

Doing Situational Maps of Visual Materials

[T]he postmodern era is one where visual and spatial forces are coming to organize our social life in ways which defy easy comprehension.

—Emmison & Smith (2000:xi)

Before I discuss doing the situational maps, I want to emphasize that the situational, social worlds/arenas, and positional maps done vis-à-vis visual

research materials can take you far beyond these discursive materials per se. They rely, perhaps more than with interview and ethnographic data, on the researcher's creative insight, logic, and reflexivity, as well as on the research materials. They rely especially on the knowledge the researcher has gained about the research area through the very doing of the research—the research processes per se. As in situational analyses of other materials, prior coding according to the precepts of basic grounded theory is requisite. The memos you have written serve as the narrative data to be coded. Code first.

The general tasks of doing situational maps and analyses of narrative materials can now be applied to the narratives and codes you have produced of the visual materials along with the visual materials themselves. *Your situational map should include all analytically pertinent human and nonhuman, material, and symbolic/discursive elements of a particular image.* It is likely that, over time, not all will remain of interest. As with other data, this first effort is usually intentionally very messy, and hence very accessible and manipulable. Some people will prefer to continue working in this fashion.

One of the challenges of mapping visual materials is their partiality. Parts—elements—may well be missing that you know as an intelligent analyst are “really” present in the broader situation of which this visual is a part. There may well be many *implicated* actors, actants, institutions, and so on. Your responsibility as an analyst is to try and specify these while also noting their *explicit* absence. That is, there is a particular delicacy and ethicality at play here: You do not want to argue beyond the evidence, but you also don't want to play dumb. Lather (1991) has talked about “getting smart,” and one way to do so is to analytically point to *possible* implicated actors, actants, institutions, and so on in your memos. You can clarify these points through theoretical sampling downstream. So, in the situational map, implicated elements can, if you like, be indicated as implicated—or not. Whether you ultimately find these interesting and worthy of further analytic pursuit remains at this juncture a wide-open question. But you have, smartly, marked your question down. As with other genres of data/materials, you should do both messy and orderly situational maps, carefully dating them and keeping old versions “in case.”

Doing Social Worlds/Arenas Maps of Visual Materials

Any given photograph is conceivably open to appropriation, . . . each new discourse situation generating its own set of messages.

—Sekula (1982:91)

The visual materials you have gathered and begun analyzing may or may not allow you to portray what in the epigraph Sekula calls a “discourse situation” and do a social worlds/arenas analysis of them. More commonly, the visual imagery you have gathered will have been produced by a major social world in your situation of concern, and you may or may not be studying the entire arena. Thus you may have images of one particular social world representing itself, other worlds, human and/or nonhuman actors in the arena, and so on, or not. Ultimately, you will need to address such partialities, if they exist in your data, in your memos.

The issue of *perspective* is obviously key here. From whose perspective are the visuals constructed? For whom? What/who are the intended audience(s)? Do(es) the image(s) refer to collective action in any way? What kinds of action? Involving what social worlds? Are other social worlds represented, and if so, how? Is there an arena implicated by the pattern of social worlds visualized? How is it portrayed? Again, you do not want to venture too far beyond your data, but . . .

Doing Positional Maps of Visual Materials

[D]emystification is the permanent revolution.

—Lyotard (1984:29)

The narration of the images, especially those aspects generated through breaking the frame, should generate a listing of key issues and their axes in the visual data—or implicated by the visual data. These may or may not be interesting at first glance, but some should at least be there. The analyst can then simply proceed with making positional maps as described in Chapter 3. I would recommend persisting in the face of disinterest here for at least a little while. Positional maps allow the specification of absences—what is *not* there—and this can be especially useful in the analysis of visual materials that one cannot necessarily theoretically sample or further interrogate.

Let us move next to the exemplar.

Visual Discourse Exemplars: Moore and Clarke’s Anatomies

Lisa Jean Moore and I have been studying anatomies since the early 1990s, using science studies perspectives that examine the contents of sciences and technologies as well as their institutional and other manifestations. We chose

genital anatomies based on our prior knowledge of what we suspected were radical interventions made by two early feminist publications: *Our Bodies Our Selves* (Boston Women's Health Book Collective 1970/1998) and *A New View of a Woman's Body* (Federation of Feminist Women's Health Centers 1981/1995).²³

We were interested in anatomy as a discipline because it is widely understood as a science that has been done, is essentially complete and stable. Figures 6.7 and 6.8 show the female and male side views produced in 1981 by the Federation of Feminist Women's Health Centers. Both show the genitalia at rest and erect/engorged. We found both to be very uncommon images, especially the female. In part, we wanted to see if the innovations of feminist anatomies had been taken up in other recent genital anatomies.

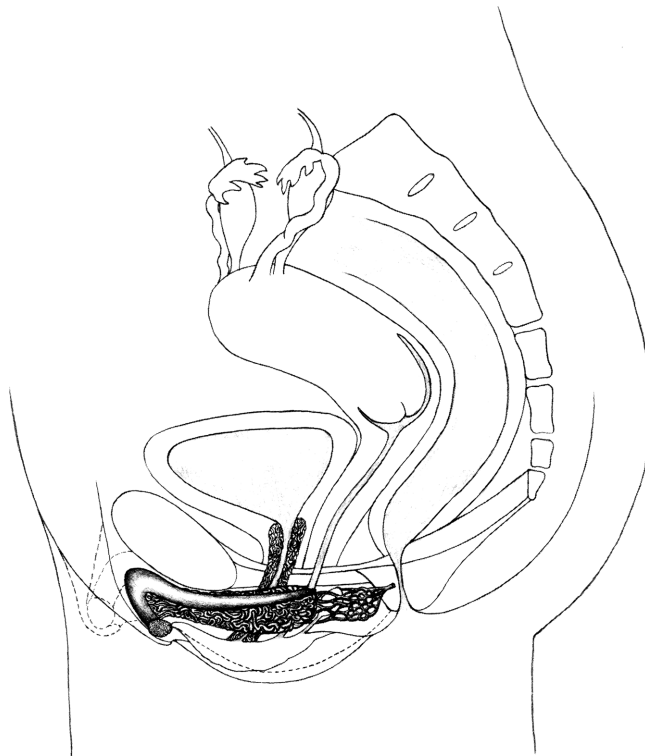


Figure 6.7 Federation of Feminist Women's Health Centers: Female Side View
SOURCE: Federation of Feminist Women's Health Centers (1981:48).

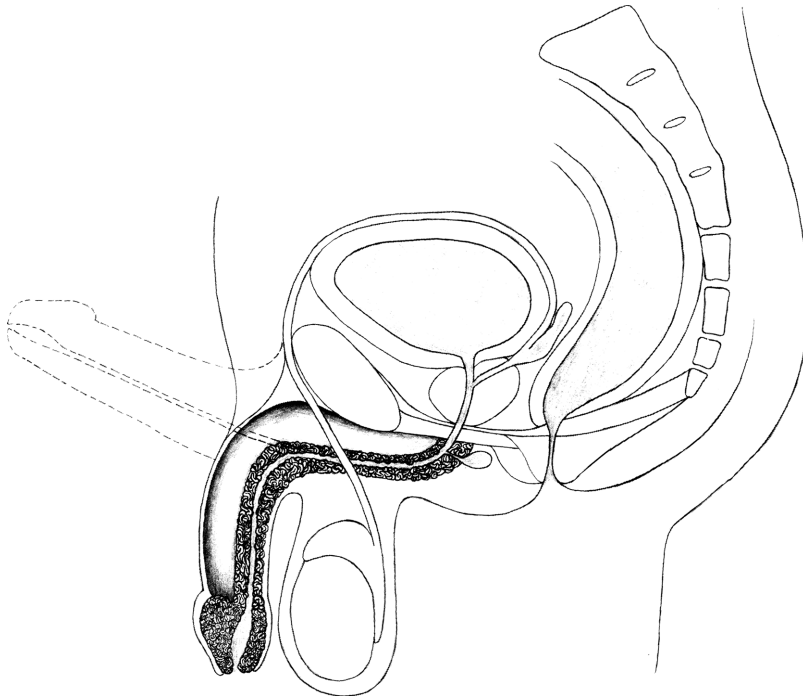


Figure 6.8 Federation of Feminist Women’s Health Centers: Male Side View
SOURCE: Federation of Feminist Women’s Health Centers (1981:49).

