

A BEAUTIFUL DEATH: VISUAL REPRESENTATION IN DEATH WITH DIGNITY
STORYTELLING

by

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DISSERTATION ABSTRACT

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Title: *A Beautiful Death: Visual Representation in Death With Dignity Storytelling*

This dissertation takes as its central topic visual narratives in *Death with Dignity Storytelling* and posits the author's ideas of a beautiful death and the heard gaze. Its methodology includes a textual analysis of such images, which in turn leads to a typology, and the use of a digital tool to "sum images" to test the veracity of the typology. What creates the impulse to look at images of pain, suffering the withering body, the compulsion to bear witness to misery? That question is in part answered by Sontag (2003) *Regarding the Pain of Others*—"we are spectators of calamities" (p. 18)—and is evident in the indefinite pronoun that hangs at the end of the slim volume's title. Because it is in those *others*, that we see ourselves. *A Beautiful Death: Visual Representation in Death With Dignity Storytelling* considers two case studies as examination and proofs of its claims.

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For my mother, Dorothy, who always kept me reading and my wife, Kathleen,
who never let me stop writing.

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CHAPTER I

INTRODUCTION

The photographed unhealthy or terminally ill body evokes tensions in viewers. It elicits a push-pull of sympathetic and empathetic seeing and the discomfort of a slow-motion death watch, a medical gaze and a perverse voyeurism, an evidence, and, potentially, an indictment. Consider W. Eugene Smith's "Tomoko Uemera in Her Bath," the searing image of a young woman's body, severely deformed by mercury poisoning, being cradled by her mother. It is, more often than not, a sort of mirror from which eyes are averted then re-engaged and drawn toward. Gilman (1988) asks what becomes of viewers when taking in such an image: "What happens, however, when our sense of ourselves as 'the patient,' of ourselves as existing on the wrong side of the margin between the healthy and the diseased, becomes salient to our definition of self?" (p. 4). A corollary to this, a kindred experience, is that of viewing suffering. What creates this impulse to see, this compulsion to bear witness to misery? That question is in part answered by Sontag (2003) *Regarding the Pain of Others*—"we are spectators of calamities" (p. 18)—and is evident in the indefinite pronoun that hangs at the end of the slim volume's title. Because it is in those *others*, that we see ourselves. (Here I point out that the "we" and "ourselves" mentioned here will be lensed through a particular bias, that of the Western, especially North American, post-industrial world; there should be no implication of universality for the assertions put forth in this document nor the photographs which are the subject of its examination. There is a very particular cultural indebtedness and privilege on display in the photographs included in this dissertation.) Reinhardt, Edwards and Duggan (2007) offer additional insight with *Beautiful Suffering*:

Photography and the traffic in pain, a richly illustrated exhibition catalogue exploring this idea: photographs can mobilize political sentiment and social movements, but also produce suffering through the act of representing it (p. 15).

Nor are these indelible images easy to avoid. they often come to us unbidden and unanticipated, with the turn of a page, a glance at a screen—a brief look and the contours of consciousness are changed. Receptivity to such photographs is partly a matter of individual temperament and conviction but also a matter of social location, at once singular and shared, intimate and public. (p. 14)

The same words describe the foci of this dissertation, the embodied or pragmatic aesthetic that is borne of looking at Death With Dignity photographs. This dissertation, *A Beautiful Death: Visual representation in death with dignity storytelling*, interrogates how still images used in Death With Dignity (DWD) storytelling inform a particular cultural logic. This logic is a reasoning, “a space in which reality is constructed beneath the viewer’s gaze” (Tanner 2006, 45), or, as Fyfe and Law describe it, “the site for the construction and depiction of social difference” (1987, 1). And, as I contend, this reality is co-constituted by expressions of power that emanate from image and viewer; it is this embodied or pragmatist aesthetic that is the core of this relationship. This investigation will develop a typology of DWD images using textual analysis, photographs in this case, based upon a specific corpus of these images made in the United States. It will then interrogate the photographs accompanying two separate DWD visual stories as case studies applying the typology, as well as a digital tool compositing the images, to determine its veracity. These are not comfortable situations to consider or to view. Such images have the power to disrupt and construct knowledge; the body may be marked,

flattened out, transformed from flesh and blood to sign and symbol. For the person inhabiting that body, perhaps the manifestation of bearing that gaze is like feeling as “neither subject nor object but a subject who feels he is becoming an object” (Barthes, 1981, 14). In defiance then, of objectification, to deny the untidiness of death, to assert their dignity, autonomy, and privilege a person with a terminal illness might make a conscious decision to die of their own accord. If such corporeal decay be damned, this final act of agency can make possible something metaphorically called a “beautiful death.” This may be a choice of autonomy or aesthetics, a pain-free goodbye or something else entirely. Those assertions require some preliminary definitions. Prior to research and findings, I can only rely on literatures suggesting what a beautiful death does *not* look like. It is not messy nor undignified (Jones, 2007). It likely does not render the experience disturbingly knowable (Tanner 2006). It is not witnessed by horrified observers (Battin, 1994). Nor is it “ancient, bed ridden, incontinent and confused” (Downing, 1970).

As to defining beauty, that is folly, and the definitions run from poster card pithy Stendhal (1822) “Beauty is the promise of happiness,” to the poetic:

I feel we understand too little about the psychology of loss to understand why the creation of beauty is so fitting as a way of marking it - why we bring flowers to the graveside, or to the funeral, or why music of a certain sort defines the mood of mourners. It is as though beauty were a kind of catalyst, transforming raw grief into tranquil sadness, almost, one might say, by putting the loss into a certain philosophical perspective. (Danto, 1993, p. 364).

As to the philosophical, and the profound, Dewey offers this on beauty:

Beauty is the response to that which to reflection is the consummated movement of matter integrated through its inner relations into a single qualitative whole Demonstrations in mathematics, operations in surgery, are thus said to be beautiful—even a case of disease, too, may be so typical in its exhibition of characteristic relations as to be called beautiful. Both meanings, that of sensuous charm and of manifestation of a harmonious proportion of parts, mark the human forms in its best exemplars (Dewey, 2005, p. 135).

I find a strong base in my exploration of photographs of DWD subjects using pragmatist aesthetics, primarily Dewey and the views articulated in *Art as Experience* (1933). This belief is borne of the idea that both interpretative (textual analysis) and empirical (neurobiological) avenues can be pursued using this lens. I will trace earlier and later iterations of Dewey's pragmatist outlook e.g. the contemporary neurophilosophical areas of research by Clark, Schusterman et al.

The two pursuits, as I hope to demonstrate, are hand and glove, though the literature is extraordinarily scarce. For instance, a 2014 book review of an edited collection on the topic of pairing the two notes: “there have not been many attempts to create a bridge between pragmatism and neuroscience” (Keeley, p. 254). It is evident there are as many takes on the definition of the word “beauty” as there are objects, animate or otherwise, that contain that quality or experience. It is curious, though, that Danto and Dewey mention death and beauty together. As for a more prosaic, working definition of the word the Merriam Webster dictionary notes: “the quality of being attractive; the qualities in a person or thing that give pleasure to the senses or the mind; a beautiful woman” (<http://www.merriam-webster.com/dictionary/beauty>). Death, to return

to Merriam Webster is thusly defined: “the end of life: when someone or something dies; the ending of a particular person’s life; the permanent end of something that is not alive: the ruin or destruction of something” (<http://www.merriam-webster.com/dictionary/death>).

And though I am seeking the visual existence of the metaphor of a beautiful death—the “what? is it?” and “to whom is it accorded?” questions—the “why?” may prove more revelatory. Why a beautiful death and, importantly, why our investment/rejection of the idea? From the inside (those who are ill) it is a choice for less suffering, more dignity, less anguish, more control, but not just control of the planned death, a self regulation of the inhabited body.

In an extension of the aesthetic discourse, those who successfully accessed requested death were deemed to have achieved a “beautiful” death, as the halting of the visible processes of the bodily decay and their associated intolerable social situation discursively transformed them into representations of beauty (McInerney, 2007).

There may exist a discernible or metaphoric aesthetic in how beautiful death subjects are presented. This project looks to the construction of such appeal (Foss, 1993) in such images and how this idea cognitively disrupts normative perceptions of how images of death or the dying should look. By this, I mean there are varying fundamental views or cultural myths surrounding death and dying, how it is envisioned, how it is, literally, pictured. There is an abiding account of the process of a life lived, which follows a typical narrative structure of beginning (childhood), middle (adulthood), and end (death). Those who choose a beautiful death circumvent that narrative. Goodnow asserts that “photos have a power to shock a society into challenging its cultural myths” (2005, p.

351) and Foss (2001) holds that the visual is capable of allowing insight into non-linear, multi-dimensional, and dynamic human experience that language or written discourse can not. Conversely, others say we suffer from image ennui, we are desensitized by the deluge of images, of looking at suffering and a resultant empathy or compassion fatigue. But if it is true, as many contend (Mitchell, 1994; Boehm, 1995; Baudrillard, 2000), that contemporary culture is defined by looking at images, then particular attention needs to be given those images, such as those examined here, which challenge conventional narrative.

In 2014, Brittany Maynard, a 29-year old newlywed diagnosed with terminal brain cancer, moved from her Alamo, California home to Portland, Oregon to end her life. The Death With Dignity Act made physician assisted aid in dying legal in the state in 1997. A particular lexicon is of note here: Death With Dignity, aid in dying, end-of-life options, or self-determined death are the proponent's preferred terms, rather than invoking the words suicide, mercy killing, or euthanasia. This lexicon and lobbying nationally is largely the work of Denver, Colorado-based Compassion and Choices, a contemporary iteration of the former aid in dying advocacy group, the Hemlock Society. Maynard teamed with Compassion and Choices in her video presentations to share her story. The ensuing media coverage sparked renewed interest globally on the subject of aid in dying. Her appearance largely defied conventional representations of illness. To clarify the notion of "representation" to which I will refer throughout this project, I, in part, embrace the definition by Hall (2003): "Representation is an essential part of the process by which meaning is produced and exchanged between members of a culture. It does involve the use of language, of signs and images which stand for or represent things" (p.

15). I would further enrich that definition by suggesting the embodied cognition Damasio (1999) uses. The neuroscientist, in his investigations of consciousness, considers representation a synonym for mental images or neural patterns (p. 320). The use of the term, he notes, simply means “pattern that is consistently related to something, whether with respect to a mental image or to a coherent set of neural activities within a specific brain region” (p. 320). Images, then, can create a widely understood meaning within specific cultures. And too, images like those interrogated in this dissertation may present a counter-narrative to those consistent or coherent meanings.

Photographs of Maynard depict her in graduation attire (she held a masters degree in education), summiting Mount Kilimanjaro, and, on numerous occasions, beaming in a sleeveless wedding dress so picture perfect she appears as though a model for a bridal magazine. She belies the notion that by looking at images of illness we become “The Other whom we’ve feared, whom we’ve projected onto the world” (Gilman 1988, p. 2). But, without question, Maynard was deathly ill in many of these images. “I’m choosing to suffer less,” she told *People* magazine in the October, 27, 2014 issue, “to put my family and myself through less pain. It’s an enormous stress relief” (p. 69). She ended her life on November 2014, with a physician-prescribed lethal dose of barbiturates.

Text was, and is, critical in the telling of Maynard’s story; discourse(s) employ very particular language and, often, very deliberate use of images. Though her story was covered by countless media, *People* magazine, by Maynard’s choice, served as the exclusive print and Web outlet for relaying her pro-DWD message, and the former school teacher also produced videos staking out her position, and posted them on YouTube. That strategy manifested in viral proportions with all manner of organizations worldwide

taking note of the media coverage and voicing opinions, from the Vatican's top bioethicist calling her actions "reprehensible" (Associated Press, *New York Daily News*, Nov. 4, 2014) to those championing the "ideal, but unlikely spokesman" (Daum, *Los Angeles Times*, Oct. 8, 2014) for the DWD movement.

The suggestion here is that she was "unlikely" because she was young, because she was attractive, appeared healthy, had so much to live for, and because in most every published photograph she appeared in full blossom of life, the radiant newlywed. This textual analysis will train its theoretical frameworks on the site of the image itself to locate, define, and discuss a pragmatist aesthetic that inform this new gaze—that experience of looking on images of what is in effect a willful death creates a heard gaze—co-constituted by photograph and human, a self reflexive mirroring in which the observer becomes the viewed, or subject becomes object, by hearing an inner voice. On occasion, this site (the image itself) may elide with those of production and audience, which Rose (2012) identifies as areas where meaning is created. (She offers specific caution against trying to investigate all the meaning making areas or modalities in the scope of an investigation.) However, the site of the image—its visual rhetorics—will be theorized using the aforementioned embodied or pragmatist, read Deweyian, aesthetic approach which is informed by visual rhetoric. Visual rhetoric is succinctly defined by Foss (2005): "the term used to describe the study of visual imagery within the discipline of rhetoric ... and is concerned with the use of symbols to communicate" (p. 141). For Foss, three conditions must be met for a visual object to have visual rhetoric: the image must be symbolic, involve human intervention, and be presented to an audience for the purpose of communicating with that audience (p. 144). Visual storytelling of DWD

certainly meets these conditions as it presents to its readers/viewers information about life itself. These complementary tools, or lenses, will be deployed to situate the images, and image making not only theoretically, but culturally and historically. In concert, these frameworks will demonstrate how representation and meaning unfold at the site of the image and constitute a disruption in the gaze. This shift in power—from the viewer to the looked upon—is ignited within the image.

This dissertation will explore these ideas in nine chapters and use two case studies in so doing. Following the introductory Chapter I, in the following chapter I will set forth a brief history of photography using a review of relevant literatures of the medium as a diagnostic and evidentiary tool, and establish it as a particular technology that often manifests in power structures. Also included in this chapter is a brief summation of contemporary pro and con DWD debates so as to establish something of a baseline for where public sentiments lie in present day. In Chapter III, I will include a review of relevant literature examining theoretical ways of thinking about and thinking through photographic images and focus on a theoretical framework of embodied or pragmatic aesthetics with primary emphasis on Dewey's work in this area, as well as work by Sontag, Barthes and Zettl. The chapter will conclude with my research questions and my hypothesis: the possibility of a "new" way of looking—that of the heard gaze. Chapter IV delineates my methodological approach—applied theory using textual analysis of a corpus of DWD images—toward developing a typology of visual storytelling of a beautiful death. The following chapter will offer findings via the investigation of those photographs and develop the typology; a selection of DWD articles as produced in print media in the five states that allow for legal aid in dying. The next two Chapters, VI and

VII, will take on two case studies reflecting on the issues and theories raised in previous chapters and apply the beautiful death typology to the images used therein. These two case studies will be bound to Oregon, the first state in the union to legally allow for hastened death. These examinations will involve still images of a contemporary vintage; the Oregonian's extensive, and ground breaking, 2007 coverage of Lovelle Svart, a 62-year-old woman who documented via text-and-photo storytelling and home video her choice to die with dignity, and the 2014 story of Maynard. Chapter VIII applies a software tool, Average Camera Pro, to test the visual proof of the typology. The material in Chapter IX will offer the findings of the applied textual analysis and its fit with the beautiful death typology and will suggest areas for future research as well as limitations and a conclusion.

This research is important for several reasons. There is no shortage of literature that interrogates physician assisted suicide, euthanasia, or DWD topics. These efforts, journal articles, popular press, and academic books, number in the thousands. Such publications most typically focus on bioethical, legal, political, public policy, and religious concerns. My research has been thorough and I've yet to encounter literature that focuses on the visual in DWD storytelling. If looking is learning, then this is a worthy endeavor that may offer insight into the possibility that those who choose a beautiful death offer visual evidences which may inform decision making in social movements and aid in policy development because of convincing visual rhetorics. The topic is also one that has currency. As the graying of the nation continues, conversations surrounding DWD acts are likely to increase. Dubbed by the *Washington Post* (10/31/14) the "Brittany Maynard Effect," the author, Angell, a senior lecturer in social medicine at

Harvard Medical School, contends the wave of publicity surrounding the Maynard story has hastened conversations about self determination and dying and lawmakers are listening. Since Maynard's passing in November 2014, some 23 states have introduced legislation concerning DWD laws. Many of these likely will not be enacted, but in California, arguably a thought leader nationally, the End of Life Option Act (ABX2-15) passed on September 11, 2015 and was signed into law on Oct. 5 of that year. Earlier in 2015, a Rutgers-Eagleton poll demonstrated two-thirds of respondents favored an "Aid in Dying" bill in the New Jersey legislature (Rutgers-Eagleton, 2015). And a Gallup poll from June 2014, which sampled more than one thousand adults, was headlined "Seven in 10 Americans Back Euthanasia" (Gallup, 2014).

On a personal note, I along with countless others, have witnessed deaths that were neither beautiful nor good, that is they may have been tragic, senseless, or with a lack of honor. Those images, in my mind and on photographic paper, sear my imagination. To this day, I gaze at photographs of my deceased mother in the end stages of her life and I am mystified. This is not the person I knew and is certainly not how I wish to remember her. These photos brim with an absence, a sadness, a burden and a conceding to time, to the aged body. Over and again, I consider those images. They resonate at my core and a chorus of "what ifs?" and "whys?" connect and confuse head and heart. What is it within those photographs of a dying, withered woman that forces me to look? And so I find a near compulsion to consider and investigate what may give life visually to a beautiful death; what does it look like and how is it constructed? I also often think (perhaps more than often) about Richard Drew's image of the "Falling Man." The figure eternally suspended between sky and ground is part of *my* experience. On the first day I returned to

work in lower Manhattan in the hours following 9/11, two things struck me as I exited the Spring Street Station in SoHo: the blaze of light upon my left shoulder (previously darkened by the shadow of the towers) and the ashy-death smell of burning wires, wood, and flesh. His as my mother's, was not a beautiful death. They haunt me toward answers.

In pursuit of such answers, as mentioned, I will look for the commonality and differences made apparent in DWD visual storytelling by developing a typology of its narrative(s). Further, I will use a methodological digital tool to make manifest the look of such storytelling and in so doing check the validity or fit of the typology. I will also directly address the metaphor of a "beautiful death" and show to whom and how it is afforded.

CHAPTER II

DRAWING BODIES OF EVIDENCE WITH LIGHT

Though this dissertation does not make the history of photography its focus, a sketch of technological, cultural, and historical precedents that led to this revolutionary innovation is of value. In this chapter, I will lay a framework that sketches a history of the medium and its applications, particularly as it was adopted as an evidentiary tool. The chapter offers a look at how those markers of difference have been applied to the human body and its representation. The notion of identification—of illness, of criminal behavior, et al.—is significant in a project that will analyze images of bodies destined by self-determination for death. The literatures surrounding meaning making and photography are vast and varied. Photographs on the cover of a daily news publication can “mean” differently than those on a billboard or in a family photo album. And too, context and visual literacies (national or international) inform the viewing of a photograph. One might also consider the philosophical or technological precursors for the production or consumption of photographs. In short, how, and why, do we experience photographs? Heiferman is blunt, perhaps elegantly crass in stating these concerns.

Why is a photograph powerful besides just recognizing in the image, what neurologically connects this thing you look at on paper or on screen to what’s in your head. Those are really big issues when trying to figure out photography’s power. What is the power of images in terms of our psychological response to them? What images make you want to buy something, fuck something, vote for something? (Brook, <http://www.wired.com/2013/08/raw-meet-marvin-heiferman/> para 15)

The answer to each of these valid queries is that there is no one right answer or approach; an investigation of the myriad interpretations is a project for a substantive volume(s). Scholars looking at photographs might approach them from theoretical perspectives, philosophical positions, scientific or psychological explorations, aesthetic variances, historical accountability, from the position of comparative literatures or new media, among others. I begin by tracing an abridged and focused history of photography, then move to an abbreviated discussion of the ethical, legal and religious debates surrounding aid in death.

Writing with light

When Joseph Nicéphore Niépce captured an image of the view from his window—all angles, rooftops, skyline and flora—in 1826 or 1827, he was documenting the world around him, and the idea of photographic truth was birthed. While an artist might accurately render a landscape or a portrait, it was nonetheless an interpretation; it was believed the camera produced an image with an accuracy true to nature. “Photography makes aware for the first time the optical unconscious” (Benjamin, 1999, p. 512) We believe what our eyes tell us and that “unconscious” becomes a conscious fact.

Photography, in its purist form is then, after a fashion, miraculous—transporting viewers to faraway places, allowing for the creation of a life document, and offering a two-dimensional immortality. It can imbue a kind of authenticity through the illusion that the camera does not lie. Even with today’s photo manipulation tools, a photograph is often considered proof of what occurred, thus the oft-repeated refrain in conversation and on social media, “Pics or it didn’t happen!” when someone boasts or makes a claim. It can be indictment or love letter, a sliver of time, a present past. Most importantly in its

beginnings and continuing through to this day, it is often considered evidence and a marker of difference, whether that contrast be binary (this skin tone is black, this skin tone is white) or whether the distinction is more subtle, e.g. this person appears amused.

In addition to Niépce, names traditionally considered early pioneers in the development of photography in the 1830s include William Henry Fox Talbot, who devised, for the first time, a crude, callotype negative, and Louis-Jacques-Mandé Daguerre, who advanced Niépce's process and radically shortened exposure times. Perhaps the greatest innovator, and the least known of these pioneers is Frederick Scott Archer, who introduced the collodion wet plate process which allowed for even shorter exposure durations and a glass plate negative from which copies could be reproduced in amazing detail. Later, other inventions or processes would afford viewers opportunities to see anew: Sir David Brewster's stereoscope, Richard Leach Maddox's development of the silver gelatin dry plate, and perhaps most importantly in terms of putting photography into the hands of the "every day person," was George Eastman's development of flexible photographic film.

And yet, these are Modernist inventions; the impulse to mimic and hold the outside world enjoys a much longer history. In Hammond's *The Camera Obscura; A chronicle* (1981) the author documents writings in the fifth century B.C. by Mo Ti (also known as Mozi), which describe the qualities of light and a small aperture. And, by at least the eleventh century, the idea of the properties of a camera obscura were in circulation. Leonardo da Vinci, wrote in the 1480s of the use of the camera obscura for reproductions in the *Codex Atlanticus* (1478-1519): "If you have a piece of white paper or other material upon which the images of everything passing through the aperture may

be received, you will see everything on earth and in the sky with their colors and forms” (Steadman, 2002, p. 6). The word “received” is notable, as though one is passively involved or, perhaps even, divinely blessed by the ability to perceive such colors and forms. Silverman (2015) makes note of this particular word choice. The viewer within the camera obscura becomes, after a fashion, a receiver of the image, she writes: “And since the images that appeared within the device issued from a higher agency, they could be presumed to be a reliable source of information about what was happening in the external world” (p. 16). This suggests a message divinely received or the previously suggested notion of magic. In either case, the “whys?” and “hows?” mark the photographic arts early on.

As mentioned above, this dissertation does not intend to thoroughly trace the development of photography and its practice and thus will move ahead several centuries to suggest that a sea change occurred during the pre-modernism and modernism eras. An early and significant voice here is that of John Locke.

The understanding is not much unlike a closet wholly shut from light, with only some little opening left to let in external visible resemblances, or ideas of things without: would the pictures coming into such a dark room but stay there and lie so orderly as to be found upon occasion, it would very much resemble the understanding of man (Gregory, 1919, p. 65).

This expression “stay there and lie so orderly” is a marked departure from the divinely received notion of our experience of images stated earlier; it suggests control and some agency and a Lockean emphasis on empiricism, bodies, experience, and identity. The significant idea that begins to develop from here is that of “taking” rather than receiving

pictures. Josiah Wedgwood (of Wedgwood pottery fame) offered a proposal to “have a Camera Obscura with us, & [sic] take 100 views upon the road” (Meteyard, 1866, p. 282). Here, then, are ideas of capturing images. A key development in the chemistry of developing photographs is known as “fixing” them, a process which stabilizes the image; in another sense, it fixes the object in time and offers repeated viewings and possibility of sharing that object’s image with others. As the early prototypes of what would become the modern day camera developed, the notion of an operator arose. A camera operator exerts control: pushing a shutter release, focusing a lens, and, eventually, *taking* photographs. This mechanization, of course, falls within the sweeping movements that occurred during the industrial revolution. The Age of Enlightenment had been realized in the science-based transformation of modernity and the conveniences and productivity it accorded. And the camera as a tool of science, as bearer of witness, as evidence, was soon embraced. While attentions still were drawn to capturing landscapes and other images of nature, documenting the body became a tireless pursuit. It was the vogue of positivism, and the camera afforded a remarkable measurement of one of positivism’s integral frameworks: measurement via comparison and contrast.

Photographing Others

A photograph of a marked body offers a sort of mute testimony of its own individuality, or deviance, illness (Lalvani, 1995) and its subjects perform for the eye the discourses written onto their bodies. Foucault echoes those remarks, adding history into the mix: “The body is also directly involved in a political field; power relations have an immediate hold upon it; they invest it, mark it, train it, torture it force it to carry out tasks, to perform ceremonies, to emit signs” (1977, p. 25). Those bodies may be inscribed by

forces of economic disparity, illness, gender, genetic code, (sub)culture, and political regimes. Consider that some of the most iconic photographs in the history of the medium are of marked bodies. In each indelible image history, moving from poverty to exploitation, global hunger to global climate change, and war (always war), culture, and power are inscribed and made visible by various signs. Here are Lewis Hines's child laborers, Dorothea Lange's world weary "Migrant Mother," the brutality of Eddie Adams' "Saigon Execution," Steve McCurry's haunted "Afghan Girl," Therese Frare's heart-rending portrait of "David Kirby on his Deathbed," and Nick Ut's chilling photograph of a young woman running from her village, which has been firebombed. They are evidence, by and large, of things outside most viewers' experiences—however, I posit observers may suffer metaphorically and physically in the presence of such images—and whereas their meanings may be multitude, the subject matter, that which is external and shaped by social convention, remains constant and it is the photograph itself that sparks personal, internal dialogues.

What is real is not just the material item but also the discursive system of which the image it bears is part. It is to the reality not of the past, but of present meanings and of changing discursive systems that we must therefore turn our attention. That a photograph can come to stand as *evidence*, for example, rests not on a natural or existential fact, but on a social semiotic process (Tagg p. 4). Those discursive systems—primarily hierarchies of power and knowledge—and how they construct representations are often complicit in Othering. By Othering, I mean when difference (gender, skin color, ethnicity) is turned into "us versus them."

From its inception photography's link to visual taxonomies were commonplace.

The staunch anti-Darwinist and highly regarded early scientist Louis Agassiz used photography as he sought to debunk the theories of *On the Origin of Species*. Agassiz was a believer in polygenism, or a pluralist model of humankind's origins that held that the races were not created equally, developed in different climactic zones, and that individuals were "endowed with unequal attributes" (Lurie, 1954). By virtue of his beliefs, he looked keenly for difference in photographs of African slaves, some of the earliest seen in this country, made at his behest (see Figure 2.1). According to Wallis (1995) the photographs, in which the seven subjects are largely nude, had two purposes; they were designed to analyze the physical differences between European whites and African blacks, and they were also meant to prove the superiority of the white race.

This calls to mind Sekula's assertion in "The Body and the Archive" (1986) of a shadow archive, the idea that photographs accord value by quantifying things and placing them in a circulating system that emphasizes similarities and contrasts difference:

Every portrait implicitly took its place within a social and moral hierarchy.

The *private* moment of sentimental individuation, the look at the frozen gaze-of-the-loved-one, was shadowed by two other more *public* looks: a look up at one's "betters," and a look down, at one's "inferiors."

Especially in the United States, photography could sustain an imaginary mobility on this vertical scale, thus provoking both ambition and fear and interpellating, in class terms, a characteristically "petit-bourgeois" subject (p. 10).

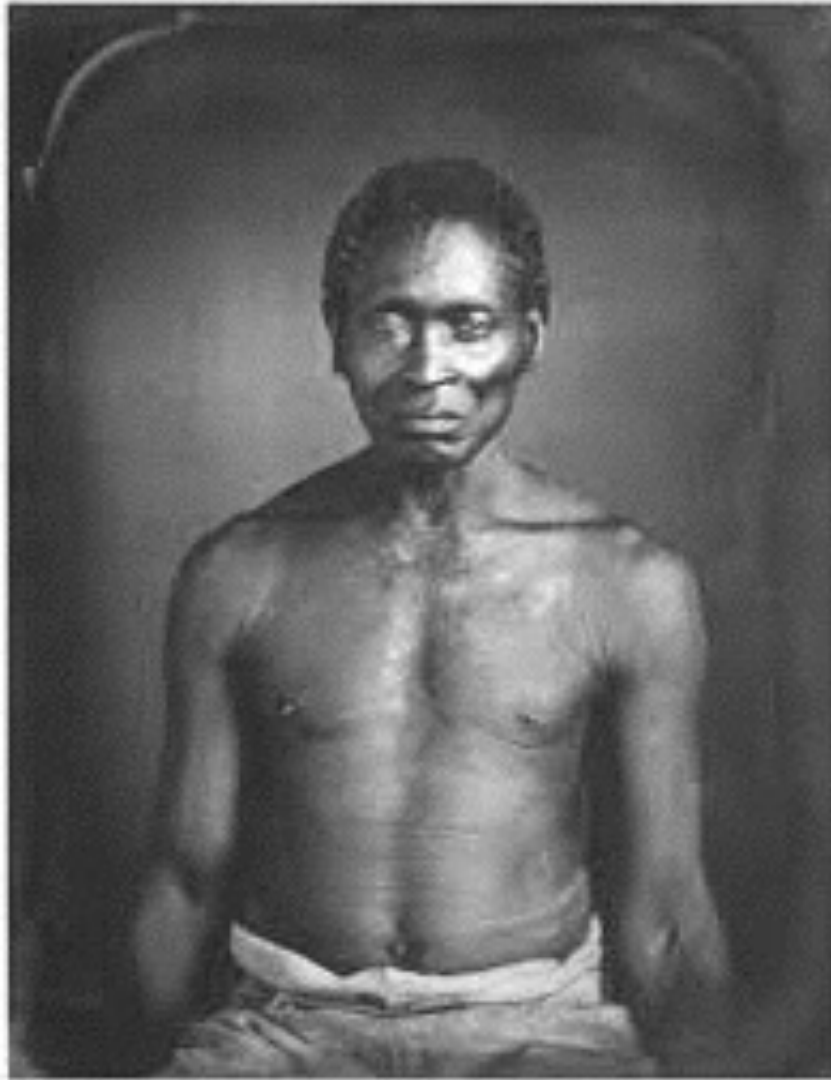


Figure 2.1. J.T. Zealy, a daguerrotypist in South Carolina, photos of the “most African looking slaves” in 1850 at the behest of Louis Agassiz. Photograph courtesy Wiki Commons, public domain.

This notion of using photography to be able to identify one's "betters" and "inferiors" was a natural fit for two other professional vocations; the worlds of the legal, or law enforcement, and that of medicine. In each case, the underlying motive was identifying difference and, hence, being able to regulate that which was different, be it a person afflicted by illness or a person prone to illegal activities.

This notion of difference is significant in that it is predicated, largely on binaries. There are "haves" and "have nots" just as there are the "healthy" and the "ill." In each case, though this is a reductionist constructionist view, the binary can be hierarchical, with those afflicted lacking power. As Tagg (1988) argues, the deployment of the camera as a "diagnostic tool" was complicit in the control and power accorded the asylum and the penal system. Police forces employed portraits of prisoners as early as the 1840s in Europe for identification purposes. These were typically made by local photographers, not law enforcement professionals, and more closely resemble portraiture than the modern-day mug shot. In many of these early efforts, the subjects are seated in a chair, sometimes with their elbow resting on the chair's back and their bodies cocked slightly one way or another, clad in the clothes in which they were arrested. The photographic identification of criminals aided police in at least two ways: they could apprehend suspects if they had a photograph by which to identify the subject and because phrenology and physiognomy were enjoying a surge in popularity at this time—empirical methods were greatly championed in this era—the suspects *or* potential criminals in the making could be identified.

This was an Enlightenment dream realized, Sekula notes: "Photography promised more than a wealth of detail, it promised to reduce nature to its geometrical essence" (p.

17). Consider this description from *Criminal Man* first published in 1876 in which the author, Cesare Lombroso, is advocating for a certain type of criminal anthropology.

In general, thieves are notable for their expressive faces and manual dexterity, small wandering eyes that are often oblique in form, thick and close eyebrows, distorted or squashed noses, thin beards and hair and sloping foreheads. Like rapists, they often have jug ears. Rapists, however, nearly always have sparkling eyes, (2006, p. 51).

In looking at a photograph, Lombroso believed he could identify born criminals. (see Figure 2.2) His was a visual indictment. Such description, then, became visual truths for scientists and those engaged in law enforcement. This approach of studying photographs as evidence became codified or at least more standardized when Jacques Bertillon in 1879 formalized the procedure for photographing criminals, the now familiar views that we call mug shots of the subject in profile and frontally. These photographs, with voluminous notes of physical description, were then organized and classified by Bertillon and used as an archive to train police officers. This careful arrangement of subject to be gazed upon and deciphered is, of course, a method by which to identify difference by those in power; it is a cataloguing of detail for Othering.

Photographing Illness

Depictions of illness, both ailments of the mind and body, have long been represented by artists and artisans. Since at least the 490-480 BC when maenads were depicted on Athenian Lenaia vases, visual depictions of illness have offered ways of



Fig. 20. Tipo di razza inferiore - Ladro abituale.

