

VOICE & RESISTANCE IN VISUAL MIGRATION NARRATIVES

Photo-Documentary - *The Right to Grow Old*



Elisa Robbe

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RESISTANCE IN VISUAL METHODS

- Positive Discourse Analysis
 - Critical Discourse Studies
 - Resistance & alliance-building in discourse
 - Representation – struggle & construct (Hall, 2013)
- Digital Media
 - Oppositional gaze – bell hooks (1994: 197)
 - “There is power in looking [...] in all relations of power there is necessarily the possibility of resistance.”*
- Translation – Transfer
 - Movement – Transformation
 - Processes behind visual stories





CENTRAL AMERICAN MIGRATION

Multiple reasons for migration

- Simplified
- Little historical context
- Reproduces stereotypes

Anti-immigrant sentiment

US & Mexico border securitization

- Justified through problematizing discourse



DOMINANT REPRESENTATIONS IN MAINSTREAM MEDIA



CENTRAL AMERICAN MIGRATION

Dominant frames co-exist

- Criminalization
- Victimization

→ Representational regime of “Othering”



BORDER SPECTACLE

“A performance in which symbols, language and devices of migratory governmentality operate for the legal production of the illegality that is imprinted on migrants and refugees”

Gabrielli & Varela-Huerta, 2024

VOICE AND VISIBILITY IN *DIGITAL MEDIA*

- New possibilities for connectivity, visibility & voice (Horsti, 2016)
- Proliferation of hate speech & anti-immigrant sentiment (Moy, 2022)
 - Meaning of voice – visibility / absence of voice (Spivak, 2010)
 - Conditionality (Georgiou, 2018; 2022)
 - Hyper-visibility (Horsti, 2024)
 - “Give” voice → claim voice (Varela Huerta, 2023)
- Echo-chambers (Moy, 2022) – Exposure Diversity (Napoli, 2011)

BEYOND PRODUCT → PRODUCTION & DISSEMINATION

“who tells the stories,
and from what perspective, or by
whom and how the stories are
composed, cut and translated
is as crucial as the content itself”