Which Visual Materials?

Deciding, Locating, Collecting, and Tracking

We began by casting a very wide net. In our work to date, we have examined images from medieval texts to the present, focusing on how different historically based visual cultures do the work of representation differently (Clarke & Moore n.d.). Our published work has centered on both anatomy texts and online “cyberanatomies” of human genitalia circa 1900-2000. We analyzed how anatomists represented, labeled, and narrated the various “male and female parts,” focusing especially on what (if anything) counted as “the clitoris” (Moore & Clarke 1995, 2001). We use the term “genital” as our generic term to designate “what’s down there” for specific historical-political reasons. Labels hold power: Whether the areas of the body where the clitoris and penis lie are labeled genital, sexual, or reproductive anatomy, or some combination thereof, is a meaning-making interpretation—part of

the visual culture of anatomy itself. “Genital” is closest to a generic regional term, while the terms “sex,” “sexual,” “generative,” and “reproductive” became our *analytic* categories.

Exemplar I: Furneaux Text Anatomy (circa 1904)

Locating Memo: Furneaux

I have chosen two sets of images from our published work to use here as exemplars. Although we did not explicitly use situational analysis as laid out in this book, I was using elements of it in my own work. I also wanted to use exemplars in this book from my own work with which I am most familiar. So, while I cannot reproduce for you a memo we wrote about any of the images per se, I can produce such memos for selected images. You can seek out our published work for greater detail on the project as a whole.

One exemplar is from medical texts published in Britain circa 1904, and the other is from a CD-ROM cyberanatomy produced in the United States in 1994. At the end of this section, I give the overall conclusions that Lisa Jean Moore and I have reached on our anatomies project to date. These exemplars document the conclusions nicely.

Big Picture Memo: Furneaux

I begin with my overall locating memo of Figures 6.9-6.10, the female “flap anatomy” (Furneaux circa 1904:back cover). I have included the male images here as Figures 6.11 and 6.12 for comparative purposes, but do not narrate them due to space limitations (see Furneaux 19??).

First Impressions. In Figures 6.9-6.10, I see drawings of a quite young-looking white girl/woman done in a very flat plane. She reminds me of cutout dolls that came in some coloring books when I was a child, though they were not bare-breasted. She also reminds me of Egyptian art with its full frontal imaging and some Greco-Roman figures. These impressions are reinforced by the fabric covering her genitalia, draped togalike around her lower torso and tucked in around the waist. This toga thing makes her feel culturally remote—“other.” Her face looks somehow like a Victorian child, but she certainly does *not* seem British from the neck down!

The series of three connected images reminds me of the triptych format of three connected paintings (often literally connected by hinges) I associate with Renaissance and later Christian religious art, but likely having earlier origins. Triptychs typically show three aspects of the same event—such as the Annunciation or the coming of the Magi. This format evokes the long



Figure 6.9 Furneaux Female Anatomy Front View: Flap Closed

tradition in both art and craft of visuals as narrative storytelling devices that are usually read left to right in the West. Looking at the series of anatomical images of this young woman overall, I can tell, given our prior knowledge of reading anatomies, that we are supposed to be seeing/reading “deeper and deeper” from left to right. I, at least, am always struck by the complexity—even of simplifications such as these.

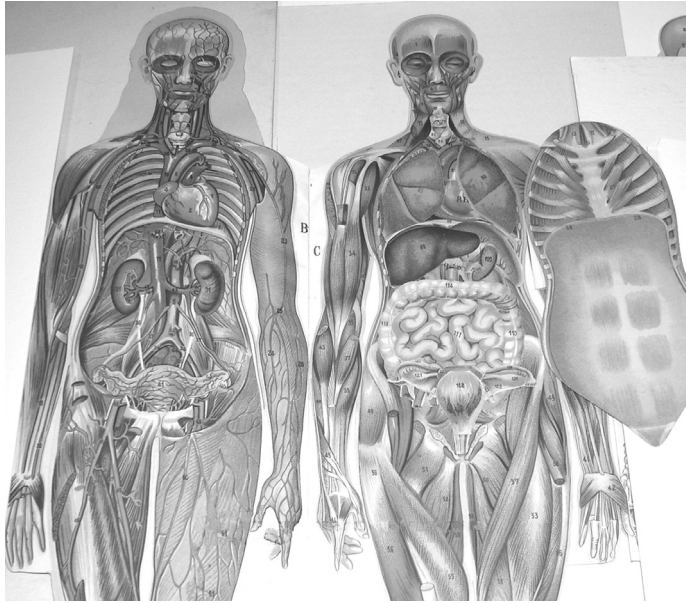


Figure 6.10 Furneaux Female Anatomy Front View: Flap Open

Big Picture. The young woman has long hair flowing below her shoulders (we cannot see how long). Her arms are at her sides. Her pointer finger on her right hand is in fact pointing downward in a clear way, seemingly instructing us to pay attention. Her left hand, in contrast, is turned palm facing us, perhaps to provide another view of the hand or to indicate its flexibility. Her bared breasts are high, and indicate by their shape that she has not breast-fed. Her abdomen is muscular and rounded. This is definitely a pre-Twiggy female: big, healthy, and athletic-looking.

The young woman looks at us seemingly directly but also straight ahead and seems not to see us. She is clearly *not* engaging us in the gaze, yet does not look away. She also does not look real. That is, she is not portrayed realistically but rather more abstractly and somehow symbolically. We are clearly not looking at a representation attempting to be the real thing. In fact, the effort seems to have been to be intentionally unrealistic through being somewhat artistic.

Little Pictures. In Figure 6.10, in the image labeled B, an overall flap seemingly constituting the skin and surface flesh has been drawn back to reveal circulatory and neurological systems/networks and major internal organs of the body (heart, kidneys, uterus, and fallopian tubes [both still