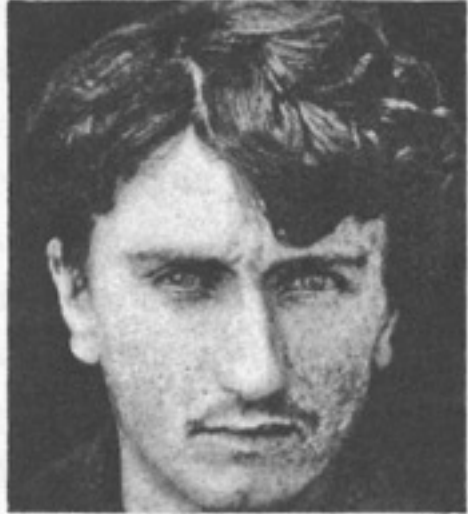


Fig. 23. Tipo comune di ladro - Ladro abituale.



Fig. 21. Tipo di razza inferiore - Ladro abituale e falsario.



Fig. 24. Tipo comune di ladro (degenerato) - Borstauolo.

Figure 2.2. Lombroso's photographs of criminal types, depicting criminal physiology. Photo courtesy of Calandra Italian American Institute.

seeing disease. It is a way of looking, an alchemy, that may transform the art object into mirror:

The fear we have of our own collapse does not remain internalized. Rather, we project this fear onto the world in order to localize it and, indeed, to domesticate it. For once we locate it, the fear of our own dissolution is removed. Then it is not we who totter on the brink of collapse, but rather the Other. And it is an Other who has already shown his or her vulnerability by having collapsed (Gilman 1988, p. 1).

Following its invention, photography was soon introduced as a diagnostic tool in the field of medicine, and though it had been used in sporadic fashion to photograph images seen through microscopes or in depicting grave abnormalities or physical anomalies, it did not receive a systematic use in the practice until it was deployed to the field of psychiatry, particularly that of the detection and naming of mental illnesses. The earliest recorded efforts in this realm were created by Hugh Diamond, the resident superintendent of the Female Department of the Surrey County Lunatic Asylum. Gilman (1976) has dubbed Diamond “the father of psychiatric photography” (p. 5). Though they echo Phillippe Pinel’s categorizations of the insane established in his 1802 *A Treatise on Insanity*, that classic contained line drawings of various physiognomic profiles, while Diamond’s representations were photographic images (see Figure 2.3). Though made for scientific purposes and to create an evidence, these were not typical illustrations, Gilman notes.

Diamond’s photographs give the illusion of reality through the use of existing models. It is this aspect of Diamond’s photographs which provides an aesthetic



Figure 2.3. Photo of asylum patient ca. 1850. Courtesy Wiki Commons, public domain.

structure. For, while the subject matter is of medical interest, the photographs themselves possess an aesthetic importance through the skillful manipulation of the format to obtain the greatest effect on the observer (p. 8-9).

So celebrated were Diamond's photographs and so deeply ran his passions for uniting science and photography, that he would become a founding member of the Photographic Society of London, the Photographic Society Club, and the Photographic Exchange Club. With such recognition, in 1856, he presented a paper, "On the Application of Photography to the Physiognomic and Mental Phenomena of Insanity," to the Royal Society on his theories of the use of photography in the treatment of the insane.

In conclusion I may observe that Photography gives permanence to these remarkable cases, which are types of classes, and makes them observable not only now but for ever, and it presents also a perfect and faithful record free altogether from the painful caricaturing which so disfigures almost all the published portraits of the Insane as to render them nearly valueless either for purposes of art or of science. (n.p.)

The purposes of documenting the mentally ill were explicit: it could record their appearance for study; it could be used in the treatment of the mentally ill through the presentation of an accurate self image and, ideally offer "before" treatment and "after" treatment images. Also, it could record the visages of patients to facilitate identification for later readmission and treatment. Though there was hasty admission a few years later that the institutions were not going to cure people, an equally hurried response was given as to why to continue taking photographs: the mentally ill are not going to be cured but

we need to identify them and contain them (Gilman, 1976, p. 9), recognizing them for what they are and what they are not. They are, as Diamond writes, made observable.

Diamond was not the only notable figure to use photography in depicting difference in the medical field. The work of Jean Martin Charcot, who practiced at the renown Pitié-Salpêtrière Hospital is perhaps more recognized. The early and significant work done by Charcot in the field of neurology led to understandings of multiple sclerosis and Parkinson's disease. But aside from his work in those areas, the physician is known for his work, and the resultant images, of his investigations into hysteria. The most well known of these images is perhaps Augustine experiencing ecstasy. In this oft-reproduced photograph (see Figure 2.4), Augustine, a 15-year-old female patient of the Salpêtrière "performs "hysteria." During public displays, Charcot would "hypnotize" young women, at which point, before an audience of medical students and staff, the women would display the signs of hysteria, one of which was considered ecstasy. Though likely coached, and performing in the near melodramatic stage poses of the day, the photographs nonetheless resonated with audiences when reproduced in Charcot's *Iconographie photographique de la Salpêtrière* (1876-80). According to Scull (2012), these images fixed the image of hysteria in the public eye:

The photograph ... carried the illusion of providing the truth, a direct and unmediated representation of what passed before the lens of the camera. But the limitations of lighting, and the technical requirements of picture-taking with wet collodion plates, or even the later silver gelatin-bromide coating, made for long exposures, sometimes as long as twenty minutes per plate (p. 123).

The fraud and staging seem obvious to a contemporary audience, but the power dynamic



Figure 2.4. Charcot's figure of "hysteria" from Salpêtrière, ca 1877, courtesy Library of Congress.

between doctor and patient, the whole and the infirm, served in its time to present a compelling case. As Foucault suggests, the site of the body is the site of all controls (1977). A clinical gaze of a patient, a colonial gaze on the Other, a cosmetic gaze identifying criminals are all expressions of powers that inscribe bodies.

Picturing Death

The camera, or photographs, and the dead have a long, enduring relationship. We are “spectators of calamities” as Sontag (2003) notes, “Ever since the invention of the camera in 1839, photography has kept company with death” (p. 24). There are the actual photographs of dead bodies dating back at least as far, at least in the public’s imagination, of Mathew Brady and his photographic troops documenting fallen soldiers during the Civil War. (The first photographs of combat, that of the Crimean War, were taken in 1853, however this author has yet to see a photo depicting death in an exploration of photographs from this conflict). And there are suicide photos, of course, the first of these of Hippolyte Bayard who was photographed as a “drowned man,” the “victim” of suicide, in 1840, but it was a staged concoction, complete with phony suicide note, and is considered one of the earliest, if not the earliest, photographic hoaxes (Lerner, 2014). Lerner calls this image, *Le Noyé*, a performative fiction (p. 218); it is significant in this regard (performing suicide) and as a pictured “suicide.” Victorian-era post-mortem photographs, particularly those of children, were commonplace. A remarkable collection of these images can be found in Mord’s (2014) *Beyond the Dark Veil; Post Mortem and Mourning*. James Van Der Zee, the African-American Harlem Renaissance luminary, made numerous death portraits, often superimposing an earlier image of the live subject over that of one in which the subject is deceased. A number of the photographs are

collected in *Harlem Book of the Dead* (1978). Interestingly, Van Der Zee is one of a handful of photographers Barthes used to illustrate *Camera Lucida*, a lamentation on death, though he does not use one of the photographer's death images. These are, perhaps, the ultimate evidentiary function of photographs; to demonstrate a life was lived and to prove the body was cared for properly in death.

Ruby (1995) writes that such images, like tombstones and funeral cards are an attempt by the dead and their survivors "to secure their shadows" (p. 1) and can serve as a therapeutic tool for dealing with grief.

Photographs commemorating death can be seen as one example of the myriad artifacts humans have created and used in the accommodation of death. Because the object created, i.e. the photograph resembles the person lost through death, it serves as a substitute and reminder of the loss for the individual mourner and for society (p. 7)

Ruby traces a history of evolving styles of postmortem and funeral photography shaped by cultural practice and custom from 1840 to the 1980s. The last of the images used to illustrate the book is a blurry Polaroid of a young couple with their stillborn child. More recently, the bereaved will often place a photograph or photographs of the deceased in a conspicuous area for viewing as funeral services unfold. And, too, the funeral industry, a \$20 billion industry in this country (Boring, 2014), can provide a video tribute of a deceased loved one or memorialize them in stone using photographic etchings or ceramic reproductions of their likeness.

But in ways aside from representation, photographs have other associations with death. "Photographs state the innocence, the vulnerability of lives heading toward their

own destruction, and this link between photography and death haunts all photographs of people,” writes Sontag (1977, p. 55). A photograph of the past in the present or a future past is contained within the frame of the image of a dead person. A photograph in and of itself might be considered, with apologies to Cartier-Bresson, not a decisive, but a dead moment. Or, as Sontag (1973) far more eloquently states this idea: “Precisely by slicing out this moment and freezing it, all photographs testify to time’s relentless melt” (p. 15). And, too, old anthropological journals make note of indigenous peoples, the Yaos of British Central Africa who believed having their photographs taken would have dire consequence: “Their word for a shadow is *chwilili*, which is also the term that they use to denote a picture and pictures they associate with shadows or shadows of the dead” (Heatherwick, 1902, p. 90). Consider also the metaphor of the camera as gun and the notion of pointing something at someone and “shooting” and it is a short move to Baudrillard’s “murderous power of images” (2006, p. 5).

Zelizer captures this murderous power and all other manner of deaths in *About to Die; How news images move the public* (2010). She establishes a host of categories and potentialities for photographs of people who are about to die. These categories include impending death, presumed death, possible death, and certain death. These are canonical images of impending death, from Bill Eppridge’s almost intimate framing of the Robert Kennedy assassination to those of Peter Brandt, who captured a jet plane’s impact on World Trade Tower Two on 9/11. Central to her thesis is the idea of the subjunctive voice present in the images. She dubs these images, each pregnant with possibility, “as if” pictures, or subjunctive in character. As such, this allows photographs and films impulses

of implication, contingency, conditionality, play, desire and other variables to the “certainty” of visual representations (p. 14):

When added to the denotative and connotative impulses usually associated with photography, subjunctivity, offers a way of transforming the relationship between the possible, probable, impossible, and certain by accommodating contingency, the imagination, and the emotions, and it becomes particularly useful in unsettled times associated with war, terrorism, natural disaster, epidemic, torture, and planned violence (p. 14).

Hers is a comprehensive examination of the subject, photographic and cinematic depictions, of people about to die.

However, significantly, the topic of death by suicide receives scant mention. The “jumpers” from the Twin Towers are discussed, as is the *New York Post's* 2004 cover image of a college student plummeting to her death, and a “highlight of photojournalism” (p. 39), the Russell Sorigi image, “Genesse Hotel Suicide” (1942) are mentioned, but little else is offered. Overall, the critical literatures depicting visual representations of suicide are near non-existent, and Zelizer’s acclaimed book is slightly off topic for this investigation. However, there is an absence in the particular area I want to interrogate, DWD visual storytelling. Brown (2004) offers a history of artistic depictions of suicide, almost exclusively paintings, from antiquity moving forward; contemporarily, the author uses Warhol’s images of Marilyn Monroe and a photograph of a mass suicide. Though this literature is not on point for my study of DWD visual storytelling, Brown’s conclusion echoes a number of thoughts I intend to pursue in this project, albeit using entirely different source materials.

Suicide has been seen to be an expedient outlet for intellectual debate, an exorcism, philosophy, aesthetics and moral opinion. If images of suicide say one thing above all, it is that this strange death has never had a fixed meaning ...

Visual representation has thus turned its gaze on the problematic nature of suicide and the identity of the subject to turn the image outside-in. The unconscious apart, images of suicide indicate that the outside world is within all of us (p. 221).

Interestingly, neither Zelizer nor Brown discuss Evelyn McHale, (see Figure 2.5) who is commonly heralded as the “Most Beautiful Suicide,” Robert Wiles’s 1947 photograph shows an elegantly clad young woman, her gloved left hand, grasping a single strand of pearls, her legs crossed just so at the ankle. The 23-year-old has plummeted more than 1,000 feet from atop the Empire State Building, landing on a parked limousine, its crushed metal top embracing her like a shimmering blanket. Her face bares the expression of someone in deep slumber if that someone had perfect lipstick and eye makeup. The agony of an unstable mind, and her unwillingness to subject her fiancé to that condition, prompted her death, according to public record. Aside from embodying the word “beautiful” (recall the aforementioned Webster definition of beauty), McHale would gain notoriety again when Andy Warhol appropriated the image for his Death and Disaster series (1962-1967), in a lithograph, *Suicide (Fallen Body)*. The visual trope of the beautiful but dead woman is, of course, common in visual arts e.g. Shakespeare’s Ophelia or the far-reaching echoes in the literary world such as Poe’s gloss on beauty from his “The Philosophy of Composition” (1846): “the death of a beautiful woman is, unquestionably, the most poetic topic in the world.”



Figure 2.5. “The Most Beautiful Suicide,” 23-year-old Evelyn McHale photo by Robert Wiles, credit LIFE magazine

I should note one study that does bear some relevance to the project of this dissertation. This is “Death and the Body Beautiful: Aesthetics and embodiment in press portrayals of requested death in Australia on the edge of the 21st century” (2007, McInerney). The paper uses a discourse analysis of four major newspapers in Australia to discuss press coverage of that country’s Rights of the Terminally Ill Act (ROTI), 1995. News items, commentary pieces, editorials, letters to the editor were identified for analysis so as to “capture the official voice of the newspaper” (p. 385). In its findings, the author notes “The dying body was the major focus of media accounts, overwhelmingly depicted in overt disarray ... The corporeal changes associated with terminal illness in addition to being socially intolerable, were portrayed as fundamentally altering the identity of the person” (p. 394). In its examination of 15 months worth of text and hundreds of items, articles, editorials, and letters to the editor, the study neatly established a binary: that of the ugly, messy death or grotesque and intolerable dying, and that of the potential of a beautiful death. When the ROTI Act of 1995 passed, one of its leading proponents, Jeff Kennett, Premier of the Australian state of Victoria, observed: “To be able to die with grace and dignity at their choosing as opposed to suffering I think is just beautiful” (p. 389). But, as McInerney contends, there is more to this beauty than the ability to make the choice for physician-assisted suicide, “the beauty in the choice to request death is intimately linked to the termination of a progressively corrupt body” (p. 389).

For the dearth of information related to visual representations of assisted suicides, there is a wealth of literature concerning debates of assisted suicide. These, in general, are vested in three areas: political/legal, religious/moral, and ethical/bioethical. Authors using

political standpoints offer varying perspectives, including a libertarian impulse:

“Americans tend to favor the right of the individuals to carve their own way” (Norwood, 2009, p. 217); Sommerville (2014) equates autonomy or self determination in death with “so-called progressive values” (p. xxii); Jones lets his position be known clearly in the title of his book, *Liberalism’s Troubled Search for Equality; Religion and Cultural Bias in the Oregon Physician-Assisted Suicide Debates* (2007); Cohen-Almagor (2001) champions Oregonian’s participation in the legislative process that created the Death With Dignity Act; Downing (1970) “demands that each of us should be free to choose between a dignified and a squalid death” (p. 6).

From a religious/moral perspective, Engelhardt (2001) asks that we take moral diversity seriously, invoking Seneca’s edict that: “Living is not the good, but living well. The wise man therefore lives as long as he should, not as long as he can” (Seneca 1958 p. 202-205). VanDeVeer and Regan (1987) note “one ought to respect a competent person’s choices, where one can do so without undue costs to oneself, where doing so will not violate other moral obligations, and where these choices do not threaten harm to other persons or parties” (p. 101) Traina (1998) writes of the incredible existential weight of natural dying and its relationship to the afterlife or reincarnation (p. 1148).

Ethical/bioethical defenses come from Kass (1989): “The deepest ethical principle restraining the physician’s power is not the autonomy or freedom of the patient; neither is it his own compassion or good intention. Rather it is the dignity and mysterious power of life itself” (p. 38). Sommerville attacks the ethics of the press accounts and mediatization of societal dialogues (p. 109), which turns physician-assisted-suicide proponents into “celebrities.” Cooley and Steffen (2014) in a give-and-take exchange note: “One

consequentialist arguments focuses on the harm caused to the person who is killed as well as the injuries to others and even to the society in which euthanasia is practiced. There are several different ways that people other than the deceased can suffer” (p. 288).

To be clear, these are all valuable discussions and offer at times complex and clarifying arguments about a subject that is largely avoided in conversations. I have familiarized myself with a great deal of this literature and I don't think that the notion of a beautiful death is in conflict with the sanctity of life, though I am personally am at odds with those vested in counter viewpoints.

CHAPTER III

HOW WE THINK ABOUT PHOTOGRAPHS AS EXPERIENCE

This dissertation does not take as its topic the history of philosophy, but philosophical viewpoints are one of DWD's most significant debates. Similar to my truncated history of photography, a sketch of technological, cultural and historical precedents that led to the tenets of pragmatism are instructive. I follow this discussion by examining varying ideas concerning the gaze and include a brief overview of aesthetics, including embodiment and an applied media aesthetic. Finally, the chapter associates the neurosciences with pragmatism and discusses typologies, their value and their construction. The implementation of the typology will be specifically described in the methods section, as will the textual analysis portion of discovery.

Philosophy and Photography

An early modernist philosophy, Kant's deontological approach to be specific, and the move to embrace positivism, (or at least a reconciliation between empiricist and rationalist camps) foreshadows thought regarding how photographs might be interpreted or experienced. Here, I'm referencing Kant's essays "Of the Different Human Races" (1775), "Concept of Race," (1785), and "Teleological Principles" (1788), which are, in short, "scientific" musings on the superiority of the White race:

Predictably, Kant held to "European superiority" of race and culture, finding blacks and Native Americans at the lowest levels. For evidence of his beliefs about racial inferiority, he turned to a pro-slavery tract ... to support his claim about the persistence of racial characteristics. ... Thus he opposed racial mixing

on the grounds that it was “against nature” and led to ‘degradation of the higher races by the lower ones (Ward and Lott, 2002 p. xvii).

Such a philosophy informs at least two other disciples of Kant: Johann Fichte, *Addresses to the German Nation* (1808), and G.W. F. Hegel, *Encyclopedia of the Philosophical Sciences* (1817). Both speak to a dangerous and growing form of nationalism. And, within a dozen years, the advent of photographic images provided “factual evidence,” rather than artistic interpretation to support those contentions of the naturalization of difference.

If the generally accepted time for the development of the photographic arts begins circa 1830, it is worth noting that Bentham’s philosophy of utilitarianism became a strong counter to that of Kant during this era, utilitarianism’s guiding principle being “it is the greatest happiness of the greatest number that is the measure of right and wrong” (1977, p. vii). Of note concerning solving societies ills, was Bentham’s idea of the panopticon, not just for its primitive (yet effective) proposal for surveillance, but for its later bearing on the work of Foucault. Consequentialism, a closely related philosophy, was championed most notably by John Stuart Mill. Both place an emphasis on sensual experience or pleasure as expressed through poetry or other “hedonistic” pursuits (Higgins and Solomon, 1996).

However, in some quarters, Germany to be precise, the philosophic stance was dark as made evident in the philosophies of Nietzsche (nihilism) and the poetry of Rilke with its themes of isolation and anxious disbelief. Whilst in America, schools of philosophy both formal and practical, Hegel (and Continental philosophy) still held sway, there was increasingly a move toward the idea of sense (sensate and sensual) and

experience and the tethering of those two in identity development—a keen sense of the individual begins to develop in “philosophical” treatises penned by Thoreau, “We are all sculptors and painters, and our material is our own flesh and blood and bones” (1964, p. 468); Emerson with an emphasis on *Self Reliance* (1841); and Whitman, who had this to say of shuffling off this mortal coil: “Nothing can happen more beautiful than death” (1900). A counter to this measure of introspection and, to a degree, non materialism, was the rise of the consumer class of this era. The significance of the harnessing of steam power and the invention of the telegraph, which followed not long after the invention of photography cannot be overstated. The speed of change had changed and, as an outgrowth so too did philosophical views. Dewey, of such change noted:

Zeal for doing, lust for action, leaves many a person, especially in this hurried and impatient human environment in which we live, with experience of an almost incredible paucity, all on the surface. No one experience has a chance to compete itself because something else is entered upon so speedily ... An individual comes to seek, unconsciously even more than by deliberate choice, situations in which he can do the most things in the shortest time (2003, p. 46)

Modernism indelibly shaped how one interacted and acted within the public sphere—behavioral conduct, the use and understanding of language, and experience of things sensate and natural underwent a sort of reconsideration by the Academy and Puritanism seemingly became a quaint anachronism.

However, in philosophical realms, no single cause marked a departure from the estimable sway of Hegel, but these aforementioned events in total triggered a move

toward a “new” philosophy denying metaphysics—the “death of God” took place (Nietzsche) and pragmatism came to life. Solomon and Higgins express the zeitgeist of the era as:

Experience seems to be just what twentieth-century America is all about, from the continuous invention of new media to the “experience industry” (not just entertainment but vicarious adventures and well-secured flirtations with danger of every sort). In philosophy, this emphasis on experience came down to the commonsense, practical insistence that if it doesn’t make a difference in our experience, it cannot be significant no matter how rigorously argued or a priori persuasive (1996 p. 260).

Peirce, a polymath, is generally considered the originator of pragmatism and its central tenet, the pragmatic maxim or the pragmatic truth: “Consider what effects, which might conceivably have practical bearings, we conceive the object of our conception to have. Then, our conception of these effects is the whole of our conception of the object” (1878, p. 283). A working definition of pragmatism will prove useful moving forward. According to *The Oxford Companion to Philosophy* (1995)

The characteristic idea of philosophical pragmatism is that efficacy in practical application—the issue of ‘which works out most effectively’—somehow provides a standard for the determination of truths in the case of statements, rightness in the case of actions, and value in the case of appraisals. However, it is the first of these contexts, the epistemic concern for meaning and truth that has been the most prominent (p. 710).

In short, things get done as the result of action and experience, not pondering theoretical abstractions. This idea, an American sensibility of rolling up your sleeves and getting things done, gained traction. (This in stark contrast to the dour cynicism emanating from Europe pre-and post- World War I.) To avoid a voluminous recounting of pragmatism in America at the turn of the century and through mid-century of the sort of Biblical “so and so begat so and so,” a mention of the most significant names associated with pragmatism would, in addition to Peirce, include William James, and his emphasis on experience, a “radical empiricism that would make none of the compromises of the older empiricisms” (Solomon & Higgins, p. 259); Josiah Royce who paired pragmatism with Hegelianism; and Dewey, influenced by Hegel’s vision, with his emphasis on unity (not dualities) and who is considered the central figure of pragmatism. Rorty and Shusterman, who calls pragmatism a “distinctively American philosophy (2000, p. xvii) are the contemporary torchbearers.

Let (In)experience Be Your Guide

For Dewey, a dynamic unity, which does not recognize the Descartes model, hinges on experience. He wished to know, feel, and experience how things worked, not read the abstractions found in theory. These really are varying flavors of the same idea, but from Dewey’s perspective, Peirce was too bound to an emphasis on science and logic, and James placed too much importance on subjective experience; Dewey considered Peirce a logician, James a humanist. Dewey’s specific take on pragmatism, later known as instrumental pragmatism, considers ideas tools of investigation and contends investigations via experience leads to knowledge and truth.

Any belief as such is tentative, hypothetical ... When it is apprehended as a tool and only a tool, an instrumentality of direction, the same scrupulous attention will go to its formation as now goes into the making of instruments for precision in technical fields (Dewey, 1929 p. 221).

However, Dewey cautions that the application of these tools taken alone and without relationship to other qualities are meaningless; they are failures of composition that are not “composed into an experience” (2013, Hagberg p. 280). Eames (2003) writes that these are disconnected actions, qualities that are simply had or felt. However, “when one begins to relate a quality with what occurred before or what comes after, a new dimension enters experience. At this point we would enter upon a discussion of cognition” (p. 32).

This before and during and after of an experience is the aspect of Dewey’s stance that most intrigues me as is the turn toward cognition via such actions. What transpires in those moments? Here, an echo from Heiferman: “Why is a photograph powerful?” (Brook, 2013) From Dewey’s perspective (contemporarily voiced by Clark and Johnson) the Cartesian dualism goes by the wayside and mind and body are one—experiences and their results are unified or embodied, an embodied cognition. He explores this idea in *How We Think* (1909/1997), positing thinking is believing and putting belief into action can benefit community, democracy, humankind. His is an undeniably melioristic standpoint; life’s circumstances are improvable. (This is not at odds with the choice of aid in dying; for many who make this choice it is an improvement over their current state.) For instance, of artists and artistry, his view is that they are

beneficial, if not crucial. It is, after all, the artistry of the teacher that informs all activities.

That teaching is an art and the true teacher an artist is a familiar saying. Now the teacher's own claim to rank as an artist is measured by his ability to foster the attuned of the artist in those who study with him (p. 220).

More closely related to this dissertation is Dewey's *Art as Experience* (1934). Here, Dewey is direct; we have to perform the work in order to see, which calls for "*continuous interaction* [emphasis added] between the total organism and the object" (p. 54). To be clear, Dewey is not talking exclusively about the visual arts here (though it is applicable); he is addressing living art in all senses, sensate, sensual and cerebral. He is also asking for us to see the art of the everyday, not museum or gallery objects, for which he holds a slight disdain, "economic cosmopolitanism," he calls such displays. And, he notes, "The answers cannot be found, unless we are willing to find the germs and roots in matters of experience that we do not *currently regard as aesthetic* [emphasis added] (p. 10). So we look the sentient and non-sentient objects and people and things we interact with—experience—each day in pursuit of insights, connections and to form self-correcting norms. This grows to encompass social and communal process; we work together to work together. Hagberg sums Dewey's pragmatic aesthetics succinctly and deftly: "The true work of art, the full elucidation of which is for Dewey the central aim of aesthetic theory, is in fact—and for Dewey this very often means in *practice*—'what the product does with and in experience'" (p. 272). Though a democratically populist standpoint, he did point to the visual arts as a particular sort of experience.

Dewey suggests a narrow to broad appreciation or experience of fine art, and here I'm including film and photography, though Dewey did not recognize a difference between the two. The *Stanford Encyclopedia of Philosophy* notes: "Dewey seemed, unfortunately, to have been totally unaware of both photography and film as separate art forms" (Leddy, 2015, para. 8). For example, Dewey appreciates and wants others to appreciate great works and great achievements (Hagberg uses the example of experiencing the Parthenon), but to be aware of the raw aesthetic impulse and materials that went into the making of such objects. What do those people, those materials, those acts of construction, contemplation and completion have in common with us? What constitutes such interactions? What drives these impulses? In part, it's as though a hunger or a longing. We come to know our appetites, Dewey says

When they are reflected in the mirror of art...and for the viewer too, as we gain self-knowledge of those appetites through mimetic enjoyment, "they are transfigured." The experience of emotional transfiguration is not 'a form of sentiment that exists independently from the outset,' it is rather a distinctively aesthetic emotion induced in the viewer by expressive artistic material. Hence there is, in cases of genuine aesthetic experience, epistemic and therapeutic gain in terms particularly of emotional maturation" (Hagberg p. 289/90).

Dewey's word choices here are pointed, particularly "transfigured" and "distinctively aesthetic emotion." This idea of positive transformation compares to a religious or spiritual awakening or rebirth that is dependent on a viewer and object relationship, or what he calls "the active process of receiving" (p. 169) resulting in aesthetic rhythm. The allusions to birth, death, rebirth, ripple the surface, if not crash like waves above it, in

Dewey's musings in these instances. And, of course, the idea of dynamic unity is emphasized in humankind's relationship to art.

In an experience, things and events belonging to the world, physical and social, are transformed through the human context they enter, while the live creature is changed and developed through its intercourse with things previously external to it (p. 257).

This intercourse, an oft-used word by Dewey, takes place through the gaze, a penetration and union with the external world, in this case, visual art or, more specific to this dissertation, photography. (This relationship, naturally, may be engaged by the other senses e.g. music and sound engage active listening.)

I've mentioned the gaze in previous pages, but I want to add a bit more depth and dimension to the many forms that the gaze may take. For some, the awareness of being viewed or visible is empowering, for others who are the subject of the gaze, they may feel vulnerable, controlled, objectified. Sturken and Cartwright (2009) say this dynamic is a relational activity involving power: "The gaze is integral to systems of power and ideas about knowledge" (p. 106). And power and the gaze come in varying forms. From Lacan's psychological take in "Of the Gaze as *Objet Petit a*" (1964) to Mulvey's gendered male gaze (1975), concerning masculinities and scopophilia, to Hirsch's (1997) notion of a familial gaze, scrutinizing familial and collective memory, and Morgan's (2005) sacred gaze, which infuses the observed with spiritual significance, subject positions are enforced and reinforced by the hierarchical hegemonic structures across a spectrum of disciplines and daily encounters, notably medicine. To summarize Woodward (1997): "Often identity is most clearly defined by difference, that is by what it is not" (p.

2). Or, we know what ill is because we know it is not healthy. This is because of what Foucault calls the “medical gaze ... the discourse of the doctor” (1973, XI). And this individual power—that of the doctor—grows as it becomes part of a larger body: “It was no longer the gaze of any observer, but that of a doctor supported and justified by an institution, that of a doctor endowed with the power of decision and intervention” (1973, p. 109).

Perhaps most apropos for the scholarship of this project is an 1866 quote concerning the gaze from Nietzsche: “If thou gaze long into an abyss, the abyss will also gaze into thee” (2010, p. 89). This is a heady notion, but one which has been increasingly supported by scholars of the visual, particularly those (Bazin 1967, Mitchell 2005, Stimson 2010, et al.) who examine the ontology of photographs and moving images, as well as proponents of actor network theory. Newton (2012) explains the upshot of this succinctly—and implicitly suggests a mirroring effect I will later address—in her suggestion of a dynamic gaze: “Teach them to look within in order to see better without in order to see better within” (Newton, 2012). In short, photographs, as well as moving images, have lives of their own and in enjoining these lives we learn about our world and our selves.

This idea of active engagement—experience and the ability to improve life’s conditions—is at the heart of pragmatism, and, in the case of art, Dewey (foreshadowing Rose’s visual methodologies) considered it a triadic relationship between object, the creator of the object, and the viewer of the object. As a circuit must have all component parts connected, such is the nature of this relationship, no one piece is privileged. As my subject at hand as mentioned in chapter one is the photograph itself, I think it useful to

see how others have assessed the viewing of a photograph and, in so doing, offer some definition of the nature of a photograph. And, as mentioned in that chapter, some of these pieces are likely to merge, so that in talking about one in isolation is not entirely possible.

Looking at Photography

Bazin (1967) defines the photographic image as an object itself; an extension of the presence of an object as opposed to a “mirroring” of reality. Drawing on the analogy of the Egyptian practice of mummification “providing a defense against the passage of time” (p. 9), Bazin presents the photographic image similarly as a method of preservation.

Those grey or sepia shadows, phantomlike and almost undecipherable, are no longer traditional family portraits but rather the disturbing presence of lives halted at a set moment in their duration, freed from their destiny; not, however, by the prestige of art but by the power of an impassive mechanical process: for photography does not create eternity, as art does, it embalms time, rescuing it simply from its proper corruption (14).

For Bazin, photography’s beauty and objecthood—its process of becoming—stems from the mechanical automation producing an aesthetic autonomy. Later in the essay, Bazin offers a lovely metaphor: “The photograph as such and the object in itself share a common being, after the fashion of a fingerprint” (p. 15). This reproduction—this fingerprint—is known by many names. Sontag (1990) calls it a trace: “a photograph is not only an image (as a painting is an image), an interpretation of the real; it is also a trace, something directly stenciled off the real, like a footprint or a death mask” (p. 120).

Silverman pays homage to Sontag in her definitional statement regarding photographs:

“(It) is the luminous trace of what was in front of the camera ... it attests to its referent’s reality, just as a footprint attests to the reality of the foot that formed it,” (2015 p. 1). Burnett (2004) and Rugg (1997) describe photographs as complex metaphors, Barthes (1977) initially offers them up as a code to be broken, then, late in life comes to view them through an entirely different optic—that of the *studium*, or a consideration of the indexical qualities of the photo and the *punctum*, a deeper consideration of the ability of the photograph to puncture or wound or to *resonate within*. For his part, Arnheim (1974) considers them spaces for investigation. Finally, Berger (1980) writes the function of this object is to serve as a memento of the absent.

As made evident, the link between photography and life, photography and viewer, and photography and death is longstanding. This is not only another sort of triadic relationship akin to Dewey’s it also suggests something else comprised of past, now, future—it suggests a photograph, which, contains all three. Others, of course, speak of the ontological gravity of objects, photography specifically, perhaps most notably Mitchell and Elkins, but Dewey casts a shadow. I spoke earlier of the Biblical notion of beget and begotten and a short list of those “birthed” by Dewey would include the contemporary American pragmatist Shusterman and his many works on experience, embodiment, and somaesthetics notably, *Body Consciousness: A Philosophy of Mindfulness and Somaesthetics* (2008); Mitchell (1994), who writes of cognitive politics and transcendental pragmatism (p. 361); Clark and Chalmers (2008) who makes the case for the extended mind, the notion that brain, body and external world form a loop constituting cognition; Johnson (2007) who calls for an aesthetics of human meaning making; Rorty, who is generally considered to have resurrected pragmatism after it lay

follow for more than 25 years with his book *Philosophy and the Mirror of Nature* (1979); and as Scott (2010) makes the case, Merleau-Ponty. And, in the neurosciences and somaesthetics areas, Damasio illuminates a triad of the organism, the object, and image (which, he notes can be a sound image: “the organism is involved in relating to some object, and that the object in the relations causes a change in the organism” (1999, p. 20) and the ways or perception, learning and memory, while Clark’s (2015) trio includes organism + environment = embodiment and Shusterman illuminates three principle dimensions of somaesthetics: analytic, pragmatic, and practical. There are similarities worth noting in this trio of trios. By different names, Damasio’s “extended consciousness,” Clark’s (2008) “extended mind,” and Shusterman’s “somaesthetics,” in which the environment functions as part of and shapes the mind and contains an awareness of the past, the lived moment, and the future. They are, of course, not alone in this thinking, nor were they the first to get there. Wilson (2002) notes psychologists of the 19th century suggested there was no such thing as “imageless thought” and points to motor theories of perception suggested by William James as suggestive of embodied cognition (p. 625). Later, Heidegger (a contemporary of Dewey) and his 1927 concept of *Dasein*, or being there, relies on the notion of experience.

