of making matter intelligible in new ways. Aesthetic imagination is used as a way of exploring other possible realities presented in the data: a real beyond those produced by processes of recognition and identification in reflexive interpretations or discursive perspectives or positionings.

How diffraction patterns might be understood as the re-designing, cutting up, alteration and erasure of visuals produced as part of the ethnographic encounters, might be understood as diffraction patterns which points to how the visuals are "made" as part of an entanglement of things as opposed to representing the "real", but also how many opportunities for curiosity, responsibility and rendering each other capable emerge through such practices.

Sharing the work with a broader audience beyond the academic has been important, since a

broader circulation can lead to the production of knowledge and a democratization of research, in a way that can move us, touch us, and make us care. Potentially this can help us access a richer understanding of the complexities of lived experience, and throw light on the material-discursive processes of our social intra-actions.

I finally conclude that the articulation and proposal of a photographic design anthropology concerned with response-abilities and diffractive image-making is what this work has made possible. And adding a response-able and diffractive photographic practice to the design anthropological repertoire could work as a both powerful and poetic extension of the field – thereby I am envisioning a proposal for photographic design anthropology.

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FILMS

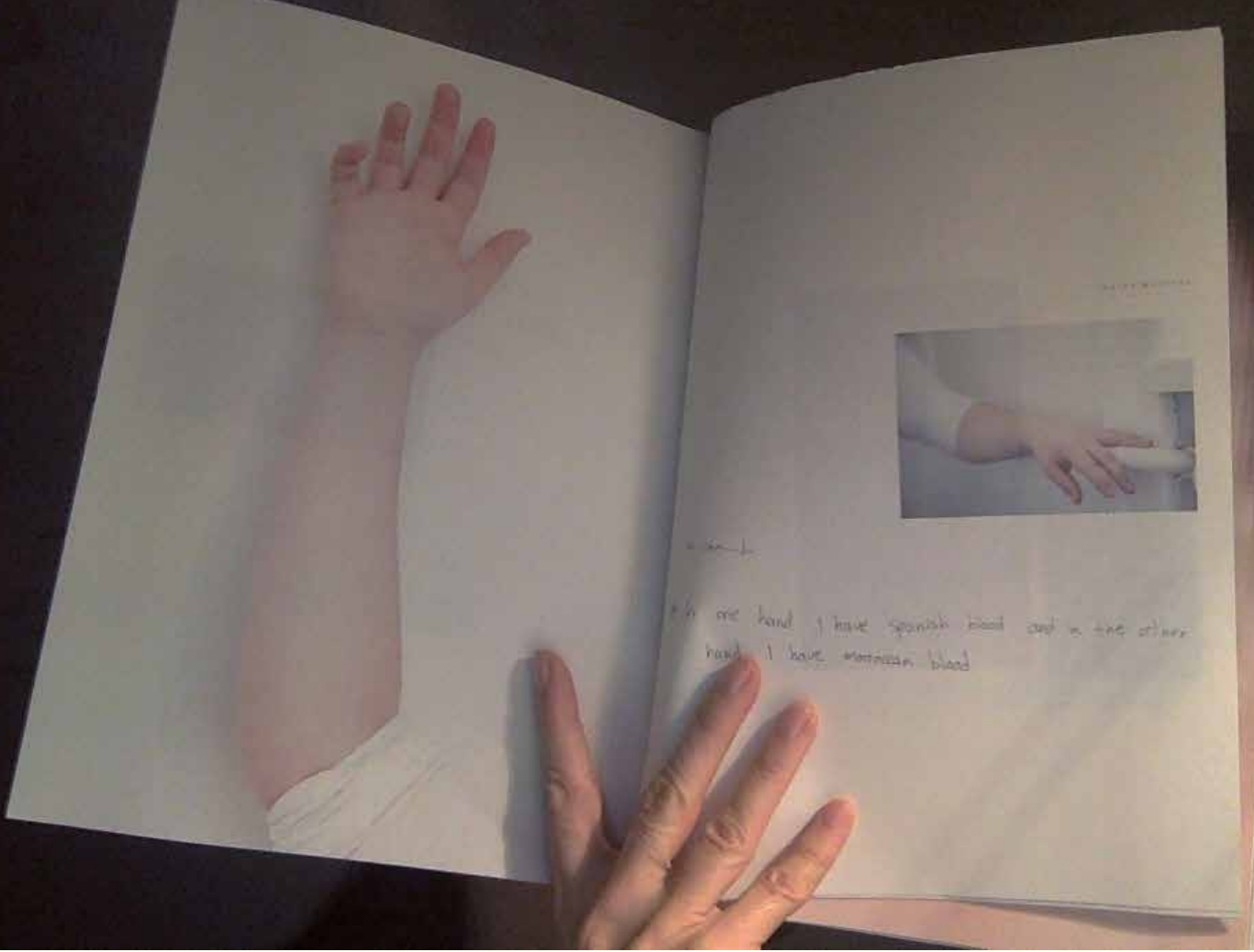Whitney, H. (1996) Darkness and Light

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FILMS MADE IN RELATION TO THE PROJECT

