GAZING-IMAGING: VISUAL RHETORICAL CRITICISM AND CREATION, DIGITAL PHOTOGRAPHY, AND REPRODUCING WOMEN, A PREGNANT (TRANS)MAN, AND FAMILY

by

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(Under the Direction of Celeste M. Condit)

ABSTRACT

This dissertation proposes a supplementary materialist theory of visual rhetoric and methodological perspective of visual rhetorical criticism and creation that I term "gazing-imaging." I apply this theory and methodological perspective to case studies of the symbolic ideological, physical, and affective interaction between 20 women of various childbearing ages today and digital photography in general, and with four digital photographs in particular. Specifically, I rhetorically critique how the women interacted (and at times hesitated to interact) with digital photography in general in four main ways: they "captured" happy family moments and/or memories, 2) they "connected" family, 3) they "circulated" happy family digital photographs, and 4) they "changed" family digital photographs. I argue that the material reproduction of "happy family" is one major rhetorical force of gazing-imaging done by today's women of childbearing age and digital photography. A second rhetorical force of gazing-imaging was the material reproduction and stealth subversion of "pregnant sirens" that occurred

when the women interacted (and hesitated to interact) with a particular digital photograph by “cropping” and “censoring” (the skin of) (hetero)sexually-seductive and naked pregnant female models. A third rhetorical force of gazing-imaging was the comedic material reproduction and subversion of traditional male masculinity, along with the material reproduction of a “pregnant (trans)man” and “happy family” that occurred when the women interacted with two additional photographs. I close this dissertation with a rhetorical creation that recommends the reproduction of another “happy family” by “collage”-ing family digital photographs.

INDEX WORDS: Visual Rhetoric; Digital Photography; Materialism; Ideology; Affect; Neurobiology; The Gaze; Audience Reception Studies; Reproduction; Pregnancy; Family; Gay and Lesbian; Transgender; Photo Editing; Photographic Realism

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DEDICATION

This dissertation is a tribute to seeing happy families of heterosexual and lesbian women, gay men, and transgender persons everywhere.

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TABLE OF CONTENTS

Page

ACKNOWLEDGEMENTS v

LIST OF FIGURES x

CHAPTER

ONE DIGITAL PHOTOGRAPHY AND (VISUAL) MEDIA REPRESENTATIONS OF MOTHERS, PREGNANT WO(MEN), AND THE FETUS 1

Introduction 1

Philosophies of Motherhood and Pregnancy 7

(Visual) Media Representations of Mothers, Pregnant Wo(Men), and Fetuses 16

Visual (Medical-Media) Technologies of Reproduction 31

TWO GAZING-IMAGING: A THEORY OF VISUAL RHETORIC AND METHODOLOGICAL PERSPECTIVE OF VISUAL RHETORICAL CRITICISM AND CREATION 41

Introduction 41

Gazing in Visual Rhetorical Criticism 44

A Theoretical Perspective of Gazing-Imaging 56

A Methodological Perspective of Gazing-Imaging 71

Data Collection and Analysis 77

THREE REPRODUCING “HAPPY FAMILY” BY CAPTURING, CONNECTING, CIRCULATING AND CHANGING FAMILY DIGITAL PHOTGRAPHS 79

Introduction....80

Family (Digital) Photography....82

Capturing Happy Family Moments and Memories....88

Connecting Family....97

Circulating Family....100

Changing Family....106

Conclusion....112

FOUR THE REPRODUCTION AND STEALTH SUBVERSION OF “PREGNANT SIREN” BY CROPPING AND CENSORING DIGITAL PHOTOGRAPHS....115

Introduction....115

Reproducing Pregnant Siren....117

Reproducing Pregnant Female Models....120

Cropping and Censoring Pregnant Sirens-Female Models....126

Conclusion....132

FIVE THE COMEDIC REPRODUCTION AND SUBVERSION OF MALE MASCULINITY AND REPRODUCING A “PREGNANT (TRANS)MAN” AND “HAPPY FAMILY” BY CROPPING, CIRCULATING AND CONVERSING WITH DIGITAL PHOTOGRAPHS....134

Introduction....134

Masculine (Heterosexual) Man....135

Cropping and Circulating (Pregnant) Male Masculinity 141

Reproducing A Pregnant (Transgender)Man.....144

Reproducing Happy Family.....151

Circulating and Conversing with a Pregnant (Trans)Man and a Happy Family 155

Conclusion 159

SIX ANOTHER FAMILY DIGITAL PHOTOGRAPHY AND IMPLICATIONS FOR VISUAL RHETORICAL THEORY, METHOD, AND PEDAGOGY162

Introduction.....162

Multi-Material Interactions with Digital Photography 164

Reproducing Another “Happy Family” by Collage-ing Digital Photographs.....168

Implications for (Visual) Rhetorical Theory and Method 161

A Pedagogy of “Visual Literacy” 176

NOTES.....178

REFERENCES 203

APPENDIX.....234

Copies of Figures 234

Participant Profiles.....237

LIST OF FIGURES

Page

Figure 1: Britney Spears 234

Figure 2: Christina Aguilera 235

Figure 3: Thomas Beatie 235

Figure 4: Thomas Beatie and Nancy Beatie 236

Figure 5: Demi Moore 236

CHAPTER ONE

DIGITAL PHOTOGRAPHY AND (VISUAL) MEDIA REPRESENTATIONS OF MOTHERS, PREGNANT WO(MEN), AND THE FETUS

> Rhetoric is not an 'art,' nor is it a 'body of principles'—it is a thing, a material artifact of human interaction.—Michael Calvin McGee[1]

> In the digital environment a new kind of photograph emerges, neither mirror nor window but a mosaic… this begins the paradigm shift into another medium or more precisely into an interactive, networked multimedia, which distances itself from conventional photography. —Fred Ritchin[2]

> Mothering is central for *every* woman in patriarchy, whether or not we bear or care for children…whether or not one is a mother, mothering is a necessary focus for work in feminist theory.—Joyce Trebilcot[3]

Introduction

At the end of 2002, approximately 23 million U.S. households—nearly 20 percent—owned digital cameras.[4] Then, in 2006, a survey commissioned by Photography.com showed that digital photography had taken over film photography as the photographic medium of choice among American consumers.[5] Additionally, nine percent of the digital photographs that were captured in 2006 were taken by camera phones, according to the Consumer Electronics Association. [6] In 2007, 77 percent of U.S. households now owned at least one digital camera, snapping on average 72 digital photographs at the most recent event attended and sharing 51 percent of them.[7] Another survey taken in 2007 reported that 89 percent of digital camera owners used their digital camera "to preserve memories."[8] By 2009, more than 70 percent of total phone sales in

the U.S. would have an embedded digital camera.[9] These statistics begin to show that digital photography is a pervasive part of early 21st Century U.S. visual culture. These statistics also hint at *how* the medium of digital photography might be rhetorical in the everyday lives of Americans.

The development and increasing popularity of (visual) media technologies in 20th and 21st Century America is more and more attracting the attention of rhetorical scholars. In 1970, rhetorician Samuel Becker marked what he called "the rhetorical turn in media studies."[10] At the time, Becker said that the highest need in rhetorical studies was for a broader view of what counted as data. This led him to criticize rhetoricians for, at the time, their narrow focus on speeches and literature and to propose that they study mediated discourse. Hence, Bruce Gronbeck, as editor of the *Central States Speech Journal* in 1983, devoted a special issue to rhetorical criticism of television. The following year, Martin Medhurst and Thomas Benson edited *Rhetorical Dimensions in Media: A Critical Casebook*, the first book collection of rhetorical criticism of mass media. In the preface to this book, Medhurst and Benson justified the study of mass media from a rhetorical perspective: "No longer is platform oratory the primary means of exchanging important information. Today we are bombarded by messages from radio, television, film, newspapers, magazines, and a host of other media which bring with them a 'rhetoric' all their own."[11] Importantly, the rhetorical turn in media studies had the potential to teach scholars as much about rhetoric as it could teach them about mass media. John L. Lucaites, Celeste M. Condit, and Sally Caudill make this suggestion in their reader on contemporary rhetorical theory, "rhetorical theory might help us better understand the social, political, and cultural significance of these media of social

interaction, and how these media effect and influence the ways in which we might think of rhetorical theory in a mass mediated era."[12] Because television and a number of newer media technologies are intensely visual mediums, the growing literature in "visual rhetoric" has significantly contributed to this research as well.

This dissertation continues the study of how visual media technologies have a "rhetoric all their own" by focusing on the medium of digital photography. As the introductory statistics about digital photography attest, and Fred Ritchin more boldly declares in *After Photography,* "We have entered the digital age. And the digital age has entered us. We are no longer the same people we once were. For better and for worse. We no longer think, talk, read, listen, see the same way. Nor do we write, photograph, or even make love the same way…."[13] However, public opinion surveys and scholarship about digital photography have so far come to such general, even grandiose, conclusions that I suggest there is little grasp of how particular people interact with digital photography. Furthermore, the rhetorical force of how particular people interact with digital photography is an unknown because, to date, rhetoricians have focused on other (visual) media technologies and/or have looked primarily at (visual) media representations instead of analyzing real audience interactions with a medium such as digital photography.

With this dissertation, then, I propose a supplementary materialist theory of visual rhetoric and methodological perspective of visual rhetorical criticism and creation that I term "gazing-imaging." Crucially, this dissertation also applies the theory and methodological perspective of "gazing-imaging" to case studies of the symbolic ideological, physical, and affective interaction between 20 women of various

childbearing ages today and digital photography in general, and with four digital photographs in particular (Figures 1-4).[14] Figure 1 is of pregnant Britney Spears who was digitally photographed for the cover of an August 2006 issue of *Harper's Bazaar* magazine, while Figure 2 is of pregnant Christina Aguilera who was digitally photographed for the cover of a January 2008 issue of *Marie Claire* magazine. Figure 3 is of pregnant Thomas Beatie who was digitally photographed to accompany an article written by Thomas Beatie that was published in a March 2008 print and online issue of *The Advocate.* Figure 4 is of pregnant Thomas Beatie and Nancy Beatie who were digitally photographed for the cover of the first hardcopy edition of *Labor of Love: The Story of One Man's Extraordinary Pregnancy*, an autobiographical book written by Thomas Beatie that Seal Press published in November 2008.

One reason that I chose to study the interaction between women of various childbearing ages and these four particular digital photographs of pregnant wo(men) is because human reproduction is an ongoing major point of debate for Western feminist thinking about gender and sexuality. Much of this debate stems from the fact that females biologically bear children and overwhelmingly have the primary responsibility for childcare.[15] Put another way, "women mother," as Nancy Chodorow began her foundational 1978 book on the psychological and political reproduction of mothering.[16] Motherhood and pregnancy, specifically, have been central to feminist debates about human reproduction since at least 19th Century women's suffrage rhetoric. Only recently has parenting and pregnancy become a concern in scholarship about lesbian women, gay men, and transgender persons. Lauri Umansky documents two sides to the debate about

motherhood, where one perspective focuses on the positives and the other focuses on the negatives:

> On the one hand, motherhood minus patriarchy holds the potential to bond women to each other and to nature, to foster liberation of women and their sense of selves, to save the human race from destruction, etc., while on the other hand, motherhood is a social mandate, an oppressive institution, a compromise of women's independence, and a surrender to female biology.[17]

I would add to Umanski's overview of this debate that some scholars try to see both positive and negative perspectives, while others have reconceived parenting and pregnancy all together. My dissertation attempts to do all of these things.

First I asked how the interaction between 20 women of various childbearing ages today and digital photography did and did not make more livable lives for the families of heterosexual and lesbian women, gay men, and transgender persons. I am evoking Judith Butler's terminology of "livable lives" and align myself with her politics. In a section of *Undoing Gender* titled, "*Gender Trouble* and the Question of Survival," Butler writes, "The critique of gender norms must be situated within the context of lives as they are lived and must be guided by the question of what maximizes the possibilities for a livable life, what maximizes the possibility of unbearable life or, indeed, social or literal death."[18] Later she explains that one reason she wrote *Gender Trouble* was to "try to imagine a world in which those who live at some distance from gender norms, who live in the confusion of gender, might still understand themselves not only as living livable lives, but deserving a certain kind of recognition."[19] As a result, it is my political belief that heterosexual and lesbian women, gay men, and transgender persons deserve to live their lives as families and in relationships but, at present, even laws unjustly prohibit them from doing so. Legal examples range from the "Don't Ask, Don't Tell" U.S.

military policy issued in 1993 to the passage of Proposition 8 in November of 2008 that changed the California state constitution to restrict marriage to a union of a man and a woman while overriding an earlier California Supreme Court ruling that gays and lesbians could marry. Of course I acknowledge that making life livable for a given group can function to make lives unlivable for another group, so mine is mostly a question of what maximizes the life affirming possibilities for families with persons who have non-normative gender and sexuality.[20] And, second, my answer involves both rhetorical criticism *and* creation.

Toward that end, I argue that women of childbearing age who are living in early 21st Century U.S. visual culture are "gazing-imaging." Chapter 2 of this dissertation will explain in-depth "gazing-imaging" as a theory of visual rhetoric and elaborate a methodological perspective of visual rhetorical criticism and creation. Then Chapter 3 I illustrates how the women whom I interviewed were gazing-imaging when they interacted (and at times hesitated to interact) with digital photography in general in four main ways: they "captured" happy family moments and/or memories, 2) they "connected" family, 3) they "circulated" happy family digital photographs, and 4) they "changed" family digital photographs. As a result, I argue that the material reproduction of "happy family" is one major rhetorical force of gazing-imaging done by today's women of childbearing age and digital photography. Another rhetorical force of gazing-imaging done by today's women of childbearing age and digital photography is the material reproduction and stealth subversion of "pregnant sirens." Specifically, Chapter 4 demonstrates how the women interacted (and hesitated to interact) with Figures 1 and 2 by "cropping" and "censoring" (the skin of) (hetero)sexually-seductive and naked

pregnant female models. Chapter 5 focuses on a different case study where the women of various childbearing ages interacted with Figures 3 and 4. I argue there that the rhetorical force of gazing-imaging was the comedic material reproduction and subversion of traditional male masculinity along with the material reproduction of a "pregnant (trans)man" and "happy family." Finally, Chapter 6 summarizes this dissertation and recommends the reproduction of another "happy family" by "collage"-ing family digital photographs.

