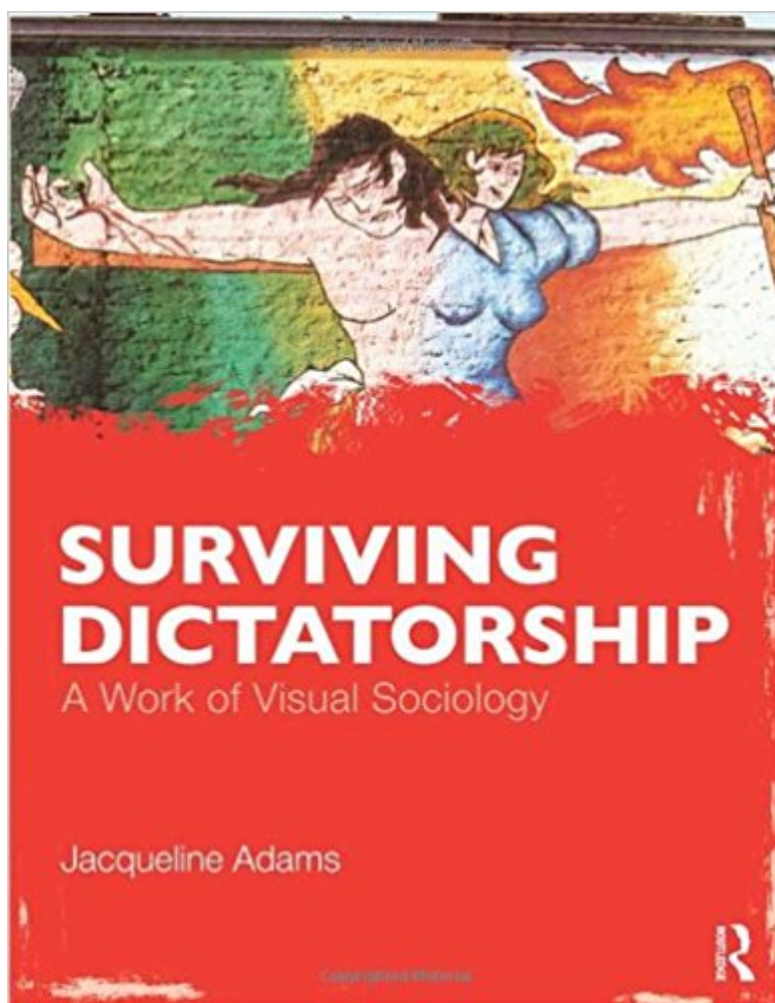


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# Surviving Dictatorship: A Work Of Visual Sociology (Sociology Re-Wired)



## Synopsis

Written as a book for undergraduate students as well as scholars, *Surviving Dictatorship* is a work of visual sociology and oral history, and a case study that communicates the lived experience of poverty, repression, and resistance in an authoritarian society: Pinochet's Chile. It focuses on shantytown women, examining how they join groups to cope with exacerbated impoverishment and targeted repression, and how this leads them into very varied forms of resistance aimed at self-protection, community-building, and mounting an offensive. Drawing on a visual database of shantytown photographs, art, posters, flyers, and bulletins, as well as on interviews, photo elicitation, and archival research, the book is an example of how multiple methods might be successfully employed to examine dictatorship from the perspective of some of the least powerful members of society. It is ideal for courses in social inequalities, poverty, race/class/gender, political sociology, global studies, urban studies, women's studies, human rights, oral history, and qualitative methods.

## Book Information

Series: Sociology Re-Wired

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## Customer Reviews

Jacqueline Adams is the author of articles and a book on the making of dissident art under dictatorship, shantytown women's reactions to the end of dictatorship, exile, and decision-making about migration. She has won a Pacific Sociological Association award and had an article selected as a benchmark by SAGE. She has worked as an assistant professor of sociology in Hong Kong, senior researcher at the University of Coimbra, and research fellow,

scholar-in-residence, and visiting scholar at the University of California at Berkeley, where she is currently based.

Why the boobs on the cover? Adams blows her own horn over and over--the number of arpilleras she's photographed and the number of interviews she's done. She doesn't appear to listen very well or earn the confidence of the artisans involved. She doesn't understand why they aren't willing to open their lives to her when she comes on the scene a quarter of a century or so after the coup in Chile and after the first arpilleras, when they had already become tourist art. After all she's a scholar. Too bad.

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