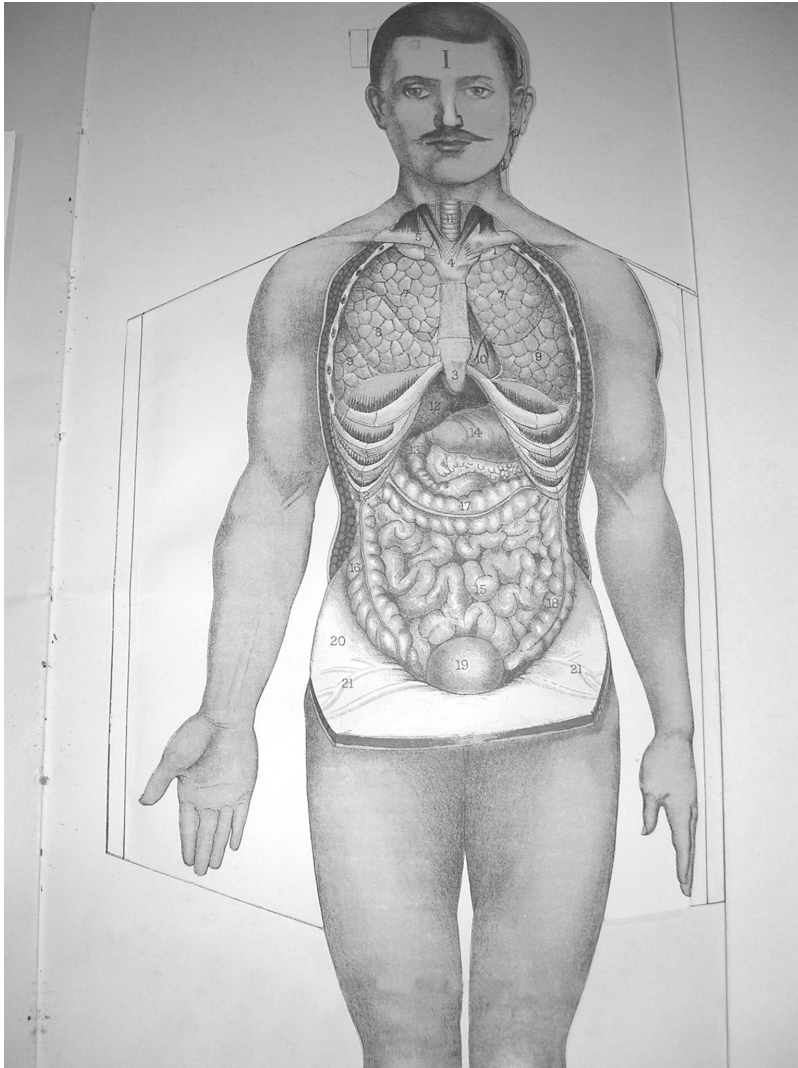


Figure 6.11 Furneaux Male Anatomy Front View: Flap Closed

sealed/whole]). Moving downward from the top of the image, we see that the shape of the hair is still there but the hair is not. The eyes are half dead and staring. The ribs are still in place except where (somehow) deleted to reveal the heart/lung(s). The anatomy of the two legs is different, revealing different bodily elements.

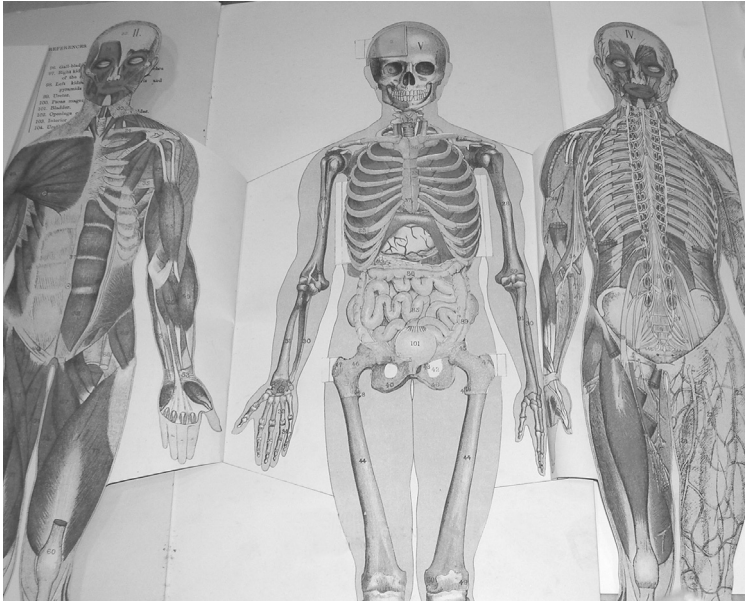


Figure 6.12 Furneaux Male Anatomy Front View: Flap Open

In the image on our right labeled C, two more flaps over the torso that have been drawn back are shown—the ribs and the abdominal musculature. The head looks almost fully skull-like with skeletal sockets without eyeballs. The body too is further reduced essentially to skeleton and some musculature in arms, legs, and shoulders, though the outline/shape of the original body remains (which it would not do in a dissection, one of the reasons dissections are challenging to see). Many areas are simply dark and murky, indicating that what was there has been removed. Some absences are thus indicated. The uterus and fallopian tubes/ovaries have been opened (dissected frontally), revealing a fetus in the uterus.

Specification Memo: Furneaux

The questions used to construct the specification memo are here *in italics* for clarity. There is no need to repeat oneself endlessly. The purpose of the specification memo is to push oneself to be very, very systematic in examining the visual. It is the *combination* of the groundedness of overall interpretation with the systematic handling of data that makes grounded theory and situational analysis robust approaches in qualitative research—applied to visual as well as other materials.

- **Selection.** *What is represented? Why do you think X, Y, or Z was selected rather than A, or B, or C?* The images are three anatomical views of a young woman done circa 1904—see above memo. I cannot determine why particular elements were selected, although I can theorize that both the unreality of the image and the presence of the fetus may have been intended to desexualize the anatomical model. I know from reading secondary sources that, by this historical moment, differentiation of anatomy as science from both art and pornography was very important (e.g., Jordanova 1989). Scientific visual cultures were emerging, being refined, and being gendered, raced, and so on.
- **Framing.** *How is the subject framed? What is included, excluded, cut off at the edges?* Beyond the medical book, there is no visual context whatsoever except for the indications of “cut-outness.” And the handful of letter labels. The framing is essentially the triptych strategy, calling upon us to read the three images as of the same thing or event varyingly portrayed—here going deeper and deeper.
- **Featuring.** *What is foregrounded, middle-grounded, and backgrounded but still present?* There really is only a relatively flattened ground of the front of the body. The flap indicators highlight/foreground the torso area, deemphasizing and marginalizing the head, arms, and legs, but not wholly. What is featured is the opening of the body to our view and the complex detailing of various innards. The labels are very minor compared to many other anatomies.
- **Viewpoint.** *Is the image a close-up, medium shot, long shot, low angle, high angle? What difference(s) do these make?* The flat frontal image seems conventional/canonic for basic scientific anatomies by this time, neither close up nor distant. This works to distinguish scientific images from both artistic images (typically three-dimensional and realistic at this time with dense background/context) and from pornographic images (also typically three-dimensional and realistic at this time with dense though usually different background/context) wherein “the gaze” is often seriously engaged by the object/gazee staring back seductively.
- **Light.** *How is light used in the image? What is featured through highlighting? Backgrounded? How does the variation in light direct your attention within the image? What is more or less obscured?* While the reproductions technically possible in this book are far from perfect, the stylistic strategy seems to be to use light to aid a clarity versus obscurity continuum of representation.
- **Color.** *How is color used in the image? What is bright and vivid and what is not? How does the variation in color direct your attention within the image?* Soft gentle colors were used with shading to denote clarity/obscurity and depth.
- **Focus/Depth of Field.** *Is everything in sharp focus? If not, what is blurred? What is clear? How does the variation in focus direct your attention within the image?* In a way, there is not much depth, although we are supposed to

be seeing deeper and deeper. Again, the clarity/obscurity continuum is doing this work.