The remainder of Chapter 1 reviews three research areas that contextualize the case studies of this dissertation. I begin by discussing Western philosophies of human reproduction, particularly thinking advanced by feminists and other scholars of gender and sexuality that is for and against motherhood and pregnancy as conventionally understood.[21] Next I turn to a number of critical/cultural studies of (visual) media representations of mothers, fetuses, and pregnant men in order to flesh out the most common symbols of pregnancy that have been reproduced thus far. I end by discussing some scholarship about visual medical-media technologies in the context of pregnancy to situate my focus on the medium of digital photography.

Philosophies of Motherhood and Pregnancy

Promotions of the positivity of motherhood for women, the family, and society at large date to First-Wave Feminism in the U.K. and U.S. that occurred from the 19th to the early 20th Century. During this time period, pregnancy was not always directly addressed but more often than not implicit in discussions of motherhood. An early writing on this subject is Mary Wollstonecraft's response to socio-political thought and policy in 18th Century Western Europe that denied women education. In short, Wollstonecraft argues in

"A Vindication of the Rights of Women" that educating women would make them "good mothers," since educated women would have "enlightened maternal affection" for children and would be able to better educate children because women were their primary teachers.[22] Similar beliefs about the benefits of motherhood for society were professed during the women's suffrage movement when arguments from "expediency" or the "cult of true womanhood" were made that increased political and economic rights for women would produce better mothers and wives in the home and domesticate American society.[23] Exemplifying this is the Women's Christian Temperance Union's (WCTU) support for women's suffrage, and specifically public address by one of the founders and presidents of the WCTU, Francis E. Willard. In Willard's famous 1890 speech, "A White Life for Two," she praises motherhood as one way in which America can reach the height of civilization and have "home protection." For instance, she begins her speech by calling America "a gracious Mother-land" where "women well might live to serve or die to save."[24]

Elizabeth Cady Stanton's radical feminist interpretation of the Bible, titled *The Woman's Bible* and first published in 1895, values maternity to such an extent that she privileges women over men. Regarding the Book of Genesis, Stanton wrote that it seems rational that the Holy Trinity features a "Heavenly Mother," that the naming of "Woman" comes from the ancient form of the word "Womb-man" and thereby "she was man and more than man because of her maternity," and that in some Biblical translations, Adam called his wife's name "Life," thus making her "Life, the eternal mother, the first representative of the more valuable and important half of the human race."[25] Stanton's

particular position on pregnancy as a "blessing" instead of a curse to be suffered comes across clearly in another commentary about Genesis:

> … the period of maternity should be one of added vigor in both body and mind, a perfectly natural operation should not be attended with suffering. By the observance of physical and psychical laws the supposed curse can be easily transformed into a blessing. Some churchmen speak of maternity as a disability, and then chant the Magnificant in all their cathedrals around the globe. Through all life's shifting scenes, the mother of the race has been the greatest factor in civilization.[26]

This early feminist belief that being a mother, and in particular bearing children, made a woman physically and mentally powerful (possibly even more so than man) and should earn her civil rights was perhaps made most explicit by Sojourner Truth's speech at the Woman's Rights Convention of 1851.[27] Through her body and words, Truth articulated not only a "maternal persona" to show that slave women were women and mothers,[28] but also that mothers could help make the world a better place. As Truth said, "I have borne thirteen children… and aren't I a woman?.... If the first woman God ever made was strong enough to turn the world upside down, all alone, these together, ought to be able to turn it back and get it right side up again."[29]

Much contemporary Western feminist thinking about gender and sexuality has continued to advocate a pro-motherhood position, beginning with some Second-Wave Feminism such as the feminist women's health movement from the 1960s and 1970s which positively affirmed motherhood and pregnancy. For example, in 1956, a group of Christian woman in Illinois founded La Leche League, an organization of women committed to supporting mothers and children by promoting breastfeeding.[30] Likewise, the 1973 publication of the feminist book, *Our Bodies, Ourselves*, featured first-person stories from women about a range of women's issues related to health and sexuality, with

the majority of the book devoted to pregnancy, prepared childbirth, and the postpartum period.[31] The second edition of *Our Bodies, Ourselves*, published in 1976, added a section about artificial insemination directed toward lesbians.[32] With a different political goal than the majority of Second-Wave feminism, public discourse by Phyllis Schlafly, an American conservative political activist, constructed female opponents to the Equal Rights Amendment as archetypal "Good Mothers," too.[33]

Other discussions about the positives of mothering and pregnancy have appeared in the past few decades, at times promoting so much value and virtue in the maternal that this thinking has been termed "gynocentrism" or "matriarchalism."[34] Joyce Trebilcot's 1983 edited collection, *Mothering: Essays in Feminist Theory*, brings together some of these signature writings, including Caroline Whitbeck's and Sara Ruddick's essays on "The Maternal Instinct" and "Maternal Thinking," respectively. Specifically, Whitbeck argues that the biological "labor of bearing children (e.g., experiences of pregnancy, childbirth, nursing, and postpartum recovery) is a significant factor in producing the rich phenomenon known as 'maternal instinct.'[35] In a similar sense, Ruddick writes about the advanced "maternal thinking" of preservation, growth, and acceptability that have developed from personal mothering practices, and which she says should transform to the public realm.[36] Chodorow's investigation into the interpsychic and intersubjectivity of mothering also claims that mothers and daughters have a special sense of maternal "self-in-relation."[37]

Feminist poet Adrienne Rich's 1976 book-length project on motherhood, while it critiques the patriarchal oppression of woman as an institution, further stresses the power of the experience of the mother through her biological potential or capacity to bear and

nourish human life and the magical power invested in women known as Goddess-worship.[38] African-American novelist Alice Walker has also written about this uniquely matriarchal spirit of mothering, which is practiced and passed on through generations of black women.[39] Throughout time and across societies, the matriarch has been one of the central metaphors for protecting and sustaining the environment, evident in common references to "Mother Nature" and "Earth Mother/Mother Earth"[40] Lynn Stearney argues that contemporary Western ecofeminism, in particular, has taken advantage of traditional motherhood to draw on women's idealized connection both to nature and to nurture, such as in the claim that because "'The fertility of women is linked to the fertility of the Earth,'" then women posses the unique ability to sustain the environment. [41]

Rich's aforementioned work is an example of a growing body of literature in feminism and other studies of gender and sexuality that moves beyond affirming motherhood and pregnancy and toward recreating them. As Trebilcot notes about this exploratory strain of feminist theory,

> some women are concerned to reconceive mothering, to create new concepts of reproducing and nurturing that will better express their own values including their commitments to the transmission of feminism from one generation to the next and to the production and reproduction of women's cultures.[42]

In particular, in the afterword to *Of Woman Born,* Rich argues for "*thinking through the body*" as a possibility for converting the physical female body of the mother—which she says is neither "'inner nor outer'" and alive with signals—into both knowledge and power.[43] She concludes that "in such a world women will truly create new life, bringing forth not only children (if and as we choose) but the visions, and the thinking, necessary to sustain, console, and alter human existence—a new relationship to the universe."[44] In fact, alternative visions of motherhood and pregnant subjects, ranging from

understanding the *relationship* that is pregnancy to enacting new social policies about surrogacy and child-care workers, fill up the second half of Barbara Katz Rothman's 1989 book that she aptly titled, *Recreating Motherhood.*[45] Racial ethnic women's "motherwork" is posited as another rich phenomenon for re-conceiving motherhood and pregnancy when Patricia Hill Collins reveals themes of survival, empowerment, identity, and political activism in the mothering experiences of women of color.[46]

Psychoanalysis has influenced rethinking of maternity as well, evident in several essays on the mother by Julia Kristeva and in Luce Irigaray's writing entitled, "And the One Doesn't Stir Without the Other."[47] Key to both Kristeva's and Irigaray's re-conception is the split subjectivity of the pregnant mother's body. For Kristeva, the splitting of the maternal body is the desire to be the reproducing mother, what she calls "becoming-a-mother" and describes as the "reunion of a woman-mother with the body of *her* mother."[48] This leads Kristeva to posit pregnancy as a model of fluid inter-subjectivity that is risky but a necessary "*herethics*" about making bonds in life.[49] Irigaray depicts this splitting of the "Mother" by linking pronouns like "me/yourself" and "You/I" and continually questioning who are the mother and the other and whether "home" is inside and outside.[50] Thus, pregnancy for Irigaray can be a creative act much as it is for Kristeva, "where we come to relearn ourselves and each other, in order to become women, and mothers, again and again."[51] More recently, feminist psychoanalytic philosopher Iris Marion Young has similarly suggested the de-centering, splitting, and doubling of pregnant embodiment as not only a challenge to Cartesian assumptions of the unified human subject, but also as producing a unique sense of self-respect, liberated sexuality, movement, growth, and change.[52] Female pregnancy, for Sarah Franklin, is

also understood as a site for being more than one individual and indivisible into individuals: “The very term ‘individual,’ meaning one who cannot be divided, can only represent the male, as it is precisely the process of one individual becoming two which occurs through a woman’s pregnancy. Pregnancy is…. the exact antithesis of individuality.”[53] Inspired by psychoanalytic feminism, Imogen Tyler also sees pregnancy as reframing the embodiment of the subject given that “the pregnant subject defines the logic of classic ontology and is disruptive when thought as a transitional subjectivity, because it cannot be contained within forms of being constrained by singularity….”[54]

Some feminists’ reconceive pregnancy by deploying post-structural theory, at times in supplement of psychoanalysis. In Heléne Cixous’s reputable 1975 essay, “The Laugh of the Medusa,” she not only celebrates and embraces that which in women has been denigrated for centuries (e.g. the taboo of the swollen pregnant belly), but also she urges a very bodily reusing of it. As she exclaims, “There are thousands of ways of living one’s pregnancy; to have or not to have with that still invisible other a relationship of another intensity.”[55] About 20 years later, Heléne Cixous and Catherine Clément further discuss the “metamorphosis” of pregnancy, what they describe in *A Newly Born Woman* as a double female subjectivity that has “power to produce something living of which her flesh is the locus” and which is a “‘bond with the other” and the “the not-me within me.”[56] A related radical metamorphic conception of pregnancy was recently advanced by Rosi Braidotti. In short, Braidotti argues that the pregnant “double-body” and “monstrous” maternity has the power to unsettle reproductive imagination.[57]

Another emerging area of thinking that views parenting and pregnancy as having productive potential for reconceiving socio-political relations is concerned with lesbian

mothers and gay families in general. One of the earliest and still most comprehensive edited collections of writings on this topic is Sandra Pollack and Jeanne Vaughn's *Politics of the Heart: A Lesbian Parenting Anthology*, that was first published in 1987.[58] The final chapter, titled "Into the Future: There's a Long Road Ahead of Us," exemplifies how lesbians having babies revisions not only what it means to be a mother, but also a human. As Audre Lorde writes in that collection about lesbians of color such as herself who are becoming parents, "the future belongs to us and our children because we are fashioning it with a vision rooted in human possibility and growth, a vision that does not shrivel before adversity."[59] This belief that lesbian motherhood is "resistive" is common.[60] For example, in Kath Weston's 1991 anthropolitical work on lesbian and gay kinships, she posits a number of ways in which "families of choice," as she terms them, challenge traditional ideologies of parenting and procreation, such as how biological procreation alone no longer constitutes family status.[61] Political scientist Valerie Lehr suggests gay families and their queer identities open up possibilities for radical democracy,[62] while sociologist of women's studies, Maureen Sullivan, argues lesbian co-parents, their children, and their practices are agents of social change with the capability to destabilize historical hierarchies and institutions of gender and sexuality, such as the patriarchal paternal order.[63] According to Laura Mamo's ethnography on lesbian biomedical reproduction, progressive personal and political gains have been won for lesbian women. Mamo closes her introduction with the following claim: "Lesbian reproduction queers reproduction by casting doubt on hegemonic foundational assumptions (about gender, the subject, knowledge, society, and history) and opening new possibilities for gender, sexual expression, intimacy and family forms."[64]

At the same time that there have been significant efforts to appreciate and reconceive motherhood and pregnancy, a large number of scholars studying feminism, gender, and sexuality advocate the rejection of mothering practices such as pregnancy, or at least they are harsh critics of "pronatalism" itself.[65] Much of this position takes as its starting point a Marxist approach to understanding human reproduction. As a result, the pregnant female body is generally viewed by the majority of these thinkers as labor for capitalism and that which must be refused and overthrown. For example, in various speeches, articles, and pamphlets by Margaret Sanger during the early 20th Century, including a 1928 volume of letters called *Motherhood in Bondage*, Sanger argued that birth control could give women emancipation from their "slavery through motherhood," which she said is biologically assigned to them because they are child bearers, and then it is socially exacerbated.[66] Simone de Beauvoir's philosophical writings on pregnancy in the chapter, "The Mother," from *The Second Sex* published in 1953, notes how maternity has enslaved women in domestic roles and imprisoned her in her body.[67] Continuations of this line of reasoning are Juliet Mitchell's 1966 article, "Women: The Longest Revolution" and her subsequent book, *Woman's Estate*.[68] In short, Mitchell identifies the family as the key site of women's oppression in the 20th Century since the family is built around the false private ownership and state maintenance of women's biological capacity for childbearing. Drawing a similar conclusion is Gayle Rubin's famous 1975 essay on "the traffic in women," where she says, among many things, that the oppressive sex/gender kinship system of women's housework is a reserve labor force for capitalism that does not give women the same rights to themselves as those given to men whom exchange them.[69] According to Umansky in her review of some of these so-called "down

with motherhood" feminist positions, two of the most dismissive critiques have come from Shulamith Firestone and Ti-Grace Atkinson. Firestone, who was a member of the Redstockings of the Women's Liberation Movement, argues that women's liberation is physically prevented by the biological burden of females having to produce children in their bodies.[70] Atkinson, who founded a radical group known as The Feminists and which did not allow its members to marry,[71] also proposed that childbearing biologically cements the oppression of women and therefore should be eradicated by gestating fetuses in test tubes rather than in the female uterus (an alternative also professed by Firestone).[72] Summing up this line of thought is Jeffner Allen's philosophical proposal to remove women from all forms of motherhood because otherwise women are annihilated by their bodies and men. As she writes,

> The necessary condition for women's evacuation from motherhood is, even more significantly, the claiming of our bodies as a source. Our bodies are not resources to be used by men to reproduce men and the world of men while, at the same time, giving death to ourselves. If necessary, women must bear arms, but not children, to protect our bodies from invasion by men.[73]

To summarize, many philosophies of motherhood and pregnancy have been written, some of which have been taken up by rhetorical scholars. The thinking ranged from the positive to the negative, from Marxist to post-structuralist, and from a focus on heterosexual White and African American women to gay and lesbian parents. Instead of subscribing to any one philosophy, I will pick and choose among them to address the particular case studies that are the focus of this dissertation.