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"Some Place I can Dance" (2015) https://vimeo.com/123290114

On one hand I have Spanish blood and in the other hand I have moroccan blood

Title:
Offerandestraat: Experimenting with Flash Encounters with Strangers on Dress

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Author:
Alp, Elif, Columbia University
Hald, Lene, Royal Danish Academy of Fine Arts & KEA Copenhagen School of Design and Technology
Sorenson, Peter, University of Melbourne

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2014

Abstract:
What can you learn about a stranger on the street in under five minutes? What are the best ways to begin a conversation with someone that could lend itself to more in-depth interviews, or quickly establish a small amount of trust interviewer and interviewee? In this experiment, we find that asking strangers about what they are wearing is an effective and surprisingly intimate way to begin a dialogue with strangers on the street. We further reflect on the methodological and creative issues which arose during the editing and presentation of this inter-disciplinary collaboration.

Offerandestraat:
Experimenting with Flash Encounters with Strangers on Dress

Elif Alp, Lene Hald, and Peter Sorenson

Abstract

What can you learn about a stranger on the street in under five minutes? What are the best ways to begin a conversation with someone that could lend itself to more in-depth interviews, or quickly establish a small amount of trust interviewer and interviewee? In this experiment, we find that asking strangers about what they are wearing is an effective and surprisingly intimate way to begin a dialogue with strangers on the street. We further reflect on the methodological and creative issues which arose during the editing and presentation of this inter-disciplinary collaboration.

OFFERANDESTRAAT:
Experimenting with Flash Encounters with Strangers on Dress

VIEW VIDEO:
http://youtu.be/QFCuBj0Fvdk

INTRODUCTION:

This project came about during the course of a ten day seminar for visual research methods and sociology. The inaugural Visual Methods Seminar, hosted at the University of Antwerp, brought together a group of international scholars who work in and around visual methods. The organizers of the seminar had built in time for collaborative group work, and our group decided to revisit a street called Offerandestraat. We were all surprised by the diversity of Antwerp, and wanted to spend more time on the busy commercial thoroughfare. The resulting photo essay was shot over the course of a few hours, and edited over the course of a few days. The text below has taken considerably longer to edit, but we believe it helps unpack many of the methodological and creative issues we encountered in collaborating across disciplinary boundaries. The resulting group process was experimental, highly negotiated from beginning to end.

What was your motivation for the project (or experiment)? What did you originally set out to do?

Peter Sørenson: My motivation was to meet some people living in Antwerp, hear something of their experience and experiment with various visual methods of presenting the interviews. The initial idea was to either record each person or take photos. Later we realized we could do both, then edit the material to combine audio with photographs or video—experimenting with different combinations of visual and audio. I also wanted to work with peers from different disciplines.

Lene Hald: Originally I wanted to test a designerly approach to visual field engagement. The 'designerly' approach may be understood as the translation of fieldwork into another—more visual—language mode. Design is often considered as a visual discipline motivated by an artistic curiosity and design disciplines have, throughout their histories, actively engaged visual methods including photography, moodboards, sketches and other forms. Building on that I would say that a designerly approach could be described as a visually skilled translation of a field, site or phenomenon; an exploration of how we might transfer a text from one distinct sign system to another. Even if one doesn't think of representing fieldwork as a form of translation, it's hard not to agree that a certain amount of 'design', deconstruction and inter-semiotic retelling is at stake. So I was intrigued by the visual communication aspect of the fieldwork and in experimenting with more visual and designerly ways of constructing and representing sociological insights related to fashion and social identity.

PS: Another motive, as a communication designer, was to contribute our experiment in visual and audio form to the seminar audience to get feedback on what worked well—or not so well.

Elif Alp: When I heard about the idea of interviewing people on the street about what they were wearing I became intrigued. How would that work out? Would people open up quickly or brush us off with quick answers? So my main motivation was to observe how this sort of experiment worked out, a sort of meta-stance. By this sort of experiment I mean experiments with flash interviewing people, getting a small and fast take on what people are wearing, and what it means for them. But then it came to be about much more. As my colleagues have noted we were an interdisciplinary team, and there was a lot of negotiating in what we were able to put together (this project came to existence in less than a week of collaboration). Still, I think a common

theme emerged, a common feeling to all of our interviews and moments with people on the street.