- **Presence/Absence.** *Given the topic/focus of the image, is everything there that you would expect to be there? What is absent that you might have expected? What is different than you expected?* The very absence of context here makes a serious point. In sharp contrast with much pornography which trades on its specificities, scientific anatomical representations are not local and contextualizable, but rather abstract, generalizable, and universalizable. They are intended to be able to travel and be easily inserted in new sites/contexts (Latour 1986, 1990; Star & Griesemer 1989). Furthermore, and most interesting, absence is used to direct an intense emphasis on presence. When parts of the body are removed, we are not to lament their loss, or even attend to their absence, but rather pay attention to what their removal has revealed underneath it all. It is a sort of corporeal striptease. This anatomy reveals the infrastructures of the body, flap by flap.
- **Intended/Unintended Audience(s).** *Can you determine whether the image was aimed at any particular audience(s)? More than one? Who is not supposed to look here? Who would likely be made to feel uncomfortable looking here in “mixed” company? “Mixed” in what ways?* Yes, the images are from a medical text aimed at medical audience(s). Given that access to such texts was quite narrow, usually defined by access to a medical library, very few were supposed to look. Medical audiences were mostly male, and viewing in mixed company would have been charged—especially genital anatomy and sexual organs.
- **Composition.** *What is emphasized? What is balanced/imbanced? Are there tilted images? Moving images?* The torso area is emphasized as are major organs. The flaps in this flap anatomy move. No tilted or moving images. All in general balance.
- **Texture.** *Are there areas of different textures? What are they? What work do these areas do in the overall image?* Again, the texturing is used to do the clarity/obscurity work featuring different anatomical elements.
- **Scale and Format/Proportions.** *How are these expectable? Unexpected? What is emphasized? De-emphasized?* To Lisa Jean Moore and me in the early 1990s before digital anatomies were circulating with hypertexted click-and-see options, this format with doll-like female was fascinating, and the flaps revealing one level at a time were interesting visual devices. Proportions and scale seem relatively realistic, although the head seems a little small for the body.
- **Technical Elements.** *Are there any distinctive elements such as a wide-angle lens, telephoto, flash-lighting, special photo processing? What difference(s) do they make?* The doll-like aspect stood out among all the anatomies we viewed produced between 1900 and 1990. Flap anatomies per se have a long history, and parallel early versions were even done in ivory and other media as sculptures with removable organs.

- **Single or Multimedia.** *What media are in the work? How are they positioned vis-à-vis one another? Is work in one medium echoing or referencing another? To what end(s)?* This is a single medium of medical illustrator-drawn anatomy. It may well be referencing earlier print and sculptural versions with removable parts that were lifelike with wigs and so on.
- **Relationship to Other Work in Same Media.** *Are there differences or largely similarities? What, if anything, is distinctive?* The major difference is the doll aspect combined with more traditional flap style. (Please see our published work for more extended discussion here.)
- **References.** *Are there symbolic or other references in the image that you can decode? What are they? Where do they come from? Why do you think they are there? What work do they do in the visual? Is there a consistent pattern of referencing across multiple visuals?* While there is no “background” or context, several references jump out. First is how much the young woman’s head looks like that of a Victorian doll—both childlike (especially compared to the man) and unreal. Second, the toga references Greece, and perhaps even the Greek Olympics, given her strong athletic body. The head would be familiar in a British setting, while the body seems to be from “far away” in ways Tsing (1993) would see as distancing, and Said (1978) might view as orientalizing or “othering.” Interestingly, this can be read as either/both eroticizing and de-eroticizing.
- **Remediations.** *Are there remediations wherein new visual technologies such as computer graphics or the Internet present themselves as offering newly refashioned and improved versions of older media while merely reinscribing old content in a newer format? How is this done? Is it easy to see?* Actually it does feel like a remediation of the flap style in a newer doll-like body. Today, flap anatomies are actually reincarnated/remediated as “click” anatomies online. In terms of content, representing the female as pregnant goes back at least to medieval anatomies.
- **Situatedness.** *How is this image situated historically, geographically, temporally? In terms of social worlds/arenas?* This is a visual from the social world of Western medicine in Britain in the early 20th century.
- **Relations With Visual Culture(s).** *How is this image related to past and/or contemporary or futuristic visual (sub)cultures/social worlds? What are its relations to past or contemporary sociopolitical situations?* This image illustrates the emerging conventions of scientific anatomical illustration—biomedical abstraction. (This question is actually at the heart of our overall anatomies project—see summary below.)
- **Commonness/Uniqueness.** *Is this image one of a kind, rare, common? What difference(s) does this make?* As a scientific medical illustration from circa 1904, this was a rare and special image, challenging to access unless one was part of a medical world. Its rarity and relative obscurity makes the image more interesting to us even today.
- **Work of the Image.** *What work is the image doing in the world? What is implicitly and explicitly normalized? Naturalized/unnaturalized? Marginalized?* This

image is doing many kinds of work. First, it represents an established medical specialty—anatomy. At the time of its publication, circa 1904, anatomy was very important because of the rise of surgery, which could now more commonly be successful thanks to both anesthesia and asepsis, along with anatomical knowledge. Pregnancy is naturalized for females. A “medical gaze” is taking on new forms of representation of bodies that can travel easily in medical books and hence among medical worlds in different locations.

- *Injunctions to Viewers.* *What, if anything, are viewers being told to do or think or be? Not to do or think?* The unrealism and static nature of the image—its stillness and abstraction along with its complex detail revealed flap by flap—seem to tell us to stare carefully. I also think we are not supposed to see this young woman as erotic. But nor does she wholly refuse such a gaze—an interesting ambiguity.

I could, of course, be much more thorough in my responses to these questions, and at the early stages of a visual research project, there is nothing more worthwhile. The payoff from systematic looking *and writing* is exceptional. The questions themselves provoke analysis.

Situational Maps and Analysis: Furneaux

Let us now turn to the situational map, social worlds/arenas map, and positional map for these images. Looking at Figure 6.13, the messy situational map for the Furneaux (circa 1904) anatomy text visuals, we see many human and nonhuman elements—and most are medically related. These especially include medical illustrators and publishers, the history of anatomy and of anatomical illustration, the technologies of both producing the illustrations and publishing them, a handful of early scientific studies of sexuality and reproductive phenomena, urology, obstetrics and gynecology and their histories. What came before matters a lot. It has always already “schooled” the gaze of medicine, formatting anatomical illustrations into visual cultures of which this is one example. All the likely “audiences/consumers” are also on the map. Presences beyond medicine include print pornography, historical and contemporary art, historical and contemporary popular cultural representations of human bodies, the historical and contemporary politics of gender and sexuality, living females and female bodies available for dissection, and so on.

The ordered situational map in Figure 6.14 makes the medical orientation even more clear. There is quite a range of nonhuman elements. To me, the techniques and technologies of doing such illustration and the technologies available to reproduce them stand out.



Figure 6.13 Messy Situational Map: Furneaux Text Anatomy (circa 1904)

Social Worlds/Arenas Map and Analysis: Furneaux

Figure 6.15 presents the social worlds/arenas map for the Furneaux illustrations of circa 1904. The text is situated within the medical arena, primarily in medical education. The medical/biological publishing world, medical journal publishing world, and medical education world intersect with those of anatomy and medical/scientific illustration. Hospital/clinic

**INDIVIDUAL HUMAN
ELEMENTS/ACTORS**

Medical illustrators
 Living bodies
 Practicing physicians
 Other health care providers seeking
 anatomical knowledge
 Others seeking anatomical knowledge
 Others seeking knowledge of bodies,
 including sexual knowledge

**COLLECTIVE HUMAN
ELEMENTS/ACTORS**

Historical and contemporary anatomy
 as a discipline
 Medical textbook publishers
 Academic medicine
 Physicians in training

**DISCURSIVE CONSTRUCTIONS
OF HUMAN ACTORS**

Human sexuality/sexology
 Human reproductive science
 Representations of bodies

POLITICAL/ECONOMIC ELEMENTS

Economics of medical publishing
 Historical and contemporary politics
 of gender and sexuality

TEMPORAL ELEMENTS

Historical and contemporary politics
 of sex/gender
 Historical and contemporary politics
 of sexuality

**MAJOR ISSUES/DEBATES
(USUALLY CONTESTED)**

“Best” means of representations of
 anatomy of different body parts
 Historical and contemporary politics
 of gender and sexuality

OTHER KINDS OF ELEMENTS

NONHUMAN ELEMENTS/ACTANTS

Medical textbooks
 Technologies of medical illustration
 Cadavers for dissection
 Print pornography
 Historical and contemporary medical
 illustrations
 Print popular cultural anatomies