(Visual) Media Representations of Mothers, Pregnant Wo(Men), and Fetuses

As noted earlier, there is an abundant amount of scholarship on (visual) media representations of mothers (including motherhood more generally and pregnant women in

particular), pregnant men, and fetuses that have appeared throughout history. Although Western depictions of female pregnancy, mothers, and motherhood first appeared in public artwork of Eve and Mary from the Bible, what E. Ann Kaplan calls "mother-representations" in the "'Master' Motherhood Discourse" of popular culture first appeared in the early 1800s and, since the 1960s, have proliferated.[74] Kaplan's historical analysis of these representations from 1830 to 1990 in North America and Europe reveals two overarching but often contradicting maternal discourses: the ideal "angel" and sacrificing mother figure and the evil "witch" or "monstrous" dominating mother. Susan Douglas and Meredith Michaels note this same representational trend in American "maternal media" from the 1980s onward. They say that mothers and motherhood have become one of the biggest media obsessions with the recent deluge of images of "doting" celebrity moms and their miracle babies or, in contrast, the increasing number of mommy-bashing profiles about bad mothers and the mommy-wars.[75] Mothers in general have always been pervasive in public culture, but pregnant women were invisible in mass media prior to the 1990s (though there is a long history of representing pregnancy to medical experts and the public).[76] Nonetheless, this new and increasingly mediated appearance of the pregnant woman's body is portrayed in similar positive (e.g. "angelic") and negative (e.g., "siren") ways.

Specific case studies of the ideal mother include the 1861 *East Lynne* woman's novel and subsequent play and film versions about maternal sacrifice, Harriet Beecher Stowe's famous book, *Uncle Tom's Cabin,* which demonstrates the high morality of the woman's domestic realm, silent films from the late 1920s about close mother-daughter relationships, the 1939 film, *The Old Maid,* where actress Bette Davis's character yearns

to nurture her child, a 1988 version of *Madame X* that was much like *East Lynne*, and mid-1980s films about women fulfilling themselves through bearing children, such as *Baby Boom* which stars actress Diane Keaton playing a business woman who moves from the city to the country to raise a daughter.[77] In more recent mass media, Douglas and Michael's also find this idealized image of mothering as eternally fulfilling and rewarding, terming it the "new momism.'[78] Exemplifying this contemporary romanticizing of motherhood is the now dominant fixture of "celebrity mom" coverage in leading women's and entertainment magazines and television shows that Douglas and Michael's sum up as professing, "'it's really much more fun and rewarding to quit my job and stay home with the kids."[79]

Separate analyses of major print publications, online support web sites, and self-help books about college-educated women leaving the workforce to become full-time mothers show the representational repetition of this motherhood ideal even in today's intensified corporate American culture. For instance, Kathryn Keller found the dominant image of motherhood changing little from the traditionalist stay-at-home mother of the 1960s to the "neotraditionalist" of the 1980s, Arielle Kuperberg and Pamela Stone's assessment of "opt-out" imagery from 1988 to 2003 discovered themes like "family first, child-centric," and Carlyn Medved and Erika Kriby note a "corporate mothering" discourse of stay-at-home mothers as productive citizens.[80] Another collection of sacrificial and nurturing symbolic mothers is flourishing in recent media coverage of women and their position on U.S. domestic and international policy related to security, weapons, and war.[81] The mediated portrayal of "security moms," for instance, has evoked a maternal notion of "preservative love" for enforcing the U.S. Office of Homeland

security,[82] while news representations of Cindy Sheehan, a Texan mother of an American soldier who died in Iraq, visually display the patriotic mother or "matriotism" to disseminate an anti-war message.[83] The popular courtroom reality television show, *Judge Judy*, also envisions feminine public virtue, albeit through the myth of the Tough Mother.[84]

Explicit depictions of pregnant women have appeared much less often in Western mass media. Carol Stabile writes that "pregnant bodies themselves remain concealed" in contemporary popular culture even though, traditionally, pregnant female bodies have been objects of medical scrutiny and surveillance, especially with the advent of visual technologies.[85] Karen Newman's historical analysis of obstetrical and embryological knowledge, as it was visually represented over time both to medical specialists and the public, documents some of these early modern visualizations—from pictorial illustrations to sculpture—of the pregnant female body. One example she gives is a European painting from the 1600s where a pregnant woman is rendered an "Eve" with an apple, her sexual parts modestly hidden, and flower petals are her layers of skin that ornament and frame an infant inside her belly in beautiful slumber.[86] This image of the angelic Eve-like woman that was common in public artwork of Biblical pregnant mothers and is in contemporary discourses about mothering in general reappears again centuries later in at least some advertisements that feature pregnant bodies prior to the 1990s and in the famous 1991 *Vanity Fair* magazine cover photograph of actress Demi Moore who posed pregnant and nude. For example, Lisa O'Malley describes the positioning, lighting, and white clothing of a pregnant body in a 1970s credit card advertisement in the UK as giving it an "angelic" quality.[87] O'Malley makes a similar claim about the "purity" and

"virginity" of the *Vanity Fair* cover with Moore, a read that is echoed by Barbara Dickson's rhetorical analysis of the maternity of Moore when she says that, in one sense, the image participates in the long tradition of the cult of the virgin Madonna that removes pregnant women from sexual drives.[88] Imogen Tyler similarly describes Moore's glowing, white, tight skin as "immaculate" and thereby displacing notions of maternity as open and porous.[89]

On the other end of this spectrum of mass mediated representations of motherhood and pregnant women are constructions of a monstrous mother who ruins the family and nation at large. Lindal Buchanan's study of "monster" rhetoric about Anne Huthinson's 16th pregnancy and the antinomian controversy in the Massachusetts Bay Colony during the late 1630s is perhaps one of the earliest examples of this negative public discourse about maternity. Specifically, Puritan discussions of Hutchinson's birth to a malformed offspring interpret this "monstrous birth" to Hutchinson's heretical "maternal imagination."[90] In a similar sense, Kaplan documents the fearsome portrayal of motherhood in Greek and Renaissance narratives such as in *Medea* and *King Lear,* says it is eclipsed by 19th Century sentimentalism, but then recognizes how it is again central in the wake of World War II and revived in the 1980s. Sample films are *The New Voyager* and *Marine* from the 1940s, and 1960s thrillers like *Rebecca, Psycho, and The Birds*, all of which feature dominating "phallic" mother-figures who are associated with fear and even death.[91] Ripley, the main female character in the popular 1980s science-fiction films, *Alien* and *Aliens,* often gets singled out as a modern imagination of this "monstrous" feminine mother, particularly when considering Ripley's relation to the monstrous mother alien in the film.[92] The 1980s was filled with additional news images

of “bad mothers,” whether they were “absent” because women decided to leave the family entirely or to go to work, “abusive and/or neglectful” when women left their children in daycare or were addicted to drugs, or “selfish” when women decided not to bear children at all.[93]

Douglas and Michaels further show how media portrayals from the 1980s onward represent mothers as everything that can go wrong with women and America. Examples include the media panic surrounding child abductions and the internal maternal threat of welfare mothers or psychotic mothers who kill their children.[94] Other analyses illustrate these findings by Douglas and Michaels. The modern version of Medea, where the “good mother” turns “bad mother,” was repeated in mass mediated representations of the Susan Smith Trial in the 1990s,[95] as well as recent images of midwives in prime-time television series symbolize midwifery as crazy and midwives specifically as “controlling bitches.”[96] According to Stabile, other “anti-mother” mainstream movies from the 1990s include *Fatal Attraction, The Hand That Rocks the Cradle,* and *Basic Instinct.*[97] Finally, John Sloop’s rhetorical analysis of media depictions of Janet Reno’s “monstrous” gender trouble and Brandon Teena’s transgender identity reveal that their mothers are implicated as part of the “problem” of their “conditions,” given how news stories repeatedly emphasized the hard-drinking and hard-working character of Reno’s mother and cite Brandon’s mother’s gestation as a possible cause.[98] Rhetoricians Julie Thompson and Helene Shugart found similar patterns in contemporary American mass media discourses about lesbian mothers. Thompson says there is a dominant constitution of lesbian mother as illegitimate.[99] Shugart shows how media coverage of celebrity television talk show host Rosie O’Donnell’s coming out as a lesbian, a gay parent, and a political advocate of

gay adoption deemed O'Donnell and other same-sex parents as "misfits suited to nurture other misfits."[100]

Relatedly, Stabile and others acknowledge that female pregnant bodies, while they are revered at times, are also often discomforting, disgusting, and even horrifying in Western popular culture.[101] Barbara Creed's book-length psychoanalytic analysis of a host of contemporary science-fiction films reveals the "horror" of many media representations of the pregnant body, and in particular the grotesqueness of images of the womb and childbirth. In short, Creed writes that it is "the female/reproductive mothering capacity, *per se*, which is deemed monstrous, horrifying, abject."[102] In another negative albeit hypersexual manner, Newman references 18th Century "anatomical venuses"—wax models of pregnant women that were used for medical study and commissioned for private and public art collections, and that were named as such because they figure erotic pregnant seductresses with sexual allure.[103] This sexually exotic portrayal of pregnant women is evident centuries later in the controversy surrounding the 1991 *Vanity Fair* cover photograph of Moore that even resulted in a number of newsagents refusing to carry the issue as well as its publisher, Condé Nast, deciding to veil the image by sealing this issue of the magazine in a plastic bag.[104] Dickson, O'Malley, and Lauren Berlant identify this representation of pregnancy in today's mediated images as not necessarily monstrous, but instead as an exotic sex goddess, "siren," or, at its most extreme, pornographic. Berlant puts it well when saying, "Once a transgressive revelation of a woman's sacred and shameful carnality, the pictorial display of pregnancy is now an eroticized norm in American culture."[105] For some scholars, the famous *Vanity Fair* magazine cover photograph of Moore exemplifies this sexually erotic pregnant woman,

"as an object of the gaze packaged to create and play on the desires of the viewer."[106] Dickson explains another photograph of Moore that appeared inside the pages of another *Vanity Fair* issue as even more metonymically linking maternity and sexuality; "Moore stretched across the floor, one knee raised to accentuate both her muscle tone and her waistline, and arms raised toward her head, allowing full exposure of her breasts and loose hair."[107] The (hetero)sexual maternal shows up in current advertising that increasingly profiles pregnant women as well, ranging from a Formes maternity clothing image that sells a short black dress worn by a very pregnant female to a Burberry brand advertisement featuring an embracing white heterosexual couple with the man's hand holding the woman's big and bare pregnant belly.[108] The sexual invitation of a pregnant woman is highlighted further by an August 2006 *Harper's Bazaar* magazine cover photograph of pop singer Britney Spears, whose "coquettish expression signals flirtation" and an inside photograph of Britney's nude pregnant body in a reclining position references the pornographic.[109] Clare Henson concludes her book on the cultural history of pregnancy with the following rumination about Moore and other "pregnant icons" today that eroticize the consumption of maternity:

> Leibewitz's portrait constructed Moore as both desirable (a glamorous object of the gaze) and desirous (clasping her pregnant belly 'exactly as she might a bulging shopping bag'….). Numerous images of 'pregnant icons' have followed which invest pregnancy with (competing) consuming passions. The pregnant woman is invited both to construct herself as eroticized object, with appropriate clothing and accessories, and to construct her foetus as the end and object of her pregnancy (provided, again, with appropriate clothing and accessories bought well in advance of the birth).[110]

There are fewer critical/cultural contemporary media studies of "pregnant men" (a trope that is also called "mister seahorses"[111]) even though this representation has existed throughout Western history as well. The most extensive academic work on this topic is

Velasco's 2006 book titled, *Male Delivery: Reproduction, Effeminacy, and Pregnant Men in early Modern Spain.* Velasco focuses her book on a celebrated mid-17th Century Spanish actor who played a part in a one-act play about a man nine months pregnant who then goes into labor, but she contextualizes this case study within the recurrence of the image of the pregnant man throughout cultures and time. As she explains,

> …the pregnant man image has been a source of continued fascination throughout the centuries. Mythology, folklore, religion, literature, science, politics, philosophy, anthropology, and psychology as well as theater, film, television, visual culture, and cyberspace all have scores of images and tales attesting to its appeal.[112]

