



From collective framing to connective appropriation: Activist photography across Gezi Movement and Anti-Coup Resistance

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Visuals highly affect the way a social movement establishes itself and perceived. Due to their semiotic and affective qualities (Barthes 1981; Sontag 2003), photographs (and other visual elements) have always played a crucial role in social movements not only as a representative communication medium (Olesen 2013), but also in developing collective identity (Melucci 1996) and building collective action frames (Doerr and Teune 2008). The framing literature in social movement studies does not exclude photographs but also not necessarily pays attention to them. Most of the theoretical and empirical research rarely prioritise photographs, and rather treat them as evidence to endorse the logocentric research tradition (Doerr, Mattoni, and Teune 2013).

Moreover, comparative works on framing either stay within a certain ideological cluster and make an analysis of various social movements with similar political orientation or compare frames of two contesting movements but focus on short periods of time, overlooking the continuing practices in the aftermath (Johnston and Noakes 2005). Proliferation of smartphones and social media apps increased the number of visuals in everyday interactions (Miller et al. 2016) but also brought in increased possibilities of participation to social movements (Mattoni

2017), while challenging the understanding of how the political imagery and action frames are constructed (Bennett and Segerberg 2013; Gerbaudo and Treré 2015). Digital platforms become a space for encounter of visuals from across political divides that challenge but also inspire each other and trigger shared frames.

This paper is part of a larger PhD project that pursues answers to the following general questions: What are the contemporary practices of visual framing in political struggle? In which ways do photographs serve conflicting political agendas? What can images tell us about similarities and differences of affective dynamics across political divides? Considering visual activism as a practice, the paper argues that similar images, visual patterns, and symbols appeal to distinct political positions. Analysing the photography production and distribution online during and aftermath of the recent political events in Turkey, the paper compares the frames emerge from the Gezi Movement of 2013 and the Anti-Coup Resistance of 2016 by addressing the question: What kind of narratives do images in Gezi and Anti-Coup produce, attend, and negotiate, and how? The paper, which is to become one of the two empirical chapters of the ongoing dissertation, presents the findings after a grounded theory analysis of

photography frames through a comparative study online on the visual practices across Gezi and Anti-Coup, covering a period between 2013 and 2018.

KEYWORDS

**Collective identity,
Action frames,
Gezi Mouvement,
Anti-Coup Resistance**