IMPLICATED/SILENT ACTORS/ACTANTS

**DISCURSIVE CONSTRUCTIONS
OF NONHUMAN ACTANTS**

Conservative and progressive
 constructions of sexual anatomy
 Conservative and progressive
 constructions of nude body images

**SOCIOCULTURAL/SYMBOLIC
ELEMENTS**

See discourses

SPATIAL ELEMENTS

Wholly decontextualized body images

**RELATED DISCOURSES
(NARRATIVE AND/OR VISUAL)**

Discourses about sex/gender
 Discourses about sexuality
 Discourses about bodies

Figure 6.14 Ordered Situational Map: Furneaux Text Anatomy (circa 1904)

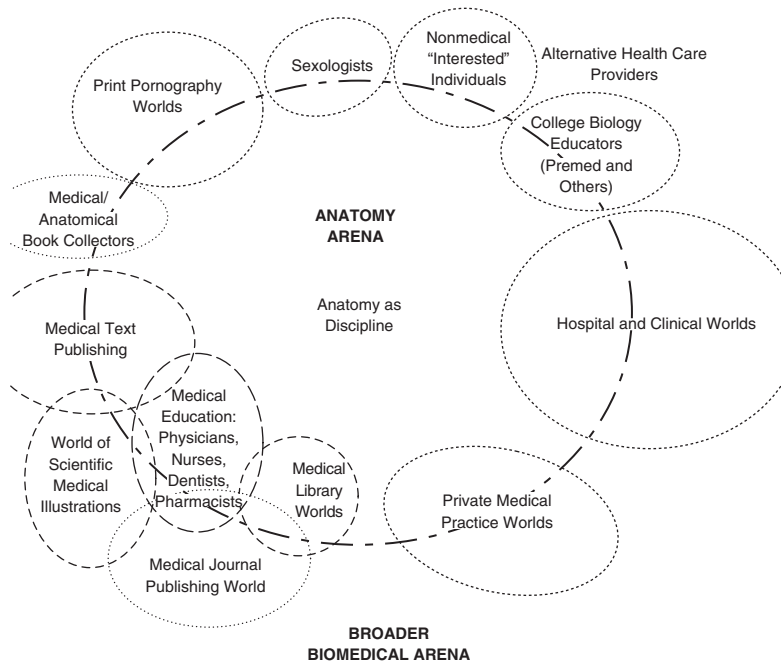


Figure 6.15 Social Worlds/Arenas Map: Furneaux Text Anatomy (circa 1904)

worlds are more tangential to this arena, as are private medical practices. Outside the medical arena are nonmedical interested individuals, including alternative health care providers who have an interest in anatomy and college biology educators who have an interest in anatomy and who teach premed students and others. Sexology as an emergent discipline is partially inside the medical arena and partially outside, as not all sexologists are medically trained.

The social worlds/arenas map also makes it clear how restricted access was to medical illustration at this time. These images reside almost exclusively inside the academic medical arena, especially in medical libraries. They may also be found (especially older or outdated versions) in hospitals, clinics, private physicians' offices, the libraries of private book collectors (especially those specializing in the history of anatomy and/or medical/scientific illustration, many of whom would be physicians), and in (likely medical) bookstores.

Positional Map and Analysis: Furneaux

Figure 6.16, the positional map I have drawn for the Furneaux illustration of circa 1904, is organized along two axes: (1) from obscure to clear and (2) from a reproduction emphasis to a sexuality emphasis. There were no labels, so the image stood on its own. I have placed the image in an intermediate position between obscure and clear in part because of the absence of labels naming and signaling body parts. Because of the fetus in utero, I have placed the image at the reproductive emphasis end of that continuum. Let me say that the act of conceiving the possible axes, deciding among them, and then placing the visual within this scheme feels very highly charged. Researcher reflexivity is intense here—as is interpretation. This is very much *my* map.

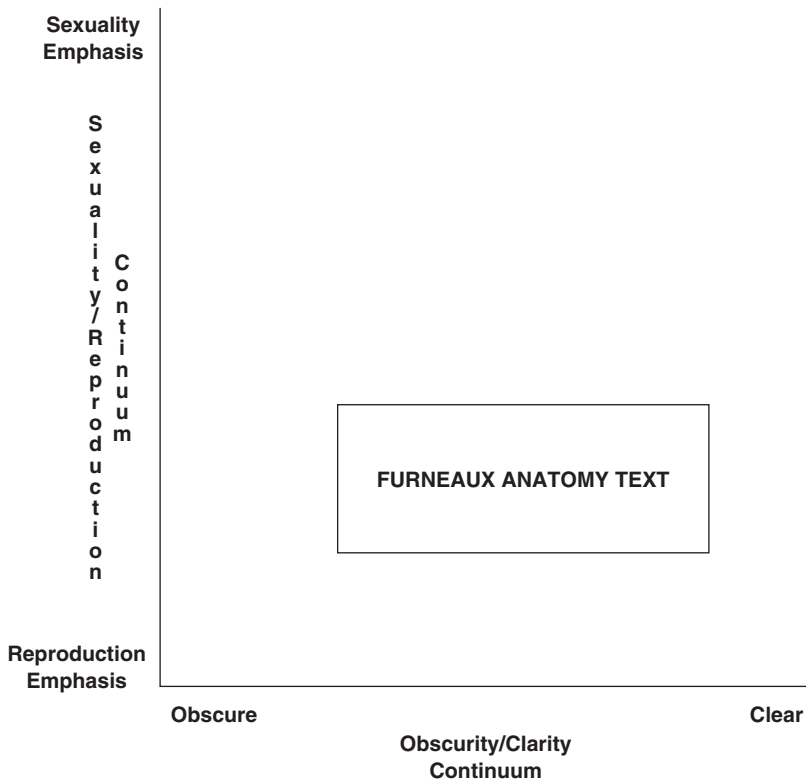


Figure 6.16 Positional Map: Furneaux Text Anatomy (circa 1904)

Exemplar II: BodyWorks 1994 Cyberanatomy

Locating Memo: BodyWorks 1994

Colorful, comprehensive graphics guide you on a journey through the body. With its vast database, BodyWorks Classic lets you study specific areas from head to toe, zooming in and out for a complete look at the world within you, and focusing on different internal systems such as the skeletal, muscular, cardiovascular, reproductive and more.

—CD-ROM Casenotes for BodyWorks²⁴

I will be very terse here for reasons of space. In Figures 6.17-6.20, we have images from a CD-ROM produced by Softkey Multimedia in 1994. A “popular culture” general anatomy for the lay public and likely aimed at families with children, this CD contains line and color drawings, three-dimensional images, and movies with sound. BodyWorks cyberanatomy enables the user to click onto bodily systems from an icon-driven menu at the top of the screen.

Big Picture Memo: BodyWorks 1994

First Impressions. The cover image (Figure 6.17) is of an attractive young white woman looking sideways away from us. Her innards are shown where her breasts and abdomen would be. Images are not from a vivid realist visual culture such as photographs of cadavers, but rely instead on medical illustration techniques, largely from the visual culture of biomedical abstraction. Genital anatomy falls under the broad heading of “Genitourinary System,” represented by the male and female symbols, and “includes the urinary and reproductive organs. Because these organs are located in the same area of the body, and share some functions, they’re often treated together.”