Merleau-Ponty also focused on embodied cognition. The perception of objects or the interaction with things inform his philosophy. In this view, articulated in *The Visible and the Invisible* (1968) the body and the world it perceives are intertwined, inseparable; the body provides access to and combines subjective experience and objective existence. The following excerpt is from “Exploration of the Perceived World: Sensible Objects,” broadcast to listeners in France in 1948.

There are even qualities, very numerous in our experience, with almost no sense, if one puts aside the reactions which they provoke on behalf of our body. As, for example, the honeyed (sic). Honey is a slow-moving fluid. It definitely has some consistency; it lets itself be held, but then, slyly, it runs from one's fingers and comes back to itself. Not only does it come undone as soon as one shapes it, but still, reversing roles, it sticks to the hands of the one who wanted to seize it. The living hand—the explorer, which believes it can master the object—finds itself attracted by it and *stuck in an external being* [emphasis added]. (Merleau-Ponty, 1948, radio program “Sensible Objects”)

For me, this is a beautiful analogy that speaks to how objects of all sort—including images both moving and still—move through us, become part of us, then move along to lives of their own. We can revisit them as they have, after all, left their stickiness imprinted in our hearts and minds, but those object go on to constitute other meanings in other places, particularly in the case of images that circulate in social media spheres. They touch us and move on, but the residue remains.

Here it is critical to consider the photograph not just a memory molder or “me” mirror, but also as an object in and of itself that is a work of art. Yes, it can be indexical, act as surveillance, be used as evidence, be put in a photo album, or shared with friends digitally on a telephone or computer screen, but Dewey would note the very making of the image, the experience of the photographer, observer and object constitutes art. This conception would to lay waste to the claim that photography is art, and for many such is an antiquated notion. Not all view photojournalism or visual journalism or documentary photography in the same vein, but it is, nonetheless, by Deweyian description, art.

How is that the everyday making of things grows into that form of making which is genuinely artistic? How is it that our every day enjoyment of scenes and situations develops in the peculiar satisfaction that attends the experience which is emphatically esthetic? ... The answers cannot be found, unless we are willing to find the germ and roots in matters of experienced that we do not currently regard as esthetic (2005, p. 11).

By any measure, photographs and photography meet this definition of lived experience and everyday art.

Picturing an idea

An anecdote applying these ideas may clarify this and aid in understanding Dewey's triadic notion. I recently experienced a professional studio portrait session, firsthand. I brought various items of apparel to the session, uncomfortably struck a few poses, and, in just over an hour, it was over. In little more than a week, I received an email with a private link to an electronic portfolio of photographs from which to make a selection. How did these photographs "happen" or was there an "author"? There were actants and objects in this scenario far beyond a subject and a photographer. A studio space with adjoining rooms, various rolled backdrops, a seamless, different digital cameras with various images sensors, remote flash triggers, soft boxes for lighting, parasols for lighting, an oval reflector, various lighting elements (a fill, a main light, and more), a laptop computer, an assistant (the photographer's son), a chair as a prop, lens filters, and likely other elements I do not recall. From Deweyian perspective, each of these elements authored the resultant images and they wouldn't have occurred as they did absent anyone of those human and non-human objects. It was as though networked

process, in which the production itself or the very concept of studio photography (the pose, the notion of representation, the false emoting, the exchange between devices and depicted) was an object. For Dewey, this, in large part, is art as experience.

Assessing Aesthetics

There is another definition necessary before tying together the previous text I've offered and moving to my methodological approach and that is the area of aesthetics. Again, I find myself attempting to define a rather nebulous term, which might be lensed through philosophical, historical, and/or sociological points of view. And though one person's aesthetic is another's accusation of poor taste, it's worth evaluating how Dewey and other have approached this quality, this thing we call "aesthetics." In philosophy, which I will limit my definition to, aesthetics is the understanding of art, beauty, and taste. There is a constellation of ways by which this can be approached from ethically to epistemologically, from movement or tradition or period, or from the ethereal to the everyday. A retracing of the evolution of aesthetic philosophies from antiquities moving forward is the topic for several volumes. A much more modest sketch of aesthetics in modernity might include Kant's view in 1793 in *Critique of Judgment*, which puts forth aesthetics are a judgment of beauty based on feeling. Schiller's aesthetic essays a few years later were highly influential: material is conceived as resisting form and in the ensuing struggle beauty arises by the form imposed on that struggle itself (Sharpe, 1995, 71). Hegel (1830) viewed all culture as a matter of absolute spirit and the product it produces (sculpture, painting, etc.) are a sensuous expression of free spirit and beauty. Schopenhauer, in *The World as Will and Representation* (1819/1844) believed the contemplation of things aesthetic could reduce pain and suffering.

As religious and secular thought continued to move apart through modernity, the notion of aesthetics broadened; aesthetic qualities can be seen in the everyday and these, as Schopenhauer presaged, can be objects of contemplation or utility. For Gadamer, in *Philosophical Hermeneutics* (1964) aesthetics have “an ethical significance to art as being able to reveal the limitations of fixed cultural expectancy and to *open the spectator towards the other and the different* [emphasis added]” (Davey, 2015). This appears a re-articulation, some forty years later, of Dewey’s philosophy: art and aesthetics enable one to find meaning in the world and, in contrast to—or as a complement to—science, offer experience of self.

Pulling It Together

Consideration has been given in defining photographs, aesthetics, and their subjective experience, but a formalized, or applied, aesthetic is of value in considering the formal construction of photographs. One useful critical framework, a system by which to potentially gauge the efficiency of the image or the proficiency of the image, is proposed by Zettl (1990; 1998; 2005). He prescribes a detailed way to assess what is within the frame of an image using applied, or contextual, media aesthetics. These basic image elements are light and shadows, color, two- and three-dimensional space, time, motion, and sound. Most screen events use all these elements, he contends; photographic images, then, can be evaluated using Zettl’s contextual aesthetic fields (1998 p. 86). With the combined interplay of these image elements, viewers form a mental map. Zettl, with echoes of Dewy and Gadamer writes:

The mental maps we form determine ultimately how we perceive media messages, regardless of the messages intended by the communication

source. ... A cognitive mental map tells us where things are or should be in on and off screen space and how they relate to each other, the affective mental map clarifies our feelings. It consists of aesthetic cues that we can perceive almost automatically and translate into feeling (1998, p. 90).

This can provide a useful way to examine how narrative is crafted, or framed. For creators of media messages, the study of “image elements is an essential prerequisite to the proper shaping of ideas into message” (Zettl, 1990, p. 15). As receivers of such messages, our perceptual processes are consistent enough to process these elements in certain predictable ways, Zettl writes, and we tend to gravitate toward information that agrees with how we want to see the world.

Using Zettl’s aesthetic characteristics, an understanding of a broader context may be revealed that may anticipate or explain viewer response—elements that aren’t supposed to be in the text may be rejected by viewers while others may keep them locked in, forcing them to look as they try to make sense of a sort of cognitive dissonance. We’d like to think we can believe our eyes (thus the expression), but cognitive dissonance undermines that trust. Cognitive dissonance was first theorized by Festinger in 1957.

The central proposition of Festinger’s theory is that if a person holds two cognitions that are inconsistent with one another, he will experience the pressure of an aversive motivational state called cognitive dissonance, a pressure which he will seek to remove, among other ways, by altering one of the two dissonant cognitions (Bem, 1967, p. 183).

So, when a young woman apparently teeming with life, such as Maynard, appears vibrant and vital in photographs, her decision to assert her right to die on her schedule has the

power and potential to fracture narrative, explode or explore internal dialogues that, in turn and importantly, become public conversations and can lead to social change.

Form, or form within an object and the making of it, allows for this dialogue, claims Dewey.

The enduring art product may have been, and probably was, called forth by something occasional, something having its own date and place. But *what* was evoked is a substance so formed that it can enable them to have more intense and more fully rounded out experiences of their own. This is what it is to have form. It marks a way of envisaging of feeling of presenting experienced matter (2005, p. 113).

Such is the power of images; we read them at a subconscious level. But what is it that we're reading, seeing, acting on? It is a force within the body itself, says Dewey. A medium specifically exploits itself and a sense, he explains, but that does not disable the other senses. And this exploitation occurs at an autonomic, physiological level (p. 203).

Emotion belongs of a certainty to the self. But it belongs to the self that is concerned in the movement of events toward an issue that is desired or disliked. We jump instantly when we are scared, as we blush on the instant when we are ashamed...Of themselves they are but automatic reflexes. In order to become emotional they must become parts of an inclusive and enduring situation the involves concern for objects and their issues. (2005, p. 43)

"Why?" ask Leys (2011) and Ball (2007), are so many scholars today in the humanities and social sciences fascinated by the idea of affect?; the concept is too popular for its own good, they write. The point is well taken and this project is not an

investigation of affect (nor to suggest it is synonymous with emotion—it is not), but to avoid it would be remiss. I am making a point here that there exists a liminal space between experiencing external stimuli and the evocation of emotion and experience; this space might be occupied by an inner voice. Affect is thought to be a “prepersonal intensity corresponding to the passage from one experiential state of the body to another and implying an augmentation or diminution in that body’s capacity to act,” note Deleuze and Guattari (1987) borrowing from and expanding on Spinoza’s 17th Century idea of *affectus*. Scientists know there are neural coordinates for aesthetic appreciation, but they can’t connect or draw a straight line from those “maps” (orbitofrontal cortex for stimuli classified as beautiful and the motor cortex for stimuli classified as ugly) to what or why that person might consider something beautiful. By another term, Dewey describes something that sounds much like affect.

They occur through some channel, but the means of outlet are not used as immanent means of an end. The act that expresses welcomes uses the smile, the outreached hand, the lighting up of the face as media, not consciously but because they have become organic means of communicating delight upon meeting a valued friend (p. 66).

However, cognition and affect are believed to interplay in this relationship. In attempts to make such ideas concrete, Damasio and other neuroscientists and cognitive scientists now can lean into technology, in particular the functional magnetic resonance imaging (fMRI) and Magnetoencephalography (MEG), to determine which areas of the brain are activated by visual, olfactory, and auditory stimuli. The technology, which aside from allowing a mediated look via imaging at active and inactive areas of the brain (and the possibilities

of investigating introspection) also demonstrates how quickly the brain sends those messages to the mind. Thoughts are largely invisible, but they can be measured. The findings are perhaps counterintuitive in at least one regard: auditory senses are engaged milliseconds faster than the visual. Welsh (2015) of the University of Toronto measures the fastest “speed of thought” as 150 milliseconds, this, he explains is the amount of “time from the onset of a specific signal to the moment an action is initiated” (para. 7). For instance, this time describes the notion of a track sprinter leaving the blocks at the sound of the starting pistol. By contrast, a mean time for the neural processing of vision according to Shelton and Kumar (2010) “is around 331 milliseconds as compared to the mean auditory reaction time of around 284 milliseconds” (p. 30). Experiments by Ghuntla et al., echo these results. They found that auditory reaction time was less as compared to visual reaction time for both simple and choice visual reaction time tasks. Since the auditory stimulus reaches the cortex faster than the visual stimulus; the auditory reaction time is faster than the visual reaction time” (p. 364). In a 2005 study (Cappe, Barone; Brosch, Selezneva, Scheich) using neuroimaging, primates were discovered to have auditory cortical neurons correspond to visual responses. The study demonstrated enhanced auditory cortical responses when sounds were paired with attendant visual stimuli. In short, sound activates a visual response. This can be largely dependent on where the subject is looking, however it can be argued the ear sees visual stimuli in advance of the eyes; the eyes help the ear “decode cluttered auditory scenes” (Bulkin and Groh, 2006). There is a growing body of evidence, with active work in the field by Damasio, Cupchick, Reber, and Winkleman to name a few, that embodied autonomic response are critical, and measured, for grounding cognition (Eskine, Kacinik, Prinz,

2012, p. 1074). To wit:

- “When we view visual images in everyday life, our perception is oriented toward object identification. In contrast, when viewing visual images as artworks, we also tend to experience subjective reactions to their stylistic and structural properties experience” (Cupchick, Vartanian, Crawley, et al., 2009).
- “Neuroimaging research has revealed that aesthetic judgments are accompanied by significant activity in orbitofrontal cortex and the cingulate gyrus ... because these regions have been implicated in emotion processing, they support the proposition that emotions are important to aesthetics judgments” (Eskine et al., p. 1071).
- Affective and emotional process are part of our experience of aesthetic manifestations. In 1999 and 2001, using MEG, scientists Blood and Zatorre demonstrated the enjoyment of music involves activity in the same location as brain regions responsible for pleasurable feelings. Further, numerous neuroscientists (Cela-Conde, Vartanian, Goel et al.) a few years later demonstrated that aesthetic appreciation of the visual involves several different affective processes. (Conde, Agnati, Huston, et al., 2010 p. 44).
- “The embodied cognition hypothesis that has become important in cognitive science represents a number of similar and interrelated approaches to cognition ... which derive from a shared belief in ‘experientialism.’ Experientialism derives from first-hand experience. These cognitive processes imbue our auditory experiences with meaning ... shaping our understanding ... This meaning-making unfolds itself on the aesthetic level and aesthetics are critical to conceptual

meaning and reason. Experientialists argue that aesthetic experience is embodied meaning-making at its most potent” (Roddy and Furlong, 2014, p. 70/72)

- A number of studies (Berlyne, 1971; Reber et al., 2004) consider familiarity to exert strong influence on physiology—people usually prefer familiar stimuli. Another way of expressing this is an avoidance, where possible, of unfamiliar visual or auditory stimuli may cause cognitive dissonance e.g. “That’s not supposed to look/sound like that!”
- Given that fluent processing is experienced as hedonically pleasurable, and that aesthetic experiences are strongly influenced by affective states, it follows that positive aesthetic experiences arise especially from fluent processing, such as that afforded by prototypical exemplars of a category (Winkeleman et al., 2006).

Taken together the ideas offered by these empirical studies, I suggest the following: the neural foundation of aesthetic appreciation of visual stimuli is borne by the sense of hearing, that is an internal voice is heard, or inner speech metaphorically through interpretive responses of the brain.

The Inner Voice

As the photographer Walker Evans noted “Stare. It is the way to educate your eye, and more. Stare, pry, listen eavesdrop. Die knowing something. You are not here long” (2015, n.p.). Inner speech works differently. That inner voice, or “auditory vision,” occurs all the time absent visual stimuli; it’s different than a casual glance, which might reveal distance, color, height, etc. For instance words or word images, such as the word “death,” conjures all kinds of inner voice responses heard by autonomic neural auditory processing before moving to cognitive functions about how things might appear. The

same may be said of the word beauty; hearing it brings a picture to mind, as does the phrase “beautiful death.”

In short, a voice is heard or intuited before a decision is made about the image being viewed; psychologists and linguists alike build theory on the premise that an infant can hear a voice before it sees that voice’s face. In this very particular instance I’m studying, the photographs of those who have chosen willful death and I suggest they emit “sounds” that resonate deeply inward.

Every picture has a voice. Some have volume switches you can adjust, like the images that parade across your television screen day in and day out. Some scream at you with the hurricane force of multiple speakers and digital sound at the multiplex movie theater ... But still photographs talk, too. They grab our attention and challenge us by saying “Look at me. Buy me. Remember me. *Be like me* [emphasis added]” If every photograph has a job, it is to say something.

(Heiferman & Kismaric, 1994, p. 9).

And when we listen to this inner voice or inner speech, within milliseconds, it corresponds to the visual; the visual triggers the voice, which is responding to the visual. When that visual appears to us a healthy body and we learn it is not, cognitive dissonance develops. If seeing is believing, hearing is understanding. So, sounds can be seen, as Bulkin and Groh describe in their 2006 study thus: “Objects and events can often be detected by more than one sensory system. Interactions between sensory systems can offer numerous benefits for the accuracy and completeness of the perception” (p. 415). Mental images are only that, however what we commonly call the minds’ eye, I suggest, we call speech—internally verbalized (or inner speech), just-just-just before we visualize

that circumstance, image or idea an inner voice calls forth. This inner voice, or inner speech that we hear within our minds, e.g. “That’s me!”, tells us we are looking at our own mortality in DWD photographs through that of the other, the impaired one, the sick one, the different one, the one with cancer being depicted. Which means, as Elkins, Mitchell, and Dewey assert, photographs, after a fashion can talk. As Dewey writes in *Art as Experience*,

Lines express the ways in which things act upon one another and upon us; the ways in which, when objects act together, they reinforce and interfere. For this reason lines are...oblique, crooked, majestic; for this reason they seem in direct perception to have even moral expressiveness ... The properties of objects that lines define and of movements they relate are too deeply embedded. These properties are resonances of a multitude of experiences in which, in our concern with objects, we are not even aware of lines as such. Different lines and different relation of one have become subconsciously charged with all the values that result from what they have done in our experience (p. 105).

But, what stirs that voice in the viewer? Engages the eyes? Something within the photograph, perhaps Barthes *studium/punctum* or Bazin’s fingerprint, Sontag’s trace or Zettl’s emphasis on applied aesthetics.

As Barthes directly confronts the photograph of his mother in *Camera Lucida*, a deep, personal exploration is awakened and he cannot stop looking.

It is because each photograph always contains this imperious sign of my future death that each one however attached it seems to be to the excited world of the

living challenges each of us one by one outside any generality (but not outside of any transcendence) (p. 97).

This statement is significant in at least two ways. This idea of a sign of future death (or a mortality mirror) is one I will examine in greater detail in the case studies of this dissertation as it bears relevance on my research questions. Barthes also mentions the photograph as a sign or a text that can be read; “it does not say what it lets us see” (p. 100). The corollary, then, is *we* say what it lets us see. In this mirroring the viewer becomes object and the photograph, having created the inner voice, stares back—I am calling this the *heard gaze*. This inner voice, akin to Pinker’s (1995) mentalese construct, foments opinions that can engage an aesthetic experience and in this way gained knowledge and engagement so critical to Dewey is achieved. But what is *it* within the edges of the photograph that creates this transformation? Subject material certainly, composition probably, tonality (a measure of dominant color or its absence), texture and tone (stern, smiling, etc), all likely play a role. Toward determining what that look like as a whole, if it can be viewed as a whole, and accounting a variety of manners by which DWD visual storytelling unfolds, I suggest a typology of DWD visual storytelling will provide answers.

I Hear It Looks Like This

The final definitional entry of this chapter, an important one because the research of this project hinges on it, is determining what a typology is and how it works. To return one last time to Merriam Webster, that venerable dictionary defines typology as “a system used for putting things into groups according to how they are similar: the study of how things can be divided into different types.” There is value in this systematic grouping and

it has a history when applied to the visual. For instance, it's been used to determine what tour guidebook images hold appeal to visitors of a South Korean vacation destination (Hunter, 2010); Muellner (2006) established a typology of what female German bicyclists looked like in the 1860s in determining how the early German New Woman was represented; in 2008, Van Parys developed a typology of the publicity still. Some typologies have more direct bearing on assessment of the visual for the purposes of this dissertation, including Newton's (2005) "Studying Visual Ethics by Applying a Typology of Visual Behavior," which describes the ethical interplay between subject and photographer in visual research by visualizing the findings, in this case line drawings; Inciriloglu's "Typologies in Photography," which notes: "Physiognomy, as the content of portrait photography and as an analogy for the nature of photographic images of any kind, is relevant to the issue of typology (p. 11); and "An Observer's Typology of Suicide" a 2010 study by Pridmore and McArthur that acts as a sort of followup to Durkheim's seminal (1897) *Suicide; A study in sociology*. The author's information is derived from clinical experience, the public record, psychodynamic and sociological theory, and some, then, recent scientific research. This is, needless to say, different than the way I will develop my typology, which is specifically described in my methods section. Before moving to my research questions and the conclusion of this chapter, I wish to express the merit of establishing a typology.

Typologies can make fundamental contributions to concept formation and, though seen by some as a qualitative approach, this research technique also is used by quantitative analysts, acting after a fashion as a tool for measurement. (Collier, Laporte, & Seawright, 2015, p. 84). And, assert Collier et al., "quantitative analysis is built in part

on qualitative foundations” (p. 217). Concept formation has varying formats in the development of a typology, but one that has long held sway is that of Sartori (1976) who held that the systematic framework needs to include three points: to devote careful attention to concepts because they yield concept containers or categories; understand the semantic field in which the conceptual reasoning is situated; and recognize that concepts may have a hierarchical structure or structures or in total, what he called “an ordering of attribute compounds” (p. 125). While this may sound rigorous, there have been assertions in some quarters (Scott, 1981; McKelvy, 1982) that the use of typology is merely a classification system and is absent theory. Rather, they claim, it is a system that boils down to essentialism. Doty and Glick (1994), however, are not in that group

Typologies are complex theoretical statements that should be subjected to quantitative modeling and rigorous empirical testing. Typologies are differentiated from classification systems, shown to meet several important criteria of theories, and shown to contain multiple levels of theory (p. 231).

Strauss and Corbin echo this in *Basics of Qualitative Research* (1991), and underscore the value of a typology and grounded theory by noting that any empirical study needs implicit or explicit theoretical framework(s) of categorization to help relate the data in meaningful ways. And, in their view, Deweyian thought is a good model to achieve this

Strauss and Corbin drew on one general model of action rooted in pragmatist and interactions social theory to build a selection or “axis” for developing grounded theories. This “paradigm model” is used to “think systematically about data and to relate them in very complex ways ...” (Kelle, 2005, para. 16).

While this dissertation is not designed as an empirical study per se, nonetheless my analysis of the images will be grounded in a methodologically rigorous process I will outline in chapter four. This approach—one steeped in grounded theory—aligns with what Kluge (2000) notes regarding a sort of order of operations that formulating a typology must follow. “If the type is defined as a combination of attributes, one first needs properties and/or dimensions which form the basis for the typology,” she writes. In this way, the similarities *and* differences between the research subject at hand (people, groups, cities, etc.) can be adequately understood. These variables and their possible attributes have to be defined already *before* the data collection: “In qualitative studies, these properties and their dimensions are elaborated and ‘dimensionalised’ during the process of the analysis by means of the collected data and the theoretical knowledge” (para. 7).

Research Questions and Hypothesis

As the literature and theory review demonstrate, there is a substantive body of work concerning death with dignity arguments and a rich, robust, and recent body of work that critically examines the visual portrayals of death. Additionally the history of how photographs are produced, understood, and consumed is voluminous. What is lacking is an investigation into the visuals that accompany storytelling of terminally ill people who choose requested death. There may be a number of explanations for this not the least of which is that the subject is considered taboo by many, that is the notion of a willful death bumps headlong into religious, legal, and ethical counter standpoints. And, too, laws allowing for aid in dying are a relatively recent development with Oregon leading the way to enact such a legal proviso in 1997. However, this has changed in the

intervening months between Maynard's November, 2014 death and the writing of this dissertation. As mentioned previously, 23 states are considering or will bring up in upcoming legislative sessions DWD bills. As a result of this push for legalization, DWD advocates, including some notable celebrities are making visible their stories or the stories of loved ones who have/have not been able to use aid in dying measures. The visibility of the subject in popular culture is growing. Curious to know what it looks like, I believe the typology a fitting theoretical and methodological tool for discovery.

RQ1: Can one identify a typology of DWD as represented in visual storytelling?

The typology I am seeking to develop of DWD visual storytelling holds at its core the philosophy and pragmatic aesthetics of Dewey, the applied aesthetics of Zettl, the theory of Barthes from his *Camera Lucida* (1980) era, and those of Sontag expressed in *On Photography* (1973).

In answering research question one, a typology derived from textual analysis will rely on theories of aesthetics and consider the more formal, applied media aesthetics offered by Zettl and his assertion that aesthetics develop mental maps as well as those of Barthes and his *punctum* and *studium* and, of course, the pragmatic aesthetics of Dewey, which in short places the viewer into a position in which they are impelled to a particular experience. These scholars will be mapped to my self-interview responses. The development of, and explorations associated with, developing a typology of DWD will enable me to answer my second research question and this concerns the nature of a beautiful death.

RQ2: Is there a common visual language or theme in the photographs of the soon to be dead within the DWD movement that might metaphorically or figuratively be called a beautiful death?

I should point out I've not coined this expression, but in the lead up to researching this material, I've encountered that term in text a number of times. I'd like to circle back here for a moment and recollect some of those mentions:

- “Nancy had what I like to call a beautiful death on a sunny spring day in Portland surrounded by loving family and friends,” said Marnie Wood, Nancy’s sister (2014, Midura, rtrvd. from <http://www.wcax.com/story/25564674/vt-end-of-life-law-1-year-later>, para 2).
- “In an extension of the aesthetic discourse, those who successfully accessed requested death were deemed to have achieved a ‘beautiful’ death, as the halting of the visible processes of they bodily decay and their associated intolerable social situation discursively transformed them into representations of beauty” - McInerney, (2000, p. 394).
- “Death with dignity and the most beautiful death of all time” - article, *Northern Territory News* (1995).
- “And if my big sis called it a "beautiful death" THAN [sic] IT WAS!” - Betts Cruz, rtrvd. from <http://www.wcax.com/story/25564674/vt-end-of-life-law-1-year-later>
- “The response to Maynard’s suicide demonstrates a peculiar preference that we in the secular West have for martyrs who are beautiful and young — perfect, like children plucked in innocence from life in a car or bicycle accident and

memorialized with flower shrines by the side of the road. The nation adores her ...” - Miller (2014), *New York* magazine

- “To be able to die with grace and dignity at their chosen as opposed to suffering I think is just beautiful ... And to have a dignified death planned and agreed to with your family ... I think it would be a most beautiful exit for people” - Jeff Kennet in McInerney (2007, p. 389-390).

These and many others, in sum, piqued my curiosity about beautiful deaths, ugly lives, and the terrors of illness. Beautiful death is such an odd pairing of words someone told me as I was writing this. They were somewhat miffed by my suggestion. “Why don’t you write about life? Life is beautiful,” she told me. I understand her point, but her words encouraged me rather than deflated me. And they, in part, explain my second research question.

Finally, I am seeking to see if this research proves or disproves the following hypothesis:

H1: There exists within DWD visual storytelling the potential to produce a gaze—the heard gaze—capable of transforming viewer into object.

The hypothesis looks to be supported or dismissed based on the findings from RQ1 and RQ2. There exists the potential for a tremendous amount of subjectivity in each instance, and though, I will take great caution in the implementation of my methods, at best the outcomes are likely to be considered “conceivably objective.” I’m also aware that seeing and reading (of all types of texts) is socially and historically situated and that I am doing this seeing and reading in a particular place and time.

In the next chapter I will outline my methods followed by chapter five, which establishes a typology of DWD. In chapters six and seven. I will use textual analysis of case studies applying the typology to explore my two research questions and hypotheses. Chapter eight offers a third methodological approach I am calling the summed image. It is based on the analyzed images from chapters five through seven, which will be applied to the typology and the case studies. This approach will determine the fit or worthiness of my hypothesis.

CHAPTER IV

METHODS

Towards theorizing a particular visual ecology, and addressing my research questions, I will closely examine the visual rhetorics of DWD storytelling using a textual analysis of a particular corpus of images related to self-determined death narratives to develop a typology. As noted prior, my textual analysis will follow a very particular process; a way of thinking through and talking through the photographs. Those observations are recorded/audio journaled and the same sorts of questions will be posed of each DWD image. Specifically the corpus consists of photographs accompanying print stories told about patients who used DWD provisions. These include stories featured in magazines and newspapers. Some of these stories have taken on an international life of their own, but my selections will come only from those states in the United States where aid-in-dying provisions are legal or are not prosecuted as of the spring of 2016: Oregon, Washington, Montana, and Vermont. Though California has made legal the End of Life Option Act, the law will not be enacted until June 9, 2016 and therefore will not be examined in this dissertation. The publications include the major newspapers from each of the other states: the Portland *Oregonian*, the *Billings Gazette*, the *Seattle Times*, and the Vermont alternative weekly *Seven Days*. I will also look at People magazine, which Maynard used exclusively to tell her story, the self-title quarterly publication produced by Compassion and Choices, the national DWD advocacy group and a website by another advocacy group, Death With Dignity National Center.

In each case moving forward, where photographs are reproduced, I contacted surviving families as well as the photographers (and in once case, the publisher's) who

told their loved ones' stories in order to secure permissions. Also in each case, I am looking at stories that directly profile those who exercised their legal rights to aid in dying. By this, I mean I will not look at stories about the legislative process surrounding the enactment of DWD laws, guest editorials/opinions and/or similar non-profile stories e.g. obituaries that make mention of DWD. This selection of material is justified, in that it binds stories to states where aid in dying is legal, though choosing other related materials (Dr. Jack Kevorkian's story for instance) clearly could result in different findings. I am not in search of "THE MEANING," but my interpretation.

Developing a Typology

Because I am particularly interested in representation and the ways in which images have social effects, I find a kinship with the view of Rose, which, distilled from her oft-cited book on visual methodologies, is the idea that images are not simple depictions but rather the site for social constructions. In this regard, she echoes concerns of Fyfe and Law (1988) "To understand a visualisation is thus to enquire into its provenance and into the social work that it does ... and to decode the hierarchies and differences that it naturalises" (1988:1). As such, Rose establishes a critical cultural framework that incorporates the agency or creator of the image, the social practices and effects that come as a result of it being seen, and the varying audiences that view the image. She views visual material through the lens of three sites and clearly distinguishes them as the site of production, the site of the image, and the site of audiencing. It is the second of these sites that will occupy my analysis, the site of the image itself. Rose asserts that the most important aspect of the site of the image is its compositionality. While admitting there exists debate about how to theorize an object's effects, she

contends, “Such discussions of the compositional modality of the site of the image can produce persuasive accounts of a *photograph’s effects on its viewers* [emphasis added]” (p. 28). She also nods to the visual and sensory effects that are subjective (or may make one reconsider their subjectivity) and may be affective. This site where the textual analysis of the DWD corpus will unfold.

McKee’s (2001) formal definition of textual analysis expresses an approach I intend to deploy. He notes some academic methodologies are extraordinarily rigorous in the particularities of the ways methods are applied, but media studies and cultural studies allow for varied interpretations of text.

Rigorous methodologies can limit research to a great extent: if you only ever ask the same questions in the same way, you will continue to get very similar answers. By contrast, by asking new questions, and coming up with new ways of thinking about things, you can get different kinds of knowledge (p. 141).

This aligns with Rose’s way of thinking regarding approaching visual methodologies; take images seriously, she urges, but consider your own ways of looking at them (p. 17). Hartley (2002) adds: “(Textual analysis) involves examining the formal internal features and contextual location of a text to ascertain what readings or meanings can be obtained from it. It is not a tool to find the correct interpretation, rather it is used to understand what interpretations are possible” (p. 227).

There are numerous methods and plentiful contexts by which textual analysis can locate these interpretations. In this instance, the way I will analyze the photographs will be instructive in understanding how an image constructs the social (perhaps informing social movements) including social difference and constructs the gaze—what is present

and what is absent that draws me in. I will also use a formalist method via Zettl in looking at composition as a way of interpretation, as an aesthetic, Dewey's pragmatic aesthetic and the writings/theories of Barthes and Sontag will also be given consideration. With a critical and informed background, one can develop what Rose calls "a good eye" which might be thought of as a visual connoisseurship in which the color, content, spatial organization (or perspective), light, expressive content (mood or environment), and focalizers, or how the image works to catch our gaze, are analyzed. Here I think of Goffman's noted "Ritualization of Subordination" (1979) from his study *Gender Advertisements*; I will look *through and to* the photograph's internal and external narrative. Banks and Zeitlyn (2015) define these as the content of the image and the external forces which may have shaped it: "Information about the nature of the world beyond the photograph are always involved in readings of the internal narrative" (p. 11). In sum, these components of a textual analysis will more fully inform my understanding the dynamics of these visual representations. By examining this corpus, with a specific and standardized set of 20 questions for each image (see Appendix A), I build a case for my hypotheses and this, appropriately, will involved a lot of looking, gazing, close readings.

I want to give clarification to what this means using Brummet's (2010) succinct definition of close reading: "Close reading is the mindful, disciplined reading of an object with a view to deeper understanding of its meanings" (p. 3). Because of their nature, their ontological gravity, photographs offer a unique opportunity to give close readings to objects in the past present and in the present past. While mindful of the advantages of close reading, I'm also aware of the caution Hayles notes in *How We Think* (2012). She

believes this approach becomes symptomatic and formulaic. I will employ not only a close reading, but

A surface reading, in which the text is examined not for hidden clues but its overt messages; reading aimed appreciation and articulation of the texts's aesthetic value; and a variety of other reading strategies focusing on affect, pleasure and cultural value (p. 59).

My process for close and surface reading will be formalized to the extent grounded theory is formal, it is by nature iterative as the process unfolds. Defined simply by Denzin and Lincoln it is a theory “grounded in data systematically gathered and analyzed” (1994, p. 204). I examined the corpus of images and verbalized my impressions capturing them using an audio recorder as I looked for the aforementioned qualities, contents and contexts. Next, I edited the transcribed recordings (see Appendix B) and placed them into categories, grouping by pattern, repetition, frequency. Researchers (Glasser, B & Strauss, A., 1965; Charmaz, 2006, et al.) use this type of open coding—chunking together “like and like”— in identifying categories of meaning in a data set that are exhaustive, exclusive, and enlightening (Rose, 2012). To this open coding process, Lindlof and Taylor (2002, p. 219) add that it is an initial and unrestricted first step (p. 219). These categories will be further placed into relationship to one another via axial coding. Finally, selective coding was used, which is defined by Galicano (2013) as figuring out the core variable that unites all the data. This was preceded by a rereading of the original data (in this case my transcribed “field notes”) and code these according to an identifiable variable.