Velasco suggests that what all of these versions of the male capacity to generate children have in common is they play out "patriarchal control over procreation."[113] For instance, Velasco notes how masculine generation as a symbol for sole progenitor is featured in ancient Greek, European, and religious stories, such as when Buddhas are shown with babies cuddling in their stomachs, Cistercian writings describe male figures giving birth, Trinity sermons suggest God the Father is pregnant with his Son while Christ is also presented as pregnant with the Father, and oral folklores from the Spanish Middle Ages feature childbearing priests.[114] Velasco then tracks how, during the Enlightenment, male pregnancy represented the superior mental fecundity or intelligence of men, evident in Cervantes' prologue to *Don Quixote* where he says that his book is "the child of my brain" and in Shakespeare's use of images of male pregnancy to reference the fertility of the mind of men to produce ideas.[115] An article by Susan M. Squier suggests that *Frankenstein,* Mary Shelly's famous science-fiction novel published in the early 1800s, is the inauguration of the Romantic period's fascination with fraternal "monstrous" birth.[116]

More recent books, movies, television shows, plays, and public artwork paint a related picture that professes "womb envy" and the pregnant man as comic entertainment, political vehicle, and gay camp. In her article, Squier analyzes a 1977 American science-fiction novel, *The Passion of New Eve* by Angela Carter. The novel is about the journey of a male transsexual surgically reconstructed as a pregnant female named Evelyn who is on a quest for the woman of her dreams, a film star who ends up being male. Squier argues that, while this novel responds to masculine anxiety produced by the invisibility of paternity by maintaining the connection between pregnancy and the female body, in many ways it also deconstructs binary distinctions such as male/female and natural/cultural.[117] When reflecting on his role as a pregnant man in the 1983 art video, *Womb With a View,* Larson also considers it an act of transgression because he says the video turns inside-out the male-point-of-view of Shelley's *Frankenstein* when incorporating the male fantasy of pregnancy from the point of view of the woman director. Larsen explains further,

> For me to perform the role of a pregnant man both as a manifestation of [director Sherry Millner's] utopian desire to escape the dictates of biology and as a satire on sex and gender roles was part of this drive toward transgression of the limitations and the pleasure zones of the gender-specific body.[118]

In addition, Velasco identifies an abundance of self-help published books in the past decade that discuss "expectant fathers" engaging in mimetic childbirth as therapeutic, suggesting that they emphasize womb envy in contrast to earlier psychotic clinical diagnoses of "false pregnancies" among men.[119] Comedies and parodies about male pregnancy have appeared in select episodes of long-running television series such as "The Cosby Show," "Scrubs," and "Grey's Anatomy," ranging from a farcical dream sequence where all of the Cosby men become pregnant but end up giving birth to toys

and food items, to a fictional story about a husband of a pregnant woman at Seattle Grace Hospital who tests positive on a pregnancy test but the growing abdomen of "the freak show" is ultimately deemed abnormal cell growth.[120] The gay-themed "Will & Grace" sitcom and "Queer as Folk" Showtime cable series joke about male pregnancy in the context of homosexual promiscuity and same-sex marriage, respectively.[121] In a comedic but more explicitly political manner, the 1991 public bus shelter project in New York with poster art by Barbara Kruger politicizes male pregnancy by including the following caption under an image of then young U.S. President George W. Bush: "I've worked hard. Business is booming and I've decided to enter politics. The campaign is going really well and I just found out I'm pregnant. What should I do?"[122]

Included in Velasco's historical review of the image of the pregnant man is also *Junior*, the 1994 blockbuster film starring Arnold Schwarzenegger as a pregnant fertility scientist. This film is the focus of all of the scholarly projects about mass media representations of pregnant men. What is more, all of this literature echoes Velasco's argument that *Junior's* portrayal of male reproduction is about male control of female reproduction. For example, Larsen argues that *Junior* is a male fantasy about male pregnancy that exhibits a fear of female sexuality and of women's reproductive capacity.[123] Kelly Oliver makes this claim more concretely when saying that the science-fiction narrative of *Junior* "is a story of men stealing all control over reproduction from women."[124] Likewise, JaneMaree Maher's thesis of her recent article, "A Pregnant Man in the Movies: The Visual Politics of Reproduction," states that *Junior* "reiterates the connected and intimate nature of pregnancy by presenting it as transformative for the male character. But it simultaneously illustrates the fear of the pregnant female body" and

therefore marginalizes women's reproductive capacity and activity.[125] In support of her thesis, Maher notes that Schwarzenegger's character embodies the ideal family man whose hyper-masculine subjectivity and heterosexuality is not undone by pregnancy but rather makes him an even more attractive human being. Crucially, however, this transformation is only enabled by the presence of medical imaging technologies and the absence of women's fertile bodies.

The fetus also frequently appears in mass mediated representations of human reproduction. Similar to the aforementioned images of mothers and pregnancy that have appeared in Western culture for hundreds of years, visualizing the fetus has a long history yet its presence proliferated in mass media in the latter half of the 20th Century. In feminist scholarship alone there is an abundant amount of research on fetal imagery due, in a large part, to the reported impact visual images of fetuses have on promoting "Pro-Life" beliefs and legislation.[126] Whether studying obstetrical and gynecological illustrations from the 1600s or cover photographs of today's leading American newsmagazines, there is consensus among scholars about the following dominant representational theme: a focus on the fetus as a "person" or living human being while the pregnant female body is rendered invisible or at least antagonistic to the "baby."

Contrary to most scholarship that claims this fetal focus and erasure of the pregnant woman is historically unprecedented prior to Lennart Nilsson's famous photograph of an 18-week fetus that donned the cover of *Life* magazine in April of 1965,[127] Newman traces this presentation of the fetus as an autonomous human disembodied from its mother in Western medical and public artworks dating back to 15th Century Europe. For instance, illustrations in old midwifery texts and anatomical

sculptures were predominantly of disembodied wombs, and Newman said that even one of the first ever famous drawings of a fetus in utero by Leonardo was "far from 'realistic'" because it recalled almost a Fabergé egg that opened up to reveal the treasure of a curled-up baby.[128] Newman further notes that in more modern scientific images, such as in medical student textbooks, the fetus continues to be represented as a "child" or an individualized subject thanks to enhanced lighting and humanizing details that accentuate its flesh, whereas the pregnant woman's body is often just portrayed via sketched diagrams.[129] Susan Squier's book-length project on verbal and visual representations of "babies in bottles" in literary and popular science writings from the 20th Century is another rare account of public perceptions of the fetus before the invention of sonogram and ultrasound technology in the 1950s.[130] An earlier shorter essay Squier wrote that looked at representations of extrauterine fetuses in history similarly claimed that early 19th Century epigenesis sketches picture a Romantic fetus as a bourgeois subject while marginalizing the mother.[131]

Newman justifies her historical project at the same time that she recognizes "There is no doubt that the media and new visual technologies have endowed the fetus with a public persona, a notoriety, even a star status."[132] It is this increasing mass mediation of the anthropomorphic fetus that most of the feminist literature discusses, beginning with the Nilsson photographs that published in *Life* in the 1960s and 1990s, and in other books by Nilsson. In Stabile's aptly titled chapter, "Shooting the Mother: Fetal Photography and the Politics of Disappearance," she describes how the mother is visually shot through but still at least verbally referred to in Nilsson's 1965 fetus image, yet Nilsson's latter *Life* magazine images of the fetus have given way to a

> dark, amorphous background from which all evidence of a female body, as well as any connection to a maternal environment, have disappeared. The photographs contain no traces of either the amniotic sac or placenta, while, textually, the distinction between embryo/fetus and female body is elaborately reinforced… Thus, both visually and textually, the embryo/fetus enjoys a thoroughly autonomous status.[133]

In sum, Stabile says that these "images have worked to impose the image of the free-floating fetus and erase the realities surrounding the pregnant bodies that produce them."[134] Other scholars agree about the meaning of these representations, specifically noting the "alien" caricature of the fetus. Hanson says Nilsson created an iconic image of the "embryo as spaceman, a heroic figure of pure potential. The physical reality of the maternal body was elided and its place was a figuration of the womb as empty space, ready for inscription and colonization,"[135] while Haraway says Nilsson's images are landmarks in the photography of the alien inhabitants of inner space.[136] Valerie Hartouni and Imogen Tyler's analyses of Nilsson's photographs also acknowledge a related construction of a vulnerable fetal personhood and its disavowal of the pregnant woman's body. For instance, Hartouni parallels the Nilsson images to a 1991 video titled, *S'Aline's Solution,* concluding that in both the fetus appears as a "discrete and separate entity, outside of, unconnected to, and, by virtue of its ostensible or visual independence, in an adversarial relationship with the body and life upon which it is nevertheless dependent."[137] Nathan Stormer's feminist rhetorical criticism of the 1986 Emmy-winning PBS broadcast, *Miracle of Life*, which was based on Nilsson's photographs, goes a little further to argue that this film exemplifies a biomedical discourse that values procreative sexuality above all else, excluding the individual needs of women's bodies.[138]

The focus, humanization, and then privileging of the fetus in place of the mother (what Berlant calls a new national citizenship of "fetal motherhood"[139]) is further evident

in a number of films produced in the past few decades, ranging from the "educational" Pro-Life television videos like *Silent Scream* to major Hollywood movies. According to Zoe Sofia, Stanley Kubrick's 1968 science-fiction film, *2001: A Space Odyssey*, promoted the fetus as a person who replicates without the aid of woman.[140] In addition, Rosalind Pollack Petchesky and rhetorician Celeste M. Condit decode a similar portrayal of the fetus in the *Silent Scream.* Petchesky argues that the video is a medical (largely visual) and moral (largely verbal and auditory) text about, among many things, the fetus as a living unborn child, the nearly total absence of the pregnant woman, and the reality of photographic images.[141] Condit's critique also suggests a single vision of "the fetus as an unborn baby" given that *Silent Scream* and other "pro-life" pictures successfully deploy rhetorical strategies of metonymy, metaphor, identification, synecdoche, and hyperbole in visual and verbal forms.[142] Echoing this perspective is Kaplan's summary of how the combination of Nilsson's photographs with a host of other anti-abortionist images across the years "made the spectator identify with the foetus as *subject*, initiating what has now become commonplace, privileging of the foetus over, indeed to the exclusion of, the mother."[143] *Look Who's Talking* and its sequel, *Look Who's Talking Too.*, are two popular movies from the early 1990s that also represent the fetus as person and write the mother out of a story, which in this case involves a heterosexual couple played by John Travolta and Kirstie Alley. In particular, Kaplan suggests that these movies interpellated "fetal subjectivity" much like Nilsson's photographs did; for example, the male fetus talks while in the womb, language of capture and penetration dominates, and the birth is presented from the point of view of the fetus, thereby taking the place of the mother.[144] Berlant goes even further to argue in her combined complex

analysis of the Nilsson photographs, various pro-life videos, and movies like *Look Who's Talking* that there is an analogous construction between the fetus, the woman, and the nation which offers up a new personhood of the "celebrity fetus" in America.[145] Imagery from contemporary antismoking health campaigns targeting pregnant women has also been found to argue that "the fetus is an individual person in need of protection from its mother," exemplified in illustrated warnings against smoking during pregnancy that personify fetuses as infants.[146] A final important note is that even as Kaplan identifies the continuation of these mother-fetus figures throughout time, she argues that the entire semiotic field of late-industrial postmodern America is confronting a paradigm shift that might bring about new heterogeneous representations.[147]

Visual (Medical-Media) Technologies of Reproduction

This last section covers feminist studies and some other recent scholarship in gender and sexuality that cover visual (medical-media) technologies, specifically surrounding issues of human reproduction and pregnancy. The aforementioned critical/cultural media studies of representations of mothers, pregnancy, and fetuses overlap with this research stream. However, here I will track some sample discussions about the technological mediums, per se, rather than their symbolism. This work is much more scattered and harder to classify, perhaps because of the rapid development of different technologies. Nevertheless, I overview thinking about the negatives and positives of visual medical-media technology that Stabile identifies in this literature and terms "technophobia" and "technomania," respectively"[148] According to Gill Kirkup, technophobia was professed in the 1970s and 1980s, while technomania appeared in the 1990s.[149] Although these two sides of thought oppose one another, they are sometimes

held simultaneously as they can overlap. Both technophobia and technomania believe, for example, that technologies are sites in which gendered and sexual social relations are performed; not only does technology shape gender and sexuality, but also gender and sexuality shape technology.[150] Furthermore, Judy Wajcman argues that nowhere is the relationship between gender and technology more vigorously contested than in the sphere of human reproduction.[151] In turn, some scholars suggest that whether a technology is oppressive or emancipating depends not on the technologies themselves, but rather on the social and cultural conditions of their use.[152] Final of note is that, in general, visual *medical* reproductive technologies are more often discussed in this stream of scholarship than visual *media* technologies.

Broadly defined, "technophobia" is having an abnormal fear or anxiety about the effects of technology, and it often involves a strong dislike for computers and other new high technologies.[153] In particular, feminist technophobia, according to Stabile, is

> an anti-modern attitude that rejects the present in favor of a temporarily distant (i.e. non-existent) and holistic natural world. As the essentially villainous agent of the patriarchy, technology—for feminists from Mary Daly to the ecofeminist columns of *Ms.* magazine—is the bane of human existence, or that which threatens to destroy all things natural. The technophobic approach endorsed by so many feminists thus proposes that a rejection of technology is functionally identical to a rejection of patriarchy and that this strategy represents humankind's (or frequently only womankind's) sole chance for survival.[154]

Dystopias depicted in feminist science fiction frequently evoke technophobia, such as Margaret Atwood's *The Handmaid's Tale*, a famous futuristic fable where women's sole role in society is to procreate and their reproductive bodies are strictly controlled by the government and its subjugating technologies.[155] The following title of a 1988 essay by Sherry Turkle is reminiscent of women's aversion to technology as well: "Computational Reticence: Why Women Fear the Intimate Machine."[156] Many of these technophobic

feminists from the Second-Wave, along with other more contemporary scholars of gender and sexuality who similarly denigrate and reject technology, inherited their beliefs from neo-Marxian critical/cultural philosophies that suggest Western technoculture is oppressive and disenfranchising.[157] Patrick Hopkins also notes that this disassociation of women from technology is related to the perceived socio-historical connection of women to nature, which is in opposition to the perceived association of men with technology.[158] This thinking, then, generally critiques an array of modern biomedical/visual media technologies for controlling and repressing pregnancy, and women in general, in a number of negative ways.