Visually, there are body parts and labels and no whole persons. After we leave the “Genitourinary System” with its buffed, athletic male silhouette (Figure 6.18) standing for both males and females in high modern universalist mode, the next click moves us immediately into the “Reproductive Systems” of the female (Figure 6.19) and male (Figure 6.20). While the female is labeled “Side View,” no such instructions are offered with the male (also presented in side view). The labels do not stay still all at once. Our viewing skills are left to make sense of it all. Note that the icon for genital anatomy is a male symbol and a female symbol literally attached to each other. Moreover, using Goffman’s power

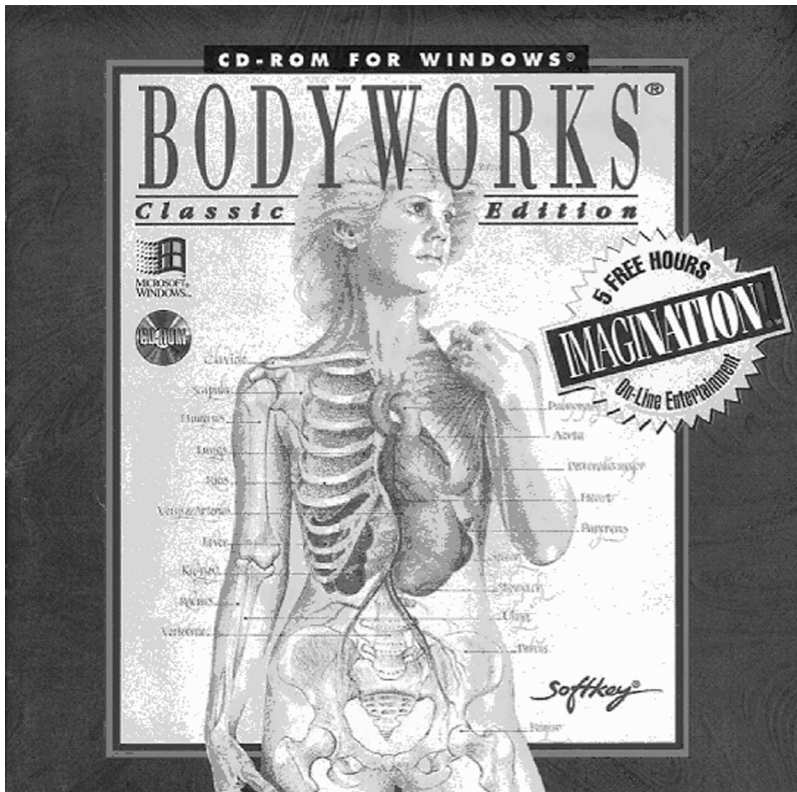


Figure 6.17 BodyWorks 1994 Cyberanatomy Classic Edition CD-ROM Cover
 SOURCE: Copyright © Riverdeep Interactive Learning Limited and its licensors. All rights reserved.

analytic on this icon, we see the male symbol portrayed as both larger and in the superior (higher) position.

Little Pictures. In keeping with many 20th-century representations, the male and female genitalia are unequally represented. Specifically, while the penis, glans of the penis, corpus cavernosa, and ejaculatory ducts of the male system are depicted, labeled, narratively defined, and hypertexted (all lighting up on the visual when the words are clicked on), the clitoris is not. The only mention of the clitoris is in the narrative listing of the parts of external organs of the vagina; it is not on the list of visual options. Nothing lights up. Male erection is described as part of sexual arousal, while the female reproductive system is exclusively portrayed, both visually and textually, as the site of conception and childbirth. The female body is a wholly nonsexual body. A Fetus

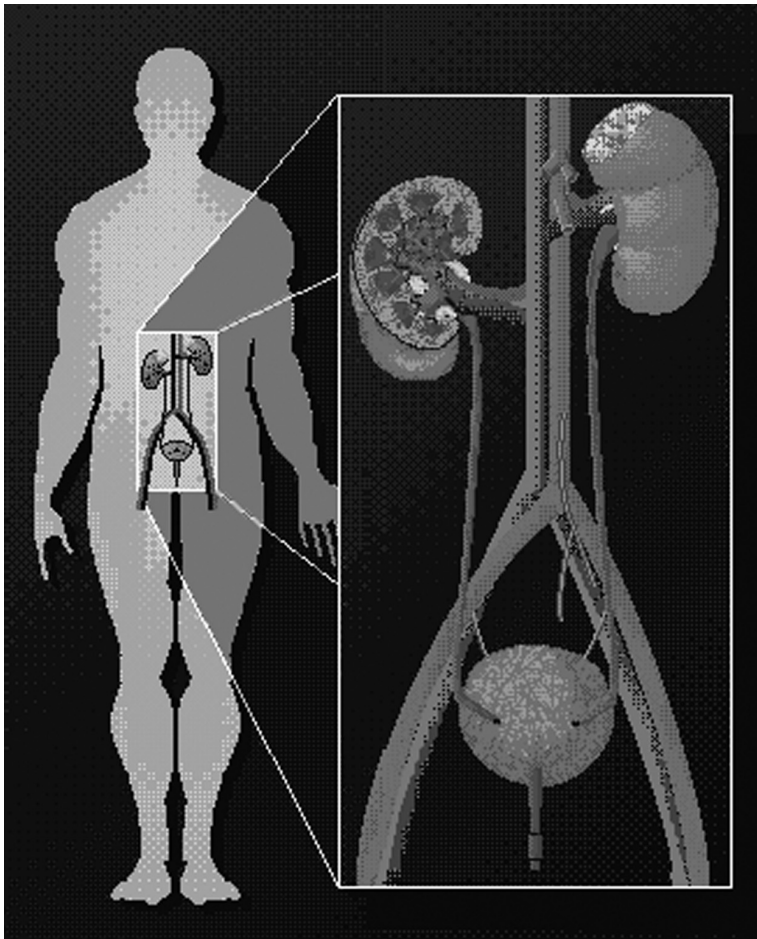


Figure 6.18 BodyWorks 1994 Cyberanatomy Genitourinary System Page

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Icon provides entry into “The Living System” that “covers many of the processes of living including conception, pregnancy and childbirth.”

It is difficult to memo this CD-ROM, as all the visuals I am referring to are not clear on the pages reproduced here. There is software that allows annotation for use with some visual materials. However, copyrighted products such as this might not be able to be imported into them for annotation. Therefore, when analyzing such materials, using the Print Screen function often and keeping the images with the memos are important. If analyzing a Web site, it is often also useful to download the entire Web site, if you can, and carefully date and archive it yourself. It is important to carefully date

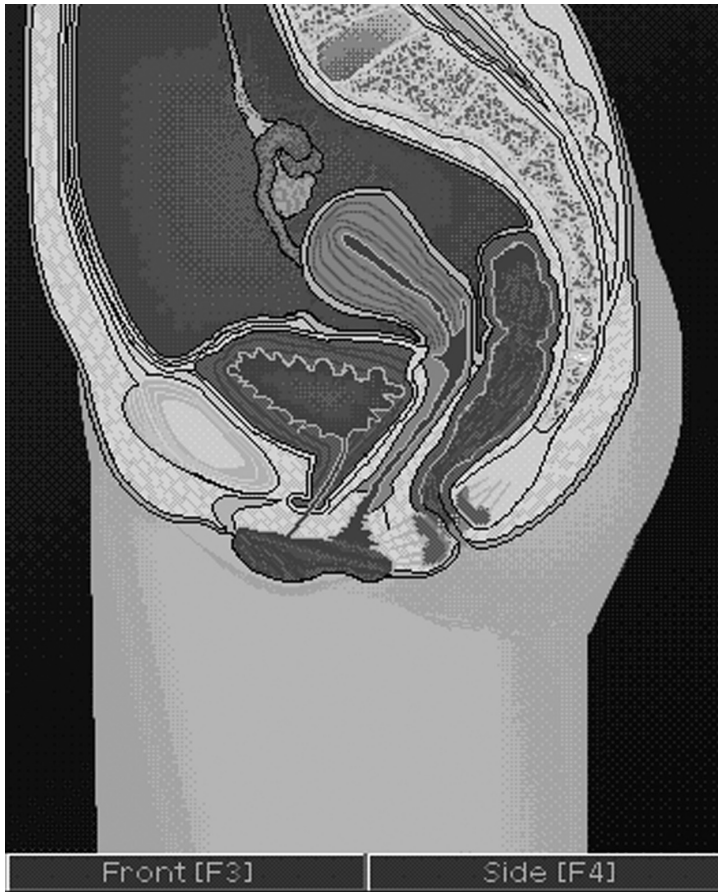


Figure 6.19 BodyWorks 1994 Cyberanatomy Female Reproductive System: Side View

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anything you print from any Web site, as there are usually no archives available online, and things tend to disappear.