These open and axial categories provide the raw material for the typology which

may follow one of two types: empirical or theoretical. My approach will be theoretical in its application of philosophical (Dewey) and aesthetic (Dewey, Zettl, Barthes, Sontag) optics. As a model doesn't exist, this approach will allow for latitude in developing not necessarily an exclusively idealized type, but perhaps types. As the same time, the resulting typology will also be formulaic in its execution and will closely mimic the steps suggested by Kluge, who points out, every typology is the result of a grouping process ... accordingly, every typology is based on an attribute space which results from the combination of the selected attributes and their dimensions. These attributes and dimensions will unfold as follows:

- Sample—this will include representative photographs
- Guiding themes—my questions will be scripted, though my answers may, in some cases, be more stream of consciousness based on personal knowledge and memory; question 20 in particular performs this function.
- Thematic coding
- Quantify or accounting for variables by using case studies. It is possible this may trace a shift across time in any number of ways, e.g. demographically, therefore the previous mention of hierarchical structure or structures

However, a large degree of subjectivity, again, enters into the selection of materials and my responses. As Adams and Adams (1991) note “every type is both invented and discovered ... the physical members of the type ... are discovered while the mental conception and description of the type are formulated or, in other words, invented by human minds” (p. 33) This particularly applies to this interrogations of the particular corpus of images I'm looking to and through as there appears to be no extant literature on

the topic of this dissertation. However, the act of interrogation itself can establish discourse and counter discourse and it is a worthy endeavor toward answering RQ1, “Can one identify a typology of in DWD as represented in visual storytelling,” It will also suggest an answer(s) to the closely related RQ2, “Is there a common visual language or theme in the photographs of the soon to be dead within the DWD movement that might fairly be called a beautiful death?” In this fashion, that is, engendering discourse and being open to the potential for dissenting discourse, the probability of developing a usable typology—a meaningful language—and not a “stereotypology” may be averted. Case studies will be used in examining the worthiness of answers to those research questions.

Case studies: Svart and Maynard

The two case studies will allow for the first round of testing of the developed typology. Does it accurately depict or describe or determine their varying photographic representations? In turn, this will advance an answer for RQ2: Is there a common visual language in the photographs of the soon to be dead within the DWD movement that might fairly be called a beautiful death? Do their representations ascribe to some facet of the typology? Are they outliers? Is the typology skewed?

I’ve chosen to use these two subjects as case studies for a number of reasons. Firstly, they are both female, so a like and like comparison might be made when considering the textual analysis and the digital composite (the same methodological procedure will take place with this corpus of images as detailed above, the difference being I have far more visual depictions of Svart and Maynard). This not to say a male and female, transgendered or transexual comparison has any less value. Lovelle Svart’s

profile marks the first in the *Oregonian's* history (at the time of publication, 227 years) to tell the story of a person through illness to eventual willful death—her last video diary entry takes place mere minutes before she ingests a lethal Seconal dose. She was 62, the time when one considers how they might enjoy (or is enjoying) retirement, as was the case with the retired newspaper research librarian. She had smoked since the age of 19 and it was terminal lung cancer that prompted her choice to take advantage of Oregon's DWD act. Maynard never saw her 30th birthday. She was the outdoors type, as depicted in numerous photographs, an animal lover, a masters-degree educated woman who was also a newlywed. She was getting started in life when her terminal brain cancer was diagnosed. She moved to Portland, Oregon to use its DWD act. Her home state, California, did not offer legal provisions for aid in dying. In the 45-year-history of People magazine, Maynard's story garnered the most individual web traffic with 16.1 million unique visitors, doubling the previous all time high. The magazine's Facebook page tallied 54 million views. Like Svart, Maynard used moving images in part to tell her story, posting videos to YouTube advancing her pro-DWD position.

In the briefest of summations, here are their stories:

- The Portland *Oregonian's* series of articles telling the story of Lovelle Svart, "Living to the End" (2007) includes 35 videos, one features Svart, 62, taking the prescribed dosage of barbiturates that would take her life. Rob Finch was the photographer for the project and Don Colburn the text journalist. Curiously, the "Living to the End" text-based stories have effectively been scrubbed from the *Oregonian's* website oregonlive.com. They are available behind a paywall in the newspaper's archives, however. Many of the videos have been preserved on

Vimeo.

- Brittany Maynard’s 2014 story as told, exclusively, through *People* magazine through the course of four, richly illustrated issues. In addition, I will analyze the three videos Maynard made, which are approaching some 20 million views.

Here I should note that prior to my analysis, I have seen some of the Maynard photographs, and one of the Svart images. I am not overly familiar with these images, though given my background in the arts world and passion for the medium, I am well familiar with photography and its history. I’ve also produced three feature-length documentary films, so I’m aware of the nuts and bolts as well as the aesthetic intentions in the way such stories are told. And, as a working journalist for many years, I’m versed in storytelling with text and with images. This is to say that I’m a fairly critical consumer of images. And though I cannot but help to bring a pre-disposition to these images given their context—I am acutely aware that I’m examining visuals of people who have elected to die and as Gombrich (1960) asserts “there is no innocent eye.” However, I believe my professional background will complement, and perhaps leaven, my academic assessment to, “give voice to signs that don’t speak on their own” (Gadamer, 1991, p. 20).

Proofing the Text/Summed Images

My second methodological approach, following the development and application of it through the textual analysis, involves testing the fit or validity of my hypothesis using software, Average Camera Pro, that enables an iPhone camera to make multiple exposures of images. The iTunes Store, where I purchased the software, offers the following description: “Average Camera automatically takes multiple pictures (immediately or after a timer expires), calculates the average picture out of these and

normalizes the result, to make the lightest pixel become white.” I will use this layering effect on each of the photos, creating sets and subsets of the corpus of images examined. For instance, I might make multiple exposures, or create opaque layers, of all the females included in my textual analysis, all males, all subjects, all subjects by age (where that data is available) in developing a composite image of what a beautiful death may look like.

Pink (2012) embraces the incorporating of the technological and the visual in methodologies.

Understanding methodology is concerned with comprehending how we know as well as the environments in which this knowing is produced; as such, it involves engaging with a philosophy of knowledge, or practice and of place and space ...

In the case of visual methodology this means understanding and engaging not only with the newest and latest theoretical developments in our fields, but also with the ways that these are co-implicated with technological developments and media practices (p. 3).

This visual “proof” makes transparent the data and my findings, something I think paramount in visual communications research this is, in part, because of my belief in Williams and Newton’s (2007) assertion there exists part of the mind that “knows *before and beyond* words” (p. 3) I also include technology to visualize and marry theory and method because of the ubiquity of the images and technology (screens of every manner) in our daily lives. This visualization may either support or deflate the hypothesis I’ve presented and I, of course, remain open to either outcome. These images will be presented as figures in the text and, too, field notes offering the textual analysis of the

photographs will appear in Appendix B. By so doing, I will not figuratively “show you what I’m talking about,” as the colloquialism goes, but literally *show* you what I’m writing about.

The case studies of Svart and Maynard will bring the findings of the textual analysis and the digital camera composite images to the fore. While it might be possible to deploy different methodologies in an investigation of these images, given the theoretical frameworks that I have established, textual analysis and its resulting typology, and the digital analysis are a good fit and may act as a sort of check and balance system e.g. does the textual analysis neatly overlay the digital representation or is it at odds?

CHAPTER V

A TYPOLOGY OF DEATH WITH DIGNITY

My aim in pursuing a typology of DWD lies not in some morbid fascination or some ghoulish netherworld I inhabit. Rather it reflects my interest in meaning making and sense making, that is coming to an understanding not just of the words by philosophers and scholars have written about death and dying, but the essence expressed in DWD photographs. Barthes and Sontag wrote at length about the association of death and photography, pain and photography, and memory and photography. Because of my admiration of both writers, it's curious to me that they both realized rather agonizing deaths; Barthes died as the result of being struck by an automobile and Sontag's body, twice previously attacked by cancer, succumbed to leukemia. They had no choice in the manner in which they died, but were inspired (haunted?) by the notion. I think of "what ifs?." What if Barthes or Sontag could have died a death with dignity? What if Barthes and his mother were not close? What if Sontag had not seen pain and suffering as unjust but a means to an end? Those are, of course, unknowns and shall remain so, but toward developing a typology of the visual storytelling of DWD participants—who perhaps express the ultimate in autonomy—I can begin to sort out the business of understanding the "whys?" of Barthes' statement, "If photography is to be discussed on a serious level, it must be described in relation to death. It's true that a photograph is a witness, but a witness of something that is no more" (1985 p. 356). This echoes Sontag's words from *On Photography* "All photographs are *memento mori*. To take a photograph is to participate in another person's (or thing's) mortality, vulnerability, mutability" (1973, p. 11). A typology, the work that it performs and the work involved in performing it, will

suggest answers to my “why?” question. One way toward answering the “why?” query is Dewey’s pragmatic aesthetics. It’s almost as though he anticipated my questions some 90 years ago when he wrote *Art as Experience*. Of looking, learning and experience, he writes “As he watches what stirs about him, he too, is stirred. His observation is both action in preparation and foresight of the future.” The development of a typology provides the opportunity to look and experience deeply and answer not just for the “why?” but the “what?” — What does DWD visual storytelling look like?

Typology Process

In developing this typology I located photographs of people from four states, Oregon, Washington, Montana, and Vermont who have used DWD provisions to end their lives. Californians will not be able to exercise their right until mid June, 2016. These were found using a number of data bases including LexisNexis Academic, Google, the search functions of various publications’ websites, and the University of Oregon and University of Colorado library catalog searches, which deploy numerous search engines such as Academic Premier, Academic OneFile, and JSTOR. Because newspaper clipping/article morgues or libraries are largely a thing of the past, these images were obtained digitally via download to my laptop desktop. That is to say they were analyzed and interrogated using digital files on a laptop screen. Toward creating a typology involved a process of winnowing that involved three steps of observation and correspondent coding: open coding, axial coding, and selective coding in which the key variable(s), taken in total, comprised a typology.

I queried each image with a set of 20 questions, detailed in Appendix A, and looked with great consideration and care: what were the “social facts” (Durkheim, 1895)

of the photograph, the setting(s), the technical representations? I answered each query vocally using a software program to capture my speech and translate it to text. In such fashion, I moved through the 35 photographs that represented 13 unique DWD cases. In developing my coding techniques I used self interview rather than subject interview.

I went through the transcription to discern word frequencies, with several more passes through the text to look for patterns, tropes, or other relationships between the words, sentences, and paragraphs. Some things jumped out rather quickly, but I wanted to heed my own advice to visualize this “evidence.” As Newton notes, “So much of our theorizing is about translating the visual into verbal form” (2012 AEJMC conference presentation); what other communication tool might be used to give texture, depth, and add the visual to this data? I decided to use something as pedestrian as a word cloud generator, wordclouds.com (see Figure 5.1) from a pragmatic and pragmatist standpoint: it would change the way I saw the data, but it didn’t alter the data itself. Rather, it simply put it into what, for me, was a more useful form—it was visual and malleable. I could alter typography radically, I could also change font size and adjust the colors in the cloud (which I could shape in any one of a number of fashions) into a cotton candy palette or one with primary hues or earthy tones. One particular color scheme made the blood reds jump from my computer screen as if in three dimensions while the other colors receded toward an imaginary horizon. It was more like building something than writing text and I could see the skeleton of ideas I’d described.

I then begin to flesh these ideas out in a way that chunked similar with similar. In doing so, patterns and relationships began to surface and five open code categories were established. (There were originally six, however I dropped “emotion” because even in a

plausibly “objective” analysis, this ultimately turned into subjective guess work.) In holding to the sort of bottom up or grounded theory approach, also called constant-comparative method (Glaser & Straus, 1967), these categories share iterative relationships that will be further elucidated as to more particular properties. The categories include:

- Composition/Color/tonality
- Body or body activity/countenance
- Vision
- Direction/orientation
- Setting, location

In a textual analysis in which the corpus is photographs, and following Rose’s methodology of looking at the “site of the image itself” and her note that “Every image has a number of formal components” (p. 27) where this meaning is made, it should not be surprising that the code blocks reveal what I saw and how I saw it. First among these, in terms of frequency of occurrence, (see Chart 5.1) was the code for composition, color and tonality. This speaks to the formal analytic viewing using Zettl’s applied media aesthetics. The second largest category of this open coding was the literal photographed corpora themselves, that is the body at rest, work, and play. Naturally, in an examination performed by the eyes, another open coding category was established, vision. This code contains the word with the single most frequency in the entirety of the corpus: “appears” was recorded more than one hundred times.

Other similar words in this code would be those such as looks, looking, visible, depicted, etc. I’ve separated out another code, which might be considered compositional, but pertains *specifically to the bodies* pictured and that is the category of direction/

● Composition/color/tone ● Countenance/activity ● Vision ● Direction/orientation ● Setting

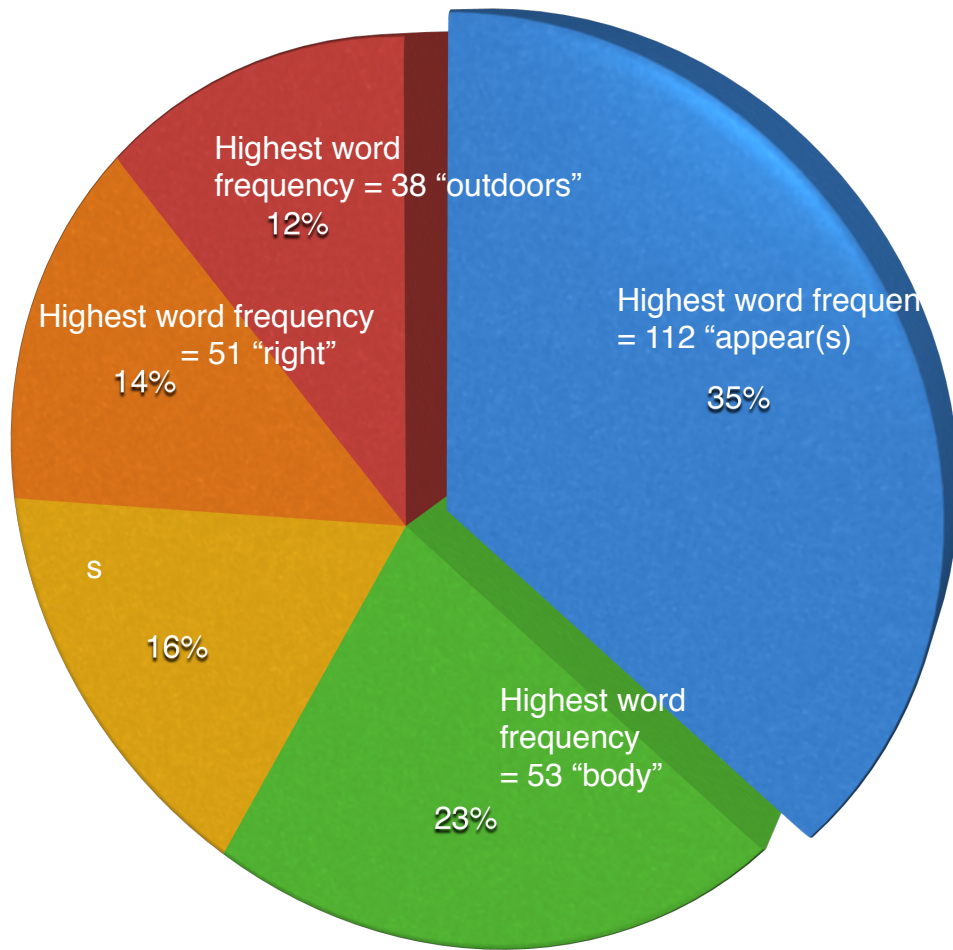


Chart 5.1. Word frequencies and open code categorization of field notes frequency.

orientation, which contains words such as horizontal, facing, above, behind, etc. The final code is setting: where is the subject located? Words such as wooded, outdoors, beach, etc., are found in this category. The properties that belong to these categories, that is the open code, include:

- **Composition/Color/tonality:** The dominant hue of the image may convey mood. The photo may be balanced in terms of compositional space, objects relationship to one another, a distinct foreground, middle ground, and background. The image may suggest time or movement. Tonal values, in stark contrast or complementary, washed out or rigidly defined, may convey time passing or mood. Where things appear matters; nothing in the frame (largely) is there by accident.
- **Body or body activity/countenance:** Bodies are shown in isolation and in groups. Bodies are shown recreating, dining, gardening, at rest, and a host of other positions. Embraces are commonplace. Hands are often a focus of the images, particularly interlocked hands. Bodies are depicted as hearty and vigorous (along a steep mountain path, for instance) and frail (while taking chemo, for example). Bodies are shown slumped, seated and still, lying down, standing erect and walking. Bodies are showed in youth and as aged, taut and wrinkled. Bodies are shown as white.
- **Vision:** Within the frame, people peer, stare, look, observe. They also see, notice things depicted, cast and view their reflection, There are eyes capturing varying aesthetics as they gaze upon objects, people, places. Those same things may appear blurred or in focus; there may be a focal point or a diffusion of targeted areas within view. People look and learn, look and live, and look and love.

- **Direction/orientation:** Bodies confront us entering or exiting the frame fully frontal or from the neck up. Limbs extend straight vertically toward the sky, horizontal to the ground. Their position may be at variance or in accord with others photographed. The orientation of the body could be facing forward or looking back. Perhaps the body is reversing direction, or running toward the camera at an angle, approaching or receding.
- **Setting, location:** The photographed are on the beach on the Oregon Coast, in the mountains of the Cascade range, on the trails, at a waterfall, at a barbecue, meeting a representative tribal ensemble in Africa, in an historic cemetery, sowing seeds in Vermont, on tour, at home.

Observations

In working on this project, I've spoken in person, on the phone, or via email correspondence with many people associated with DWD from widows and widowers to national communication directors, large advocacy group representatives to a Colorado Congresswoman. However, in my experience of analyzing the materials, I was alone when questioning the photographs. This gave me free rein to vocalize not just the precise aesthetic dimensions I saw within the photographs, but a more free form association stream of what I saw in the picture. I demanded something of each image by using the 20-question template and I was open to hearing any answers the images provided. That is to say simply, I was not in the least bit self conscious about vocalizing my responses as the images dictated.

I also did not have the trappings of a keyboard to distract me. Because I used voice-to-text software, I was unencumbered by spellings, pronunciations, and other

distractions. With regard to the comments, I offer some of those observations for each of the coding categories so as to illuminate my process and the form in which it manifested for one particular photograph from the article on Fred Nelligan. The *Oregonian* published a number of stories about Nelligan, the well known and once avid outdoorsman who was battling ALS. The text by staff writer Molly Harbarger begins: “As the man on the television screen charged up Mount St. Helens, the room fell silent. Off screen, Fred Nelligan sat in his maroon armchair, silently sobbing, his body atrophied and thin” (2014, para. 1). With permission from Fred’s wife Julie and the Oregonian photographer, Stephanie Yao, I have reproduced some of the images from Nelligan’s story (see Figures 5.2, 5.3, 5.4). These words that follow, then, are mine as I spoke aloud my thoughts regarding the photographs. They are the formative building blocks of the typology, beginning with composition/color/tonality, characteristics of an applied media aesthetic suggested by Zettl. For him applied media aesthetics offer a different lens than traditional aesthetics and these map nicely to Dewey’s pragmatic aesthetic—they are about experience. Or, as Zettl puts it, applied media aesthetics are not necessarily about how pleasure is derived from looking, but rather how meaning is derived from the *active* process of looking. “The medium is no longer considered as a neutral channel for the conventional distribution of content, but as an essential component in the decoding (analysis) and encoding (production) processes”(2005, p. 366). My observations of structural elements in the first photograph of Nelligan appear below. They say not only some things about the image, but of my experience of it.

The lighting all appears to be natural and indoors the time of daily as suggested



Figure 5.2. Fred Nelligan shaving/courtesy by Julie Nelligan, Stephanie Yao and the *Oregonian*.



Figure 5.3. Fred Nelligan/courtesy Julie Nelligan, Stephanie Yao and the *Oregonian*.



Figure 5.4. Fred Nelligan in treatment/courtesy Julie Nelligan, Stephanie Yao and the *Oregonian*.

by an open window and it appears very dark outside so the lighting must be coming from within although there is one lighting fixture visible over the nurses head that is not turned on. This is a medium shot you can see the nurse almost in full body but what you see mostly of Fred is a sliver of his back as he's looking into the mirror the mirror reflecting his face and his arm nearest camera. The orderly appears in the background though she's being reflected in a mirror so she's actually nearest camera in the shot which is probably taken from about four feet away from Fred looking into a set of mirrors. ... The depth of field is very difficult to figure out here because of all the mirrors. In the mirroring that is taking place the space looks rather cramped but again because of the way the photographer's shooting into the mirror it's difficult to tell what depth of field is taking place. Probably Fred is directly in front of us a mirror and a mirrored wall and so you're getting reflections and she's standing behind a mirror and in front of the mirror if that makes sense. ... Compositionally this is a very interesting photograph because it plays around with your ideas of foreground mid ground and background (see Appendix B for full field notes for all entries).

These musings are of a rather complex, and clever, image as the photographer Yao captures not just reflection, mirroring, gazing, but ideas associated with each of these. For instance, Fred is looking at himself and is being looked upon by a health aide and we see him from the back and front, as reflected in the mirror: he is on display. What the viewer decides or intuits of this display is largely dependent upon how they view the subject. And, in this case, the subject is a body or, more specifically, a body at battle with itself.

The body, its countenance and motion, are also a fundamental category of this

particular typology. In my observations, I am concerned with what the body is doing, where it is located, and what is depicted that offers context; how does the external influence the internal and, in turn, how does a body in space shape its surroundings. As Dewey writes

There are things inside the body that are foreign to it and there are things outside of it that belong to it *de jure*, if not *de facto*; that must, that is, be taken possession of if life is to continue...It is the fate of a living creature, however, that it cannot secure what belongs to it without an adventure in a world that as a whole it does not own and to which it has no native title (2005, p. 61).

How corporeal beings are expressed in their varying environments, then, is the point of my next observation of Figure 5.2. Where and how does the body of Nelligan fit into this?:

The countenance of the body is upright the stare is straight ahead into the mirror by Fred so that the camera captures him from a reverse angle ... The overall impression of the photograph is that Fred needs assistance for simple tasks such as shaving and so someone is watching him as he is doing so. This is a little bit depressing because he seems to be losing some autonomy, by that I mean he needs someone to look after him for such a simple task. a daily sort of pedestrian routine task that you would normally do unattended and yet he needs to have someone there to watch him because he is so ill.

These are close observations, but they are clearly and subjectively my own. I see things as *I* see them, not as Nelligan and the assistant in the room saw them. Looking at mirrors, I cannot help but associate the mirror stage theories of Lacan; I am the third figure

viewing the spectacle and there is something vaguely troubling to me about this sense of voyeurism. But can I be a voyeur if I was “invited” to view this intimate scene via its publication? Of such instances, Dewey would note that the photograph invites the act of vision, which, in turn, invites experience. Vision, then, is the third category of this typology’s open code. And, of this awareness of this vision concerning the photo of Nelligan, I wrote: “He is looking at and being looked at even as I look at him.”

The orientation of the body, the fourth open code category, is of particular note in this image. He is facing a mirror, in which we see his image reflected, holding an electric razor to his chin in both hands. Simultaneously, we see another reflection of his left arm in a mirror flanking the one in which his face appears. Also visible in this mirror is the reflection of his aide from just above the knee, fully to the top of her head. Behind her reflection is visible yet another reflection, that of her backside, from waist up. She’s standing in front of another set of mirrors with vanity lights above, suggesting a wash room with two walls of mirrors. And, too, we can see, nearest the camera, Nelligan’s arm, which is crooked and holding the razor. It is a somewhat dizzying display, nonetheless Nelligan appears upright and solidly vertical based on what is visible of his body. The mind is left to fill in the pieces and placement of him because, in actuality, so little of him is visible in the image; the assistant’s body is much more “formed.” I noted such in my field notes: “You can see the nurse almost in full body but what you see mostly of Fred is a sliver of his back as he’s looking into the mirror the mirror reflecting his face and his arm nearest camera.” It is as though, to some extent, he’s disappearing. And, in this sliver of time, he is *constantly* disappearing. The entirety of Nelligan’s body as depicted that is not reflected takes up a very small portion of the frame. Sontag writes “Photography has

become one of the principal devices *for experiencing something*, for giving an appearance of participation [emphasis added]” (p. 10). So while I’m not in that space occupied by the pair, I can, from a distance, place myself in that intimate space; intimate because care and grooming take place there. And, so, setting or location, becomes significant (and here, revealing) as the fifth category. I noted this in my field notes: “The setting within the location may be a bedroom or a bathroom. The lighting all appears to be natural and indoors and the time of day is suggested by an open window and it appears very dark outside so the lighting must be coming from within.”

This, of course, is but one image used to illustrate Nelligan’s story. Through a series of images, I describe in the field notes his decline, from outdoorsman in summer-weight hiking gear, Mt. Hood looming in the background, to a frail man being administered medicine through a central venous line in his chest, fluorescent lighting illuminating his body. In looking for patterns and tropes and any other thematic representations that might offer insight into commonality and/or differences in DWD cases, I also, naturally, looked to female images to see in what ways they might be similar or differ from those depictions of men. In my sample of 35 images of 13 DWD visual stories, nine of the subjects were women. I did not seek this out, rather it fell out this way as grounded theory is wont to do. For balance, I include below the same sort of observations, this time of Jane Lotter (see Figure 5.5) who took advantage of Washington’s DWD provisions to end her life. She made national headlines in late 2015 when she wrote her own obituary. Her life was claimed by cancer at age 60. Her obituary, which appeared first in the Seattle Times July 28, 2013 begins

One of the few advantages of dying from Grade 3, Stage IIIC endometrial cancer,

recurrent and metastasized to the liver and abdomen, is that you have time to write your own obituary. (The other advantages are no longer bothering with sunscreen and no longer worrying about your cholesterol) (Lotter, 2013).

Following are my observations of one of her photographs, which is reproduced here (see Fig. 5.5) with the permission of her husband, Bob Marts and their children. It is significant to note here that this is a black and white photograph, whilst Nelligan's are rich in color. I've heard it said that black and white is the color of memory. Sontag shared a similar thought:

The fact that color photographs don't age in the way black-and-white photographs do may partly explain the marginal status which color has had until very recently in serious photographic taste. The cold intimacy of color seems to seal off the photograph from patina (1973, p. 141).

This *is* an intimate photograph in several ways as I observed in my field notes, not the least of which is the limitation—or possibility—accorded by the physical space of a photo booth. Additionally, photo booths afford a sense of privacy that often encourages people to open up, revealing a side not seen in public. It is a controlled space where self control may be effaced. Of the images composition/color/tonality, my field notes indicate:

The lighting is flattened from an artificial source however it does appear evenly distributed ... The depth of field is compressed because they are in a photo booth which is a very small compact area. There are no props or materials in the photo. Overall the picture is just a little bit soft. The rule of thirds actually is in play here because she is seated on his lap there are some interesting points of intersection. My eyes are immediately drawn to the badge on her Jean jacket. If I zoom in



Figure 5.5. Jane Lotter with Bob Marts/courtesy Bob Marts and his children.

tightly to the photograph I can make out the writing on the picture and it has her name on it as though it's a pass or a badge of some sort so that she can access restricted area. The badge is for the Pacific Northwest restaurant Convention and Exposition and it also says Julia's 14 Carrot, Cafe Seattle WA.

There are some macro and micro observations here, or indexical and descriptive perceptions. This echoes Barthes' (1980) notion of *studium* and *punctum*. While the *studium* is purely a description of what the photo depicts, the *punctum* leaps from the photograph; it is the thing that punctures me, that informs my heart rather than my head, that is memorable, distinctive, out of place. Here, the badge worn by Trotter resonates. For me, it is curious and touching at once. It endures through the temporality of the photograph.

Because of the space limitations of the photo booth, body positions and body countenance, the second of the typology's codes, are fairly well limited. The space is bound by its dimensions particularly those of the bench—29 inches is the typical width—and the height, which is generally 75 inches. And, with a fixed focal length and automatically timed exposure, there is little space of the physical or creative sort possible in this scenario. I note this because my field note regarding this important category is brief, condensed as is the space where the photographs were performed. My field note indicates: "Countenance of the body is upright comfortable confident and composed."

Color aside, other marked difference between this photo and the previous one of Nelligan was this photo was meant to be a keepsake. It may be preserved in a small frame or, more likely, in the folds of a wallet. Dewey ruminates deeply on the topic of memory and memory making; it is intellectual work, he contends.

Getting ahead in thought is dependent upon these conscious excursions of memory into the past. ... What is retained from the past is embedded within what is now perceived and so embedded that, by its compression there, it forces the mind to stretch forward to what is coming (2005, p 89).

This idea of looking forward by looking to the past is pregnant with ideas in photography and philosophy. As one example, Barthes' rumination of his mother's death fill *Camera Lucida*. This is mirroring of a different sort than described above, but mirroring nonetheless in according the photograph such a measure of power. In my field notes concerning vision and looking, I note of this image:

The activity is posing for pictures to hold as a keepsake or remembrance of something. ... Overall the picture is just a little bit soft. ... My overall impression is of a young couple who are having a bit of a goof in a photo booth she appears to have almost like a Mona Lisa smile it's difficult to see his face because he's bearded and behind her she is sitting on his lap so his face is obscured ... The space is cramped. The space is filled almost completely with faces. Her lips are very prominent as they sit atop the chin that's juttred out and that sort of mysterious half Mona Lisa smirk or smile that's on her face is really sort of the focal point of this photograph.

Again, these observations are conceivably objective truths, but one person's Mona Lisa smile is another's display of a bad attitude. What's not at variance is that the scale of the booth itself it is limiting, and, once again, so is my field note. For the open code category of body direction/orientation, I've simply written. "Body position is seated on her husband's lap." The final code category, that of setting/location is equally brief but speaks

to the directness of the image itself, there is nothing complex going on here rather, “They look relaxed and comfortable in one another's presence they gaze directly ahead into the lens of the camera in this photo booth one of those Instamatic type photo booths that were around in that day.”

Though the photographs do vary widely, they do fit into the open codes I’ve suggested and there’s at least one striking similarity between the two: they are both visually engaging, though in different ways. The complexity of the Nelligan image is intriguing and a brain tickler while the simplicity of the Trotter is rewarding in equal measure. *Studium* (Nelligan) and *punctum* (Trotter) are present and the idea of looking at and display are in full effect.

Tropes, patterns, themes

To these particular observations, I add some general patterns, tropes and commonalities I encountered that will inform the selective coding and the core variable(s) that unite this corpus. On occasion, more than one pattern or pose may take place in the same photograph. These photographs are all of the snapshot variety (even those taken by the professional Yao) so a sort of genuineness is “baked in,” that is to say, though on some occasion those pictured may have been reacting to a photographer’s prompt, they largely appear as unadorned moments, a sliver of space in which the clock does not advance.

Nature and the outdoors

From beneath the shade of an oak tree to the sands of the untamed Oregon coast, the lush glens of Vermont to the juxtaposition of the speckled loam of an African nation, subjects photographed in DWD stories are often featured out of doors: a couple walk on

the beach as the fog rolls in; an awkward pose, arms clasped tight to side, a white woman smiles awaiting the shutter's click while only two of the dozen or so black faces surrounding her engage the camera; a woman casts seeds into rich, deep brown furrows for the hope of a future harvest. Bodies of water are often prominently featured: here is Rick on his wedding day a handsome grin beneath his wooly mustache, his Nehru collar popped just so and his bride in a tatted lace veil where, behind them, a placid lake extends up into the horizon of a treed knoll gently rising just beyond and here's Rick again, still mustachioed, a moss covered outcropping of rocks, a slight trickle of water and a protective hand railing suggesting the waterfall that cascades nearby. Meg and another are in the distance, sitting atop a small mound of large rocks the blue of the water and the azure sky freckled with clouds, a painterly dream.

If indeed a painter were to try to replicate the photographs accompanying DWD visual stories, a palette of green and blue might suffice, so rich and dramatic are the colors in most of the outdoor images I examined. Here are Jack and Christina in separate photos posing alongside shrubbery and green fronds. Fred chats up an acquaintance in his backyard garden. Linda is pressed flat against a background of tulips and irises in full glory; it is flat because it is wallpaper of an outdoor scene.

Celebration

Celebration and celebratory settings mark this corpus in varying ways. Here's Nancy with a group of 27 people, she stands just to the left of center amid all the white faces, seated, crouched, sitting and standing around her. My field notes indicate: "Jack is flanked by two sets of two, all beaming smiles and Christmas color red sweaters." Above, on a mantle, rests a small snowman figurine and the edge of a stocking hung with care.

Meg offers a wide smile as she is seated at a table. Just in front of her a small plate contains a cantaloupe rind and its sweet counterpoint, a chocolate cake with white cream frosting and five candles. The white surrounding her—the place settings, table runner, dishware and drapery are all colorless—in stark contrast to her radiant countenance.

Clasped hands and warm embraces

I recall when my mother passed, my brother at her side, the hospice attendant told him to cling to her hands because “that’s the last place the life goes out.” And, while the people photographed here are not necessarily in the last moments of life, the hands remain a prominent focal point in many of the photographs as does the embrace.