Mary Daly's *Gyn/Ecology* is perhaps one of the most renowned feminist writings to unequivocally reject all technologies (ranging from artificial wombs to artificial intelligence) because she says that they make up a militaristic "phallotechnocracy" that commits "roboticide," i.e. destroys women's selves.[159] Anne Balsamo professes a related thesis about technologies of reproduction in particular: "new reproductive technologies are used to discipline material, female bodies as if they were all potentially maternal bodies, and maternal bodies as if they were all potentially criminal."[160] In Diana Taylor's overview to a chapter on redefinitions of motherhood through technologies and sexuality, she similarly writes, "instead of liberating women, reproductive technology has in many ways extended the reach and power of patriarchy and misogynistic medical establishments."[161] Thus, a bulk of feminist scholars continue to trace the repressive reign of medical technology, especially new visualization technologies used in the modern profession of obstetrics. As the argument goes, these visual technologies project a

surveying power over the pregnant female body, making more "real" the fetus as a living human being.[162]

Ann Oakley writes, for instance, that ultrasound is a "window on the womb" used by medical experts to assert that pregnant women are themselves deficient and the proper path to successful motherhood is to be surveyed by obstetricians.[163] Lisa M. Mitchell's aptly titled book, *Baby's First Picture: Ultrasound and the Politics of Fetal Subjects*, examines the 1950s medical invention and ever-growing use of ultrasound fetal imaging and how it is taken for granted as a window into fetal reality. She explains, "Most people—which includes practitioners, pregnant women, and the wider public—perceive ultrasound as a neutral and passive technology, as a 'window' through which the viewer can observe the fetus. Actually, ultrasound images are highly ambiguous and must be interpreted."[164] Relatedly, Laura Woliver's political geography of pregnancy maps what she claims is a constraining "medical surveillance" of pregnant women in contemporary Western cultures like the U.S. One of the technologies she highlights is fetal monitoring and how she says it enmeshes medicine and the state into women's private bodily autonomy, thereby making pathological what could otherwise be a woman-centered and affirming experience.[165]

The majority of scholarship on visual *media* technologies and their negative impact on reproduction and pregnancy not only mirrors the above discussion about medical imaging, but often makes direct connections between the two technological spheres.[166] As Rosalind Petchesky argues in her landmark article on this subject, the mass mediated landscape is infiltrated by the male-dominated practice of obstetrics and its *panoptics of the womb*, a clinical view of the foetus as "patient," separate and

autonomous from the pregnant woman.[167] Petchesky specifically looks at the "pro-life" moving picture, *The Silent Screen,* and its broadcasting over television and on video cassette recordings. Among many things, she points out how the video brings the "visual bonding" theory of clinical ultrasounds into everyone's living room; camera tricks of speeding up the film and zooming exaggerate the size and "scream" of the fetus; and the medical authority and historical allure of photographic images constructs an illusion of "objectivist truth" and fantasy.[168] Sara Franklin also charts how high-profile media draw from the medico-technical rhetoric of "fetology," exemplified in anti-abortion scientific lectures reprinted as *Life* magazine pamphlets.[169] Hartouni analyzes the joint working of modern science and popular media to produce a new form and practice of life understood to be the fetus-as-person. One of her case studies is the ostensibly "pro-choice" 1991 video, *S'Aline's Solution,* and what she says is its authoritative scientific/medical video vernacular that is reminiscent of 1980s photographs and documentaries by Nilsson. In short, she shows how the sequences of video images act as a prosthetic, extending human vision into the workings of the reproductive body which, as a result, situates viewers as bearing witness to the "natural facts" of, in this case, abortion being a violent and grievous choice.[170] Meredith W. Michael's essay on "Fetal Galaxies: Some Questions About What We See," includes a related reflection on the function of mass media to make "real life," such as tabloid journalism on "The World's Smallest Baby" that, Michaels argues, secures (and denies) reality to various forms of mother and child.[171] Summarizing this technophobic research on visual media *and* medical technology is the following statement by Stabile: "visual technologies, in a society dependent upon images, have played an important role in erasing women's bodies."[172]

On the other end of the spectrum is "technomania," also known as "technophilia." Generally defined, a technophile is a person who has love of or enthusiasm for technology, especially computers and new high technologies.[173] Utopias depicted in feminist science fiction frequently evoke technomania, like how children are successfully conceived in laboratories, raised to viability in artificial wombs, and then happily breastfed by women *and* men who have had hormones injected into them to stimulate milk production in Marge Piercy's 1970s novel, *Woman on the Edge of Time*.[174] One of the earliest scholarly fascinations with media technologies and their productive implications for gender/sexuality is Marshall McLuhan's 1951 short-essay picture book, *The Mechanical Bride*, as well as later ruminations in his now classic book, *Understanding Media*, which was first published in 1964. For example, the "Mechanical Bride" title comes from McLuhan's analysis of modern advertising that he found depicted the female body as machine-like.[175] McLuhan notes this connection between women and machine again with the invention of the telephone, because he claims it enabled the entrepreneurial prostitute known as "the call-girl" who no longer needs to be located in the red-light district and can dispense with her madam or pimp.[176] Since the 1990s, there have been a small but increasing number of technophilic scholars and activists interested in the positive relations between mass media and feminism, gender, and sexuality, including "cyberfeminists" and "cyberqueers" who specifically study newer media such as computers and the internet.[177] Although McLuhan may have set the precedent, the majority of these thinkers directly cite the influence of Donna Haraway's "A Cyborg Manifesto," an essay that Haraway originally wrote in 1985 for the *Socialist Review* and included in her 1990 foundational book, *Primate Visions: Gender, Race, and*

Nature in the World of Modern Science.[178] That said, Haraway actually dismisses the categorization of her work as technophilic. As Haraway responds to an interviewer's story of teaching Haraway's cyborg manifesto to nurses, in comparison to teaching them "technophobic concepts of care,"

> It is neither technophobic, nor technophilic, but about trying to inquire critically into the worldiness of technoscience. It is about exploring where real people are in the material-semiotic systems of technoscience and what kinds of accountability, responsibility, pleasure, work, play, are engaged, and should be engaged.[179]

My reading of Haraway and my overview of the "technomania/technophilia" literature to date fits Haraway's redefinition. In general, this area of contemporary research on feminism, gender, and sexuality surrounding issues of human reproduction and pregnancy generally alleges that (visual) medical/media technologies are not inherently bad because they have the possibility to be deployed in positive, and admittedly negative, ways. Perhaps this line of thought was initially categorized by Stabile as overly enthusiastic because, when focusing on the opening up of productive possibilities, hopeful and novel creations get produced.

As mentioned above, Haraway's cyborg manifesto set in motion scholarship in gender and sexuality that takes medical-media technology seriously and positively. In particular, Haraway theorized that the late 20th Century world was made up of cyborgs, a feminist hybrid of machine and organism that was an illegitimate offspring of militarism, patriarchal capitalism, and state socialism, but was exceedingly unfaithful to these hierarchical origins.[180] According to Haraway, this high-tech and illegitimate character of a cyborg made it politically frightening but simultaneously promising for transforming social relations that otherwise dominated women, including how technologies of visualization affected women's bodies, sexuality, and reproduction. Haraway wrote, "So

my cyborg myth is about transgressed boundaries, potent fusion, and dangerous possibilities which progressive people might explore as one part of needed political work."[181] In fact, at the end of her essay, Haraway said that a major drive of the cyborg was to be suspicious of holistic reproduction and birthing and instead promote monstrous regeneration.[182] Haraway repeatedly turns to the productive possibilities of visual technologies and figures of regeneration, such as gestation and pregnancy, throughout her work. For example, a section of another one of her essays, "The Promises of Monsters: A Regenerative Politics for Inappropriate/d Others," discusses how optical devises can diffract difference rather than reflect or replicate the same, evident, for example, when anti-nuclear feminist activists used satellite photography of the earth to persuade men to nurture the earth on Mother's Day along with women.[183] Relatedly, in "The Virtual Speculum in the New World Order," Haraway argues that the Earth and the fetus owe their public existence to visual technologies, ranging from computers, video cameras, and satellites to sonography machines, television, and micocinematography. Importantly, contrary to technophobic feminist scholarship that only documents the problems of fetal imagery, here Haraway performs multiple analyses of an editorial cartoon of a reclining nude woman interacting with a computer screen display of a fetus to show that our understandings of where babies came from is opened up in unexpected ways.[184]

Other literature that parts ways from the technophobic negative approaches to medical-media reproductive technologies and towards their productive possibilities includes Dion Farquhar's chapter on "(M)Other Discourses" from her 1996 book, *The Other Machine.*[185] Of note is how Dion Farquhar says her perspective is neither an "out-of-hand dismissal" nor an "uncritical endorsement" of technology, and instead a "third

way [which] struggles to appreciate their multiple workings with regard to their creativity and generativity…."[186] As a result, in addition to deploying Foucault, Farquhar uses Haraway's concept of the cyborg to identify the generation and proliferation of images of other mothers who are shifting subject positions of mothering.[187] JaneMaree Maher similarly marshals Haraway to argue that, among feminist criticism, there has been a relatively narrow focus on how the subjectivity and identity of pregnant women is affected by the use of visual and reproductive technologies such as ultrasound. She suggests, then, that the material complexities of pregnancy can become visible if there is a refiguring of visualizing technologies as not deterministic, and the pregnant body as not passively dominated by them, and put in its place a conception of their interaction. Maher concludes,

> While the technologies work on one level to constrain pregnant bodies, pregnant bodies also contest and interact with the limits of the technological frames. The pregnant body is an actor, not an acted-upon object… The application of such a model to medical and ethical approaches to the pregnant body might allow for new formulations that did not pit fetus against pregnant woman and allowed the gestating body an active place inside technology and cultural constructions of pregnancy.[188]

Mitchell makes a related attempt at reworking technology in the final chapter of her book on the ultrasound. She titles the chapter, "Re-Visions: Other Ways of Seeing," and states, for instance, that because prenatal ultrasound is here to stay, then "we need to think creative and concretely about how ultrasound fetal images can be produced, talked about, and used in ways that acknowledge the culturally valued notion of 'choice,' but that highlight female rather than fetal autonomy and agency."[189] It is noteworthy that one positive example she provides is Sherry Millner's art video, *Womb With a View*—the aforementioned video that features Ernest Larsen playing a "pregnant man."

Evidently gender and sexuality, and specifically pregnancy, are heavily implicated in visual medical-media technologies in negative, positive, and otherwise generative ways. What is more, it seems that feminist scholars have attended more to medical technologies than media technologies, although the distinction between these imaging apparatuses are blurring more and more every day. In Chapter 2, I continue to take seriously technology by proposing a supplementary materialist theory and method for studying visual rhetoric.

CHAPTER TWO

GAZING-IMAGING:

A THEORY OF VISUAL RHETORIC AND METHODOLOGICAL PERSPECTIVE OF VISUAL RHETORICAL CRITICISM AND CREATION

> Much of the rhetorical tradition behaves as if its different incarnations of discourse exist as examples of a uniform code of signification, unbiased and unaltered by the (mediated) modes of their appearance.—Kenneth Rufo and Kevin Michael DeLuca[190]

> To seek visions, to dream dreams, is essential, and it is also essential to try new ways of living, to make room for serious experimentation, to respect the effort even where it fails.—Adrianne Rich[191]

Introduction

The "visual" was a rhetorical strategy first identified by ancient thinkers, but it took centuries for scholars to notice again its integral role in communication, particularly for argumentation.[192] Since the "visual" or "pictorial" turn in contemporary rhetorical studies that occurred in the late 1980s and early 1990s, scholars are increasingly looking at visual rhetoric. [193] Such scholarship has analyzed a range of visual rhetoric, from artwork, editorial cartoons, iconic photographs, monuments, and human bodies, to moving pictures on film, television, and online.[194] The visual turn has been productive for a field that is rooted in criticism of the persuasion of public address but that is trying to adapt to advancements in and the growing pervasiveness and "rhetorical force" of various visual media technologies in the Western industrial world. [195]

Nonetheless, even as there have been significant developments in the field of rhetoric since its visual turn, this dissertation argues that it is problematic that the

majority of critiques mostly "gaze" at visual rhetoric. That is, by sharing logic with "gaze theory," much rhetorical scholarship externalizes humans as "gazing" spectators whom enter into a power relationship of dominance or submission when making meaning of visual representations. Thus, visual rhetoric is perceived in the field as an ideological visual symbol that is interpreted by humans who dominate it and/or they are dominated by it. Although such a critical perspective sheds important light on the politics of visual rhetoric, "gazing" overlooks the significance of a number of other rhetorical forces, including the physical, (neuro)biological, and affective interactions between humans and visual media technologies that are increasingly enabled in late 20th and early 21st Century U.S. visual culture.