PHOTO DOCUMENTATION

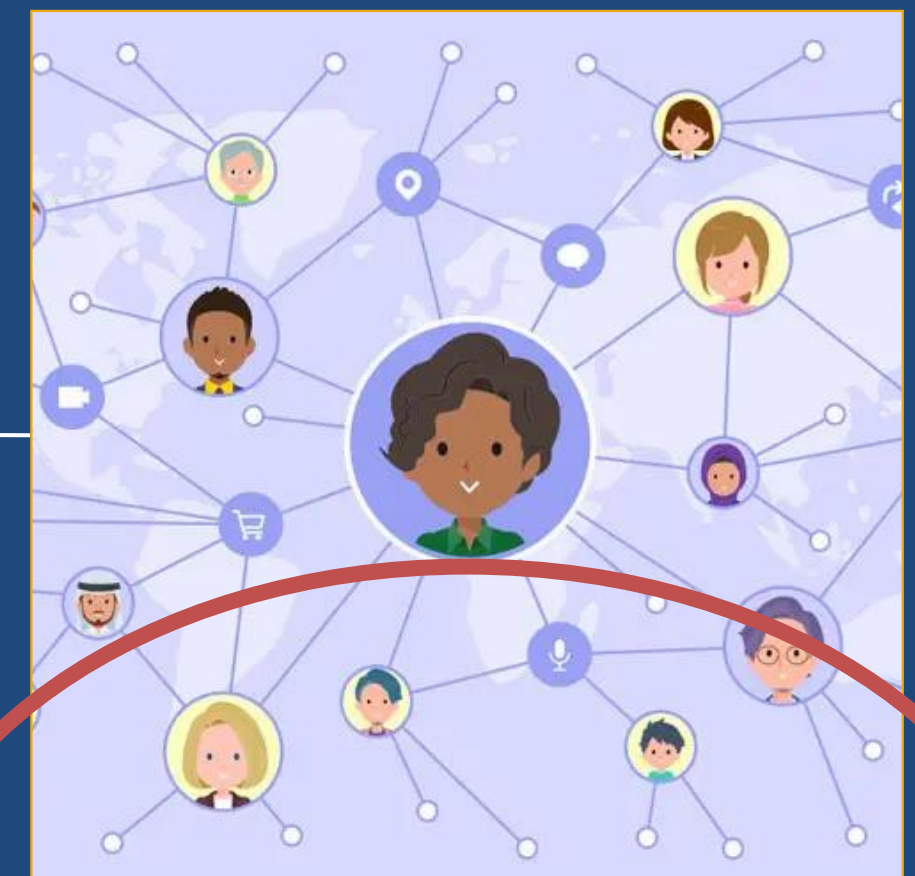
Participatory & Collaborative practices



Visual representation



Production



Dissemination

THE RIGHT TO GROW OLD



Product

Positive Discourse Analysis

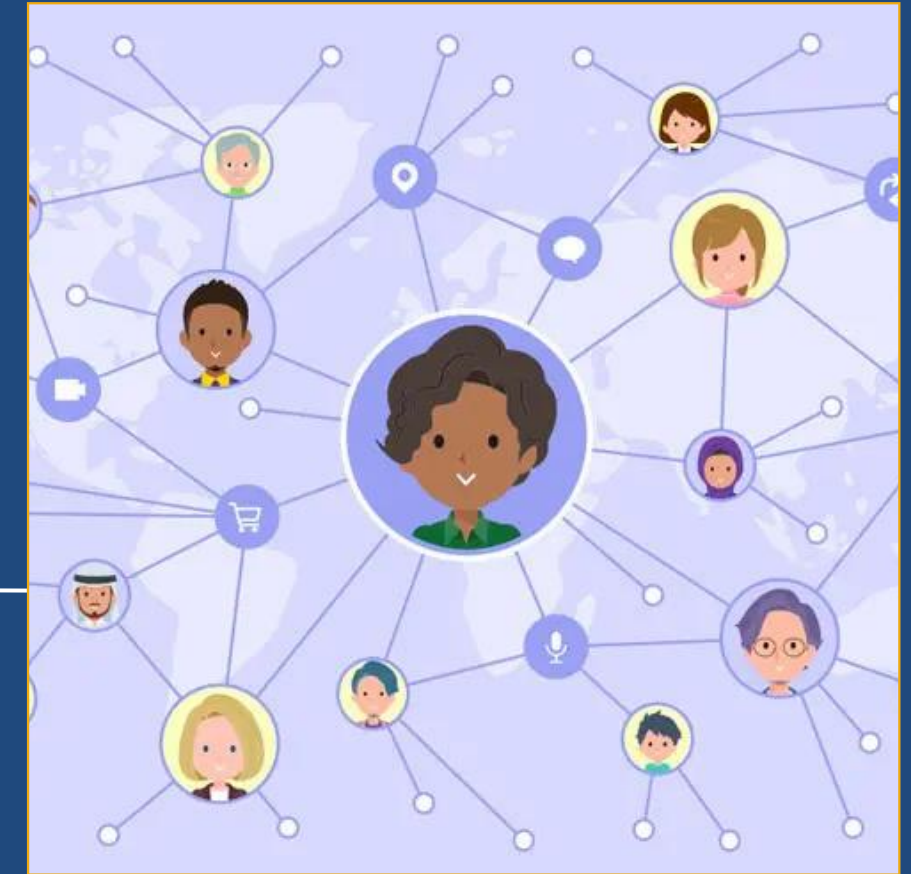
Icono-textual framing



Production

In-depth Interviewing

Approach
Social encounters



Dissemination

PDA & Interview

Digital & physical
platforms



Positive Discourse Analysis

- Composition
- Color saturation
- Setting
- Number of people
- Actions
- Facial expressions
- Objects
- Gaze

(El Falaky, 2023)

Tomas Ayuso – photo-journalist of RTGO

"I like getting those moments because...
I don't wanna' say it humanizes them,
but it disrupts [...]
it gives them a **three-dimensionality**,
because seeing sad faces covered in dirt just simply
don't [...]"