Christina holds one arm above her head her hand poised with balletic grace. She is outdoors and is holding a wireless telephone handset in her left hand, the mouth and ear pieces tilted toward her body as if ready to receive a call. She must have been a talker. Here’s Jack again in that glowing, red holiday sweater a young man, perhaps a grandson, rests assuredly in his embrace as the couple at his left hold arms and hands intertwined and the woman on his right gently cradles the child into Jack’s lap. Two photos of Maggie show her with another woman in embrace. They are out of doors surrounded by lush greens and browns, each of their inner arms holding the other’s opposite shoulder. Linda (see Figure 5.6) is cradling a Chihuahua of a certain age, white muzzle and rheumy eyes, in a warming blanket, though she is adorned in a short sleeve pullover. Her hug holds the dog comfortably close to her mid section and chest. Nancy is on a fog enshrouded beach wearing a light rain jacket, her inner arm linking around her partner’s waist, his arm and hand rest atop her outside shoulder, they list (and laugh) slightly to the left as if the wind coming off the waves is blowing their bodies ashore. Maggie and her three sisters, linked



Figure 5.6. Linda Fleming with her dog bundled up/courtesy Compassion and Choices.

hand in hand, sashay down a slight hill on a rural, dirt road, their skirts and dresses flitting in the breeze. Each wears a smile and just one wears shoes on this bright mid-day walk. Peggy (see Figure 5.7) wearing a purple top and a closed-mouth smile squeezes another woman, both their inner arms linked around each other's waists and shoulder. It appears a hello or goodbye moment.

Friendship/companionship/family

Many of the photos depict shared moments of companionship whether that be between friends, family, or caregivers. Here's Jane with her husband, or soon to be husband Bob, seated on his lap in a photo booth. She wears a sly expression somewhere between a Mona Lisa smirk and a suppressed smile. The intimacy of the photo booth almost presses the lens into her face and that of Bob's, which is partially obscured by Jane's right shoulder and his bushy beard. On the lapel of her denim jacket is a badge for a convention/exposition event. Fred is conversing with a companion, he leans back slightly off kilter his arms entwined in each other at an almost impossible angle that makes him appear double jointed. Candles and wine bottles on the outdoor table suggest a friendly get together with friends. Meg is seated with a companion who wraps his left arm around her waist as they stare into the infinite blue of water and sky.

Core Variable

To establish a core variable(s) is to deploy selective coding that unites the properties of the other open and axial codes. In total these open and axial codes cumulate in a series of five broad categories (see Table 5.1) and five tropes or themes (see Table 5.2), which are present in full or in part in each of the images analyzed. This variable (see Table 5.3) is the distilled essence that grounds all of the above.



Figure 5.7. Peggy Sutherland and daughter embrace/courtesy
Compassion & Choices

Table 5.1. RQ1: Can one identify a typology of DWD as represented in visual storytelling?

Open code	Attributes	Self interview quotes
composition/color/tonality	dominant hue(s), monochrome, earthen colors, foreground, middle ground, contrast, passage of time	Time is suggested because the trees are barren of any leaves. The tonality is yellow red and woody.
body or body activity/ countenance	rigid, frail, upright, twisted, horizontal, movement, gardening, hiking, alone, with family friends, hands, limbs (esp. arms), slumped, seated	Countenance of the body is upright comfortable confident and composed.” “The body is upright triumphant like pose or almost like a dancers pose celebratory.
vision	look, appear, seeing, appearing, stare, glance, observe, being looked at, gaze,	He is looking at and being looked at even as I look at him.
direction orientation	square, vertical, horizontal, facing, behind, toward, receding, entering, receding	Orientation is vertical her body posture is vertical the picture itself is vertical.
setting/location	nature and outdoors, treatment facility, indoors, indoors in “family setting”	The depth of field is obviously compact because they're in this Photo Booth so you can see a curtain behind them. The location within the setting appears to be the cemetery you can see headstones and large mausoleum like figures there appears to be one of those older historic cemeteries.

Table 5.2. RQ2: Is there a common visual language or theme in the photographs of the soon to be dead within the DWD movement that might fairly be called a beautiful death?

Open code/Themes	Attributes	Self interview quotes
Nature and the outdoors	beach, trail, hike, sand, garden, greenery, fog, earth, shrubbery, green, blue, body of water	Sisters hand in hand walking out to enjoy the day in nature walking down the path the spirit is upbeat the picture reflects that bond between the women. She is either sprinkling material from the tubs into rows for gardening or she is pulling the material out of the ground to put into the tubs.
Celebration	Christmas, birthday, beaming smiles, reunion	This appears to be joyous celebratory occasion there is actually a prop in this photograph and it's White snowman decorated in the background . They may be celebrating something there are a number of candles placed on the table and what appears to possibly be a birthday cake or celebratory cake on the table their outdoors on the patio there is wine in glasses visible.
Clasped hands/warm embrace	hands, cradle, hug, holds close, hand-in-hand, linked, poised	Again we see the hands of someone clutch together over the shoulder as looks like a tender embrace”They may be on a hike the setting is outdoors one of them wears a glove on her hand. it appears a natural embrace and friendly. Their inner arms embrace.
Friendship/companionship/family	group, intimacy, public, companion, partner, friendly	This is some sort of your family events perhaps a family reunion or gathered somewhere for a family dinner and the toddlers are not smiling everyone else seems to have a natural and genuine smile on their face.

Table 5.3. Axial codes and selective codes based on open code

Open code	Axial code	Selective code/constant variable
Nature/outdoors, setting/ location	natural settings, scenic beauty	bodies in time, space and form activating the heard gaze
Friendship/companionship/ family, clasped hands/warm embrace, celebration	family/friends, body	
composition/color/tonality, vision	aesthetic, vibrant	
body/body countenance, direction/orientation	body/health	

This is the core variable or selective code that gives form to the typology. What binds each of the images, then, is bodies in time, space and form, which, in totality, serve to activate the heard gaze. While in many cases this is a literal space and time (1970s in a photo booth for example), other images reflect a psychic or theoretical temporality. That is the body unites all: the body in health, the body in illness, the body in pain, the body in joy, the body in relationship to illness, challenge, death, motion, stasis, location. Space unites all in its depiction of aesthetic and relational properties; *how* and *where* (location/setting) do the bodies interact. Time is indicated in change of seasons, changes of appearance, growth, shrinking, watches, shadows, bareness. These component parts manifest in the heard gaze; they demand the viewer listen to an inner voice and the eyes must heed this sound—the sound of mortality.

This evidence is tabled for easier visual understanding. Each research question is answered, in part, by the information contained within the three tables. Worthy of consideration, too, is that what is absent in these images: a polished look of the photographs is absent, they largely rely on an amateurish snapshot aesthetic; looks of pain or distress; bodily fluids generally associated with poor health; frowns or otherwise “negative” facial expressions; physicians are not present. With rare exception, there are few outward signs of inner change. These photographs depict life and living, a part of which, naturally, is dying. But, the suggestion of death or shortened lives does not hang over these images spectre-like. Rather, these images largely celebrate life and family or the living and relationships to nature and the land. Smiles and embraces abound. With rare exception, the bodies in this corpus appear comfortable, competent, complete and at home in their surroundings, whether out of doors or inside. They also interact with one

another (people appear alone in less than one third of the images analyzed), most often in embrace, holding hands, or with arms around shoulders, squeezing a loved one. They appear at home in their bodies and in the space they occupy and move through.

As Dewey notes, “The material of the esthetic experience in being human—human in connection with the nature of which it is a part—is social” (2005 p. 339). He offers this near the end of *Art as Experience*, which seems a simplified refrain from the book’s opening pages

All interactions that effect stability and order in the whirling flux of change are rhythms. There is ebb and flow, systole and diastole; ordered change. The latter moves within bounds. To overpass the limits that are set is destruction and death, out of which, however, new rhythms are built up. The proportionate interception of changes establish an order that is spatially, not merely temporarily patterned: like the waves of the sea, the ripples of sand where waves have flowed back and forth, the fleecy and the black-bottomed cloud. Contrast of lack and fullness, of struggle and achievement, of adjustment after consummated irregularity, form the dram in which action, feeling, and meaning are one. The outcome is balance and counterbalance (p. 15).

In the following chapter I used two case studies, those of Svart and Maynard, to test the validity and appropriateness of fit for this typology, which in short mirrors the selective code: bodies moving through time, form, and space evoking a heard gaze.

CHAPTER VI

CASE STUDY 1 - LOVELLE SVART

Lovelle Svart sits in a wooded area near a small footbridge (see Figure 6.1). It's a place she visits often when she wants to reflect and smoke a cigarette. She's 62 now and she's been smoking since she was 19. She has incurable lung cancer. Between puffs, she breathes, "I mean I was stupid to begin. I was stupid to continue. And, perhaps I'm stupid now. ... I do know that to quit would probably take every single waking moment and that's not the way I want to spend what I have left of my life." She takes another drag and continues, "Somehow the word blame, I guess, doesn't fit. I know, I'm not in denial about what's caused my cancer. But as much as I'm a romantic, I'm also a realist and it's done. I can't undo what I did and continue to do." This is part of a video diary that Svart kept for several weeks during the summer of 2007. The videos, part of the *Oregonian's* "Living to the End" series is one of more than 30 short vignettes, two to three minutes in length, profiling the dying woman. The text (about a half dozen stories were written between August 1, 2007 and Sept. 30, 2007) photographs, and videos were published in the paper in the late summer and early fall of 2007. The newspaper prefaced the series thus:

Her story will touch readers in widely varying ways. Some...will be moved and grateful. Some...will be angry. Some will find this story too intimate or painful for a daily newspaper. Yet we all die. But it is so private, so burdened with cultural norms and taboos, that for most of us a close-up view is removed from polite conversation. Lovelle wanted to fight that. She welcomed the chance to talk about her dying. She wanted to demystify death (*Oregonian* Editor, 2007)



Figure 6.1. Lovelle Svart on the footbridge/courtesy Rob Finch.

Written by Don Coburg, the photographs of Svart were crafted by Tom Finch, who has given his permission to reproduce images here. Svart had retired from her position as a research librarian at the Oregonian five years earlier when her cancer was first diagnosed. In the first of many video vignettes Svart released, she, sounding world weary, says: “I’ve been fighting this for so long and fighting my body for so long that it almost became, OK, maybe I can stop fighting everything and just enjoy what there is for the rest of my life” (2007 rtrvd. from <http://projects.oregonlive.com/lovelle/lovelle-svart-1945-2007/>). Later in the just-over-three minute video, she notes, “This society needs to talk more about death and dying. All the time. Regardless of where people are in their lives, they need to be thinking about and talking about with their friends about what death and dying entails. What it might mean for them.” She also notes her idea of a preferred death: “we just go to sleep and don’t wake up in the morning.” Surrounded by friends and family members, Svart ingested the lethal cocktail in the late afternoon of Sept., 28 (see Figure 6.2). Within minutes of drinking the concoction she was asleep and slipped into a coma. She died five hours later.

As with the previous photographs analyzed, I used the same method with the photographs of Svart. There were 10 such images varying from establishing shots to closeups, which I was given permission to use. Following a narrative discussion of a representative image, I will note the others in the same fashion as I did the initial group of photographs, closely observing composition/color/tonality, body or body activity/ countenance, vision, direction/orientation, setting, location, I will look for thematic tropes, via the word cloud method (see Figure 6.3). Finally, I’ll use open and axial coding (see Tables 6.1, 6.2, 6.3) to arrive at a typology to see if it fits the previously established



Figure 6.2. Svart ingests a lethal cocktail of barbiturates/courtesy Rob Finch.

Table 6.1. RQ1: Can one identify a typology of DWD (as represented in Lovelle Svart's images)?

Open Code	Attributes	Self interview quotes
composition/color/tonality	horizontal, lighting, color, dim, orangish, green tones, cream, rule of thirds, tans, blue, foreground, dimensional	The lighting in this picture is quite dark it appears the only light coming in his from the window with the blinds half open and a bedside table lamp overall the shot is an establishing one. The three-dimensional space is even and distributed well. You can see details in the pictures and the paintings that are on her bedroom wall you can see an air conditioner unit built into the wall and you can make out the expressions on the peoples faces even though it's dark.
body or body countenance	hands, arms, embrace, hugs, head, lying, body, dying, exhausted, frail, vulnerable, knees, moving, drinking, smoking	The activity is lying in bed. The activity could be taking one's life connectivity could be aid in dying the activity could be aided in dying. ... There's a crucifix on the night stand and she wears a watch on her left wrist; her right hand holds the glass she's drinking from.
vision	see, appears, frame, focus, seems, eye, directly, level, dim, detected, observed	You can see five bodies in the frame four are standing
direction/orientation	horizontal, position, beneath, forward, low, right, above	The countenance of the body is she is propped up with pillows lying horizontal in bed bent slightly at the waist as the pillows bolster her torso up as she holds the glass to her lips.
setting location	bed, indoors, outdoors, nature, bedside, wooded	The setting is indoors the specific location is a bedroom ... above her head are five family portraits they all look alike photographs however one of them maybe a painting to her right is also another picture this is a painting.

Table 6.2. RQ2: Is there a common visual language or theme in the photographs of the soon to be dead within the DWD movement that might fairly be called a beautiful death (as depicted in Lovelle Svart’s images)?

Open code/Themes	Attributes	Self interview quotes
Nature and the outdoors	Not present, photograph is indoors; nature lies just outside the window in the greenery of the trees.	The lighting in this picture is quite dark it appears the only light coming in is from the window with the blinds half open and a bedside table lamp. Overall, the shot is an establishing one.
Celebration	solemn rather than celebratory	She will not die alone. There’s a crucifix on the night stand and she wears a watch on her left wrist; her right hand holds the glass she’s drinking from.
Clasped hands/warm embrace	People are holding their own hands in this photograph, not those of Lovelle	One man with clasped hands leans slightly towards Lovelle as she drinks the liquid clasped hands another woman holds her hands behind her as though she's in handcuffs and you can barely make out in the foreground the shadow and the eyeglass lenses of another individual in the room
Friendship/companionship/family	The people in the room appear to be family and friends	Overall impression is this is her last moment and she is taking the medicines the barbiturates that will kill her the lighting is soft and dim. She is surrounded by loved ones and there are photographs of loved ones on the wall.

Table 6.3. Axial codes and selective codes based on open code of Lovelle Svart’s images.

Open Code	Axial code	Selective code/constant variable
Nature/outdoors, setting/ location	scenic beauty lies beyond	body inert in time, space and form activating the heard gaze
Friendship/companionship/ family, clasped hands	companionship is present; a “partner” is not	
composition/color/tonality, vision	dim, snapshot, off center	
body/body countenance, direction/orientation	horizontal, compromised	

one.

As with the previous word cloud, this second one also demonstrated the evidence visually. It was similar to the first in the way categories broke out, though it was done several days after the initial analysis. Once again, I chunked groups of similar word categories together and they fell out as follows: The categories include:

- Composition/Color/tonality
- Body or body activity/countenance
- Vision
- Direction/orientation
- Setting, location

Accounting for stop words, defined by Rouse as “words deemed irrelevant for searching purposes because they occur frequently in the language for which the indexing engine has been tuned. In order to save both space and time, these words are dropped at indexing time and then ignored at search time” (rtvd. 3/20/16 <http://searchsoa.techtarget.com/definition/stop-word>), the word occurring most frequently was “appears” followed by “see,” “picture,” and “looks.” This is expected within an analysis so reliant on looking deeply to and through photographs. However, as indicated by Chart 6.1, a pie chart the same type as used before, the categories’ percentages have changed markedly. The visual messaging in the Svart story is far more about the body and less concerned with issues of composition, color, tonality. This is not to say photographer Finch did not do justice to the work. Not at all. It’s merely a different way of telling a story and it’s one that I found to be body centric and, as a result, somewhat more grim than the previous DWD visual storytelling I’d become familiar with. In tone and texture, this is the story of a death.

● Countenance/activity ● Comp./color/tone ● Vision ● Direction/orientation ● Setting

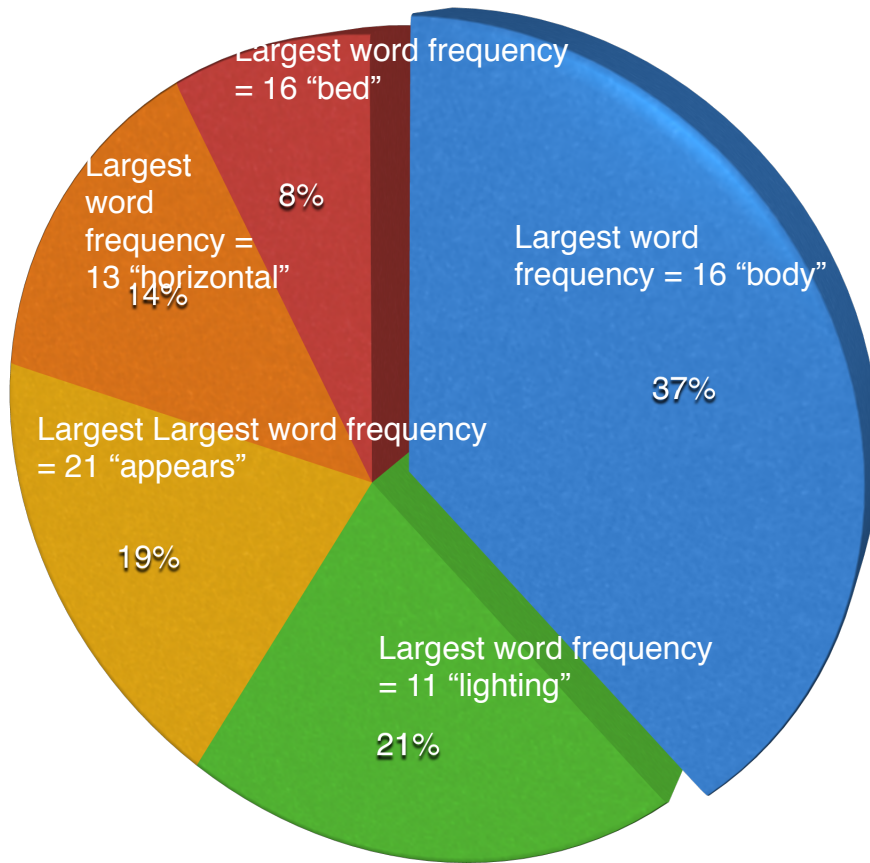


Chart 6.1. Svart word frequencies.

This idea is borne out by some of the words appearing most often in my transcribed field notes: bed, horizontal, (dim) lighting, and body are a few of the most frequently seen words generated by the word cloud and as seen in Chart 6.1. The photograph I want to spend particular time with is Figure 6.2, in which Svart ingests a lethal combination of barbiturates. I am never so much more reminded than in this photograph of Barthes' *studium* and *punctum*. The *studium* is on the order of not loving, (p. 27), but liking. It doesn't prick (*punctum*) or puncture or wound in some memorable way. (Barthes does, however, point out even indexical photographs, he uses the term unary to describe these "news photos," can "shout" (p. 41) therefore according even commonplace photographs a voice.) This photograph for me is memorable—punctures me—aside from its indexical content. What springs forth is the thing I hear in this photograph: the tick, tick, tick of her watch adorning her left wrist. Why is she wearing a watch on the day of her death? The inner voice tells me that seconds are seeping and sweeping from her body and it may be quiet enough in the room for her to hear the ticking of the watch, her heart, her pulse and, too, those present may be counting down her moments, her breaths. On the day that she was born 62 years prior, was someone else eyeing a watch, counting the tick, tick, ticks until Lovelle came into being? I am moving forward and backward in the frame, between life and death. And what of Matthew 24:36 "But of that day and hour knoweth no *man*, no, not the angels of heaven ..." Such is the *punctum*.

However lightning-like it may be, the *punctum* has, more or less potentially a power of expansion ... I perceive the referent (here the photograph really transcends itself: is this not the sole proof of its art? To annihilate itself as a medium, to be no longer a sign but the thing itself?) (p. 45)

This is how and why I hear the metronomic plea of Svart's wristwatch. Time is passing. Is working against her or with her? And, too, this is how and why I hear photographs, or the heard gaze. When Barthes is describing a photograph of his mother "caught in a history of tastes," what he recalls is "an ivory powder box (I loved the sound of its lid)" (p. 64). And what I hear in that photograph of Svart in her death bed is the whoooooohhh of a passing of time, of millions upon millions of clicks and ticks of her watch. Dewey, too, noted the sound of images. In what initially begins as a discussion of sound from external stimuli, Dewey turns inward:

Sound is the conveyor of what impends, of what is happening as an indication of what is likely to happen. It is fraught much more than vision with the sense of issues; about the impending there is always an aura of indeterminateness and uncertainty—all conditions favorable to intense emotional stir. Vision arouses emotion in the form of interest—curiosity solicits further examination, but it attracts; or it institutes a balance between withdrawal and forward exploring action. It is sounds that make us jump. Generically speaking, what is seen stores emotion indirectly ... Sound agitates directly, as a commotion of the organism itself" (p. 246-247).

Later, Dewey notes that the intellectual range of hearing is acquired and in itself the ear is the emotional sense. If art is truly the exploitation of the medium, then, such is its transformative power, that it is a short move to suggest the heard gaze. What stirs that voice? Something particularly within DWD photographs? A recognition of death foretold, the subject of the image and viewer create a mirror in which the viewer becomes object

and the photograph, having created the inner voice, stares back—the heard gaze tells us, sometimes whispering, sometimes shouting, of our mortality.

The image of Svart I've analyzed stands in isolation as I've given it such detailed description. The tables used to illustrate the investigation are rather cold and clinical, though they do clearly distill the analysis of the image. I would like to include some other images and impressions of Svart to clarify that this photograph is not an outlier. The pictorial palette and subject matter of the Svart essay are of a kind; they show determinedness and grit, but they don't necessarily show something we might at first blush call a beautiful death. To wit, many of her photographs and the accompanying video vignettes, show her from the chest up and seated; vitality and mobility, therefore, are not suggested. Additionally, Svart does not have what one might call a poker face; her expression is often one of half grimace from the tumors, which wrack her with pain making even swallowing difficult.

Here is Svart lying prone in bed, eyes closed looking toward the ceiling with a can of beans in her right hand. Here and there are pops of color (her T-shirt brightly emblazoned red, blue and yellow that reads "Cancer Fighter" above a pair of boxing gloves), but the overall tone is washed out, varying shades of white and shadowy grays (see Figure 6.4). And here is Svart again a stern (pained?) grimace on her face (see Figure 6.5). Her wan expression matches the neutral color of her light rain jacket. In another, Svart is, again, in bed, her mouth agape, swaddled in an almost mossy green bed spread freckled lightly with sunburst highlights from a nearby window. A companion holds her right hand on top and bottom in tender embrace (see Figure 6.6). "The first great consideration is that life goes on in an environment; not merely *in* it but



Figure 6.4. Svart in bed/courtesy Rob Finch.



Figure 6.5. Svart entering a vehicle/courtesy Rob Finch.



Figure 6.6. Svart with companion/courtesy Rob Finch.

because of it, through interaction with it. No creature lives merely under its skin...” (Dewey, 2005, p. 12).

And finally, there is this, perhaps the most compelling of the photographs (see Figure 6.7). There is no suggestion, necessarily, of life and/or death. The photograph is not peopled, but there is the trace of the human in it. The location is banal; it rests atop a night stand in Svart’s bedroom. It is not colorful or enticing in any visceral sense, but it is symbolically loaded. Notice the way the light falls on it and the central position of the glass. It “merely” depicts a glass of water. Half full or half empty? Is this the liquid that claimed Svart’s life? A suicide or a hastened death? A beautiful death or not? It is an empty picture that is so full. It is sign and symbol. As Foss (1993) notes of visual rhetoric:

Visual images possess essentially the same characteristics that discursive symbols do. Consequently, the visual image is treated as a language-like symbol, and, in most of the deductive studies, discursive artifacts could have been used just as well as visual ones to investigate the rhetorical processes being explored and with similar outcomes. The result of these studies is a contribution to a rhetorical theory focused on verbal discourse. (147-48)

It is, then, a photograph with a voice, but what does it tell the viewer? A deep listening is required for the viewer to become the subject of its gaze.



Figure 6.7. Half full/half empty; a glass on the nightstand of Lovelle Svart/courtesy Rob Finch.

CHAPTER VII

CASE STUDY 2 - BRITTANY MAENAD

It's been called the Civil Rights Movement for the Baby Boomer generation, but the face of this movement—the right to die with dignity—has largely been a fresh-faced 29 year old, who died in November of 2014. She will always be 29. She will always be remembered for those that followed her case (and if it was difficult not to, such global dimensions did it acquire) as the beaming bride, the world traveler, the newlywed wife, the friend, the teacher, the daughter. When she moved to Portland Oregon in 2014 to take advantage of the state's DWD provisions following diagnosis of glioblastoma multiforme, she became the face of the movement. In the wake of her advocacy and her death (she even released a pro-DWD video months after her death) she altered the landscape for discussions about one's choice in how they die. A *Washington Post* reporter called her influence the “Brittany Maynard Effect”: in its wake some 24 state legislatures took up some form of DWD act discussions.

The year of her death, she became one of 105 people in the state of Oregon to die from a legally prescribed lethal dose of barbiturates; 155 requested the drugs. Oregon's Public Health Division tallies and tracks the Death With Dignity Act in an annual report released each year; all statistics for 2014 are viewable at the website <https://public.health.oregon.gov/ProviderPartnerResources/EvaluationResearch/DeathwithDignityAct/Documents/year17.pdf>. In the year Maynard died, the median age of those using the act was 72; Maynard was the single death to occur in the age bracket noted by the health division as “18-34.” Of this number, 95% were white and almost 50% had received a bachelor's degree or higher. The list of concerns are noted as follows:

- Losing autonomy (91.4%)
- Less able to engage in activities making life enjoyable (86.7%)
- Loss of dignity (71.4%)
- Losing control of bodily functions (49.5%)
- Burden on family, friends/caregivers (40.0%)
- Inadequate pain control or concern about it (31.4%)
- Financial implications of treatment (4.8%)

In print and video interviews, Maynard’s details closely follow this sketch with the glaring exception, of course, of her age. And this in some way must be responsible for the “Brittany Maynard Effect”; her life’s story didn’t end as it should have been scripted. The president of the advocacy group Compassion and Choices, Barbara Coombs Lee, said that Maynard’s story had reached more than 100 million people by the time she died in November, three weeks after making her first advocacy video. (Maynard made an alliance with the pro-DWD group to produce and release videos and exclusively told her story through *People* magazine, except for one article authored for CNN, one for CBS News, and one for today.com the website of the *Today Show* television program.) That video was viewed some 400 thousand times in its first day where it was posted on *People* magazine’s website, breaking all traffic records. Too young, too pretty, too soon, too athletic and active; during her final months, she visited the Grand Canyon, Alaska, and Yellowstone National Park. On Nov. 1, 2014, surrounded by what she called her “ring of love” (her stepfather, mother, husband and best friend) she took her physician prescribed lethal dose of Secobarbital; she was asleep within five minutes and passed away within 30.

As in the previous photographs analyzed, I used the same method with the photographs of Maynard. There were seven such images varying from establishing shots to closeups, which I was given permission to use. Here I should note I secured permission from Maynard's widower, Dan Diaz. Diaz okayed several photographs with me, but nixed a number. "She didn't think she looked like herself," he told me, "she hated those pictures." These photographs showed Maynard with a weight gain prominent in her face. The swelling was due to the steroid medication which caused bloat. In respect of his wishes, I will not reproduce those. Following a narrative discussion of a representative image, I will note the others in the same fashion as I did the initial group of photographs and those of Svart, closely observing and thinking through each image. I will look for thematic tropes, via the word cloud method (see Figure 7.1) so as, once again, to visualize data after a fashion along with a three-dimensional pie chart showing word frequencies in detail (see Chart 7.1). And again, I'll use open and axial coding (see Tables 7.1, 7.2, 7.3) to arrive at a typology to see if it conforms to the originally established one.

As with the previous word clouds, this third one also demonstrated the was similar to the others in the way categories broke out, though it was done several days after the initial analysis. Once again, I chunked groups of similar word categories together and they grouped as follows:

- Composition/Color/tonality
- Body or body activity/countenance
- Vision
- Direction/orientation
- Setting, location



Figure 7.1 Word cloud for Maynard images.

● Comp./color/Tone ● Vision ● Activity/countenance ● Direction/orientation ● Setting

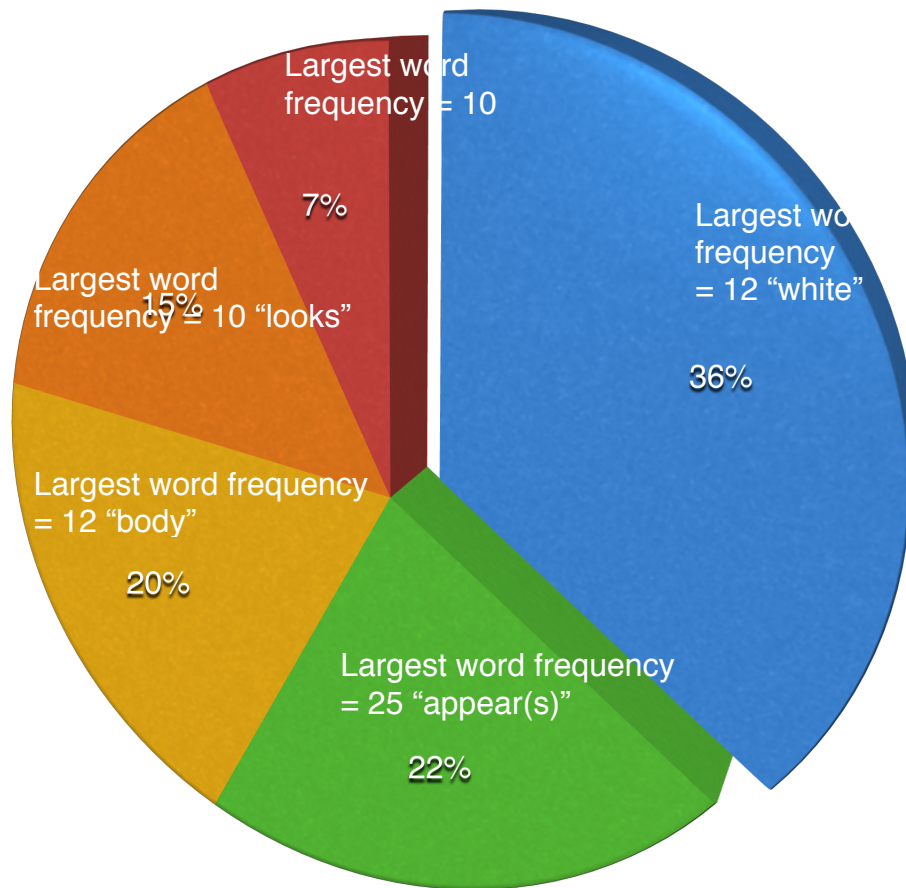


Chart 7.1, Maynard word frequencies.

Table 7.1. RQ1: Can one identify a typology of DWD (as represented in Brittany Maynard’s images)?

Open code	Attributes	Self-interview quotes
Composition/color/tonality	vertical, white, natural light, soft summer shades, creamy whites, stark white, shallow depth of field, verticality, erect, rich, vibrant, traditional, sunny, depth of field is compressed, flesh, rule of thirds, straightforward, eye level, in focus, intersection points, no depth of field, seamless white backdrop	The lighting is natural and sunny it appears she is outdoors in a patio area you can tell the sun is falling over her right shoulder. There’s some shadows being cast and it looks like a very pleasant beautiful day.
body or body activity countenance	vertical, styled, mugging for camera, seated, upright, hiking,	Someone who is relaxing and enjoying being with her puppy. She looks like a real animal lover.
vision	impression, see, appears, looks,	My overall impression or takeaway of this photograph is she seems genuinely joyous and happy to be there.
direction/orientation	vertical	The props or material in this photo are this wall that she appears to lean against it looks like a block or some sort of a Hollywood prop that she’s leaning against. It looks very much like a design element.
setting/location	outdoors, nature, canyon, grandeur, indoor cafe, sheer cliffs, indoors, patio	They appear to be indoors at a restaurant and the light is very yellow, very golden, ... in the photograph is a wineglass filled with white wine and her blowing a kiss to the camera. It’s almost the visual equivalent of a wave goodbye.

Table 7.2. RQ2: Is there a common visual language or theme in the photographs of the soon to be dead within the DWD movement that might fairly be called a beautiful death (represented in Brittany Maynard's images)?

Open Code/Themes	Attributes	Self-interview quotes
Nature and the outdoors	spectacular canyon area, rugged country in the background, sheer cliffs	With the exception of Britney's shoes everyone else appears to be wearing comfortable clothing for a hike.
Celebration	joyous occasion, smiles, laughter, nostalgia, enjoyable time, in love, upright, healthy, vibrant and vigorous, confident and in control	This (wedding) is a joyous occasion she appears almost awestruck with happiness and all of her wedding party is joining in with her. In terms of her mood it's all smiles and laughter on this occasion." "She looks like a rockstar or celebrity bride. If a beaming bride could look perfect, it would look like this.
Clasped hands/warm embrace	arm around waist, snuggling puppy, relaxed, informal, comfortable and content	It does seem more of a goodbye, good luck sort of kiss than an amorous one." "Britney is leaning into Dan as though she may be somewhat fatigued aside from that it looks like a genuinely fun and friendly family outing.
friendship/companionship/family	arms around one another, relieved ... she has reached a grand accomplishment	The others in the photo include family members and she appears to have her arm around her husband, Dan.

Table 7.3. Axial codes and selective codes based on open code of Brittany Maynard’s images.