I do not provide the specification memo for the BodyWorks cyberanatomy but move directly into an abbreviated situational analysis.

Situational Map and Analysis: BodyWorks 1994

Looking at Figure 6.21, the messy situational map for BodyWorks cyberanatomy, we see first that all of the elements in the situational map of the earlier text anatomy from c1904 are still present (e.g., medical illustrators, medical publishers, medical libraries). But there are many new elements as

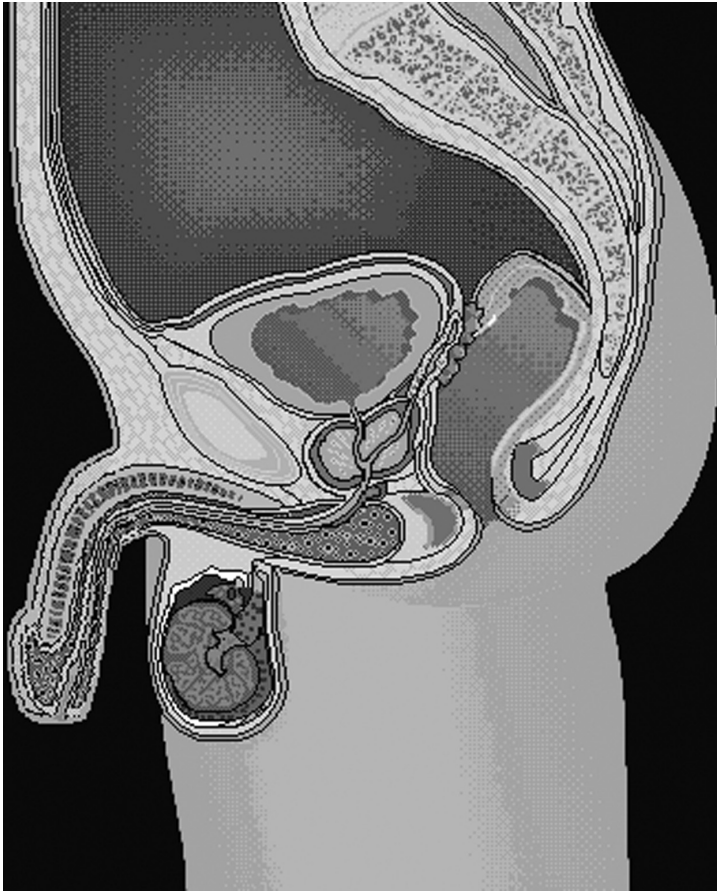


Figure 6.20 BodyWorks 1994 Cyberanatomy Male Reproductive System: Side View

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well. Some are expected such as computers and software. Others may be more surprising such as medical illustration training programs (now in place due to the increasing demand for such illustrations), and sex education as a specialty field, which may be analytically important.

As usual, the ordered map is handy. See Figure 6.22.

Social Worlds/Arenas Map and Analysis: BodyWorks 1994

Looking at Figure 6.23, the social worlds/arenas map of BodyWorks, we see that it appears in the sex education arena. Digital popular cultural



Figure 6.21 Messy Situational Map: BodyWorks 1994 Cyberanatomy

anatomies are situated at the intersection of software and computing industries with medical publishing worlds that extend into this arena from the medical arena itself. Print and digital medical anatomy illustration worlds also intersect and have similarly extended into the sex education arena from the medical arena. Two additional arenas of significance also impinge: the popular culture arena and the pornography/sex work arena (themselves increasingly overlapping).

INDIVIDUAL HUMAN ELEMENTS/ACTORS

Medical illustrators
Children, teens, families
Practicing physicians
Other health care teachers and providers
 seeking anatomical knowledge
Sex educators
Health educators
Others seeking anatomical knowledge

COLLECTIVE HUMAN ELEMENTS/ACTORS

Historical and contemporary anatomy
 as a discipline
Medical textbook publishers
Academic medicine
Physicians in training
Medical illustration training programs
Computer and software industries

**DISCURSIVE CONSTRUCTION(S)
OF HUMAN ACTORS**

Human sexuality/sexology
Human reproductive sciences
Representations of bodies

POLITICAL/ECONOMIC ELEMENTS

Economics of medical publishing
Historical and contemporary politics of
 gender, sexuality, and sex education
Historical and contemporary obstetrics
 and gynecology

TEMPORAL ELEMENTS

Historical and contemporary politics of
 sex/gender
Historical and contemporary politics of sexuality
Historical and contemporary politics of
 sex education

**MAJOR ISSUES/DEBATES
(USUALLY CONTESTED)**

Historical and contemporary politics of
 sex education
Historical and contemporary politics of gender
 and sexuality
"Best" means of representation of anatomies
 of different body parts

OTHER KINDS OF ELEMENTS

NONHUMAN ELEMENTS/ACTANTS

Medical textbooks
Technologies of medical illustration
Historical and contemporary medical illustration
Cadavers for dissection
Print popular cultural anatomies
Print and digital pornography
Computers
Software
Digital technical medical anatomies for health
 professionals (physicians, nurses, physical
 therapists, etc.)
Digital popular cultural anatomies

IMPLICATED/SILENT ACTORS/ACTANTS

**DISCURSIVE CONSTRUCTION(S)
OF NONHUMAN ACTANTS**

Conservative and progressive constructions
 of sexual anatomy
Conservative and progressive constructions
 of images of nude bodies

SOCIOCULTURAL/SYMBOLIC ELEMENTS

Historical and contemporary popular culture
History of anatomy
Historical and contemporary anatomical
 representations
Historical and contemporary art

SPATIAL DIMENSIONS

Available means of display of and access
 to anatomical dissection
Available means of display of and access
 to anatomical representations
CD-ROM click hypertext

**RELATED DISCOURSES
(NARRATIVE AND/OR VISUAL)**

Discourses of sex education
Discourses of sex/gender
Discourses of sexuality

Figure 6.22 Ordered Situational Map: BodyWorks 1994 Cyberanatomy

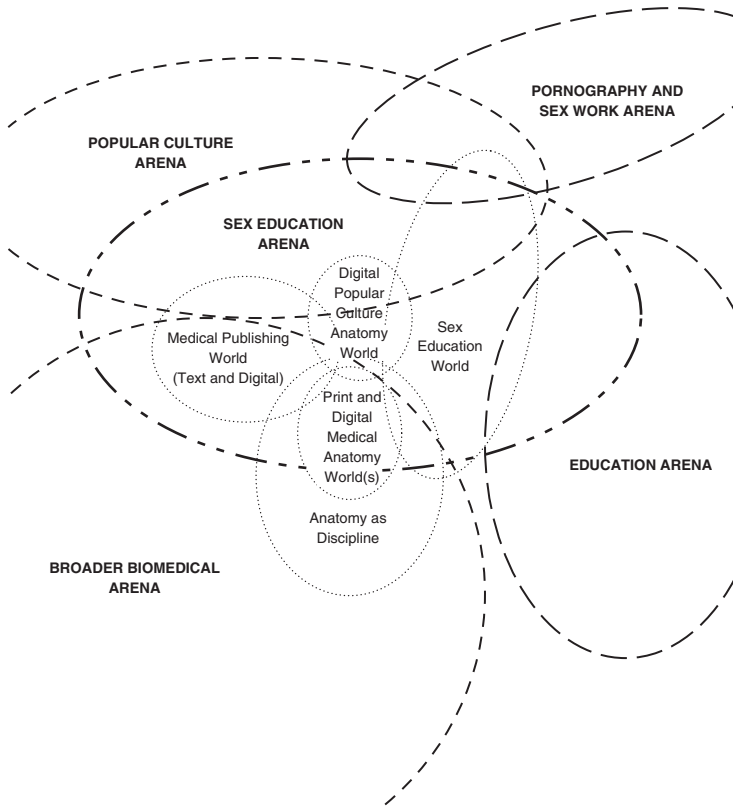


Figure 6.23 Social Worlds/Arenas Map: BodyWorks 1994 Cyberanatomy

Looking at the social worlds/arenas maps of both of the exemplars, we can see that major historical changes have occurred. The most significant for our purposes was the development of the sex education arena through which popular cultural anatomies such as BodyWorks are now both produced and consumed—at home and in schools. Keeping “appropriate” distance from the pornography/sex work arena, which has obvious interests in and commitments to sex education, is important to the developers of such products.