The reason why I take these pictures isn't just to show
the "silly" moments that happen during migration or
showing migration as it is a joy ride or whatever...

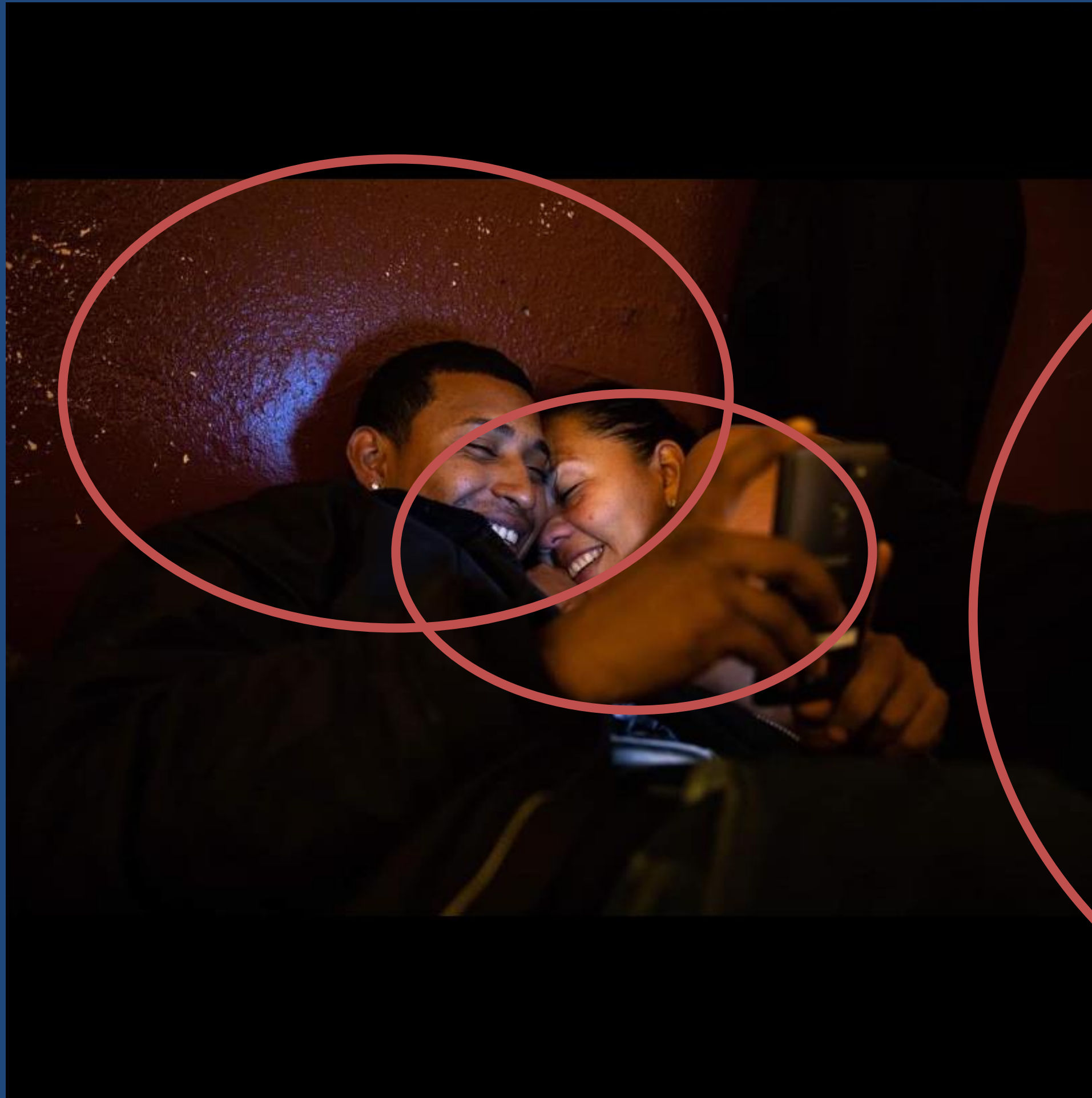
No, it's to show how people, despite traumatic
experiences, will find a way to survive both physical
and mental wounds."