Open Code	Axial Code	Selective code
Nature/outdoor setting	scenic beauty abounds, nature is a place of fantastic enjoyment and adventure	body moving dynamically through time and space activating the heard gaze
Friendship/ companionship, family	abundant family cheer, togetherness	
Composition/color/ tonality/vision	bright, sunny, blue, earthy	
Body, body countenance, direction/orientation	vertical, vibrant, joyous	

The results varied from the two previous iterations in one significant regard, but shared overlapping similarities in others. It, however, was not what I was expected. For the third consecutive time, the word occurring most frequently was “appears” followed by “body,” and “white.” This refrain was unexpected, but considering it is an analysis so reliant on looking deeply to and through photographs, perhaps I should have anticipated this result .

However, as indicated by Chart 7.1, a pie chart the same type as used twice previously, the categories’ percentages have again changed markedly. The visual messaging in the Maynard story is far more concerned with issues of composition, color, tonality and far less concerned in the photographs I analyzed, with setting, which is surprising considering Maynard’s adventurous spirit and love of the outdoors and outdoor activities. The composition emphasis strikes me as odd only in that just two of the photographs analyzed were shot by a professional photographer (a People magazine cover shot by Nigel Parry not reproduced here and a wedding photograph) the rest are of the snapshot variety. Pedestrian scenes of bodies in motion, space, and time. But, perhaps because of the publication’s profile, the images are “better” constructed or are more convincingly presented; readers may find some comfort in feeling their looking at an idealized “girl next door” and find the aesthetic a familiar, comfortable one. A number are vertical, which is not typically seen in newspaper publications; landscape orientation is far more common. And, too, this could be a simple matter of sample selection. As I did not have access to original digital files or hard copy photographs, I may have selected some which would be “easier” to view or which reproduced more efficiently in the magazine’s slick pages. I should also note some exotic locales were pictured in portions of articles about Maynard (trekking Mount Kilimanjaro, kayaking in Alaska, etc.), but

those images proved too difficult to use because of the extraneous “noise” accompanying the photos and the subject was hard to identify—bundled up in cold weather athletic gear, it’s difficult to identify anyone. The frequencies are depicted in Chart 7.1.

Aside from the preponderance of words associated with composition/tonality/color, I was surprised to see the word “white” turn up—surprised because I realized the corpus I’ve analyzed has not contained any faces of color. While the word white could crop up in other contexts, (the white of a wedding gown, for instance) it leaps out here, being used 11 times. I am not unaware of this being the case; the Oregon State Public records have told me DWD is most often used by white people. But to see it in text of this sort makes me re-visualize who truly is accorded DWD if they so choose. Not everyone could uproot themselves from their Bay Area home in California to resettle in Oregon. Nor can all afford the best of health care, just as not everyone can afford an education. Maynard had all those things and was able to make a choice. Maynard was white, as was her husband, mother, step father, husband, and best friend and in each and every photo I have encountered of her, save one, she is surrounded by white faces. And, too, I was also surprised at how many positive or upbeat sounding words were used in my description of Maynard: animal lover, sunny, kiss, spectacular, joyous etc. A handful of images were clearly staged and though professionally executed (she was styled and dressed for the *People* cover shoot) I find more resonance in the snapshots of her life. She is, in one word used in the selective code table, dynamic and moves through a world of scenic beauty.

In one well-travelled image of Maynard she blows a kiss at a camera (see Figure 7.2). As with the half-empty half-full glass photograph of Svart, this is loaded with the symbolic, as well. It also points to another component of what I’m calling the heard gaze;



Figure 7.2. Brittany goodbye, hello/courtesy Dan Diaz.

a Dickensian moment in which, having been transformed into subject by the image, the viewer sees past, present, and future. In this photograph, Maynard is seated at what might be a cafe table, the round sort, made for two and designed for compactness and intimacy. Her back is against a wall of a sun yellow tone, scrolled ironwork forms a decorative design on the wall ablaze behind her. She seems to have absorbed some of the tone; she is glowing. Lips pursed, head cocked at a slight angle and leaning in toward the camera, she lifts her left palm, holding it parallel and atop the cafe table and blows the kiss towards the companion taking the photograph. Her eyes fairly sparkle not just from the shared moment, but from the camera's flash. At her left elbow is a long-stemmed glass of white wine.

This is a picture of a past in the present (as is all photography) and, knowing Maynard's outcome, we also see the future. Those pursed lips form a cupid's bow that might well be blowing out birthday candles, but the viewer knows she has few of those remaining. That wine glass may contain a few more sips or remains that won't be swallowed and off goes Brittany, exiting the frame, exiting the restaurant and entering a different realm. What of the person on the receiving end of the kiss? Does the companion that evening, a lover, a friend, a husband to be, hold onto that picture? What do they hear when they look at the image? The silence of a blown kiss? The song that was playing during their meal? The sound of Maynard's smile? Yes. That is the heard gaze. Listen.

Here is the furry yelp of a two-month old Weimaraner snuggling in Maynard's arms as they laze in a chaise lounge. Here are the distant echoes of burros and backpackers as a foursome stand above a deep canyon, the shuffle and grit of gravel from their shoes and boots make tiny ripples in the atmosphere. Hear squeals and peels of

delight as Maynard dons a graduation gown (see Figures 7.3, 7.4, 7.5). These are the stuff of memories, past, present, and future.

Snapshots can remind us of what is or once was. They can overwhelm memory and even logic. Snapshots ... briefly excuse us from the present and allow us to talk back to time and mortality. Snapshots fascinate us because they are incomplete; they demand our interaction. We search them for clues, trying to remember or confirm what we've cared about, where we've been and what we've become (Heiferman, 2012).

Those four words by Heiferman are significant: “talk back to time.” DWD visual narratives depict bodies talking back to time, asserting autonomy and viewers hear that chatter. There is an aesthetic that transcends—autonomy—which involves an aesthetic self creation and self determination. The typology(ies) demonstrate some variance, but share more similarity than difference. These will be examined in the following chapter.



Figure 7.3. Brittany and Weimaraner/courtesy Dan Diaz.



Figure 7.4. Brittany and family hiking/courtesy Dan Diaz.



Figure 7.5. Brittany's graduation day/courtesy Dan Diaz.

CHAPTER VIII

FINDINGS AND AN APPLIED METHOD

The numbers depicted in the various charts (5.1, 6.1, 7.1) are revealing and the tables, too, add something toward answering the research questions and the hypothesis. I would like here to distill some of the more salient points followed by my observations and finally impose an applied method to further elucidate information visually.

RQ 1: Can one identify a typology of DWD as represented in visual storytelling?

- There are core identifiable tropes, themes, and patterns shared in all of the DWD visual stories analyzed here.
- Further distilled, these share in common bodies in space, time, form, and orientation, which activates a heard gaze.

RQ 2: Is there a common visual language or theme in the photographs of the soon to be dead within the DWD movement that might metaphorically be called a beautiful death?

This varies case by case, but generally, the language suggests there is beauty in death in ways associated with the depiction of nature, friendship, family and visually with particular color, composition, and other aesthetic choices. And though it doesn't offer an apparent visual cue, autonomy and dignity are also associated with beauty. As

Shusterman notes: "One can style oneself aesthetically, create one's life as a work of art by adopting and adapting familiar roles and life-styles, adjusting these generic forms to one's individual contingent circumstances (p. 253)." Thematically or categorically, these attributes cohere around nature and the outdoors, celebratory occasions, embraces and friendship/family gatherings.

But there are more than numbers and words on a table that represent ideas that surfaced during this analysis. To wit:

- Photographs associated with the horizontal axis are more likely to be darkly hued or dim. This suggests death and dying, one's death bed, or lying in repose, illness, or convalescence. The horizontal plane is also where medicines are administered and people are tended to on examination tables. Photographs on the vertical axis are, in general, associated with upbeat words.
- The words "background," "lighting," and "tonality" occur frequently in the category associated with aesthetics. In a game of word association with each of these I would pair the descriptors "dark/white," "bleak/sunny," and "grim/bright."
- The faces of the photographs I analyzed are exclusively white. And I consciously am aware I'm writing the word "flesh colored" whilst writing about skin tone to the exclusion of considering other skin colors.
- People pictured alone are generally associated with such words as intimacy (lack of) or family (absence of).
- Nature is significant to a person's well being as depicted in facial expressions and word associations such as enjoy, joyous, celebratory, scenic beauty.
- In the two case studies and the overall examination of the corpus, the word frequencies for composition/color/tonality (Zettl's applied aesthetic, in part) are associated with bodies that appear "healthy," "vibrant," and "vital." Bodies that are associated with "illness," "frail," and "wan" fall within the body/body countenance/body activity category.

- The word “appear(s)” is documented 158 times. Appearances *do* matter. What does that say about how I size up pictures and people? I am critical in ways more than aesthetic: I am judgmental. When I see Svart smoke a cigarette, I have a strong opinion. When I see an attractive woman pictured blowing a kiss in my direction, I have a different opinion. I am incapable of objectively viewing these images in such cases.

I also observe other things, minutiae to big picture, *studium* to *punctum*. Erwin Byrnes is as pale as his snowy beard, but behind him a bouquet of majestic purple irises scream upward. Shadows crossing faces don't indicate time of day so much as passage of time and some of those pictured are half in/half out of the light. Time is passing. People don't change their smiles. None of the images, save a handful (Svart in particular), are in profile, rather the subject confronts the lens dead on and straightforward, here I think of the similarity in poses to August Sanders' 1929 work on “types” in the *Face of Our Time*. Nature is awesome to behold and be held by as is a connection to the Earth's soil. All of the covers, with one exception, for the advocacy group Compassion & Choices's quarterly magazine feature white people, almost all of whom are celebrities. I realize editing plays a role in which photographs I'm viewing and those I'm not, but most appear happy or to be enjoying themselves. It's important to present your best self, as the conversation with Maynard's widower proved. Our best self if how we want to be remembered.

Summing the Picture

Appearances matter and so do words. But, again, I'm talking/writing about the visual. I wanted to find a way to visualize some of the data in a different way to see what

it might look like. Though compositing photographs is nothing new (Galton used a form of composite photography in the 1870s to identify criminal and ethnic “types”), I wanted to attempt to create an image that would compile the faces of those I analyzed in the previous chapters that communicated without the use of language. The non-verbal, however, in this case does require a bit of a language toward understanding the aims of the project I’m calling the summed image. I reinterpreted the purpose of the Average Camera Pro application so as to create a layered look at what a DWD visual story might look like or if the possibility of a beautiful death might be realized. This is important to me because it’s a way to show not tell (the journalist’s dictum) the viewer information they might not otherwise receive. And, it points again to my belief that visual scholars need use interpretive visual strategies to relay their findings.

Using several images from the corpus, I created a slide show of the photographs, which I in turn photographed using the phone application. I timed the duration of the exposure of the slide show to that of the application’s. For example each image would stay on the screen for four seconds, Average Camera Pro would process it for a like amount of time and then the slide show would advance along with the next exposure using the application and so forth. In this fashion, a composite or average of the portion of the corpus I selected would be constructed. If there existed a type, it should be visible as the images would “neatly” overlay one another. I then repeated this process with images from the case studies. Again, if the typology held, there should be some correspondence between what I had previously written in describing the photos. These summed images or wordless photos should depict some relationships in total as they are all parts of a whole: a collection of images dealing with DWD stories. The images are

reproduced here as Figures 8.1, 8.2, and 8.3. Figures 8.1 combines all the photographs which were textually analyzed. Likewise, figure 8.2 melds all the Svart images and figure 8.3 all the Maynard images.

My temptation is to give the images their own voice, but I will also briefly share my own with my thoughts regarding these summed photographs. The longer exposure adds a ghostly feeling to the subjects that amplifies the recognition that we are looking at photographs of the soon to be dead. Generally, the summed images from the corpus analyzed for the typology are darker than those of the individual case studies in these digital spirit photographs. This is for the simple reason that there were more layers to work from in producing the overall image. Also, in general, the images of Maynard are lighter in tone than those of Svart. Whether they indeed correspond to the typology truly is in the eyes of the beholder—and a close look is merited—I contend they do support the framework. Here's why: Peaks of lush nature are offered as are grim countenances; planes vertical and horizontal are easily identified; tonal values create sentiment or emotion from bright to bleak; composition, though largely beyond my control is significant in these abstractions just as it is in the body of work analyzed—it tells us how to read the pictures; bodies are at rest (inert) or in motion (Cartier-Bresson's "decisive moment or a sliver of that motion is offered) in time and space. And these components in total activate the heard gaze, turning me into an object of reflection, a space of inquiry concerning my own mortality.

These are the components that were developed to form the typology. For me, the summed images are more than a "cool tool." They meld visual theory and philosophy



Figure 8.1. Summed images, DWD general.



Figure 8.2. Summed images, Lovelle Svart.



Figure 8.3. Summed images, Brittany Maynard.

along with praxis at once. I can, for instance, see images of Svart from the past—getting into a car, lying in bed—while I view them contemporaneous with my knowledge of her death. And, in so doing, I consider my own mortality.

Self research

I or someone I know may face the decision to hasten death. These, indeed, are quiet and introspective images and move to something beyond pure research. They begin to lead me to those answers that haunt me. And, so, it is a research of self as much as it is a research for an academic study. That's an idealized way of how we build knowledge, but in the instance(s) of creating this document, I had many self aware moments that made me rethink and relive theory in an embodied sense. The photographs, particularly the summed images, moved me in that direction. For these reasons, the answer to RQ1 is affirmative. Regarding the figurative “beautiful death” query of RQ2, I offer that answer is also affirmative with qualification. That qualification is dependent on how one views beauty and, as the chapter one discussion spells out, that's an elusive definition. I would look to Dewey's pragmatic view as holding some significant sway in developing an answer. And that answer, as with RQ2, would be in the affirmative in this way: if art is living and experience, one can establish an identity that is aesthetically definable.

Deweyan perspective

As with beauty, “aesthetics” knows no singular definition. However, for Dewey, this is the essential aspect of life—a move toward betterment.

The process of growth, of improvement and progress, rather than the static outcome and result, becomes the significant thing...The end is no longer a terminus or limit to be reached. It is the active process of transforming the

existent situation. Not perfection as a final goal, but the ever enduring process of perfecting, maturing, refining, is the aim of living (2008, *Middle Works* 12: 181). In that quest autonomy and growth is central. When growth stops, as in when an illness consumes one's ability for betterment, the beauty that is autonomy enters; the person who chooses DWD is exerting agency and an aesthetic assertion to live one's end days in a sort of allegorical beauty. There is in this decision the full awareness that the aesthetic self—the art of the body, the body of art—has been compromised beyond retrieval, beyond attainment. It is, after a fashion, the ultimate expression of the autonomy of aesthetic judgment. Dewey would likely consider DWD a good end to a good life, and that is a thing of beauty.

Dewey argues that when our definition of the good life is inherited...it is likely to prove inadequate to the full cultivation of our capacities. One reason for this is that our cognitive, creative, and moral capacities are most fully developed by the process of discovering our own ends. Another reason is that in a world that is characterized by change and flux, no single unchanging conception of the good life can continue to provide meaning or satisfaction unless it takes the form of a general process or method that can allow us to adapt to changes in the world (Savage, 200 p. 18).

And so, Dewey writes, strictures and scriptures limit one's ability to fully realize art as experience and attainment of the aesthetic self; it is a decision based on experience which *must* come from within. As with the artist who operates within moments of resistance and tension, Dewey writes, so too does the art of navigating those forces form and fuel our lives through experience. "To find out what one is fitted to do, and to secure an

opportunity to do it, is the key to happiness,” Dewey wrote in 1916’s *Democracy and Education*. The beauty in DWD visual storytelling is that people have found they are “fitted” to making a life ending decision. And part of this metaphorical beauty is what leaps from the page to our mind’s ear. It is this inner voice or the heard gaze, which impels viewers to look and question. When one heeds that inner voice, the viewer becomes subject and as such may realize the rhythms of life include death and its depictions. And, naturally, they position themselves via reflection, in relationship to their mortality. And this, contends Dewey, is life or art as experience.

All interactions that effect stability and order in the whirling flux of change are rhythms. There is ebb and flow, systole and diastole: ordered change. The latter moves within bounds. To overpass the limits that are set is destruction and death, out of which, however, new rhythms are built up (2005, p. 15).

It is such rhythms I sensed in the corpus and the summed images that support the heard gaze. After a fashion, I had to listen to those voices of Svart and Maynard, Trotter, and Cruz because the viewing of the photographs could only move me so far. Listening to that inner voice was akin to having those subjects whisper something in my ear that reinforced my inner voice. The heard gaze allows me to deeper feel photographs and other visuals and I think that’s important in the whorl and swirl of images that bombard us in all our moments waking and sleeping. Screens and images take up too much of our life to disregard them at surface level. Sometimes the inner voice is immediate e.g. “I’m not going to buy that thing you’re advertising,” and other times, as in DWD visual storytelling, we need to heed that voice, slow down, and listen to the pictures.

CHAPTER IX

CONCLUSION AND RECOMMENDATIONS FOR FUTURE RESEARCH

This study's purpose was to offer insight into the visual depictions of individuals who choose to end their lives using DWD provisions available in four states in this country. More particularly, the dissertation asked if there was a typology of these images. It also raised the question if something called a "beautiful death" might be demonstrated. Toward answering these questions a hypotheses was offered: the photographs used in DWD visual storytelling inform a gaze I have dubbed the "heard gaze," in which in a reflexive moment an inner voice is heard when looking at such photographs that turns viewer from subject to object. A corpus of images was examined using a rigorous and reflexive methodology in developing a typology and two case studies were evaluated in order to test the validity or fit of the typology. The data and an applied method (the summed image using a digital tool for the iPhone) indicate in the affirmative that a typology can be identified and applied, which creates a heard gaze. Similarly, the data as bolstered by the philosophy of Dewey makes possible the idea of a metaphoric beautiful death. That is, to say succinctly, the answer is yes to R1 and R2.

This study is important for several reasons, not the least of which is the graying of America. Former Colorado first lady Dottie Lamm called DWD issues a new Civil Rights Movement for the baby boomer generation (Lamm, Denver Post, 3/10/2013). As such, tens of millions of people may become party to this movement. The Maynard case demonstrated the ability of this discussion to travel as some 24 states had bills or other legislation proposed that would allow for DWD proposals to become law in the aftermath of her story being told. Whereas I understand correlation does not imply causation, the

timing of the multi-state effort to the telling of Maynard’s story is compelling as is the Washington Post writing that this spike in dialogue owes to what they dubbed the “Brittany Maynard Effect.” The issue as I’ve examined it is significant in another way. While the literature pro and con on aid in dying is robust, the examination of the visuals that accompany such storytelling is nowhere apparent. I contend the visual representations of Maynard are what drove it to such a wide audience and generated so much ensuing action and dialogue. The accompanying text may be complicit in framing the story in a particular way, but the photographs selected are equally, if not more, effective in evoking a visceral response, in evoking the heard gaze. It was as though a large portion of our nation had seen Maynard’s’ photos and had an experience of them, which made them hear their inner voice. Those images are both affective and effective. As such, it’s imperative to realize the power of the image and this dissertation has addressed this in establishing the basis for a typology which is evident in DWD visual storytelling. In this regard, this dissertation stakes out new territory in claiming a typology to assess Death With Dignity storytelling representations and its consideration of the the role of the heard gaze, an internal voice that turns subjects into objects confronting their mortality.

Limitations and areas for future research

The conclusions for this dissertation are largely boiled down to their essence in the above summary. However, I am left with some limitations and three key areas for future investigation—the journalist in me wants more answers about questions concerning “Why?,” “Who?,” and “What?”

Why?

Why are more cases covered by the media in this country of white people who choose DWD than those of other people? Demographics can't be the sole reason, though the states where DWD is, or is soon to be allowed, with the exception of California, are overwhelmingly white (Oregon 76%; Vermont 94%; Montana 90%; Washington 70%, according to a 2014 Kaiser Family Foundation poll.) In my research I found the obituary of one person of color who mentioned DWD—Kimiko Yumoto of Vermont who “left us on the day and in the manner of her choosing, but long before her time” (Anon, *Burlington Free Press*, June 4, 2015).

Race isn't the only limiting factor in DWD storytelling, the fact remains the number of deaths that take place nationally by people using aid in dying measures does not correspond to the number of stories told (and sometimes euphemisms are invoked in their telling). This limits sample or response size. Amy Hetzler, the Western States spokesperson for Compassion & Choices is based in Montana. “It's just the sort of thing we don't talk about in Montana,” she told me. Yet, others want to celebrate the freedom of choice. “My sister will be dancing in heaven if you use the photo of her with the flowers in Vermont,” Betts Cruz told me when I cleared permissions with her to use an image of her sister Nancy, a Vermonter who used that state's DWD act to end her life.

Who?

I also want to know more about the who question. Who is afforded the opportunity for a beautiful death? Maynard's story gained such traction, certainly in part, because of the publication that she worked with to tell her story, *People* magazine which is in the top ten American magazines with a circulation of about 3.5 million and a readership of near 42 million (73% women). But that publication since its inception, with

rare exception, has been more vested in celebrity and fame than in dealing with issues of controversy or any topic that might be considered taboo. It may be important to weigh in on this question of appeal and further examine more of the reasons the story moved so many people; it would seem bear a kinship with the missing white woman/child trope so prevalent in the press and made-for-TV movies. Young, white, pretty, newlywed, a person who as a teacher served others—there was much to grab on to in her story for *People* magazine's readers. The takeaway here is that not everyone can experience a beautiful death; in the images analyzed herein, and in this country, white privilege is distinct.

The images also have a certain resonance because of stylistic choices made in its conception. For instance, a contemporary black and white photograph suggests the color(s) of memory. One of the more notable images (figure 9.1) of Maynard are of her wedding in late 2012. We see the world in color, but that image carries much weight and makes us ponder Maynard's future cut short; too young, too pretty, too soon, too athletic and active. This reflection on innocence and youth, nostalgia and “a time ago” explain in part the appeal of the Maynard images. Another researcher might further examine this idea using the summed image to assess the difference of fit, if it exists, with the typology as I've defined it.

Often these people are depicted in photographs years or decades old. We can know them as statistics (each state tracks the dispensing of the physician-prescribed lethal drugs and those who take them) but who *were* they? They led lives previous to becoming known in public via their reproduced images. Perhaps they came to know of aid in dying by other stories that were shared and perhaps those stories shaped their decision to use DWD provisions. Those who have their lives' stories told are remembered in a particular

way and where and how their stories are told matters in how they are remembered in death. Their cooperation and complicity in telling their stories speaks to who they were in life and how they lived that life. This “Who?” question cannot be answered by all. Again, as the body of evidence supports, it is largely a choice of well-educated, white people of the middle and upper middle class. An ethnographic study of surviving family members or people who are about the use DWD measures would be instructive in discovering more answers to the “Who?” question.

What?

The “What?” question also gives me pause. What do others see and hear in these photographs? I am aware that my analysis might differ significantly from another. Such is the nature of qualitative work, as Marshall and Rossman note, “The researcher is the instrument” (1995, p. 59). I’ve previously mentioned I have something of a trained eye given my education and work experience in the arts arena. Nonetheless, someone else might see something that I’m missing or may not see the same things the same way I do. Cultural and geographical determinants play a large role here. That is to say the photographs are very much of a kind: drawn from press accounts and focussed on stories that unfold in this country. A different investigation might include looking at how these stories are visually conveyed in other global arenas. For instance, replicating this study in a more socially progressive area than the United States—the Netherlands for instance — would likely offer a larger sample while at the same time yielding different results; looking at other cultures might illuminate not only ideas of autonomy but how a beautiful death is pictured metaphorically and literally. Future researchers may or may not encounter marked bodies, but this dissertation views the representations as a particular

sort of evidence; Diaz, Maynard's widower, and members of her family often carry photographs of her (see figure 9.1) to press availabilities and to legislative gatherings. He carries a framed photograph of her in wedding gown; her mother carries a portrait of her daughter alone. In a video released post-mortem, Maynard herself holds a framed photograph of her wedding party, presenting it to the camera, as if a damning evidence. There are cues and clues in these images and of how they are embraced and presented by others and together they present a particular message: "Here is what was and there will never be a 'What now?'" for Maynard. It is the presence of an absence. It is evidence.

Suggestions for Further Research/Limitations

The research for this project was thorough but limited to a very precise scope. As Rose notes there are no hard and fast rules about what constitutes sample size; it depends on the amount of variation within the relevant images. With this in mind future research could include international data on DWD visual storytelling. Aid in dying has long been a part of the culture in the Netherlands and a few other European nations. Representations may differ or parallel those used in this country Or, because it has a long history and its stories are normalized, DWD visual narratives may not be shared at all in their native land. Switzerland, for example, has had a form of aid in dying since 1940; it's likely not "news" there when someone uses DWD to end their life. On a more granular level, I sought permissions from each of the DWD photographers or families associated with the varying stories. With more persistence, or less resistance, I may have been able to expand the corpus by getting more people to agree for me to reproduce photographs to illustrate this document. One woman in Vermont allowed she would permit me the use of the photographs but that my idea was silly: "Death isn't beautiful," she told me. She's not



Figure 9.1. Brittany's wedding day/courtesy Dan Diaz.

wrong. Those photographs are not herein reproduced as they were not published in the leading news outlet for the state or a national publication with substantial reach, which is a parameter I narrowly established because of the reach of each of the publications. I could have expanded the corpus by allowing for smaller publications to be included or for other news outlets to be considered, but I determined beforehand to use the state's circulation leaders in the belief that those stories told there held potentially the largest impact.

The research for this study also focussed exclusively on the still image. A different study might take on the moving image and its representations of DWD via a visual typology. I had originally intended to include such projects as “How to Die in Oregon,” a Sundance Film Festival award winning documentary and VICE TV's “Right to Die” released early in 2016. And, too, both Svart and Maynard produced videos recording their daily struggles along with their affirmations of their decisions to use hastened death measures. I considered using still images from movies, but that would be to defile the artist or director's original intent; I simply didn't feel it would be a like-and-like comparison.

Another suggestion for future study would involve examining the placement of the photographs in relationship to the text. I chose to focus solely on the image, but often times narrative structure is defined by the relationship, spatially and sequentially, of where and when photos appear. Such an examination would involve examining various editorial and/or design publications of the producers of such content to determine why a particular picture is placed in a certain way at a certain size and another image is presented in another fashion. I can also envision a study in which a code book was

established for others to study the images and see what the reliability might look like compared to my vision and the typology. Finally, I had one technological obstacle. The use of the images produced by using the Average Camera Pro application brings added depth to my analysis. But, as this was a repurposing of the original intent of the application; it wasn't precisely the correct tool to do what I wanted. In order to do this in more exacting fashion, a more uniform digital image would need to be obtained, one of standard dimension, pixel resolution and, perhaps, those bearing similar poses. Some photographers were kind enough to send high resolution images, but largely I had to rely on copy/paste selections gleaned from the internet. Even though the result wasn't precisely as envisioned, it redoubled my commitment to analyzing visual behaviors/communication in a language that is visual.

I find strength in what I've created here and the process in doing so. I like to build things, ideas, movies, stories, all manner of tangible objects. This project for me succeeds in that it builds something for viewer and reader; a more fulfilled understanding of what is contained within DWD images in particular, but all images generally. And, of course, selfishly, it built a body of knowledge or knowledges for me that I can travel with for the foreseeable future. The process offered many moments of deep introspection and in this regard I think the method mirrored Dewey's pragmatic ideas and ideals to which I adhered. And, though I did use a theoretical framework, my thoughts, visceral responses, and conclusions are very much my own and I believe I met Dewey's challenge: "The task is to restore continuity between the refined and intensified forms of experience that are works of art and everyday events, doings, and sufferings that are universally recognized to constitute experience (p. 2)."

Finally, I would make the assertion—and suggestion for research in the not-so-distant future—that the Maynard images will become the iconic face of the DWD social movement. I believe it will be Maynard’s *People* magazine cover image of October 27, 2014. Can she be the next Florence Owens (Migrant Mother), or Kim Phúc (Napalm Girl), or Sharbat Gula (the Afghan girl), all women, all symbols?

I look to her photos and I hear them say “yes.”

APPENDIX A

TEMPLATE FOR TEXTUAL ANALYSIS

1. Gender:
2. race/ethnicity:
3. Age:
4. Body position: e.g. seated, standing in profile, lying in bed
5. Others in photo:
6. Lighting: flat, natural, chiascuro
7. Tight, medium, long shot, close up, extra closeup:
8. Time/motion/
9. Orientation - vertical, horizontal, square
10. 3-dimensional space - depth of field, etc.
11. Props/materials in photo:
12. Color or tonality:
13. Composition: foreground, background, medial, rule of thirds
14. Camera angle: above, profile, down
15. Activity: hiking, gardening
16. Setting: indoors, outdoors,
17. Location within setting:
18. Countenance of body, gestural, abstract.
19. Clothing:
20. Overall impression or takeaway (tone, mood) MY EXPERIENCE (Deweyian)

APPENDIX B

OVERALL FIELD NOTES

Mrs. Derwey

White female.

Late 60s

standing Full body outdoors one hand raised

No one else in photo

Lighting is sunlit sun coming from the left

Overall a medium shot can see her full torso from the top of her extended hand to near her ankle

No time or motion is expressed

Orientation is vertical her body posture is vertical the picture itself is vertical

Not much depth of field the plants and flowers behind her the greenery are quite close to her body

Holds an old Mobile phone in her left hand

Color is just typical of a snapshot a color snapshot clearly lit outdoors

Composition is standard fare for a snapshot she is pictured dead center in the image

Camera angle at high-level

No activity is taking place

The setting is outdoors in a wooded area though there is a fence behind her which suggests she is in the backyard a fenced backyard the fencing is typical wire mesh with silver rods

Appears to be a backyard

Countenance the body is upright triumphant like pose or almost like a dancers pose celebratory

Clothing is mom jeans and a pink pullover sweatshirt the brown belt and waste

Overall impression a late too middle-aged woman with a smile on her face posing one arm is uplifted as though in celebration the other holds a telephone she appears happy she appears celebratory she appears physically fit the setting appears quite natural.

Photo two

Dr. Jack Melvin

Male

White age early 80s

Standing upright

Solo in photo

Lighting appears natural festivities facing into the sun

It's a tight shot visible only from the shoulders up through the head

No time and motion are suggested

The Orientation is vertical bust pose that is head and shoulders to top of head

No props in the photo

Typical color for a photographic snapshot

Composition typical of a headshot he is directly centered in the shot the background it appears to be greenery trees or shrubs

Camera angle is at eye level

Standing still

Outdoors with greenery in the background

Near a building maybe?