Thus, this second chapter proposes a supplementary theory of visual rhetoric and methodological perspective of visual rhetorical criticism and creation that I term "gazing-imaging." It is imperative for the livelihood of rhetorical studies that we make the effort to create concepts from ideas and indicate them with terms, much as Gilles Deleuze and Felix Guattari advocate for the creation of concepts in philosophy. As Deleuze and Guattari explain, concepts do not come ready-made but rather must be invented and indicated with words, whether those words are extraordinary or every day.[196] In addition, concepts for Deleuze and Guattari are never simple, general, universal, eternal, and/or abstract ideas. Rather, the most productive concept is a point of condensation or combination with multiple components that relate back to other concepts as well as remain subject to renewal and replacement.[197]

I term my perspective "gazing" *dash* "imaging" because it is a creative compounding of lenses (*both* gazing *and* imaging) rather than a binary where the former

opposes and is privileged over the latter (*either* gazing *or* imaging). Another way of envisioning this might be to imagine my perspective as a person wearing eyeglasses or contact lenses. The person sees differently and better due to the compounding of lenses from both her eyes and her eyeglasses or contact lenses, rather than seeing without her eyes or with her eyes alone. It is important, too, that the person values her eyeglasses or contact lenses as much as her eyes, rather than, say, privileging her eyes over technologies for seeing. More specifically, the dash highlights how "gazing-imaging," even while it is an improved perspective, still recognizes the rhetorical force of ideological (visual) symbolism that has been well illustrated by the orientation of "critical rhetoric," for instance.[198] However, if we do not deny the significance of symbolicity to rhetoric but envision as Carole Blair that it is perhaps a "feature of rhetoric, not its definitive essence," then it should become apparent that there is much more done by visual rhetoric and to be done by visual rhetorical criticism.[199] As Matthew Rampley simply asserts, "semiology is only *one* method for exploring the rhetorical dimensions of visual culture" (his emphasis).[200] Accordingly, my proposal for gazing-*imaging* as a methodological perspective of visual rhetorical criticism and creation describes and evaluates, plus creates, symbolic ideological, physical, affective, and (neuro)biological, visual rhetoric. This is primarily accomplished by taking more seriously a theory of visual rhetoric as a *multi-material interaction* between humans and visual media technologies. Given the popular use of interactive digital cameras and personal computers today, it is not always the case that a person is only a spectator making sense of visual representations.

This chapter proceeds in the following manner. First, it shows how scholarship in the field of rhetorical studies mostly "gazes" at visual rhetoric. Toward that end, I initially review "gaze theory" and highlight its shared logic with "semiotic ideological" studies of visual rhetoric. The next two sections then critique commendable but still shortsighted rhetorical attempts to study the politics of visual media and non-binary gender and sexuality: the first article by Dana Cloud tries to perceive a materialist visual rhetoric, while the second article by Bonnie J. Dow tries to perceive visual rhetoric of non-binary gender and sexuality. Next, I propose "gazing-imaging" as a multi-materialist theory of visual rhetoric, drawing insights from contemporary philosophy on media technology and ecology, classical and contemporary theories of emotion and affect, and scientific studies of the neurobiology of human visual perception. After this theoretical demonstration, I discuss how gazing-imaging can be deployed as a method of visual rhetorical criticism and creation. This chapter closes by offering up rhetorical studies of audience reception of visual media technology as an exemplar.

Gazing in Visual Rhetorical Criticism

As noted earlier, the visual was not a central concern of classical rhetoric nor, until recently, was it a focus of contemporary rhetorical criticism. For a long time the field of rhetoric, much as the academy at large still today, had a linguistic bias that privileged oral and written verbal forms and often neglected and denigrated the image.[201] Visual rhetoric scholar Kevin DeLuca refers to this tradition as, fittingly, "disciplinary blindness" because he says "Too often rhetoricians live in a universe devoid of images."[202] Consequently, when contemporary rhetoricians began looking at visual "texts," it is not surprising that they critiqued them much as they did other spoken and

written symbols. DeLuca suggests that this trend is most evident in the rhetorical treatment of television. He explains, "…we study television without the vision thing, as if television were radio. We study the transcripts, the words, and the ideological content suggested by the words, and we leave the images virgin territory."[203] This heavy semiotic ideological rhetorical perspective is still employed by most studies of visual rhetoric even at the start of the 21st Century.

Early leading examples of this perspective are Bruce Gronbeck's essay on the late 1970s popular television program, *Family,* and Thomas Benson's study of the 1969 documentary film, *High School.* They both assert ideologies are "coded" in visual media, arguing respectively that popular entertainment is an enthymeme of conservative ideology of matriarchy and that the meaning of *High School* is about education as an institution of power and sexuality.[204] Note that Gronbeck and Benson not only foreground the ideological politics of visual representation, but also they perceive television and film as "texts" when they rhetorically analyze verbal narratives in lieu of (or at least primary to) visual images. Thus, visual rhetoric functions as a sort of symbolic linguistics for them no matter the medium. Likewise, Lester C. Olson's landmark case study on Benjamin Franklin's pictorial representations of the British Colonies in America focuses on "rhetorical *iconology*," what he explains as "the study of how advocates have used visual *representations* in attempts to enlist the will of an audience or diverse audiences" (my emphasis).[205] For the most part even explicit "visual rhetoric" scholarship today continues to conceptualize visual images as mostly signs of ideological meaning.[206]

Ideological symbolism is just one dimension of the *multi-material* rhetorical force of visual rhetoric, however. DeLuca suggests that this disciplinary tendency of studying

television and other visual mediums much like we rhetorically analyze public address "misses everything important about imagistic discourse" because, for example, the meaning of images is not captured by captions.[207] Furthermore, in a related essay on "The Speed of Immanent Images: The Dangers of Reading Photographs," DeLuca worries that rhetorical critics are participating in the "taming of photographs" when "all too quickly turning photographs into texts."[208] Similarly, I argue that most of the current scholarship on visual rhetoric reflects a problematic debt to "the gaze." The next section reviews the theoretical tradition and concept known as "the gaze" to frame my argument that most contemporary rhetorical studies likewise "gaze" at visual rhetoric. Following that, I critique two signature articles in the field as worthwhile but still shortsighted attempts at materializing visual rhetoric and studying visual rhetoric of non-binary gender and sexuality.

"Gaze theory" does not have a homogeneous history or belief system. Notions of "the gaze" date to the philosophy of Michel Foucault and the psychoanalysis of Jacques Lacan. Both Foucault and Lacan wrote about the gaze in the 1970s in France, but their theories differ. Foucault said that "the gaze is alert everywhere" in panopticism, a disciplinary power relation that is based on the principle of self-surveillance.[209] For Lacan, the gaze is less apprehensible. In a lecture on "the split between the eye and the gaze" and "anamorphosis," Lacan suggested that the gaze was the function of desire. He further discussed the gaze in a personal story about a boat trip where the play of light on a tin can floating in the water distorts Lacan's visual field and thus made him feel his sense of self under scrutiny.[210]

Around the same time, British art historians and scholars of film and feminism took up Lacan's concept of the gaze, most notably to theorize the "the male gaze."[211] Generally, this work argued that looking and being looked at was power-laden in the contexts of gender and sexuality, resulting in the objectification of women as passively surveyed by the dominant order of the "male gaze."[212] As feminist film theorist Laura Mulvey wrote "The man controls the film fantasy and also emerges as the representative of power in a further sense: as the bearer of the look of the spectator, transferring it behind the screen to neutralise the extra-diegetic tendencies represented by woman as spectacle."[213] Equally, art historian John Berger argued,

> *men act* and *women appear*. Men look at women. Women watch themselves being looked at. This determines not only most relations between men and women but also the relation of women to themselves. The surveyor of woman in herself is male: the surveyed female. Thus she turns herself into an object—and most particularly an object of vision: a sight.[214]

Since then, scholarship on the gaze has grown even more interdisciplinary and diverse, including race, post-colonial, and queer extensions of "the male gaze" that account for subversive gazing by women, lesbians, and people of color such as African Americans and women from the Third World.[215] For instance, bell hooks suggests that gazing can be a resistive act of power for African Americans, what she calls an "oppositional gaze."[216] Likewise, Himani Bannerji explains the empowering possibility for non-white Canadian women to look back at their oppression, or otherwise "return the gaze."[217] Adding to this idea of the gaze as powerfully productive, and not just destructive, is Gloria Anzaldúa's recognition that the gaze "pins down an object," but "in a glance also lies awareness, knowledge. These seemingly contradictory aspects—the act of being seen, held immobilized by a glance, and 'seeing through' an experience…."[218]

Anzaldúa proposes that this is not a countering gaze, but rather a "sixth sense," or a creative way of seeing where she can change herself and the world.[219]

Included in this long line of thinking about "the gaze" are some contemporary rhetorical studies. Generally when rhetoricians have taken up gaze theories, they have employed them as heuristics for rhetorical criticism. Examples range from Sonja and Karen Foss' use of the notion of the female gaze or "feminine spectatorship" as a framework to analyze Garrison Keillor's radio monologues, to Christian Lundberg's Lacanian argument that the economy of vision of Mel Gibson's *The Passion of the Christ* centers on a devouring and hostile "evil gaze" that takes pleasure in watching the suffering of Christians, to frequent references to gaze terminology without any mention of its proper conceptual history.[220] To my knowledge, only on one occasion has a rhetorician engaged at length with some of the complexities of gaze theory and augmented them with another theoretical concept.[221]

Although gaze theory has a long lineage and at times a conflicting ontology, the bulk of scholarship on "the gaze" in and outside the field of rhetoric shares two logics: that meaning and politics take place when a person looks at a visual image, and that the act of looking, or "gazing," comes from a human subject who is external to the visual image toward which they look. Crucially, the first logic helped move studies of the visual away from narrow modernist conceptualizations of meaning only being inherent in an image itself. Importantly, this logic also introduced ideology, power, and politics to the function of the visual. Nevertheless, I suggest that the second logic has constrained studies of the visual by staying committed to another modernist concept—an outside unified human subject as spectator. Indeed, a spectator human subject has some sort of

relation to a visual image when "making sense" of it. But this is still an external relationship because it is not holistically interactive, as it holds that humans decode visual symbols in an additive or subtractive manner rather than, for example, living in a mutual multiplicative relationship with visual media technology, for example. Henry Krips asserts that this conception of the gaze as projected from an external spectator dominated the earliest screen theory and, he says, still permeates much contemporary work on the gaze in cultural studies.[222] Bradford Vivian identified this same logic in "gaze" studies in speech communication specifically. When describing this recurring notion of the gaze as coming from outside the visible, Vivian wrote, "The objectifying gaze operates upon the logic of an ideal spectator; therefore, the frame of the gaze is ultimately reducible to a single unseen viewer."[223]

By reviewing gaze theory, I acknowledge its multifarious tradition and doctrine that has been too often overlooked in explicit gaze scholarship and is rarely referenced in the literature that uses gaze terminology. Furthermore, this review frames my argument that the majority of studies of visual rhetoric parallel gaze theory by sharing some of its logic. In other words, most rhetoricians "gaze." I define "gazing" as perceiving or the objectifying of visual images as ideological symbols to be looked at by external human spectators. I argue that just "gazing" at visual rhetoric is problematic, not only because it limits the force of visual rhetoric to symbolism, but also because it operates from an incomplete modernist logic of a human subject existing outside of and often having power over the visual. This disassociation is not wholly incorrect as it is possible for humans to, at the very least, try to have this kind of relation with visual media technology. However, I suggest that it is shortsighted when rhetoricians only gaze and

subsequently do not analyze other material interactions between humans and visual media technologies that contribute ever greater rhetorical force in early 21st Century U.S. visual culture. Ultimately I am also concerned that just "gazing" does not enable rhetoricians to create positive new visual rhetoric, since underlying this perspective is often an anthropocentric notion of human spectatorship and pessimism about visual media technology. Unfortunately, such anthropocentrism and pessimism sometimes result in iconophobia (having a fear and suspicion of images) or at the extreme, iconoclasm (the deliberate and violent destruction of images). Contemporary visual rhetoricians Cara Finnegan and Jiyeon Kang already note that iconoclasm manifests itself in rhetorical scholarship on canonical and contemporary public sphere theory.[224] DeLuca agrees that a moralism of iconophobia is rampant within the discipline of rhetoric and that rhetorical critics are in good company, evident in work by our own Kathleen Hall Jamieson and Anne Demo, and in meta-media theories by Neil Postman and Susan Sontag.[225] Paralleling my concerns, DeLuca is worried because "Moral judgments and terminology such as 'civic poisons' and 'image junkies' short-circuit thinking about what work images do."[226] Similarly, Donna Haraway decries the specific logic of an overarching human subject who looks at visual images as a conquering and irresponsible god trick of disembodied seeing from nowhere.[227] Therefore, I assert that "gazing" would be much more productive if it was joined by "imaging." To begin to envision my proposal for "gazing-imaging" as a supplementary theory of visual rhetoric and methodological perspective of visual rhetorical criticism and creation, I now critique two attempts at materializing visual rhetoric and studying visual rhetoric of gender and sexuality. First I bring to light a growing body of "materialist" rhetorical studies that have started to focus

on rhetorical forces beyond the persuasion of symbols. Following that is a discussion of Dana Cloud's pioneering but still shortsighted attempt at a material criticism of visual rhetoric with her 2005 article in the *Quarterly Journal of Speech*, titled "'To Veil the Threat of Terror:' Afghan Women and the <Clash of Civilizations> in the Imagery of the U.S. War on Terrorism."