LH: I was hoping that how we presented our encounters would work on an artistic and designerly level, while still holding potential as a scientifically informed statement. I don't think the potential was fully unfolded, but it might be the beginning of something really interesting. I found out that I had a very designerly approach to the field: My focus was very much on the experiment and the visual translation of our field experience.

How did you sample? How did you choose the participants?

EA: I'd be lying if I said I didn't suffer a small moment of methodological panic when I realized that we really had no sampling strategy. I think I tried to raise this before we hit the streets, but there were lots of other things to discuss, and it sort of never got hammered out. When out on the street I realized it's hard when you're limited by the language and still trying to talk to as many people as possible. If we were to do a more rigorous and explicitly sociological study we'd certainly have to deal with this issue, or at least I would. But despite this, the documentary, ethnographic and experimental sides of the project appealed to me.

PS: Lene wanted to focus on the participants' dress and ask them to tell us about what they were wearing. We agreed this would be our approach. We decided to go to a street in Antwerp that attracts a wide number of people from many cultures, Offerandestraat, so that we could obtain a variation in people we met, especially in terms of their dress. We approached a range of people—a family of four, groups of two to four people, individuals—and asked if they would like to talk to us about what they were wearing. A number of other people declined so the 'sampling' was, in a way, skewed towards those with time, confidence, and interest in participating.

LH: Our sampling strategy was rather undefined. However, we knew Offerandestraat was a very diverse setting with multiple nationalities. So the question became how to make sense of this setting? In many ways it makes sense to think of place and space in terms of the people who cross it—to understand the city as an emotional space for identity construction, or a social scene for image performance. While photographing, many questions arose. Where does this place extend itself to? Where are these individuals coming from? What are their daily routes and journeys? I think our small interviews and our film somehow, in a suggestive way, answered some of those questions.

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EA: Yes, without even necessarily asking the question! If we had stopped random people and asked them where they were going, they probably would not have answered, or been uncomfortable answering. But entering into that kind of conversation by way of something publicly visible—their clothes—builds a shared space between stranger and stranger and sometimes makes next questions arise on their own (such as the man who explains he is on the way to the Buddhist temple as he explains to us what it is he's wearing).

How would you "label" this project?

LH: I liked the idea of flash ethnography—a term introduced by Elif. However brief our encounters were, I do believe we addressed some interesting ethnographic themes in the interviews. Through these brief encounters we scratched the surface of how dress relates to identity, memory, self-perception. It helped explore views on own social and cultural standing, and how our respondents understand themselves in relation to a community. I think our respondents are, in a way, acting out biographies and showing how our ways of world-making are multiple and different. These aspects might be read as tentative beginnings of a more in depth—and more visual—ethnomethodology.

PS: I think 'flash ethnography' is a good descriptive label, as we met and spoke to each of the participants for only a few minutes. Such short encounters with people we'd met for the first time were both fraught with unknowing, with the possibility of being with a stranger—hearing something of another person's life—and being touched and inspired by them. Documenting this process meant that we could reflect upon the encounters and express them in other forms.

EA: I'd been wanting to experiment with flash documentaries for a few months. I'd been wondering, for example, how much can you learn about a person in one minute with them? This project became a chance to experiment with flash interviewing people in a collaborative group setting, getting a small and fast take on what people are wearing, and what it means for them. But I suppose the bigger question here, about how we understand this project, is wrapped up in the issue of what we think the question really is. For me it started as an experiment in one minute encounters—which to my surprise all went beyond one minute. Fashion is a really great way to quickly gain some, albeit controlled, insight into a stranger's life.

How does the way you present your work matter? How do the different formats of presenting the fieldwork affect your understanding of the material?

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PS: The presentation format evolved as the material was mediated by our ideas and opinions throughout the editing process. We wanted to convey the 'essence' of what participants expressed in relation to their clothes and the meanings they gave to these and other objects, such as necklaces. With time limitations we cut what we saw as less relevant to this focus, hoping that the final form would communicate our intentions to our audience while maintaining the integrity of each participant's story.

EA: Our editing process definitely raised a few issues for us. One of them was the question, if you can show something instead of telling it, why not just show it? So for example when the young man tells us he is wearing blue pants, blue shoes and a pink shirt, do we need to see these items? I would say yes, but some will disagree or find this to be overkill.

PS: A key issue for me is intention—relevance, accuracy and contribution to a research topic or question — explicating that intention and integrity in communicating the intention. There is something to be said for using images and audio 'objectively', without designerly effects, but for me the reality is that editing of any form is constructive; and our interpretation of the work is constructed, even if we view unedited video.