Tomas Ayuso, photo-journalist - RTGO



Tomas Ayuso, photo-journalist - RTGO



tomas_ayuso



tomas_ayuso In an Indiana suburb, I visited J&A six months after the caravan came to an end. This was their story then:

J & A laugh at Honduran memes after work in their tenement. The lumbering building, pastel colored, stucco monstrosity, was originally housing for Mexican migrant workers. As sweatshops moved out east, the drywall hive filled up with the different waves of foreigners and Mexican deportees. Now, the dimly lit stairwells echo with Haitian Creole and quick fire Honduran Spanish. It was here where J and A found their first real housing after sleeping rough on flatten cardboard boxes through Mexico and ad hoc refugee camps in Tijuana. They fled when Honduras' third city, La Ceiba, was torn by a 3 sided war for the streets. For months he resisted criminal advances, all the while squirreling away money to send their families into hiding elsewhere. The day the caravan took off, a bounty was placed on his head. That day they ran, together. .

Over the course of their journey near fatal misses and more inexplicable instances of fortune convinced the two that God had a plan. They didnt know what fate held for them, but they knew God would 'send angels to greet them' at the border. Displaced



246 vind-ik-leuks

1 juli 2019



Een opmerking toevoegen...

Plaatsen

THE RIGHT TO GROW OLD



Product

Icono-textual framing

-

Personalizes & Universalizes

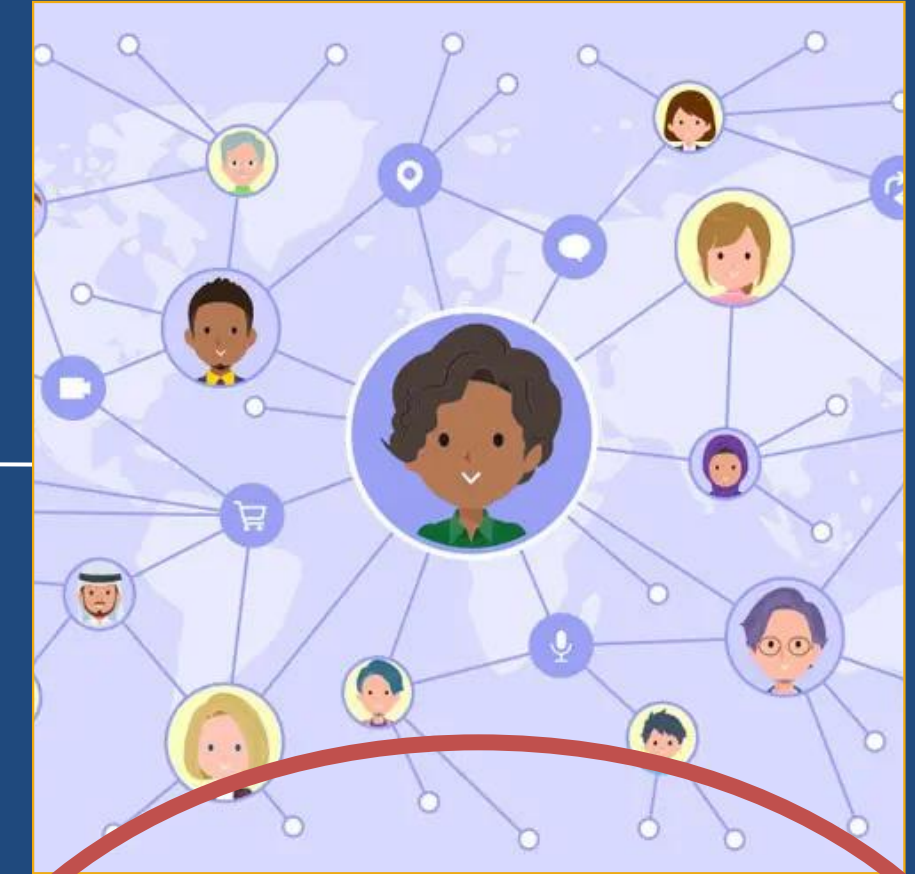


Production

Long-term relations

-

Dialogue & negotiation
Self-representation



Dissemination

Digital & Physical

-

Diverse audiences
Transcend echo-chambers

SLOW PHOTOJOURNALISM

Counter-movement to fast photo-journalism in mainstream media



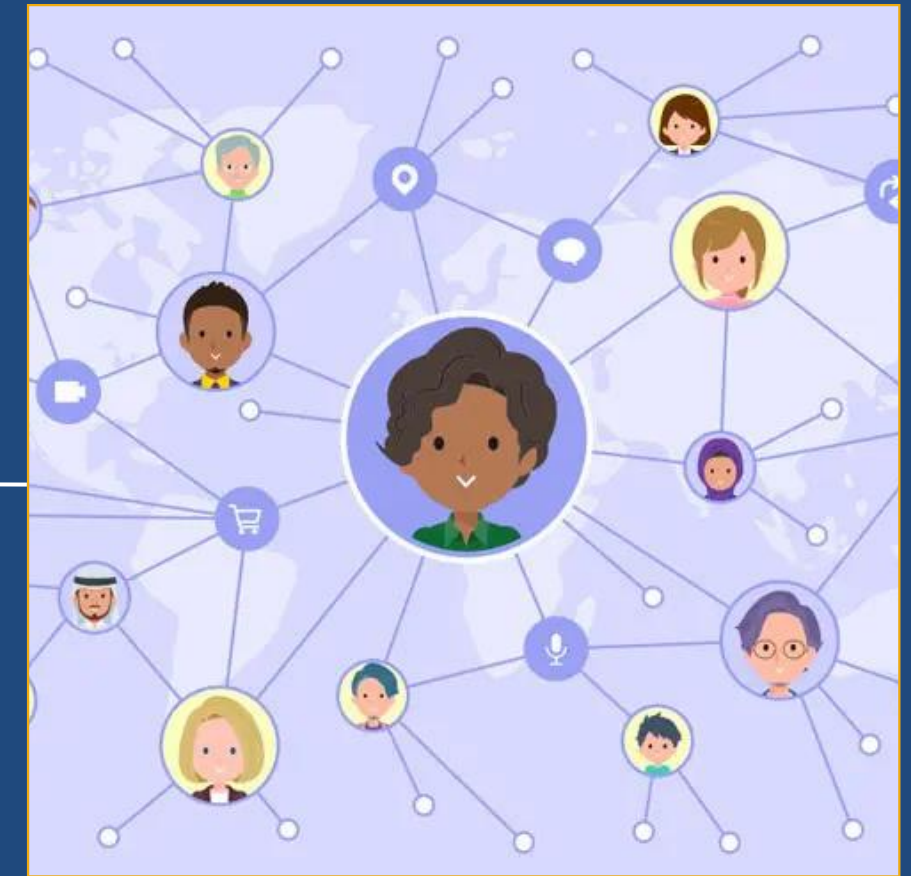
Product

In-depth storytelling



Production

Long-term documentation
& co-creation



Dissemination

Personal projects
publications & exhibitions

CONCLUSION - *The Right to Grow Old*

Collaborative visual methods

- Resistance in storytelling
- Oppositional gaze – new way of seeing

Photo-documentation as visual translation

- Beyond product
- Process & Encounters:
 - Image/text composition
 - Long-term engagement
 - Broad dissemination

Visual spaces of resistance → claim voice and visibility



Elisa Robbe – elisa.robbe@ugent.be

Doctoral Researcher – Ghent University

DEPARTMENT OF TRANSLATION, INTERPRETING & COMMUNICATION

PhD Research Project:

ATLAM – AUDIOVISUAL TRANSFER IN LATIN AMERICAN MIGRATION

SUPERVISORS:

Prof. Dr. Alexandra Sanchez

Prof. Dr. July De Wilde

Research Groups

TRACE

MULTIPLES

CESSMIR

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