Body is upright and standing

Clothing is a navy blue sweater over a lighter blue shirt he wears glasses

Come it's a body appears healthy and upright he's smiling

My experience is that this gentlemen looks Wise looks grandfatherly looks cheerful and or happy

Photo three

This is a two shot of Dr. Jack Rowe

He is a male on the left is a picture of him as a younger man on the right is a picture of him as an older man

Picture on the left he is in his late 40s

The picture on the right he is in his late 70s

Each photo depicts a bust profile that is from shoulders to top of head basically

Photograph on the left appears to be a studio shot the lighting is that what you would find in a typical studio portrait and appears to be a screen behind him

The picture on the right appears to be taken in an office setting or a home it's indoors

Picture on the left body position is upright

Picture on the right body position is upright

He is pictured alone solo

Picture on the right is established as just a solo shot

Picture on the left appears to be studio lighting

Picture on the right appears to be an indoor lighting probably coming from an overhead or for some from some lamps

Picture on the left tight shot typical studio portrait

Picture on the right tight shot typical pose Full frontal

No time or motion is suggested other than the aging which occurs between the pair of pictures

The three dimensional space is the short depth of field at compressed depth of field

The Orientation is vertical on the picture on the left

Picture on the right orientation is vertical

No props no materials in the picture on the left

No props on the picture on the right but there are some books or CDs or something behind him in a bookcase or a bookshelf

Black and white photo on the left tonality is from black to white to midrange

Black-and-white photo on the right tonality is from black and white to mid range grace

Photograph on the left that He is dead center in the picture typical studio shot of a bus head shoulders slightly twisted to his left

Picture on the right he's dead center in the photograph no observation of rule of thirds and I've any of these photographs so far there's a very short depth of field

Camera angle is at eye level in both photographs left and right

There is no activity taking place

Picture on the left in studio

Picture on the right is in office setting or home setting

No physical activity depicted

Picture on the left indoors

Picture on the right indoors

Picture on the left Studio interior

Picture on the right Home or home office interior

The countenance of the body is upright seated on the left

Countenance of the body is upright and standing Picture on the right

Picture on the left clothing is formal tweed jacket White collar shirt with tie tucked into vest wearing glasses He is well groomed

Picture on the right clothing is casual a Flannel or plaid shirt with a light jacket over-the-top is wearing glasses

Overall impression of the picture on the left this is a very straightforward studio portrait looks like it might be use for professional purposes he appears to be using this picture as I headshot again perhaps for professional purposes or something that may have appeared in a magazine

Picture on the right appears to be a candid snapshot of Jack in his office or Jack in his home he is smiling it appears naturally happy looking grandfatherly

Photo four

Gender is male

Race and ethnicity is white

Age is mid to late 70s

Body position is seated his left arm extends around a young child

He is flanked by two sets of two people on the left is a woman who might be his wife also up to someone who maybe a grandchild on his right is someone who appears to be a daughter or another loved one female and perhaps her husband with his arms wrapped around her so you have Jack flanked by two sets of two

This is a medium shot or maybe an establishing shot because it shows all five people in the photograph

No time or motion is suggested in the photo though it might be nighttime because they're next to a window and there appears to be it appears dark outside

Orientation is vertical the people are seated on what appears to be a couch so orientation naturally would be vertical in this case

The three-dimensional space is compressed typical of a snapshot there's a wall directly behind him with windows on it

There are no props or materials in the photo although everyone is dressed in a holiday rad

Color or tonality of this is typical of a photographic snapshot although it skews red because everyone is wearing red. Faces are slightly washed out and pale background is slightly dark

Composition is typical of bad of a snapshot there is a focal point which is Jack and two couples on either side of him

Camera angle is at eye level

There is no activity taking place other than a sort of familial group hug

Setting is indoors likely a living room or a den a comfortable place

They appear to be sitting on a couch or a sofa of some sort

Bodies are seated and upright except for the child who is leaning to the right into Jack's lap

The clothing is celebratory it looks as though it might be Christmas time or maybe even Valentines everyone is wearing some red red sweaters red shirts red tops

This appears to be joyous celebratory occasion there is actually a prop in this photograph and it's White snowman decorated in the background it's a figurine of of of a snowman. People are smiling genuinely. Everyone is smiling. Everyone seems cheery and happy as though this was taking place during the holiday season or perhaps on Christmas Day everyone is embracing hands are being held Jack is holding the hand of the young man the young man is holding the hands of the older woman and the couple on the right or holding hands the hands are low end in the foreground it looks just like a happy Family celebration during holidays everyone appears to have a genuine happy smile on their face - a real family moment

Photo five
Erwin Burns

White male

Appears to be in his early 80s

Seated at a chair slightly hunched over his head is slightly askew

No one else is in photograph

Lighting appears natural perhaps coming from a window to his right it appears to be a sunlit photograph don't take place indoors

The shot is a tight shot from shoulders to top of head

There is no time or motion suggested in the photograph although the flowers in the background which are prop may indicate that it is abnormal weather month perhaps spring they look like irises or something in the back

Orientation is horizontal

There is a medium distance of depth of field. He is in close focus in the foreground behind him in the middle distance or a large grouping of purple flowers and you can see beyond that to a wall behind those flowers several feet

The prop and this photo is the flowers they appear to have been placed fair to make that a photograph more attractive the flowers are purple Long stemmed perhaps irises

Color or tonality of this appears natural although a little washed out as though bright sunlight were striking the right side of Jack's face

Jack is centered directly in the middle of the picture typical snapshot aesthetic he is not given much headroom which is typical of this sort of a snapshot

Camera angle is at eye level Full frontal

No activity is taking place

Based on the day chairs that are visible it appears this is indoors perhaps in a dining room he may be at a dining room table seated

Cabinets of the body is upright but slightly stupid at the shoulder so his head is sort of sunken into her shoulders a little bit

Clothing looks like a comfortable gray sweatshirt he wears glasses

This looks like a Nice portrait of an elderly man looks slightly tired his beard is full and gray his hair is the same color that is to say White hair white beard white mustache white eyebrows the flowers at a nice counterpoint suggest Life living hope and the idea of spring or rebirth is adjusted by the flowers the light also add something here to that idea because it is natural there should've a golden glow that is occurring to left of the photograph which is the light where the light sources you can see another chair behind Jack which is identical to the one that he is seated in so there's this suggestion of the empty chair and what that might mean which is that there is likely other people in the household

Photo six

Gender is male

race ethnicity is white

Age is early to mid 80s

Seated looking rather frail

There is a female hugging him to his left which is the right of the picture her hands are holding her own hands and brace around his neck she leans into him affectionately stole your partner or wife

The lighting is sunlit there is a very stark shadow over his shoulder, his right shoulder. Sunlight appears to be making him squint just a little and there's also shadows visible above his shoulder to the right of the picture. The woman in the picture wears black. Erwin wears a comfortable white sweatshirt pullover type shirt sweater

This is a medium shot allowing for two people to appear in it

The Orientation is horizontal

Time and motion as suggested by the shadow over Erwin right shoulder you might imagine that shadow progressing throughout the day one way or the other indicating the movement of the sun at the moment it sits close to his right shoulder it could move away or it could move closer toward him

The depth of field is compressed it appears they are very near a wall or standing near a wall and there's very little depth of space they're compressed and flattened out towards the viewer

No props or materials

This is a color photo but the colors expressed are almost in a pallet of Grey's tans blacks and whites aside from the shadow of the darkest thing in the photograph is of course her black top and her dark hair and her darkly pigmented skin. Erwin wears white, his hair is white's beard is white his mustache is white.

Very well composed photograph. The shadow at its sharp angles is well-done and adds a nice touch to an artistic style of snapshot or photograph her body posture mimics the angles of the shadow the rule of thirds creates a focal point although Erwin is at the center of the frame no foreground no background everything takes place in that middle ground although the shadow might be considered in the background shadow rakes really sharp at a 90° angle behind Irwin's shoulder

No activity as depicted Erwin is seated the woman who is hugging him is appears stooped slightly over over him

Setting is outdoors perhaps on an outdoor patio or the backyard patio butt against the wall no greenery no shrubbery just a stuccoed gray and black wall

Countenance of Erwin's body looks somewhat withered though he is upright he just looks a little frail and I think that has a lot to do with him the colors he's wearing in the color of his skin end and body hair and the sweater are all kind of washing them out

Again we see the hands of someone clutch together over the shoulder as looks like a tender embrace but one that might've been posed something within this photograph that is very well composed by the way it is suggestive of something approaching or encroaching and I think that has to do with the shadow that might move towards Jack and cast his face into the darkness the woman holding him is also dressed in black clothing which adds to this because she's sort of hovering over him as she embraces him Jack confronts the camera stare dead on that's Erwin not Jack

Photo seven

White female (Gabrielle)

Appears to be early 80s

Seated and leaning slightly to the left of the frame

Two people on Picture that right is a middle-aged man to the left is Gabrielle his mother

Lighting is indoor button overhead lighting source and there also appears to be some lighting coming from the left of the frame from perhaps the window some sunlight coming into the frame you can see this reflected in the glass of a picture frame

This is a medium shot of two people

No time or motion is suggested

The photograph is on the horizontal axis

The depth of field is suggested by the way the two are position on the couch you can tell that the cameras closer to the subject on the left it's also a suggestion of time in a prop she wears a large Silver watch on her left wrist might indicate the passage of time

The orientation is on the horizontal access

There's not much depth of field here because they're seated on couch which is backed up against a wall, though you can tell the photographers position because the subject on the right is closer to the camera

The only problem in the picture appears to be the watch worn by Gabrielle it is a man's watch or at least the size and scale of a man's watch

Color or tonality of this is yellowy orange looks sort of like a typical the tone is over all yellow and sunny

This is an indeterminate location indoors somewhere it has a couch and framed photographs or pictures on the wall

No activity is depicted

The countenance of the body is slightly leaning to the side of both subjects

Clothing Gabrielle wears a loose fitting blouse that appears to have a floral pattern on it her son wears a black sweater with a collared shirt underneath they're visible only from the waist up

Overall impression is they are sharing a happy moment Gabrielle appears to be laughing. Her son has a broad smile on his face that seems genuine. This seems very much like a lighthearted moment. Her eyes are closed and she squinting as she appears to be laughing. There's a rather jovial Tone to the picture

Photo eight Linda Fleming, Seattle

This is a white female she appears to be in her mid 50s

She is seated in a chair visible only from the waist to the top of her head

She is holding a dog in her arms that is wrapped in a blanket

The lighting seems natural and sunlit as though the sun was coming from her right shoulder she may be near a window. It is a window. There is some depth of field here. In the foreground is the dog she's holding in her arms but behind her you can see a fair distance away there's a wall and some garages and you can see vehicles and the garages, so the depth of field is pretty deep maybe 70 feet somewhere between 50 and 70 feet. Subject is front and center and orientation of the photograph is vertical

This is a medium shot she is visible from the waist to the top of her head her hands are clutching each other on her left wrist she wears a wristwatch which might indicate the passage of time on the right she wears a gold bracelet it looks like they have might have some charms on it

The prop in this picture would appear to be the dog. He looks like a Chihuahua mix or a Chihuahua of some sort with a very gray muzzle and gray eyebrows and a gray nose so he's clearly an older dog and he's wrapped in a blanket

Colors and tonality are typical of a bad snapshot she is centered in the middle of the composition the rule of thirds is not observed

Camera angle is at eye level

There is no activity depicted

The setting is indoors and it's hard to determine the location

The countenance of the body is slightly stooped shoulders arms lowered hugging the dog

The clothing is a pullover short sleeve shirt that is red white and blue she has a butterfly pin affixed to her shirt.

Overall impression is of someone who really loves her dog. Her arms are crossed she's grabbing her wrists. The sun is streaming and it seems very casual sort of everyday picture. She wears glasses. Her hair is a gray blonde she looks directly at the camera. Someone may have used a flash on the camera because she's catching reflection in the glass in her glasses

Photo nine

(Linda Fleming, Seattle, same as prior Analysis)

Body position is seated she is visible only from mid waist up

There is no other body in this photograph except for a dog

The lighting appears natural the depth of field is really compressed there is some sort of wallpaper on the background that is of the floral type, so it's bringing the outside in. That is the wallpaper is printed with tulips grass and other flowers so it looks as though she's outside but she is seated inside

This is a medium close-up. A bust shot. You might say she is visible from mid waist to the top of her head there's no headroom

orientation is vertical

The depth of field is compressed because she is in front of the wall although the wall is depicting flowers and Grass and greenery and shrubs they are imitation

The prop in this picture is a dog it appears to be some sort of a Chihuahua mix Black with a white mask on its face the dog appears to be wearing some sort of a vest. Maybe he's a service animal or something like that

Color and tonality is typical of that of a snapshot

The composition is full frontal although she does not look directly at the camera she is placed dead center in the middle of the composition

Camera angle is at eye level

There is no activity depicted

The setting is indoors

It's hard to tell where this location is within indoors

She wears a short sleeve button-down print top that is blue and appears to have some sort of floral design

Overall impression is of a woman that is happy she wears glasses she has gray hair she's wearing wrist bands that might be for a carpal tunnel syndrome the picture appears natural not staged she does not capture the cameras gaze

Photo ten Fleming Seattle

White female age early 70s no one else in photo

Lighting is coming from a window over her right shoulder illuminating the right side of her face lighting appears natural that is there is no flash

Close-up head and shoulder shot

Orientation is vertical

No depiction of time or motion

No props or materials in the photo

Tonality is washed out; the picture's overexposed

There is nothing compositionally interesting here. The rule of thirds is not observed. She is dead center in the image. Her eyes are exactly in the middle of the photograph as is the rest of her upper torso

Camera angle is at eye level

The locations and setting is hard to determine, however it is indoors

Countenance of body appears upright, firm.

Clothing appears to be a white pullover top

Overall impression is someone posing knowingly for the camera. It's an overexposed picture the white of her hair almost matches the white of her blouse the topic. She's wearing very similar color to her hair just a natural smile. She may be wearing a bit of lipstick

Photo 11
Maggie Lake

Vermont

Female

White

Early 40s

Kneeling at the waist

No one else in photo

Outdoor lighting sun coming from her left side

Medium shot overall

No time in motion is detected however she is in a garden which depicts seasons or symbolizes seasons

Orientation is square

Depth of field is of medium depth

The prop in this photograph are a series of plastic small tub she's holding. It looks like she's gathering seeds or planting seeds from the tubs. She holds them in her left hand and with her right hand she is either sprinkling material from the tubs into rows for gardening or she is pulling the material out of the ground to put into the tubs. Maybe planting the way the rows are set up at suggests that she is planting something here.

She is centered in the middle of the photograph rule of thirds is not observed

Color or tonality of it is green brown brown and black it's a color photograph but those of the predominant colors cameron

Camera angles from above, angle is from above and the depth of field is quite deep you can see a wire fence maybe 15 feet behind her and then another 15 or 20 feet there's a brush pile Quite expansive

She is gardening

The setting is outdoors in what appears to be a garden you can see some fenced area behind her in the mid distance the background, that is. She is in the foreground and this appears to be in a garden.

Countenance of the body is kneeling and relaxed

Clothing is a black pullover long sleeve blouse rolled up to the sleeves because she is working and a gray pair of pants. The gray and the black of her outfit match her hair.

But overall impression is that this is someone who is happy she has a gentle smile on her face she seems at peace as she is in the garden surrounded by greenery she appears to be weeding or perhaps doing a spring cleaning because the flora and fauna are dead

Photograph 12 another picture of Maggie Lake there are two people in this photograph

Maggie is at left embracing a friend to her right they have arms around each other they are seated the orientation of the picture is vertical

They are shown almost full frame you can see from the top of their heads almost to their ankles and feet there's a lot of headroom in this photograph and behind that headroom you can see they are in a wooded area outdoors. There are trees

Her clothing is a blue sweatshirt and a pair of denim jeans. Her friend wears a yellow top and a pair of brown or rust colored pants

Overall impression is these are two friends who were out working in the garden or out clearing land or brush. They may be on a hike the setting is outdoors one of them wears a glove on her hand. it appears a natural embrace and friendly. Their inner arms embrace.

Photograph 13

There're two people in the photo

Their body positions are upright and standing

Photograph is on the vertical axis

Photograph is of two women one embraces the other by putting her arm over her shoulder her hand is visible on her other friends shoulder

The Two dimensional space is compressed but you can see that they are outdoors in a wooded area

The lighting is natural outdoors lighting sun appears to be coming from the subjects left hand side because they are outdoors

Color or tonality of this is earthen. The Green rusts and reds and deep lavenders

There are no props and materials in this photograph

Photograph is taken at eye level

There is no activity taking place though outdoors may suggest some sort of outdoor activity

There is no obvious location within the setting

The clothing is of an era that is particular to the mid 70s loose blouses almost look like a Guatemalan type of fashions

Countenance of body is upright standing visible from the lower wastes to top of head

This has a snapshot aesthetic the rule of thirds is not observed the subjects are dead center in the middle of the frame another non-interesting photograph

The Overall impression of this photograph is that these are two friends who are embracing in a wooded area perhaps there on picnic perhaps they are on a hike it appears that they may have known each other for sometime they seemed comfortable around one another they both have slight smiles on their faces the photograph appears on staged and natural

Photograph 14

All holding hands walking down the path there are four of them Maggie Lake is one of these women

Body position is in full stride they're all walking towards the camera

There are three other women with Maggie in this photograph they look to be related. They very well could be sisters

The lighting in soft sunlight coming over their right shoulders so perhaps from the west

No time or motion is suggested in this picture

There are no props or other materials in this picture

The camera angle is at eye level

The composition has the subject centered in the middle of the frame there's plenty of foreground area and plenty of headroom

The depth of field is fairly extensive as you can look back down the road they are walking on and see it behind them for quite a ways

They are outdoors in a heavily wooded area

The activity they're doing is walking together three of them are barefoot the fourth wear sandals

Countenance of the bodies is all upright Athletic healthy joyful jubilant Young and fresh

The clothing suggests a certain era of the early 80s sheer cotton sundresses in light but long skirts

Overall impression for sisters hand in hand walking out to enjoy the day in nature walking down the path the spirit is upbeat the picture reflects that bond between the women

Photograph 15

Meg Holmes Seattle (2)

Gender female

White

Can't tell age from this photograph

Seated on a rock

One other is in picture with his arm around her

The lighting is natural they are outdoors near a lake by a large body of water

The shot is an establishing shot or a long shot there's much more of landscape being photographed and there is of those photographed in it

Time and motion are suggested by the large body of water which may have waves and currents Time is also suggested by the clouded sky the way in which the clouds might be moving by as time passes by

The orientation is vertical

The depth of field is you can see from the the foreground the rocks the couple in the middle ground delete and in the far distance a mountain or a series of hills and possibly some architecture that might be big buildings that could be miles away

There are no props

Color or tonality is overwhelmingly blue the blue of the water of of the blue blue of the distant mountains the blue of the sky and the blue In the clothing

Camera angle is pointed at their backs looking slightly down upon them

Compositionally the rule of thirds is observed although the couple almost seems as though an afterthought they are placed in an interesting position within the composition itself you can tell another words that they are looking out at the body of water

No activity is depicted other than watching the water

It is outdoors with natural light by a large body of water

Countenance of the bodies is seated upright comfortable one of the couple has an arm around the other

The Clothing is casual blue jeans pullovers knit cap and a light sweatshirt jacket Blue jeans and tennis shoes

Overall impression of the photograph is melancholy looking out on the body of water observing nature looking at the beauty of the sky and the mountains and the water appreciating the natural world having a date or being together is suggested

Photograph 16
Meg Holmes one

Female
white

Age early 60s

Body position is seated comfortably one arm is raised she is visible only from the chest up to the top of her head

Lighting appears to be from a flash camera as you can see something reflected in her eyes that indicates the flash and also it appears that may be slightly dim or dark outside behind the drawn drapes

Solo in photo

Some medium shot from waist from mid chest rather to top of head her body is slightly twisted but in general she confronts the camera debt on

Time and motion as suggested by the candles on the cake they will burn down and have a life of their own and it's likely to be a birthday cake because there are candles so it's a celebration of some sort probably a birthday.

The three dimensional space is very compressed. The person appears to be shot for the photograph from about 3 feet away and she is seated with her back towards a wall directly behind her

The props of the material in the photographs are of the birthday cake, wine glass, another glass a plate the the place setting.

Color or tonality is consistent with a photograph of a snapshot or a candid picture overall the pallet is very limited to whites and greens

Composition of the photograph is such that the birthday cake is in the foreground and the subject is in the middle ground rule of thirds is observed

Camera angle is slightly above

Orientation is vertical

The activity depicted is dining

Within the setting is probably at a dining room table you can see a table the chair a tablecloth placemats

Countenance of the body is upright seated with one arm raised

The clothing is a green pullover blouse and she wears a women's gold watch

The Overall impression of this is that they are celebrating a birthday or a significant event there are five candles on the cake looks like a chocolate cake with some white cream frosting one thing is there's cantaloupe and she has cantaloupe rind in front of her as though she's just finished eating cantaloupe and perhaps is getting ready to blowout the

candles on the cake. Her left arm is crooked at the elbow her right arm is pointed upward toward the ceiling and she has a gold watch on that arm she is smiling it Appears happy natural and enjoying herself

Photograph 17

This photograph is of many people perhaps 22 or 23

Nancy Betts Cruise is at the center of the photograph

Female

White

Body position is standing of everyone in the picture five or seated to or elderly and to who were toddlers or newborns

Others in photo it's disappears to be a family reunion or some. Celebration there are smiling at the camera

Lighting appears to be indoor lighting. Those on the periphery are rather in the dark so a flash may have been used worn by people in the photograph

Establishing shot or an overview this is a big group photo

There is no time or motion observed here other than the disparity of ages between the elderly and the toddlers

The Orientation is horizontal

The depth of field is shallow from the photographer's perspective maybe 12 feet away the rest of those gathered or smashed up against a wall directly behind them

There are no props or other materials in this photograph

Colors a muted rainbow of colors because there're so many people. They weren't so much different clothing is yellowish or orangeish

Camera angle is at high level

No activity is depicted

Countenance of the body because there are so many bodies is standing and seated but the subject is standing

Clothing is varied but on the contemporary era, perhaps in say 20 teens

Overall impression is this is some sort of your family events perhaps a family reunion or gathered somewhere for a family dinner and the toddlers are not smiling but everyone else seems to have a natural and genuine smile on their face. Or this event it could be a family reunion or it could be some other sort of family gathering across generations. There are 28 white faces in the photograph

Photograph 18
Nancy Betts Cruz

Female white

Age early 50s

It is difficult to tell body positioning could be seated or standing but she appears to be standing the way her head is tilted and her hair is tilted

Solo in photo

Lighting is natural she appears to be sunlit over her left shoulder or from her left side the shadows of her hair on her pullover sweatshirt fall on her right shoulder

Photograph is a close-up from shoulder to top of head sort of a standard headshot

No time or motion is expressed

Orientation is square

Three dimensional space seems compressed because the background is right behind her it appears to be perhaps a brick wall the wall is a window, so very little depth of field

There are no props or materials in the photo

Color or tonal value is overall whitish and blonde she's a blonde so there is some yellow some quite White flesh tones

Camera angle is at eye level

Compositionally she is at the very center of the photographs rule of thirds is observed

Setting appears outdoors based on the lighting

The location is indeterminate

Countenance of the body upright firm Athletic

Clothing is white crew neck sweatshirt pull over

Overall impression is of someone who is smiling candidly for a snapshot. She looks happy her photograph looks genuine. She appears to have a genuine smile on her face very large mouth large teeth her head is slightly twisted in one direction or you could say it's cocked onto one side. She appears happy

Photograph 19

Nancy Betts Cruz

Female white

Age early 50s

Body position is listing to her left

She is with a gentleman leaning into him they both are leaning to their left as though leaning in she is leaning into him

The gentleman in the photo may or may not be a loved one his arms around her back

Lighting is natural they are outdoors the light seems to be coming from their right hand side as they face the camera

This is a medium shot you can see the subjects feet all the way up to the tops of their heads

Time and motion is suggested by the waves at the beach where they are located

Three dimensional space is suggested by the mountains in the background though they are enshrouded in fog the couple that are quite near the camera the mountains appear distant perhaps one quarter of them mile away

Orientation is vertical

There are no props in the photograph, though she appears to hold a shell in her right-hand

Color or tonality is muted but yellow Gray employee because of the effect of the fog things are pure hazy in the background smoky foggy there's only color popped in her Color of her shirt and his yellow hat

Activity is walking on the beach fair near an ocean or a large body of water

Countenance of the body is upright rigid healthy formal

Location within the settings on a beach outdoors

Clothing is an overcoat Jeans sneakers shorts the black shirt

Overall impression is that this is a nice beach walk they both seem to be enjoying themselves having a memorable time perhaps they are looking for shells on the sea shore taking a nice long walk on the beach the mood and the tone is upbeat there's smiles if you're genuine if you're happy and To be enjoying themselves

Photograph 20

Body position is slightly rotated to her right she is visible from the waist up and holds a bouquet of flowers in her right hand

Props in the photos include the bouquet of flowers

The lighting is natural it appears to be late in the day perhaps late afternoon the way the sun is falling on her hair

This is a medium shot you can see her from her lower waist all the way to the top of her head and there's plenty of headroom

The format is square

She is dead center in composition rule of thirds is not observed she is exactly in the middle of the frame

The green of the natural grass flowers shrubs, weeds, trees and the grey is in the architecture of the house and the barn behind her

Activity is she is collecting flowers

Location within the setting is not determined

Her clothing is casual she wears a sweatshirt or a sweater covered by a vest and is wearing blue jeans the sweatshirt appears to have a hood or a hoodie on it

Countenance of the body is upright firm rigid her right arm is at

Overall experience of the photograph is pleasant she appears happy and is wearing a natural smile she is out gathering spring flowers she's outdoors she looks comfortable in her element it appears to genuinely be enjoying herself

Photograph 21

There are four people in this photograph all of them white female

Ages from early 40s to early 60s

Standing visible from waist to head each one of them

Lighting is natural the picture is slightly dark which suggested just used indoor lighting

Shot is a medium shot

No suggestion of time or motion but you can tell what season it is outdoors it's very lush and green behind them as a window when you can see into the backyard where it is covered in everything is in bloom and leafy

Orientation is vertical

The depth of field is slightly compressed although you can see behind them there is the window and it is filled with the the greenery from outside they do appear again to have their backs up against the wall but it is an indoor shot

There are no props or materials in this photograph

The towns are deep bluish and green based mainly on the clothing that they are wearing and the lighting in the room

The lighting appears natural within the room itself though there appears to be this best source her greatest source of lighting coming from the right side based on the shadows on their faces

Camera is at eye level

There is no activity depicted though they are in very close proximity to one another and may have their arms around each other in an embrace

Countenance of the body is upright standing relaxed

Clothing is a mix of contemporary clothing sweaters over blouses sleeveless dress and pullovers most of them are blue and green in tone

Overall impression the take away is that this looks like a family gathering so they may be have gathered in the kitchen for this photograph. Everyone's wearing a genuine smile although the woman on the far left to maybe bet screws just looks sort of tired and that the issues going to the motions but the other three women appear to be flashing genuine smiles. I can't tell the mood from looking at this photograph, though. They appear, because they're in such close proximity, to one another to be enjoying each others company

Photograph 22

Peggy Sutherland

Photograph is of a white female

She appears in late 50s early 60s

Her body position is standing in upright

She is surrounded by others disappear to be wearing tribal gear they are African she may be on a holiday or some sort of safari he appeared to be wearing traditional African garb they all have dark faces she is the lone white face in this crowd of eight or nine people

Time and motion is not suggested

The orientation is vertical axis

There are no props or other materials in the photograph

The color or the tonality of the photograph is over all primary colors. I see reds, I see blues, I see greens

The camera angle is at high-level

The composition she is in the middle ground. There is one figure in front of her an African short person behind her are some wooded structures perhaps a corral or a pen and even further back in the background you can see the rise of a mountain some bushes shrubs and rocks

The setting is clearly outdoors and the location probably is Africa based on her bag that she is carrying and the tribal gear worn by those surrounding her

The countenance of her body is upright arms at side staring directly ahead's With a smile on her face she wears glasses new paragraph her clothing is pullover sweatshirt with a blue jacket and white or khaki pants. She is surrounded however by Africans wearing tribal garb

But overall impression of this photo is that this is a woman who is on vacation or touring Africa and someone is making a snapshot of her to indicate she had been in this place to prove that she had traveled to Africa. It's just an average tourist shot. Compositionally, she is directly in the center of the shot. No rule of thirds as observed and it's a rather an interesting photo aside from the fact of the colorful clothing surrounding her.

Photograph 23

Two white women early 60s

Body position this upright visible only from mid torso up to the top of the head

The women clutch each other in and embrace their arms around one another

The lighting appears natural in from above dispersed evenly so this is probably natural sunlight there is no reflection in the glasses of one of the women

This is a tight shot

No time or motion is indicated

There are no props or other materials in the photograph

The color of the tonality is overwhelmingly blue and white: the blue is in one of the women's blouses the white is in another woman's blouse and the teacher she wears underneath it and the blue is of the sky that has a fair amount of clouds in it but it's still casting a very blue tone over the entire picture

Compositionally the two are square in the center no rule of thirds as observed this appears to be just a snapshot of two women embracing

Camera is at eye level the angle is at high level

Photograph format is square orientation is square

Setting is outdoors

Location within the setting is indeterminate

Countenance of the body is upright ending in full embrace

Clothing is casual pullovers T-shirts and button-down blouses

Overall impression is of someone hugging another person in a strong happy embrace. They may be saying hello they may be saying goodbye. Their arms embrace each other their eyes are closed and one person is smiling visibly

Photograph 24

Photograph depicts two white female faces

They are are a vertical orientation

Age appears early 60s and early 30s

Bodies are upright and held in embrace

The lighting is natural their outdoors on the beach location the sky is slightly flattening out the colors

Shot is a medium shot showing two women and embrace

Time and motion is depicted by the body of water behind them which appears to be in ocean large body of water with large rocks sand beach

The Orientation is vertical

There are no props or material in the photo

The color or tonality is sort of muted and sort of dark Blue and dark brown

Compositionally this appears a standard snapshot aesthetic. Subjects are centered directly in the middle of the composition. Rule of thirds is observed and there is a little bit of visual interest in this photograph. It's a nice image

The Camera angle is that I level

They're embracing on the beach.

No activity is explicitly depicted

Settings outdoors on a beach

The countenance of the body is upright and they embrace visible only from mid torso to the top of the head

Clothing is lavender colored pullover on one woman the other woman wears a dark sweater that's all that's visible

Overall impression is two women happily embracing one another. One of them smiles widely showing a lot of teeth the other one is smiling genuinely. They both were staring directly into the camera lens and you can see that they're both holding an arm in arm embrace hugging one another close

photograph 25

Rick Miller

Pictured white male

age late 20s

Body position upright visible from the torso to the head

Others in photo include what appears to be his bride she is photographed in profile while he is photograph looking directly into the camera

This is a black-and-white image and the tones run from white to mid tones to dark blacks in her hair

The Lighting appears natural and outdoors

This is a tight shot of the two standing side-by-side could be some sort of a wedding photograph

Time and motion as suggested by the large body of water behind them

The orientation is vertical

The depth of field is great there is a foreground with the subjects behind them in the middle ground is a large body of water and in the background is a large rise or a hill alongside the banks of this body of water covered in trees shrubs another greenery it appears to be a quarter mile or way or so

There are no props or materials available in this photo

Camera angle is at eye level

No activity is depicted but this appears to be some sort of the wedding photograph from the 60s based on what they're wearing

Setting is outdoors by a large body of water

The countenance of the body appears upright healthy athletic firm

The clothing appears to be from the early 60s because the guy is wearing a Nehru collar and the brides veil looks quite dated it maybe an antique it is that sort of tatted lace you see. It looks like more of a wimple than a bail shoes in profile and you can see she may have some sort of a corsage pinned to her left chest

Overall impression is that the guy in the photograph Rick appears happy self-satisfied. The person with him appears and to be in contemplation this really seems to me to be about a wedding photograph that was taken outdoors following that wedding whether or

not this is bride and groom I don't know but there certainly get dressed in all white formal wear

Photograph 26

Body position is seated on the ground on the roots of the tree

There is another person in the photo the man wraps his right arm around this other person in the photo who was a white woman

The lighting in this photo is not good because that shade of the tree is casting dark shadows across all of their body and most of their faces the sun appears to be coming from their left-hand side but the photograph overall is dark in tone because of the severe shadow that is cast by the tree in the way the light is hitting it there's bright sunlight just beyond

This is a medium shot we can see their bodies in full and the fact that they are seated on the roots of the tree

No time or motion is suggested except that the tree appears very old and very huge and so that may suggest many many many years of age

The orientation is horizontal

There are no props or other materials in the photograph

The tonality of the photograph is dark green with a bright spot of light which looks like bleached grass

There is a middle ground and save a background there's not anything in the foreground the subjects to couple want has his arm around the other in embrace are in the middle ground you can see in the background headstones and trees Grass shrubbery leafy plants

Camera angle is at eye level

No activity is depicted but they are wearing outdoor gear that it's adjustable of hiking or touring

Setting is outdoors

The location within the setting appears to be the cemetery you can see headstones and large mausoleum like figures there appears to be one of those older historic cemeteries

Clothing is appropriate for the outdoors Blue denim jeans light jackets and baseball caps both wear sunglasses suggesting a nice sunny day

Overall impression the couple are in an embrace taking a break from a walk or a hike that they are engaged in with another person who is taking the photo. They appear to be in perhaps a historic cemetery. They are resting or taking a breather the woman smiles happily the man's expression is hard to read.

Photograph 27

There are two people in this photograph they are in an embrace facing the camera

Their age appears to be early 60s

Body position is fully frontal towards the camera they are in an embrace he has her hand over her shoulder she has his arm around her waist

Medium shot

The couple is in the foreground and the background appears to be some sort of a natural feature moss colored rocks there against the railing. So it's suggesting they're on the trail maybe even a waterfall or something is behind them. They're outdoors clearly

The lighting is sort of flat it's difficult to tell if it was an overcast day or if it was late in the afternoon there's no indication of a lighting source but they are outdoors so there is natural lighting

There are no props or materials in this photograph

Compositionally it's of little interest they are directly in the center of the composition, dead center in the middle

Color and tonality is black white and grey

Camera angle is at eye level

The activity seems to be touring or perhaps hiking in a tourist area the railing behind them suggests an improved trail or hiking path

The countenance of the body is upright firm and in an embrace

The clothing is appropriate for outdoors gentleman wears a button-down shirt the woman wears a dark sweater both wear sunglasses

Overall impression is this couple is out touring some local areas of interest in tourist spots Barry and embrace she smiles genuinely at the camera his expression is hard to read because he has a beard she looks directly into the camera he looks slightly off to his right and paragraph

Photograph 28
Fred Nelligan 1

Gender is male

Race ethnicity is white

Age is late 50s early 60s

Body position is standing intro for arms crossed

Lighting is natural is outdoors illuminating him fully on his chest the shadows are on his back

It's a medium shot

No time or motion is suggested that there is snow on the mountain in the far background behind him

Orientation is on the horizontal axis

The depth of field is quite dramatic he is immediately in the foreground and behind him looms large mountain, likely Mount hood

The props and materials are not evident although he is wearing a fanny pack of this type that you wear when you hike

Colors are sky blue, snow white, and green of trees overall tonality is nature's colors and peaceful

Compositionally he is in the foreground in nature is in the background the medial distance is covered by trees in a heavily wooded area. Rule of thirds is followed or observed in this case because there are interesting points of intersection and looking at the photograph

Camera angle is at eye level

Activity is hiking or being in the outdoors

The setting is outdoors appears to be Mount Hood behind him

Countenance of body is with his arms crossed he is standing in profile looking to his immediate right

Clothing is appropriate for a hike, but is only visible from the knees up. It appears he might be wearing shorts is wearing short sleeve gray T-shirt and a fanny pack

Overall impression of the photograph is a guy for a hike out in nature It looks comfortable it looks warm he looks relaxed he's got a smile on his face he wears sunglasses

Photograph 29 Fred Nelligan 2

Body position seated

The elbow of someone else is in the photograph but it is hard to determine who or what that person is doing otherwise he is solo

Lighting appears to be coming from his left side and above there are slight shadows on his right side this could be a combination of natural light and indoor lighting

This is a close-up shot

No time or motion to suggest is in this photograph

There is no depth of field in this close-up

Orientation is horizontal

The props for materials in this photograph for tubes leading into Fred's stomach or his abdomen don't know if this is a chemo treatment or what is receiving here but there is differently or to going into his upper chest and he's gripping it in his left hand on which you can see his wedding band

The color or tonality is red blue and flesh should've light and dark at once

In the foreground there is the blurred shaped of someone's arm or elbow perhaps but this is a tight shot and Fred's abdomen is fully what's been focused on here there is no background

Camera angle is at waist level

The activity is receiving medical treatment

Setting is indoors

The location within the setting might be a hospital or an outpatient treatment

The clothing is blue athletic shorts and what appears to be a red T-shirt

The overall impression of the photograph is that Fred is receiving treatment for his illness. The hands are the primary focus of this photograph. You can see his left hand holding the tube in the wedding band on that hand and can also see his right hand resting atop his waist. His shirt is moved up about a quarter of the way to allow the tube into his chest medicine is being pumped through the tube

Photograph 30

Fred Nelligan

Body position is upright arms clasped together. His right arm holds his left wrist at some insane angle it let makes it look as though he's double-jointed

There is another person in the photo with him standing immediately to his left looking at him they are about 3 feet away both gentlemen are white and are standing

The lighting appears natural though there is a candle on the table ,several candles on the table. They are outdoors near a table and because of how leafy and green and treated the area is the lighting is rather soft but it is natural light

Shot is a medium shot mid thigh up to the top of their heads

No time and motion is indicated that might be suggested by the candles burning

The orientation is horizontal

There is some depth of field here but it's not a great depth of field in the foreground is a table decorated with food items and candles and bottles of wine in the medium distance are the two gentlemen talking to one another and in the background our trees shrubs leaves and nature

The camera angle is at eye level the photographer appears to be about 12 to 15 feet away from them

The activity is probably prior to dining or after dining outdoors

Setting is outdoors

The location within the setting is probably someone's backyard or patio

The countenance of Fred's body is weakened and frail, he presses his arm against each other and on and almost unnatural way it looks like she's double-jointed he is then

He appears to be wearing red shorts in a blue short sleeve shirt

The overall tonality of this is richly blue and green with a little pop of red here and there

My overall impression is these are two gentlemen having a post dinner break or before dinner conversation. They may be celebrating something there are a number of candles placed on the table and what appears to possibly be a birthday cake or celebratory cake on the table their outdoors on the patio there is wine in glasses visible Fred Nelligan books very thin the two gentlemen appear relaxed and friendly both have slight smiles on their face as they engage in conversation

photograph 31
Fred Nelligan 4

Fred Nelligan is seated there are two people in this photograph you can see Fred's face only in the back body and arm of someone attending to him with a tube probably a medical treatment

Body position is seated only slight part of his shoulders are visible and his head

The other in the photo appears to be wearing nurse scrubs

The lighting appears to be natural and coming from a window there is one light fixture visible but is turned off and the shadows are falling it looks as though there is a window to Fred's left side it's also class casting a glare on a glass framed poster

This is a medium shot showing Fred and his person attending him although Fred is clearly the focal point of this photograph. He is just slightly off center so the rule of thirds doesn't apply here

The three-dimensional space is compressed. The photographers probably 6 to 8 feet away and the wall behind Fred is probably another 6 to 8 feet away from him so there's not much depth of field in this image

The prop in the photo appears to be the tube through which the medicine is administered into Fred's chest although you can't see that from the prior pictures you know that he is taking this medicine in a catheter of some sort into his chest

The color or tonality is overwhelmingly dark and orange or red and orange maybe peach colored but dark shadowy.