EA: Then there was the audio track, and the editing of a story from our participants. Peter noted that the audio was driving the editing process, and so we tried to experiment with what it would be like to NOT have to worry about the audio in the editing process. This is what you see with the character we've affectionately come to call Miss France, the woman in the dress worn by Miss France.

PS: One comment from the audience about reading the interview rather than hearing it was that the ability to read and re-scan the conversation, rather than hearing the words only once, enabled a different way for the viewer to reflect on what was said.

EA: Right, so it gives a different effect to read the words without hearing the character's voice, but what is it? I'm not sure. It's certainly different from the young man on his way to the Buddhist temple, where we see our character speaking to us in sync.

PS: In a later conversation about the video, one member of the audience was adamant that the Miss France track had audible voice. I found that was an interesting example of how we perceive and construct language. Our intention was to experiment with different approaches to presenting flash interviews. So if we were to use only one

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interview, and present it in different ways, the question remains: how do different forms affect our understanding? What difference does transcribing the audio rather than playing the person's voice make? What difference does showing still images make compared to showing video? More information on the effects of these different approaches on a viewing audience would be required to better answer the question.

EA: But the question is there all the same. And there were gear choices that affected the final outcome too. As the sound person, I used a shotgun microphone riding along the top of my camera instead of hooking people up to a wireless lavalier microphone, mainly because I didn't want people to feel this was a longer sit-down sort of thing when we had hooked them in with some variation of "it'll just take a few minutes." As a result you can hear the interviewers, the team, in the background. So the choice of gear comes with an implication for who becomes present in the material in what ways.

PS: Another comment made was about image manipulation in the case of the photographs that had been colored and blurred or faded. This was a topic of vigorous discussion in our group—the difference between presenting the photographs accurately, 'objectively', without photo-manipulation, or to present some that had been manipulated as mentioned above.

What is gained from working with more expressive formats, and how does one validate more expressive, artistic and designerly ways of constructing and representing sociological insights?

PS: As a communication designer it depends in part upon the intention of the project. Do we want to influence a wide range of people, or is the work limited to a specialist cohort of viewers who have clear expectations of 'objective' work being presented? What are the effects of expressive and artistic forms? One advantage of such forms is they can cut through normal perceptions and open windows into new ways of seeing. Art does this in some instances by enlarging our vision, heightening our sensitivity, and potentially leading to new ways of understanding. On the other hand, some argue that all work should be 'objective', without expressive or artistic manipulation, and that only this portrays circumstances with integrity.

LH: I think there is a lot to gain from working with more expressive formats. I like the idea of putting the image in front; "caring" about it. In other words placing it as a central element in the end product and not reducing it to serve a merely illustrative or decorative function. Photographs represent knowledge of a moment gone by and can bring

back blurred memories. Building on this I would say it makes sense to use blurriness in narratives where history and memory play a central part, and I do believe history and memory played an important part in all of the narratives presented in our small video. This came out most explicitly with the woman who spoke about her dress as a copy of a dress worn by Miss France 1998, and the young boy who spoke about his grandmother in Afghanistan whom he had not seen for 16 years.

EA: A big conversation arose around the use of the color filters. In the end we decided to leave the filters and blurs in to see how they would be received. Is it a step too far, or just expressive enough? I think if this were a group project with only sociologists on board, color filters would not have even been considered as an option, so in some cases the issue might be a bit moot. Part of the appeal for me in collaborating with colleagues from different disciplinary backgrounds is being freed for a few moments from my own disciplinary constraints. Of course ultimately I am a sociologist, and I think a lot of what is gained from the color filters maybe says more about us, the endeavor, and how we approached the material than it does about either Miss France or the young boy with the necklace.

LH: I think that by letting some of the images work through metaphor, meaning they were suggestive, empathetic, descriptive and linked with either voice or text, they somehow offer inspiration for alternative methods within visual research, while suggesting that the duality of social research and narrative art may be a productive path to enter when attempting to broaden the area of visual sociology. I think we could have pushed the boundaries more, and made the different ways of presenting the stories even more diverse. However, time was limited and our concept was not fully developed before entering the field. I was the one photographing and I only took classic portraits of our respondents, since our original plan was only to use face and body. In the editing process it would have been valuable to have had a more diverse catalogue of photographs for our film. In that way we could have experimented with even more different versions. These photos have some sort of metaphoric quality to them—even though not fully developed—which may open up towards the viewer's own investment and put storytelling and memory into play. I am not claiming I/we succeed in this endeavor, however, I think it is an interesting experiment that may serve as a point of discussion.