Shifting away from the majority of classical and contemporary critical rhetorical scholarship that looks at linguistic ideological symbolism, there are a number of "materialist" rhetoricians who theorize and analyze rhetoric as some sort of concrete reality or "matter." As rhetorical theorist Michael Calvin McGee advanced early on, "think of rhetoric as an object, as material and as omnipresent as air and water" and "it is a thing, a material artifact of human interaction."[228] The particular claims of this still evolving body of work vary due to a plethora of meta-theoretical influences (ranging from Karl Marx and Michel Foucault to Judith Butler and Gilles Deleuze) and the diversity of case studies (ranging from monuments and human bodies to visual images circulating through mass media).[229] Nonetheless, Jack Selzer, editor of perhaps the first collection on material rhetoric titled, *Rhetorical Bodies*, identified two general propositions of this work. He summarized,

> First…that the material, non-literate practices and realities—most notably, the body, flesh, blood, and bones, and how all the material trappings of the physical are fashioned by literate practices—should come under rhetorical scrutiny. Second… how literate practices—the speeches and texts that are the traditional staple of rhetoric, as well as the ads and virtual spaces and languages associated with the new media—ought to be understood in the serious light of the material circumstances that sustain or sustained them.[230]

Since Selzer's collection published more than a decade ago, I argue that the two propositions that he identified have solidified even more. To date, when rhetoricians

employ a "material rhetoric" perspective, they generally focus on one (or both) of the following: 1) *physical* material objects (such as buildings and bodies) as rhetorical, and 2) people and their ideologies as materially preserved in rhetorical documents or constituted by rhetoric. Spearheaded by landmark essays by Carole Blair, the first group includes rhetorical studies of public memorials and museums, stores, and social activists, among other places and bodies.[231] The second group, spearheaded by ground-breaking theories by McGee and Maurice Charland on "the ideograph" and "constitutive" rhetoric, respectively, includes rhetorical studies of speeches by U.S. presidents and other politicians, public policy statements in the U.S. and foreign countries, and even U.S. advertising.[232] In addition to these two general propositions, there have been a few projects on the material rhetoric of affect and biology that I will discuss later in this second chapter.[233] The visual is still an unresolved challenge to materialist rhetoric perspectives, however. At present for rhetoricians there is no longer total oversight of the materialism of visual images, but I suggest there are still many dimensions of materiality yet to be examined. [234]

One prominent scholar of materialist rhetoric is Cloud. It is noteworthy that Cloud has received several national communication awards for her projects on rhetoric and materialism.[235] Marxian theory heavily influences Cloud's materialist perspective on rhetoric. In a recent essay, Cloud turns her materialist lens toward visual rhetoric. I argue, however, that Cloud still only "gazes" at visual rhetoric, limiting her ability to create new visual rhetoric about non-Western and American women. In particular, Cloud's claim is that *Time.com* web site photographs of the U.S. War on Terror evoke a paternalistic stance (or, as she writes at one point, a "paternalistic surveying gaze") toward Afghan

women. The following is her explanation of the viewing of a close-up image of a young woman dressed in a yellow burqa, where one of the woman's eyes is peeping out: "This point of view allows the viewer to peer into the one eye that peeps from under her bright yellow head covering… Through this forbidden eye contact, the viewer is invited to experience a momentary emotional connection, and also outrage and despair over the quite literal containment of her person. Yet the image also foregrounds the point of view of the colonizer: It is the American who is able to subject others to her/his gaze and, thus, defines the Afghan woman as the object of U.S. cultural hegemony."[236] Cloud does not reference any gaze theory proper, but she suggests that these online pictures of Afghan women function in a similar objectifying manner as "the male" and/or "post-colonial" gaze, albeit with a brief resistive looking back.

Here, Cloud is doing important ideological feminist, race, and post-colonial scholarship by noting some of the socio-political problems of standing above and looking down on non-Western women of color as "Others." Where I would build another dimension to her work, however, is in adding more physical, affective, and especially (neuro)biological human interaction with the website photographs. Admittedly, in her essay Cloud does analyze some of the rhetorical force of the physical medium when she says that the "arrangement" or "sequence" of the online photo essay constructs identity in terms of negation, as well as she notes some "emotional appeals" of "anger and fear (against the savage enemy) and/or pity and rage (at the treatment of women)."[237] But nowhere else does the medium matter for Cloud, per se, and even in this case she ends up reading the arrangement and emotional responses as identification and connotation, two key semiotic strategies. Without the compounding of lenses, I believe Cloud falls short of

what she proposes—a materialist visual rhetoric with the visual ideograph of <clash of civilizations> as a case study.

Cloud's perspective is limited also in part because it assumes a theoretical impossibility. That is, paradoxically, Cloud's materialism marginalizes and ultimately wants to get rid of the visual even as her critique centers heavily upon it. This was the same problem for Marx and Friedrich Engels who attacked human "ideas" as imaginary (a realm which included "phrases" and "phantasms") because what mattered most for them was "the real" life processes such as man's production of subsistence and labor, which they said determined the aforementioned abstractions). [238] But it does not follow that if visual rhetoric is determined by life processes, then visual rhetoric could *not* create reality, per se; or, in this line of thinking, how could an Afghan woman ever create a different world outside of her "real life" oppression? Cloud's reliance on "depth hermeneutics," and her concluding argument for an "extra-discursive real" outside of "rhetorical fictions," echoes these paradoxical theories and negative temperaments about a materialist visual rhetoric.[239]

In sum, Cloud's "materialist" approach and theoretical conclusions set up an outdated binary distinction between "reality" and visual rhetoric as well as humans and visual images (while privileging the former of each binary over the latter). It is not that I am arguing that reality only produces visual images (or vice versa), but rather they are always already interacting with each other. I assert that Cloud's materialist "gazing" cannot envision visual rhetoric anew, and therefore risks relegating the world to the unfortunate oppressively-gendered state it is already in.

Although the majority of rhetoricians studying visual images of gender and sexuality do not share Cloud's heavy Marxist perspective, I suggest that in many ways they similarly "gaze" at visual rhetoric. In turn, most feminist and gay and lesbian studies in the field of rhetoric likewise struggle to create better visual rhetoric for persons with non-binary gender and/or sexuality. Typifying this research is Bonnie Dow's award-winning article on the politics of gay and lesbian visibility surrounding the 1997 coming-out of Ellen DeGeneres, as represented on the *Ellen* television show and covered by mainstream print and broadcast news. Dow claims that her case study illustrates "poster child politics," what she says is a double-edged visibility that brings attention to deserving issues but "as practiced in mass media can serve a masking function as representation is mistaken for social and political change."[240] For evidence, Dow describes how Ellen's liberating public coming-out is in fact regulated, in Foucault's sense, through traditional heteronormative television norms of representing homosexuality (i.e. gay sexuality is the "problem" to be solved in terms of its effect on heterosexuals and homosexual characters are rarely shown in their own communities).

Considering the historical absence of gays and lesbians in U.S. mainstream culture, Dow's study is an important contribution to understanding the increasing and changing mass mediated portrayals of homosexuality and their ideological impact on gay civil rights, some of which have been progressive legal gains. However, though Dow looks at visual mediums and even conceptualizes using a visual metaphor (i.e. *poster* child politics), she does not *materially* analyze any visual images nor does she employ any "visual theories," per se. For example, she does not make distinctions between the different visual and verbal mediums of broadcast television and the printed press. Put

simply, Dow's very "semiotic ideological" perspective treats all visual images like any other linguistic representational "text," since she makes meaning mostly from the symbolism of verbal speech and written words on television.

There is also a narrow theoretical assumption in Dow's essay about mediated images being symbolic "representations" in contrast to some reality that exists elsewhere in the world. This is disconcerting because it not only attends to semiotics at the expense of overlooking other dimensions of rhetorical force, but it also bifurcates "real" human life from "constructed" images. Dow's approach and findings actually resemble Cloud's somewhat neo-linear transmission model of how humans and visual images relate to one another instead of recognizing their multi-material interaction. As occurs with other studies that "gaze" at visual rhetoric, then, Dow's criticism is ultimately anthropocentric about human subjects and pessimistic about visual media technology—she primarily diagnoses the problems with contemporary mediated visibility of gays and lesbian and is unable to envision a new visual rhetoric of non-binary gender and/or sexuality.

A Theoretical Perspective of Gazing-Imaging

Theorizing a multi-materialist visual rhetoric is an oxymoron because throughout the course of human thought in the West, "non-matters" such as rhetoric and visual images have been opposed to "pure reality" or "materiality."[241] As Bruce Gronbeck acknowledges in his forward to a recent reader on visual rhetoric, "The field is still stumbling over itself to be freed from rhetorical thinking that conceives of visual matters as 'nonoratorical,' thereby constructing visuality in opposition to oral communicative traditions."[242] Thus, by combining usually contradictory matters, I call attention to the nonsense of their perceived dualism. Crucially, such a combination is also an "imaging"

of another materialist perspective for rhetorical criticism. Below is an explanation of the terminology of "imaging" and then a discussion of the ontological dimensions to "gazing-imaging."

Terminology and Ontology of Gazing-Imaging

My term "imaging" is derived from its contemporary use within the professional practices of psychology, medicine, computer science, and visual media production. Etymologically, "imaging" denotes the physical creation of a visual image that is the effect of humans interacting with visual media technology (ranging from magnetic resonating imaging devices to movie cameras). According to the American Heritage Stedman's Medical Dictionary, for instance, "imaging" is defined as "visualization of internal body organs, tissues, or cavities using specialized instruments and techniques for diagnostic purposes" and "the use of mental images to influence bodily processes, especially to control pain."[243] Importantly, "imaging" differs from a "visual image" or even the process of "imagination." That is, a "visual image" is generally defined as a "mental image" or a "percept that arises from the eyes," whereas "imagination" denotes a human "mental process" that is "unrealistic" and often just for "amusement"[244] From these definitions we see that a visual image is a product of the human mind or the eye, and not an interaction. Instead of being a product, imagination is a process, although it is still located in the human mind like a visual image. Imaging is a process like imagination, but it is not located only in the mind. Finally of note in these definitions is that imaging can be employed for amusement like imagination as well as for medical purposes.

The basic etymology of the term, imaging, is reflected in the ontology of my theory of "gazing-imaging." There are two main dimensions to this theory. First, gazing-

imaging perceives visual rhetoric (i.e. rhetorical force of the visual) as the multi-material interaction between humans and visual media technology, where ideological symbolism, physicality, affect, and (neuro)biology interact in particular. Second, gazing-imaging is political and has the possibility to make life more livable, even when it is purported to be "just entertainment." As discussed at the start of this second chapter, gazing-imaging is a compounding of lenses. It resembles John A. Lynch's latest perspective on rhetoric that is "a view of all bodies, words, and worldly objects as matter-energy flows—a quicksilver concatenation of meaning *and* materiality" (my emphasis).[245] Most notably, gazing-imaging combines what I have already illustrated as a "gazing" perspective where meaning matters with existing materialist rhetoric scholarship on the rhetorical force of the physical, affective, and biological. At first glance gazing-imaging might look a lot like Celeste Condit's recent proposal for a "modal materialist perspective." As an alternative to prevailing idealism or physical reductivism in and outside of the discipline of rhetoric, Condit posited a modal form of materialism where "the properties of all being are constituted through three distinguishable forms of matter that include the 'physical,' the 'biological,' and the 'symbolic.'"[246] Nevertheless, gazing-imaging pushes Condit's modal materialist perspective toward new horizons by analyzing the physical and *neuro*biological, adding affect, and all the while focusing on visual media technology. As a result, I suggest that gazing-imaging is an improved materialist *visual* rhetoric perspective.

Physical Materiality

I am far from the first scholar to argue that visual media are material "objects" physically interacting with humans rather than being just representations that we

symbolically interpret. However, I inserted quotation marks around the word, objects, because all objects have physical properties not in and of themselves but in physical relation to people in space and in time.[247] According to contemporary philosophy on media technology and ecology, this has occurred since humans first walked on the earth yet it is enabled more and more by the development and omnipresence of various visual media technologies in the late 20th and early 21st Centuries. Don Ihde, a prominent philosophical historian of technology, writes that human existence has always been "technologically textured," since "human activity from immemorial time and across the diversity of cultures has always been technologically embedded."[248] From the late 20th century onward in the industrial Western world, Ihde says humans "live and move and have our being in the midst of our technologies."[249] Tellingly, his examples of such embodied technologies of the contemporary world include the array and proliferation of visual media technologies, from cinema to television to computer graphics.[250] Thus, far from Adam in the Garden of Eden, humans have never been naked but always visually mediated. In 1964, Marshall McLuhan advanced a similar perspective of the physical interaction between humans and mediums with his famous book that demonstrated how media were "extensions of man [sic]."[251] For instance, McLuhan claimed that the highly visual medium of television was the most recent and extreme extension of the central nervous system because it affected the totality (from the skin to the whole psychic or social complex) of human life.[252] Kenneth Rufo and Kevin DeLuca's summary of McLuhan's contributions emphasize humans physically interacting with media technology:

> McLuhan's work details how humans and media interact, how that interaction reconfigures patterns of perception and how a medium, in interaction with both

> perception and other media, translates the cultural environment. McLuhan's unit of analysis is not the individual as restricted to a physical body, but rather the individual and the media, which are extensions of the body… The self is no longer a foundational unit but rather a cultural/technological construction.[253]

Similarly, in Haraway's view, today's world where humans and technologies are physically implicated in and interacting with one another makes them "cyborgs," a hybrid of human organism and machine. She explains, "Late twentieth century machines have made thoroughly ambiguous the difference between natural and artificial, mind and body, self-developing and externally designed, and many other distinctions that used to apply to organisms and machines… The machine is us."[254]

Unlike media technologists and ecologists, visual rhetoricians generally overlook the physical material form of visual media technologies. As Rufo and DeLuca note, "rhetoricians tend to trump form with content, either ignoring form or denigrating it as merely supplemental."[255] One reason for this might be because traditional Western thought contrasted material reality with visual images and often denigrated the latter. No matter the reason, it is noteworthy for a theory of gazing-imaging that some rhetorical studies of photographs, in particular, have begun to take seriously physical materiality. Interestingly, this scholarship has also highlighted the mode of circulation for rhetorical force. Perhaps the chief proponent of rhetorically analyzing the visual medium is DeLuca. Exemplifying this is the physical material dimension to DeLuca's rhetorical theories of an "image event" and the "public screen." According to DeLuca and his co-authors, an image event is designed for dissemination through the public screen, thereby enabling remediation as photographs on the front pages of newspapers and magazines, in television broadcasts, or on computer screens via the Internet.[256] Theoretically, DeLuca discusses "dissemination" instead of "circulation;" in fact, he is a harsh critic of the

concept of circulation even while other leading rhetoricians suggest circulation is similar to dissemination.[257] But when Davi Johnson applied DeLuca's theory of an image event to Martin Luther King, Jr.'s 1963 Birmingham campaign, she considered the actual circulation and knowledge of the circulation of Charles Moore's famous photographs as part of the rhetorical force for what would become the 1964 Civil Rights Act.[258]