One of the most influential arenas for the development of a CD such as this is popular culture. Sex education products such as BodyWorks are in competition with all kinds of popular cultural products, from music videos to movies about/including sexual content. And children typically operate at the cutting edges of both new visual technologies and popular cultural trends. Creating and maintaining such a product as economically viable would be challenging.

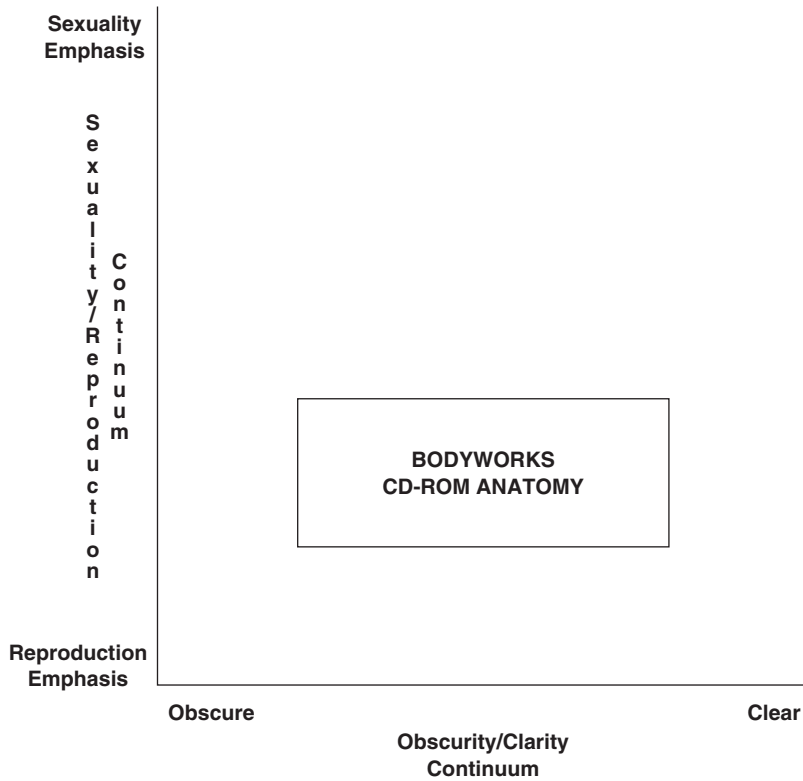


Figure 6.24 Positional Map: BodyWorks 1994 Cyberanatomy

Positional Map and Analysis: BodyWorks 1994

Finally, the positional map(s) will likely be particularly important in analysis of visual materials because these are discursive items, and the work they do—and don't do—in the world should be clarified by these maps. You will see that the similarities between the positional maps of both exemplars offered in Figures 6.16 and 6.24 constitute the heart of the analysis offered below in the summary.

Given the complete absence of female sexuality and the downplaying of male sexuality, in Figure 6.24 the BodyWorks CD is clearly positioned at the reproductive emphasis end of the reproduction/sexuality continuum. For the same reasons, I have positioned it between Clarity and Obscurity. What is there is clear, but highly partial. This is especially true given the incredible array of visual resources available to the producers—almost a century's

worth since the Furneaux anatomy of 1904. So, this positioning is deeply reliant upon the *researchers*—it is our vision based on our assessment of what was technically possible at the time of its production.

Analytic Summary of the Anatomies Project

The following are our conclusions to date regarding the anatomy texts and cyberanatomies we studied circa 1900-2000 (a much wider array than presented here) (Moore & Clarke 1995, 2001):

- Narratives and images often work together to render a discourse of external genital size as synonymous with physical superiority.
- In terms of images and/or labeling, the female may or may not have a clitoris, while the male always has a penis.
- When present, the clitoris is often presented as homologous (arising from the same embryonic cells) to the penis, but never vice versa.
- Clitoral agency or purpose (capacity for sensation and action such as engorgement) is rarely addressed, while the capacities and actions of the penis usually form a lively central narrative.
- Narratives of orgasm pertain *solely* to the penis except in explicitly feminist anatomies (of which there are, to date, really only the two noted above).
- The common scientific convention of singularity/unity of representation (using only one image of a female and one image of a male) and omission of variation continues to hold sway; we call this *anatomical essentialism*.
- Such essentialism is also manifest in the fact that only two sexes are ever mentioned, completely erasing sex variation (hermaphroditisms/intersexualities/transsexualities).
- Racism is also manifest in that the vast majority of anatomy figures, including cadavers, are imaged as white/Caucasian, and race is almost invariably an unmarked/unmentioned category.
- In most anatomies, heterosexuality is assumed, and conventions of heterosexualization inextricably link if not actually replace female sexual function with reproductive function in narratives and often also through visual representation of pregnancy.

In short, males are largely visualized as sexual, while females are reproductive.

Final Comments on the Visual Discourse Exemplars

I have offered here fairly thorough locating and big picture memos and one specification memo as exemplars, along with the situational analyses and maps of the two sets of exemplar images. You can easily imagine that

being this thorough with every image you study would get more than tedious. What I recommend is selecting about half a dozen images from those you have collected that are as different as you can find and doing very thorough locating, big picture and specification memos, grounded coding, situational maps and analyses of all of them. These memos should provide the foundations of your analytic work. Subsequently, you can do abbreviated analyses of the remaining images, focusing especially on their *differences/innovations* compared to other images. Focus here should also be on similarities and differences with other images, seeking variation as a form of theoretical sampling in visual domains. Also, any image that jumps out at you for any reason deserves full systematic treatment.

Carefully situating the materials you have chosen to analyze in your written reports is also very important. The memos and maps are particularly helpful here. They should make you at least think through all the key relations, regardless of whether these are subsequently deemed worthy of further attention, analysis, and writing.

Final Comments: Situational Analysis of Visual Discourse

We should cease to be paralyzed by a heritage of claims about “realism” in visual data and accept the challenge they offer for sociological investigation into ways our social world is constituted, reproduced and experienced, in which seeing is as important as saying and doing, and visual depiction performs social work.

—Harrison (1996:91)

Thirty years ago, Howie Becker (1974:7) said: “Visual social science isn’t new . . . but it might as well be.” This chapter is long and detailed because Becker is still correct today, at least in terms of sociology, anthropology, nursing, education, and many other disciplines where qualitative research is pursued. At the same time, this chapter is superficial and oversimplified given the stunning density and theoretical sophistication of the literature that takes up analysis of visual discourse in art history and criticism, cultural studies, film studies, communications, visual studies, and beyond. My goal here has been to draw upon and refer you to that excellent work as well as perform situational analysis of visual materials in order to provoke inclusion of the visual in qualitative research projects.