Rule of thirds is observed in this photograph

The camera angle is slightly above Fred's eye level

There is no activity taking place aside from the administering of medicine

The location within the setting might be a clinic or an outpatient facility or a hospital

The countenance of the body is seated. Shoulders are level. Head is level looking directly ahead

His clothing is the familiar red T-shirt the person with him also wears a very similar shade of red in the nurse scrubs the nurse or nursing aid wears a gold wristwatch on her wrist this may indicate the passing of time

Overall impression is that Fred is receiving some treatment that is probably less than pleasant he is not smiling in this photograph his eyes do not pure appear lively or engaged he stares straight ahead though not looking directly at the camera lens almost as if he's being subjected to something it looks rather unpleasant it it looks dark and it looks potentially painful

Photograph 32
Fred Nelligan 5

Body position is standing staring into a mirror

There are two people in this photograph, Fred and what appears to be a nurse or nurse assistant

The lighting all appears to be natural and indoors the time of day is suggested by an open window and it appears very dark outside so the lighting must be coming from within although there is one lighting fixture visible over the nurses head that is not turned on

This is a medium shot you can see the nurse almost in full body but what you see mostly of Fred is a sliver of his back as he's looking into the mirror the mirror reflecting his face and his arm nearest camera. The orderly appears in the background though she's being reflected in a mirror so she's actually nearest camera in the shot which is probably taken from about 4 feet away from Fred looking into a set of mirrors

There is no suggestion of time or motion

The orientation is horizontal

The depth of field is very difficult to figure out here because of all the mirrors. In the mirroring that is taking place the space looks rather cramped but again because of the way the photographers shooting into the mirror it's difficult to tell what depth of field is taking place. Probably Fred is directly in front of us a mirror and a mirrored wall and so you're getting on reflections and she's standing behind a mirror and in front of the mirror if that makes sense

Props or material in the photo is Fred shaving so there's a electric razor that he is using

The color of tonality is yellow red and woody

Compositionally this is a very interesting photograph because it plays around with your ideas of foreground mid ground and background

The camera angle is slightly below Eye level of Fred Nelligan. He is looking at and being looked at even as I look at him.

The activity is shaving

The setting is indoors

The setting within the location may be a bedroom or a bathroom

The countenance of the body is upright the stare is straight ahead into the mirror by Fred so that the camera captures him from a reverse angle

Clothing is the red cropped sleeve T-shirt

The overall impression of the photograph is that Fred needs assistance for simple tasks such as shaving and so someone is watching him as he is doing so. This is a little bit depressing because he seems to be losing some autonomy, by that I mean he needs someone to look after him for in such a simple task. a daily sort of pedestrian routine task that you would normally do unattended and yet he needs to have someone there to watch him because he is so ill

Photograph 33

Jane Lotter

Gender is female

Race and ethnicity is white

Age is mid 30s

Body position is seated on her husbands lap

Others in photo are her husband or boyfriend at the time

The lighting is flattened from an artificial source however it does appear evenly distributed

This is a medium close-up of two people and a Photo Booth

There is no time for motion suggested in the picture

Orientation of the photograph is vertical

The depth of field is compressed because they are in at Photo Booth which is a very small compact area

There are no props or materials in the photo

Overall the picture is just a little bit soft new paragraph

The rule of thirds actually is in play here because she seated on his lap there are some interesting points of intersection my eyes immediately drawn to the badge on her Jean jacket if I zoom in tightly to the photograph I can make out the writing on the picture and it has her name on it as though it's a pass or a badge of some sort so that she can access restricted area. The badge is for the Pacific northwest restaurant Convention and Exposition and it also says Julia's 14 Carrot, Seattle WA café lonely

The camera angle is direct full frontal and head on you're only able to see them from the chest up she is sitting on his lap so that you only see his partial face.

The activity is posing for pictures to hold as a keepsake or remembrance of something.

Setting is indoors in a photo booth which is the location within the setting

Countenance of the body is upright comfortable confident and composed

The clothing is typical of 1970s early 80s garb Jean jackets his hair is sort of mussed and curly hers is straight well past the shoulder length

My overall impression is of a young couple who are having a bit of a goof in a Photo Booth she appears to have almost like a Mona Lisa smile it's difficult to see his face because he's bearded and behind her she is sitting on his lap so his face is obscured. They look relaxed and comfortable in one another's presence they gaze directly ahead into the lens of the camera in this Photo Booth one of those instant type photo booths that were around and in that day her chin is slightly driving forward towards the lens which gives her an air of confidence

The depth of field is obviously compact because they're in this Photo Booth so you can see a curtain behind them pleated curtain compositionally it looks just like a two shot.

The space is cramped the space is filled almost completely with faces her lips are very prominent as they sit atop the chin that's juttred out and that sort of mysterious half Mona Lisa smirk or smile that's on her face is really sort of the focal point of this photograph

photo 34

Jane Lotter 2

Two women are pictured they're both White

Their age appears to be mid 50s

The body position appears to be standing but it is difficult to tell

There're two women pictured in the photograph they appear to be friendly because they're in quite close proximity to one another and both are smiling the woman on the left doesn't show her teeth when she smiles the woman on the right shows her teeth when she smiles and she is wearing glasses

The lighting in this photograph is natural flat gray and rather dark

This is a close-up photograph

Time is suggested because the trees are barren of any leaves

The Orientation is vertical

The depth of field is fairly shallow the stuff in the background remains fuzzy and out of focus

There are no props or other materials in the photograph

The color or tone LA is white pink and red both the women are white and they have some redness on her face and they're bundled up because it maybe chili or cold which explains why their faces are a bit red

the rule of thirds is not observed in this photograph

Camera angle is straight on there's a chance that this is a selfie based on their postures

Activity appears as though they're outdoors and maybe on a hike they may be doing some kind of exercise but it's definitely outdoors

It Appears to be in a wooded area

We countenance of the body is upright comfortable Jane has her head thrown back is though she's laughing or relaxed the other woman is smiling genuinely and broadly

Clothing they're bundled up in winter clothing and jackets

Overall impression is of two friends who were out for a hike they're very comfortable with one another Jane's hair is quite short in this photograph I don't know if this was taken during the time she was ill or if she merely has changed hairstyles

photo 35

Jane Lotter 3

This is another photograph of Jane Lotter she's white she's in her late 20s early 30s in this photograph

Her by position is appears to be upright she is speaking leaning over slightly at the neck speaking into a telephone the telephone is a prop because it is one of those old-fashioned types of telephones that has a separate receiver and mouthpiece that is it has an earpiece that is attached by a wire to a base unit

There are no other people pictured

The lighting is stark she's casting a very sharp shuttle behind her suggesting the lighting is directly in front of her

This is a medium close-up or just a medium shot

No time or motion is suggested

Photograph is vertical

There is a prop in the photograph it is the telephone and she's also wearing a Fedora with the press badge on it

The color or tone valley is washed out and muted tones of gray tan Brown and cream

The activity is talking on the phone

The setting is indoors she is near wall

Countenance of the body is comfortable and slightly leaning forward into the telephone mouthpiece

Her clothing is a blouse cream-colored a gray or brown vest and the Fedora with the press badge and it which has a black hatband

The overall impression is someone posing either as an actress or as a joke or possibly even a Halloween costume as an old-time beat reporter from the 30s or 40s. She seems to be enjoying herself in this dress-up mode

Lovelle Svart field notes

Lovelle Svart

The age is indeterminate the gender appears to be female based on the manicure on her fingernails race and ethnicity appears to be white

Body position appears to be seated her hands are extended in front of her body clasping a orange jar of medicine

There is no one else pictured in the photo

The lighting is flat and even but in the short depth of field has her hands tightly in focus and her knees beneath her are soft and fuzzy in her hands is the medicine that will kill her

The shot is a close up all that's visible is her hands bottle of medicine and out of focus you can see her knees beneath her colors are tans and creams and she's wearing jacket rolled up the cuff

The orientation is horizontal three dimensional space as I mentioned earlier is compressed her hands are sharply and focus as is the medicine bottle but her knees and her torso beneath her are in soft focus

There is no time or motions suggested but the bottle of medicine certainly has a very ominous feel to it as though it might be something that is helping a life for something that might be taking a life

The only prop in this photograph is jar of medicine the bottle of medicine it is a bright orangish red in color and you can tell that the bottle is quite full you can see some air bubbles on the side of bottle

The color chart overall is white with a really bright orange red at the center of it in that Center where your eye is drawn to is the Orange red bottle of medicine the picture does fall the rule of thirds gets broken up a little bit her hands are not directly in the center of the frame

There is no activity depicted in this photograph

Setting appears to be difficult to tell it could be outdoors because she does have a jacket on

The location within the setting is not obvious

The countenance of the body is as though it's presenting something it's like she's giving you this gift or she's giving you this medicine it's very much on display the medicine in the bottle its red color is the focal point of the entire photograph is very much prominent

and on display clothing appears to be nondescript the color is muted tans and cream colors my overall impression of this photograph is I bring to it some knowledge that this is the medicine that's likely to take her life it seems apparent to me that this is the medicine that she will later ingest to end her life

Photo 2

The gender is female with a close cut hair

The race and ethnicity is white

#2

The age is early 60s

The body position is horizontal on the bed she looks very fatigued exhausted and tired

There is no one else pictured in the photo

The lighting is rather dim suggesting it's indoors and they're just using some available lighting it doesn't appear that the flash is used

This is sort of a medium overall shot you can see her pictured lying horizontally on the bed you can see to the right of her is a suitcase or some sort of traveling case or a pillow and to the left of her is a lamp on the nightstand on the table

There is no time or motion detected in this she seems very listless very still very exhausted and very tired

The orientation is horizontal this may be the most horizontal picture we've seen which really emphasizes her position in the bed as being horizontal

There is nothing particularly special about the three-dimensional space of the depth of field it's rather in an uninteresting picture I suppose that that was part of the artist's intent with all that headroom that was used

There are no props or materials in the photo per se but she is holding a can of beans and a can of beans has a spoon in it they're black beans Color or tonality of this picture overall is dark sort of foreboding, dim almost like a twilight kind of look

Composition is again fairly standard the rule of thirds is observed the intersecting point of interest here is the top of her head which rests on a top bunch of pillows camera angle is slightly down on her so she looks even more vulnerable

The activity is resting or sleeping she looks like she's in great pain and is just trying to pass the hours the setting is indoors

Location within the setting is a bedroom

Her clothing is white T-shirt that says cancer fighter on it and it has a red pair of boxing gloves it's a white T-shirt with blue and red lettering and the pair of boxing gloves her countenance of body is weakend in a state of decline she looks weary she looks tired

The overall impression or Takeaway is that this is a person who is quite ill or is a great deal of pain it's sort of a depressing photo and The colors are dark the lighting is not done especially well she looks very alone in this picture

#3

In this body position she is seated on a park bench smoking a cigarette very heavily wooded area

She is alone in the photo there're no other bodies present

The lighting is natural it's very shadowy because that area is so heavily wooded but you can see you can make out some details of clients and fronds and ferns

This is a medium shot she's not featured very prominently in it I'm somewhere between a medium and an establishing shot I suppose the whole point of this is to show that she still is smoking even though she has lung cancer she goes outside and enjoys a cigarette in nature which seems rather unnatural

Three-dimensional area is fairly well-defined you can see deep back into the trees she is in focus and just slightly off center the rule of thirds is observed here she's not dead center in the in the middle of the composition and you can see quite deeply back into the forested area

There is no time or motion detected

The orientation is horizontal she's crouched low in the lower third of the frame as seated on a wooden bench

There are no props or materials in the photo but I think you are supposed to consider her cigarette as a prop this is after all the thing that is killing her

The colors and tone All are overwhelmingly from nature dark greens light greens shadows the richness of the earth tones the Browns the leaves

The camera is slightly above her head at an angle

There is no activity depicted other than her siting

Countenance of her body looks relaxed she appears comfortable as she's smoking one arm is drawn in towards your body the other one holds the cigarette to her mouth

Time in motion is suggested by the way the sun is falling on the foliage

Her clothing is a tank top that is the sleeveless shirt and what looks to be a pair of blue jeans or some sort of a casual slack she has white socks and tan shoes

My overall impression or take away is that this is a person whose very much relaxed it is just taking a moment for herself

4

This is a medium close-up of Lovelle with I take it to be her mother so there're two people in this shot it's a two shot Lovelle is grasping her hand and her mother is returning her grip and the Lovelle's inside arm is wrapped around her mother shoulder

No time or motion is detected in the picture

Orientation of the photograph is horizontal

There are no props in the photograph

In the background we can see the curio cabinet this seems to be filled with treasures that one or if the women have collected through the years the sort of tchotchkes and figurines and that sort of thing that you would put into a display cabinet

The rule of thirds is observed and the couple are far to the left to create some visual interest in over their shoulder you can see that curio cabinet that I mentioned earlier Setting is indoors and the light appears natural they may be getting some light from an open window but it does not appear the flash was used in this picture

The activity is seated and in a warm embrace they're hugging one another Lovelle is smiling and looking downward her mother or the person who I think is her mother has a rather grim expression on her face she looks concerned worried and sad

Location and looks like it might be a dining room dining room at a dining-room table with some dining room chairs

The countenance of the body is Lovelle is in a warm embrace and leaning into her mother her mother is not quite so intuitive she is she seems to be somewhat resistant although it's mostly the expression on her face that makes me think she is faking her way through this

The clothing is a blue top on Lovelle and a yellow oxford shirt on her mother they're against a white wall the overall impression of the picture is Lovelle is communicating with her mom but she loves her and her mom seems to have some deep concern or as sad or is worried about her daughter

5

The lighting is outdoors and natural

What we see depicted is Lovelle getting into a car the doors open on the passenger side we may be led to believe that she does not drive because she is being passengers around you can also see her reflection in the rear window

Her body position is upright and slightly stooped it could be a nice sunny day the lighting is overall highlighting her face and on her face she Bears an expression of worry or concern sort of a grim frown maybe she's going for some sort of treatment or maybe she's received some bad news but she does not seem to be in a good mood

Three dimensional space is compressed him as a short depth of field because the things behind her are blurry and out of focus whereas the things nearest the lens are in sharp focus the camera angle is that eye level with Lovelle

Color, tone and tonality that is there is something natural about all the green and unnatural about the machine that is the vehicle so what you have is nature bumping into him man-made materials there are two cars visible in this photograph Setting is outdoors clearly a driveway or some sort of a parking lot

The countenance of the body is slightly stooped at the shoulder her head is cocked to the side and she bears a rather grim expression

Her clothing's seems suited for color weather although the way the light is falling it looks like a sunny bright day a warm day

My overall impression is that she has just received some bad news or is headed toward an appointment that she is not looking forward to her countenance suggest defeat

6.

This is a very interesting photo

It shows a cup of water half filled

So the old expression about how do you see the glass half full or half empty

We also know that Lovelle will be drinking from a glass like this when she takes her life with the poison

Glasses clear it looks like it holds between 12 and 16 ouncesIt could be medicine

The liquid is clear it could be medicine or it could just be water

However it is resting on the nightstands near her bed side

The symbolism here is obvious she will take a fluid that will take her life and there is a fluid present here

There is also some form of paper on the nightstand it looks like it could be some sort of a formal or legal document

The depth of field is compressed there's probably only 2 to 3 feet of depth and the picture and the glass is sharply in focus whereas the objects behind it are in soft focus blurry and fuzzy

The location appears to be on a nightstand in a bedroom

My overall impression is that the photographer was using a very symbolic image here to suggest the glass is half empty the glass is half-full in either case it will be a glass of fluid that kills her

7.

The lighting in this picture is quite dark it appears the only light coming in is from the window with the blinds half open and a bedside table lamp overall the shot is an establishing one

That's because you can see five bodies in the frame four are standing and Lovelle is in bed she is drinking clear liquid from a glass and there appears to be a large jar of pills or some sort of medicine next to her on her bed stand

The Three-dimensional space is even and distributed well. You can see details in the pictures and the paintings that are on her bedroom wall you can see an air conditioner unit built into the wall and you can make out the expressions on the peoples faces even though it's dark

There are no props per se although she is drinking the liquid and we know that when she drinks the liquid she is likely to die it's probably the poison above her head are five portraits they all look alike photographs however one of them maybe a painting to her right is also another picture this is a painting

The people in the room appear to be family and friends and one man with clasped hands leans slightly towards Lovelle as she drinks the liquid clasped hands another woman holds her hands behind her as though she's in handcuffs and you can barely make out in the foreground the shadow and the eyeglass lenses of another individual in the room the camera angle is slightly above Lovelle

The activity is lying in bed activity could be taking one's life activity could be aide in dying

The setting is indoors the specific location is a bedroom then countenance of the body is she is propped up with pillows lying horizontal in bed been slightly at the waist as the pillows bolster her torso up as she holds the glass to her lips

Her clothing looks to be the same T-shirt she wore in another photograph that has boxing gloves on it and says fight cancer or cancer fighter

Overall impression is this is her last moment and she is taking the medicines the barbiturates that will kill her the lighting is soft and dim. She is surrounded by loved ones and there are photographs of loved ones on the wall she will not die alone. There's a crucifix on the night stand and she wears a watch on her left wrist; her right hand holds the glass she's drinking from.

8.

This picture is a close-up of Lovelle holding the hand of someone their hands are intertwined Lovelle is completely horizontal on her back and her mouth was open as though she's gasping for air or fast asleep

This is a type shot of the hands very much and focus but as we recede into the foreground things become soft and blurry

Overall the tonalities of this are sort of monochromatic with the exception of a bright blue pillow all the other colors are variations of skin tones creams whites flesh colored

There are no props or materials in the photo

The camera angle is directly in line with Lovelle's face directly at her face level you can see that she is lying on the bed

The activity is sleeping or perhaps dying

The countenance of the body is weak seems vulnerable and seems tired

The clothing appears to be a short sleeve T-shirt that Lovelle is wearing

The Setting appears to be a bedroom within her apartment or her assisted living facility

The orientation is horizontal

If time or motion are suggested it is in some sort of implicit understanding that she is passing away that she is dying but she is moving on moving to time moving through space moving to her next stop

The countenance of the body is weak and frail

The overall impression of this picture is she appears to be in ill health she appears to be frail weak and giving in or giving up

9

The gender in this picture is female

Age appears to be mid 50s

She has a nice manicure or you can tell that she takes care of her nails I mention this because her hands are pushed together Close to her mouth as there she Is sad or or joyful or taken aback by what she is just witnessed I believe she has just seen Lovelle passed away

So her hands and fingers our steeple like at her mouth and just below her nose as she looks onto the bed where Lovelle is lying out of the frame we do not see Lovelle we do see a blurry back of someone's head that is out of focus the depth of field is quite small here and the woman's face is all that is being read the back of the gentleman's head is not important to the picture

The picture is on the horizontal axis it is a tight shot

The camera angle is at eye level

This is a very dark photo in terms of tonality it's quite dramatic in that the lighting is so low-key that there're only a few highlights on the woman's face she seems deep in thought or lost in thought or associates witnessed something she has a hard time believing

The tonality is varying shades of flesh color but in stark shadow

The rule of thirds is observed here. There are interesting intersections and points of interest in the photograph the woman is pressed far to the left of the frame and the gentleman's head is pressed far to the right the the fuzzy blurry far to the right

The activity is someone who is looking on the scene

The setting is indoors more specifically the setting is in Lovelle's bedroom at the assisted living facility there's no clothing to be seen in this photograph fit that is worth mentioning

The overall impression of this photograph is quite ambiguous and I think that's by design the woman could be expressing relief the woman could be expressing sorrow the woman could be expressing disbelief or perhaps she is about to burst into tears or smile and gentle smile of joy

10.

This photograph is all arms and braces and hands and body postures you can see there are 123456 two three four five six people in the photograph all appear to be female to them look a great deal alike there could be Lovelle's daughters or sisters one person lies on the bed with Lovelle

The only lighting appears to be coming from the lamp on her bedside table

Lovelle is completely horizontal in the photograph and someone is reaching for her throat as though they are checking the pulse the same person is also holding her hand as is another woman and this is on her right arm

The person on the bed is on her left side and appears to have her arm on her midsection on Lovelle's mid section to other women with their backs toward the camera embrace with their inner arms locked around one another one woman touches another woman's foot with her hand is to squeeze it gently

The orientation is horizontal

Seems to be taking place in the bedroom there are the familiar family photos

The clothing is hard to determine but it looks again to be a white T-shirt

The activity is the person is dying

The overall impression in the countenance of the body suggests this person is dying or is about to die and there're number of people embracing hugging cherishing the moment watching her as moves along

Brittany Maynard field notes

The gender is female

The race and ethnicity is white

The age is late 20s

The body position is lying in a chase lounge in her arms she is cuddling a puppy it's a gray puppy appears to be a wimeramer

There are no other people in the photo aside from the puppy

The lighting is natural and suddenly it she appears outdoors in the patio area you can tell the sun is falling over her right shoulder there're some shadows being cast it looks like a very pleasant beautiful day

This is a medium close-up shot she is viewable from the top of her head to the top of her knee reclined in the chase lounge

No time or motion is detected aside from the shadows

The orientation is horizontal

The three dimensional space is compressed you can see things clearly in the background Everything is in focus

There are no props in the photograph aside from the puppy

The color oh turnout he is soft summer shades Navy blues like Gray's creamy whites and flesh tones it's a well composed and well constructed photograph it has a snapshot of aesthetic of someone who is relaxing and enjoying being with her puppy she looks like a real animal lover

The rule of thirds as followed here there're some intersection points that generate visual interest particularly in the way that she is holding the puppy

The camera angle is slightly above eye level

The activity is relaxation sitting enjoying time outdoors on the patio

The location within the setting appears to be a backyard patio

The countenance of the body is relaxed informal comfortable and content

The clothing is a striped navy and blue horizontally striped shirt looks sort of like a sailors shirt it's rolled to mid-sleeve the pants appeared to be denim blue jeans

My overall impression or take away of this photograph is she appears to be enjoying And in love with the day she seems genuinely joyous and happy to be there

2.

The body position is a wrecked and in the vertical position standing up cleaning into a wall this is the cover shot the people magazine used on its first cover that it did on Brittany

There is no one else in the photograph

The lighting's studio lighting this is a professionally made photograph she's been styled she's been made up professionally she's been closed by wardrobe consultant to she's Been photographed by a professional. She appears very made up in this photograph the lighting is strikingly even

There are no others in the photo

This is a medium shot we can see her from the torso to the top of her head she wears two strands of necklace and a matching bracelet her wedding ring is not visible in this

photograph but is just out of sight if she leans into the wall with her hands placed just so against the wall

No time or motion is adjusted by this photograph however her face does appear somewhat more full than in the previous photographs she is swollen from the medication that she is taking it's a steroid that causes massive swelling particularly in the extremities and in the face

The props or material in the photo or this this Wall that she appears to lean against it's almost and natural looking at so quite it doesn't really look like a wall looks like a block some sort of a Hollywood prop that she's leaning against it Looks very much like a design element again this was a professional shoot and so some of those snapshot aesthetics are missing here

The color or terminology is stark blue and stark quite with flesh tones

She is photographed against a seamless white backdrop so there is no depth of field

There are no props or other materials in the photograph aside from the jewelry which seems overly coordinated

Compositionally this is not a very interesting photograph it's on the vertical orientation and it looks just like a standard fare news article photograph

The camera angle is at eye level with Britney capturing her wide-eyed green eyes and a closed mouth smile

There is no activity depicted other than standing

The location within the setting is probably a studio the photographic studio

Accountants of the body is correct vertical upright with a slight lean in her hands towards the wall or the vertical element that supports her

The clothing is a navy blue blouse or dress with gold accented jewelry

The overall impression is that this is a staged photograph I'll be at a nice portrait it doesn't have the genuine feel or look up some of the other photographs of her in which she appears much more natural.

3.

The body position is erected and standing and is it viewable from the torso to the top of the head

There are no other people featured in the photo the lighting appears to be Park flash and Part sunlight the sunlight rakes the right side of her hair which is red with blonde highlights straight complementing her bright green eyes and wide tooth smile

This is a medium close-up choose viewable from her chest area to the top of her head

No time or motion is detected in this photograph

Orientation of this photograph is vertical

The three dimensional space or the depth of field is shallow all is in focus there's just not that much behind her

There are no props or other materials in this photograph

The color ultra Nelly is rich and vibrant the orange and red in her hair are complemented by the salmon colored sweater that she wears over a Bluetop she looks very well put together she's wearing no jewelry whatsoever that's invisible and smiling widely this seems just like a genuine snapshot moment

The composition is very traditional for a portrait there's nothing interesting particularly in the foreground or the background the focuses entirely on Brittany who is in the medial distance or Close to the foreground I guess you could say

The camera angle is at eye level

There is no activity depicted

The setting is difficult to determine if it could be outdoors or in a doorway there's a lot of natural light so perhaps she's near a window or in Canada exiting a rumor of a home

The location within the setting is indeterminate

The countenance of the body is upright healthy vibrant and vigorous I'm genuinely happy And exuberant

The clothing is been previously explained salmon colored sweater over hey dark blue or black and white print blouse

The overall impression is of someone who is quite happy they look quite natural they look as though they may be going out or exiting to go someplace she appears confident and in control.

4.

The body position is seated upright and Twisted slightly at the waist she is mugging for the camera with her a Hand extended blowing a kiss to the lens.. or the person holding the camera.

The lighting is quite bright the background is yellow they appeared to be indoors at a restaurant at the light is very yellow very golden there may be a flash involved as you can see some reflection of light in her eyes but it is a very well lit photograph bright and vibrant yellow Sunny

The Orientation is Square. With Britney in the center of the Square

The depth of field is very compressed her back is against the wall which forms the background of the shot the wall is bright yellow almost a mustard associates pressed against the wall everything is in focus because the depth of field is so shallow

The prop in the photograph is a wineglass filled with white wine and her blowing a kiss to the camera camera it's almost the visual equivalent of a wave goodbye a kiss goodbye or a kiss of love sharing between two people I could read between the lines here but it does seem more of a goodbye good luck sort of kiss than an Amorous one

The color or tonality is overwhelmingly yellow and flesh color

Camera position and foreground background and medial are all sort of compressed the camera is close to the subject in the subject is close to a wall therefore you're not seeing a lot of distance or depth of field

The camera angle is that I level

The activity is dining or drinking

The setting is indoors and the setting within the setting the location appears to be a restaurant or a bar of some sort

The proportions of the body is upright correct with slightly hunched the waist as she bends forward to blow the kiss

The clothing is a simple white T-shirt she appears to have a gold necklace and she wears earrings there is no wedding ring apparent on her finger so this must picture must've been taken sometime prior to her marriage which was in 2012.

The overall impression as of someone having a very enjoyable time they appear to be in love or to be wishing someone well with a smile and the blowing of the kiss.

5.

The body position she holds a bouquet of flowers this is her wedding day period

The others in the photo are from the wedding party this includes the bridesmaid and the flower girls

This photograph is in black and white one of the rare ones that is in black-and-white rather than color it adds an air of nostalgia to the photograph even though it is a recent or contemporary image because it is outdoors the likelihood is that the lighting is natural however it appears professionally shot and so some sort of artificial lighting likely was used period

The shop is an establishing shot although Britney is the focal point of the entire image she is flanked by the members of the wedding party

The orientation is horizontal.

The three dimensional space is once again rather compressed the group is outside against the wall of the building and by virtue of that the depth of field is rather limited everything remains in focus sharply.

The color tonality tonality is varying shades of white black and gray it is after all a black-and-white photograph predominately however because she is the star attraction the color white is predominant in this image

This is a rather straightforward photograph although there are interesting intersections and points where the rule of thirds is applied there are points of intersection that create visual interest and draw your eyes toward different areas of the image however by far and large Brittany is the main star attraction here she looks like a rockstar or celebrity bride she is beaming if a bride could look perfect it would look like this.

The camera angle is slightly below britney's eye level looking upward.

The activity is following an marriage or just before the ceremony the way she's holding the bouquet suggests it's just after the ceremony has ended and they're posing for photographs which again appear to be professionally shot

The clothing is a wedding dress and bridesmaids gowns

Overall impression The tone the mood my experience with this image is that it is a joyous occasion she appears almost awestruck with happiness and all of her wedding party is joining in with her in terms of her mood it's all smiles and laughter on this occasion.

6.

Body position is upright standing in in a vertical position

There're others in the photograph but there're unidentified this is a graduation ceremony she is wearing a cap and gown and a caller suggesting a certain honor she is a Masters graduate in education and was a teacher the lighting appears to be from a flash

This is a medium overview shot you can see people milling around in the background

Time and motion our suggested because she has finished her educational program the progress necessary to receive a Masters degree

The orientation is vertical

The three-dimensional field is medium in-depth Britney is certainly the focus of this picture and she is front and center in it

There are no props or other material in the photo but clearly this is a graduation ceremony because of the apparel that is being worn

The color or tone are the varying degrees of yellow black and white as well as the reddish blond hair of Britney

The composition is generally uninteresting it appears to be just a snapshot of aesthetic

The activity is graduating from college or university

The camera angle is at eye level with Britney's eyes

The setting is indoors in an indeterminate location

The countenance of the body is upright vertical comfortable and confident she smiles a wide smile of accomplishments of relief and of release

The clothing is typical of a graduation ceremony cap and gown and sash around the neck or hood

My experience of this photograph is that she is relieved happy somewhat tired it may have been the end of a long day but she has reached a grand accomplishment in her life and this is just one more milestone for her

7. the body position is upright and erect though she is leaning slightly enter her husband Dan's shoulder her face appears slightly puffy probably the results of the steroids that she is taking which gives her a swollen appearance

The others in the photo include family members and she appears to have her arm around her husband Dan

This is a medium shot which shows some rugged country in the background a canyon it appears to be the 4P or to have done some hiking as they're wearing light and comfortable clothing

Time or motion is depicted in this photograph

The orientation is vertical

And it shows the sheer cliffs of the canyon behind them

The three dimensional space is quite deep in this photograph as you can clearly see all of the natural surroundings behind them

There are no props or other materials in this photo which appear their by design or intention

The camera angle is that I level just slightly below eye level of that of the four people who are pictured here

The activity is hiking or walking on the trail however Britney's shoes don't appear well suited to do any real hiking three of the others appear to have much more of a formal walking or hiking boots while Britney is wearing open toed sandals

The setting is outdoors in the spectacular Canyon area

There is no specific location within the setting

With the exception of Britney's shoes everyone else appears to be wearing comfortable clothing for a hike

This looks like a photograph that was taken at the end of a hike rather than the beginning I note this because Britney is leaning into Dan as though she may be somewhat fatigued aside from that it looks like a genuinely fun and friendly Family outing

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