How does your study reframe questions of dress, fashion and identity?

LH: In a way dress studies became analytical keys for unlocking the complexity and the diverseness of the city. I think our study somehow

shows that fashion and dress behavior is indeed a "kaleidoscopic theater" that (as our field work shows) generates stories. I believe that exploring the shifty face of fashion and dress behaviors constitutes a meaningful way of gaining insight into the myriads of modern life.

PS: Yes. What is plainly evident in these interviews is the meaning with which the participants have imbued objects such as clothing and jewelry.

So is this an experiment about method or content?

LH: I am not quite sure. I feel like the project became very much about the communication of the fieldwork, and how far one might go when experimenting with representations. I think it might be seen as point of discussion on whether more expressive representations are acceptable in a social research setting, and what this might bring to our understanding.

EA: I wanted to put together something experimental, and see which methodological issues would come up for us as a group if we were to continue a project of this sort. So initially I walked into it thinking it would be an experiment about method, but when people opened up so quickly about themselves, their families, their memories, I realized this experiment yielded rich content as well. But I agree with what both Peter and Lene mentioned, that the editing of the material very much became an integration of method and content, and that we reached some limits too. In a way we tried to reach the limits, especially with the editing. So it's an experiment on method, content, and presentation.

PS: I think that negotiating the ideas, collecting the primary material and editing for form and style demonstrate an intrinsic nexus between method, content and presentation.

In conclusion, what would you like to highlight from the project?

LH: The project was very rewarding to me on various levels. I had to argue more for my positions — which I actually found really hard. However it also became clearer to me what one as a designer might bring to the field of visual sociology: I believe designers have some sort of visual competency. As a designer you are trained to value the image—and work as visually skilled translators. Our experiment made me want to explore even more the potential of this designerly approach to visual engaged fieldwork.

Alp, Elif., Lene Hald, and Peter Sorenson. "Offerandestraat".

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EA: I was really freed from a lot of the conventional confines of sociology for a moment, and it was helpful for me to find the edges of the discipline and think about where I want to be in relation to them. Being able to step outside one's discipline and realize that what constrains you may not cause colleagues in other fields any concern at all is really valuable for evaluating what aspects of one's discipline one cares for and why. That said, I still think some kind of sampling scheme would make me feel better about, well, sampling, but at the same time I think many sociologists are painfully out of touch with what is going on around them. Sometimes I think all of the fancy sampling strategies and accuracy tests and measurement schemes we come up with are impediments to being more in touch with the people actually around us, now: the living, breathing people with grandmothers they haven't seen in sixteen years, or the woman in the wheelchair whose most prized possession, next to her two children, is her pendant of them. I suppose I reserve the right to listen to people's stories, even if I don't have a very systematic way of collecting them.

PS: Given our multitude of aims and the spontaneous nature of the projects, our different ideas and academic orientations could easily have been disadvantages. Instead, mutual respect and a desire to learn from our interviewees and each other, and to present engaging work to our peers, resulted in us acknowledging our differences, then, finding creative ways through these. I am inspired by the generosity of our participants and my group members, and hope that this video makes a contribution to the idea of cross-disciplinary collaboration, flash encounters with people, and ways to present such encounters in a stimulating and reflexive way.

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About the authors

Peter Sørenson's research is in the areas of user-experience in communication design, and in the application of art-making and reflection to elicit and clarify rich unconscious and unresolved ideas for individual development, design and business. He has practiced as a communication designer in Australian and international companies, led an award-winning visual communication program at RMIT University and lectures in areas including learning styles and group work, concept development, art direction, publication and promotional design.

Lene Hald is a Ph.D. student at KEA Research and Innovation Centre and The Royal Danish Academy of Fine Arts - School of Design, Copenhagen, Denmark. She holds an MA in Photography and Urban Cultures from Goldsmiths, University of London (2011) and an MA in Visual Communication from The Royal Danish Academy of Fine Arts—The School of Design (2005). Her research is within the areas of visual ethnography, visual communication and photography. In her Ph.D. thesis she explores the meeting between social research and narrative art, specifically focusing on how visual methods may be used as an engaging tool in the transformation and communication of identity. Furthermore Lene Hald has written on cultural currents for various media and her photographic work has been exhibited both nationally an internationally.

Elif Alp is a Ph.D. Candidate in Sociology at Columbia University. Her dissertation explores different censorship and reviewing tactics in American cinema from the 1930s through the present. She is also a documentary filmmaker whose work has appeared in the *New Yorker*, the *Gothamist*, and *Animal New York*.