The rhetorical (re)circulation of photographs has been a focus for Cara Finnegan's scholarship on photographs from the Farm Security Administration and of Abraham Lincoln, for Lester Olson's more recent rhetorical studies of postcards, posters, and other pictorial emblems from the U.S. Revolutionary era to the present, and somewhat for Robert Hariman and John Lucaites' projects on iconic photography, among other studies.[259] Influenced by a diverse group of thinkers including Walter Benjamin, Bruno Latour, and Michael Warner, Finnegan "abandon(s) a sense of circulation as merely a medium of transfer, a passive conduit of meaning or representation" and moves toward seeing circulation as materially constitutive.[260] In 2009, Olson went even further to theorize "rhetorical re-circulation." He claims pictorial compositions not only constitute their audiences, which is seldom passive, but also

> …were actively engaged and reshaped by the audiences when they formulated diverse and partisan perspectives on the visual rhetoric, as evidenced, in part, by subsequent rhetorical re-circulations. Sometimes audiences exercised a circumscribed degree of agency by redesigning and re-circulating derived versions of the composition, reshaping the message, on occasion literally recasting characters in it by reproducing it in deliberately altered contexts to suit local circumstances and concerns.[261]

Olson's close rhetorical analysis of the re-circulation of "The able Doctor" pictorial through historical British and American publications revealed, then, how "viewers actively interacted with" the pictorials to "constitute an image of unity among the

colonies."[262] Likewise, Hariman and Lucaites have argued that the circulating and "appropriating" of iconic photographs, what Olson might now term rhetorical re-circulations, can serve a democratic political function. In their important book, *No Caption Needed,* they write,

> The circulation of the iconic images moves them across varied and downright strange contexts, and before audiences who are quite capable of seeing both continuity and incongruity. The varied appropriations demonstrate that common images are used to model normative behavior but also for satiric mimicry to challenge those norms, strategic improvisation to challenge them, and other forms of artistic invention for purposes both serious and silly.[263]

Affective Materiality

"Affect" is another multi-material interaction between humans and visual media technologies that is included in my theoretical perspective of gazing-imaging. According to rhetorician Jenny Rice, "theories of affect are in the air, so to speak… it is nearly impossible to ignore the fact that affect is a growing topic within academic discourse—and perhaps beyond."[264] This comment from Rice in her review published in the *Quarterly Journal of Speech* of recent contributions to critical emotion-affect studies might jump start a (new) "affective turn" in rhetorical studies. Yet one reason the word, new, is in parenthesis is because rhetorical scholars have not totally ignored emotion-affect until now. In fact, Aristotle's notion of "pathos," or an appeal to audience emotions as a mode of persuasion, is related to affect.[265] In addition, George Kennedy and Richard Katula discuss at length how the writings of Roman rhetorician Quintilian are a reputable source for studying emotional appeals.[266] But Rice and the growing group of academics across disciplines whom she references are responding to, at least in a major part, the post-Enlightenment privileging of reason and logic over emotion. Correspondingly, critical emotion-affect studies outside of and within the contemporary discipline of

rhetoric are making the case for an increased and closer focus on emotion and affect than has been done in the past.[267] In 2009, for instance, Barbara A. Biesecker spearheaded a *Communication and Critical/Cultural Studies* forum on affect.[268] The first line to Biesecker's forum introduction declared, "This forum's aim is to extend and enrich the already vital and trans-disciplinary conversation on affect and the variety of (ab)uses to which affects may be put."[269]

So much about emotion-affect studies is up for debate given the "newness" of the affective turn. As Rice states, "the concept of affect is not easily summarized."[270] I have been hyphenating "emotion-affect studies" to illustrate how this scholarship is still evolving, and how there is a slippage in terminology. Nevertheless, a theory of gazing-imaging perceives emotion and affect much as several scholars stress their difference yet relation. Sianne Ngai explains that "The difference between affect and emotion is taken as a modal difference of intensity or degree, rather than a formal difference of quality and kind."[271] In the lines of research to which I would draw attention, emotion is a feeling sensation that has been "captured" (i.e. its potential has been consciously owned, recognized, or structured narratively with language) whereas affect is the excess intensity of potential feeling that has escaped capture.[272] Christine Harold's article on the affect and aura of Target's design rhetoric provides one of the clearest definitions of how I see emotion and affect:

> Emotion is the conscious experience of affect, complete with attribution of its cause and identification of its object. Affect describes the response we have to things before we label that response with feelings or emotions. It is a visceral sensation that precedes cognition. Importantly, affect is about our physical interaction with material things.... Affect comes about because of material manipulations, but the meaning of those manipulations is determined by the rituals in which we insert them.[273]

These terms and their definitions start to address several topologies of affect that are important to gazing-imaging. Foremost is that affect is a material interaction transmitted among matter such as human bodies and their biology, language, mass media, and/or other things I would classify as material rhetoric.[274] I would even go so far to suggest that affect is uniquely enabled by the interaction with *visual* material rhetoric. For instance, every time that I teach a lesson about visual rhetoric to undergraduate college students, the majority of them say that the pathos of images persuades them the most. Roland Barthes himself says that his phenomenology of photography, *Camera Lucida,* attempts to explore irreducible *affect,* "the pathos of which from first glance [a photograph] consists."[275] Nor is it coincidental that Brian Massumi begins his influential chapter on "The Autonomy of Affect" by discussing a research study where a film with "just images, no words, very simple" elicited the greatest response from the skin of German children. Massumi then concludes that this study "emphasized *the primacy of the affective* in image reception" (his emphasis).[276] Still, few rhetorical scholars have examined what might be called the affective materiality of visual rhetoric. Robert Hariman and John Louis Lucaites claim in one essay that a late-modern structure of feeling, which both constrains and creates opportunities for critical reflection and civic engagement, is articulated through visual images in U.S. public media.[277] But their rhetorical study of the emotional salience of iconic photographs is an exception to the disciplinary norm.

A second topology of affect is that it is "supra-linguistic" because it works beyond the realm of semiotics, or however that realm is defined (linguistically, logically, ideologically or all of these in combination, as a Symbolic).[278] In his discussion of affect

as "how invigorated people feel at any moment of their lives, their level of energy or passion," Lawrence Grossberg similarly proposed that "The active engagement with texts is rarely determined exclusively by the interpretive content of meaning production… If not every meaning is representation, and not every text has representational effects, it may also be true that texts may have effects other than meaning-effects."[279] Harold's affective rhetorical criticism gets at this as well when she calls academics to "'de-sign' design—to look at things *as things*" (her emphasis) instead of getting too caught up with signification and subsequently seeing things as merely "projection screens for our interpretations."[280] This is not to say, however, that signification has no relation to affect. Rather, I argue that the capturing of affect—emotion—is symbolic and ideological. Thus, I agree with Massumi's description of emotion as a "sociolinguistic fixing" and "the most intense (most contracted) expression of that capture" of the autonomy of affect.[281] Resonating with this conceptualization is Grossberg's assertion that emotions are the product of the articulation of signification and affect.[282]

Finally, another topology of affect is that it is social and political, even when it might at first glance appear to be personal. For example, Rice describes Teresa Brennan's perception of affect as an "affect sociality," because Brennan argues that "affect is not personal feeling, but instead the means through which bodies act in context with each other… Even at the cellular level, which might be the most elemental element, my self is rooted in others."[283] Relatedly, Sarah Ahmed's *The Cultural Politics of Emotion*, as her title suggests, theorizes and analyzes the role of felt sensations in international terrorism, asylum and migration, reconciliation and reparation, and other politics of race, gender, and sexuality.[284]

Neurobiological Materiality

When humans and visual media technology interact, it is not just physical and affective. It is also neurobiological. As Bruce Gronbeck notes about the physical *and* neurobiological materiality of photographs in particular, "pictures have no actual existence until materialized… chemically captured on photo-sensitive paper. Even the 'pictures in your head' are materialized through cortical stimulation."[285] Existent contemporary research on the scientific processes of human visual perception has only just begun to show the complexity of the neurobiological human interaction with visual media such as photographs and television. Following the scientific revolution in the 17th Century, scientific studies of human visual perception emerged and have grown exponentially across disciplines, appearing in physics, physiology, and psychology to, most recently, neurology and computer science. This scholarship is extensive and therefore cannot be exhaustively surveyed here. However, one fundamental finding for my theory of gazing-imaging is that what humans see is not a visual image in itself. Nor is it simply what is seen by the human eye. Rather, it is the result of interactions between human eyes and the human brain along with visual media stimuli. For example, in an aptly titled book, *The Thinking Eye, the Seeing Brain*, neuroscientist James Enns asserts that "…seeing is much more dependent on a healthy brain than on an optically correct set of eyes… much of what we call thinking relies heavily on the same parts of the brain that are used when we see the world around us."[286] This complicates matters more than earlier thinkers ever imagined when they first studied the "objectivity" of human observation in general or the biology of the lens and retina of the human eye specifically. That is, the human mind is the most evolved (and still evolving) organism in history, and it must be

accounted for when understanding visual rhetoric. Cognitive psychologist Ian E. Gordon suggests a similar use of the eye and the brain for seeing. He writes, "Visual perception utilizes not only the eye—which is a structure of formidable complexity—but the brain, which in humans comprises ten thousand million cells interacting in ways as yet not understood. Underlying our experience of seeing is the most complicated system ever known."[287]

Nonetheless, these neurobiological material interactions have been found to have some patterns that are pertinent to gazing-imaging. For example, American philosopher of the mind, Daniel Dennett, includes in one of his latest books on the evolution of free will a rough diagram of the human mind that is separated into three interactive sections, with "practical reason" in the front, "vision center" in the back, and "Cartesian theatre" in the middle.[288] Although this artistic rendering might be an overgeneralization, it resembles anatomical maps of the human brain that show neural signals move from the eye's retinal receptors through the left and right midbrain and toward a location in the back of the brain cortext called the "primary visual area" or "area VI."[289] Area VI is considered the main staging area for visual analysis, because it then broadcasts information to other regions of the brain, such as the "dorsal stream" which determines where things are relative to movement and location while the "ventral stream" is sensitive to what things are relative to shape, color, and use.[290] Thus, there is a primary neurobiological pathway for processing visual information, but several routes can still be taken—and are typically taken—in forward and backward directions.

Further enabling but complicating this interaction of the human eye with its brain are the increasing number and diversity of "artificial" visual stimuli today, due to the on-

going development of visual media technologies. In fact, visual psychology scientists Nicholas J. Wade and Michael T. Swanston devote a new chapter in their introductory book on *Visual Perception* to this subject.[291] They write that such "unnatural" visual stimuli can appear even more three-dimensional than other things seen. For example, when looking at visual images such as photographs, human visual perception has to consider the viewpoint in which the visual image was originally taken in conjunction with the perspective in which they are now viewing it. As a result of this interaction, Wade and Swanston debunk the likening of the eye to the camera, asserting that "what we see does not correspond to the image formed in the camera."[292] Even so, neurobiologists have discovered that humans frequently and most readily adopt "stereotypical viewpoints" (otherwise known as canonical, typical, or biased views), including even when looking at renderings of human faces.[293] Interestingly, however, these common viewpoints are not accurate representations of reality. Enns describes this act of seeing as "less like a mental photograph than it is a built-to-order construction project."[294] Such "built-to-order" imagery arises from how human neurobiology recognizes and remembers the imprinting of light, objects, figure-ground, and scenes, etc., but crucially, it is a flexible "sketch." As Enns explains, "Area VI and its neighbors may simply be the sketchpad or screen on which detailed visual functions of all sorts play out, regardless of whether those visual functions are driven by new incoming sensory signals or old signals based on stored memories."[295]

In 1970, rhetorician Wayne Booth stated, "Perhaps it is enough for now to note that the rhetoric of the image, reinforcing or producing basic attitudes towards life that are frequently not *consciously* faced by the rhetor, constitutes an enormous part of our

daily *diet* of rhetoric" (my emphasis).[296] Although scholars have heeded Booth's call to look at visual rhetoric in general, none to my knowledge have analyzed its neurobiological rhetorical force—what Booth might have been getting at with his metaphor of rhetoric being an "unconscious diet." Even rhetoricians who study the (visual) rhetoric of human bodies, either as the main focus of their analysis or in addition to critiquing verbal discourse, have stayed at the surface of the skin rather than move inward to the (neuro)biology of corporeality.[297] This oversight is not surprising since one of the more common non-invasive approaches used by scientists today to assess the neurobiology of human visual perception—the tracking of electrical changes at the surface of the human scalp that are known as event-related potentials and represent the activity of a person's brain cells and electrochemical state of the retina when interacting with specific visual stimuli[298]—is pretty foreign to the rhetorical tradition. In general, I am influenced by Condit and Lynch who foreground biological materialist rhetoric perspectives. For example, in her chapter on the materiality of the DNA code in Selzer's edited collection, Condit explains, "Rather than seeing all human behavior as reducible to biology, or rather than seeing all of biology as a flaccid, inactive product of social codes, I believe we can have the sophistication to view an active biology in conversation with an active social coding system."[299]

To review, the terminology of "gazing-imaging" relates to current uses of the terms in psychology, medicine, computer science, and media production, while its ontological dimensions grew out of contemporary philosophies of media technology and ecology, scientific studies of the neurobiology of human visual perception, and classical and contemporary theories of emotion and affect. As a supplementary perspective on

visual rhetoric, gazing-imaging does not just perceive visual images as ideological symbols interpreted by human spectators. Rather, I argue that the rhetorical force of visual rhetoric is enabled by the *multi-material interaction* between humans and visual media technologies that involves physicality, affect, and neurobiology in addition to ideological symbolism. Furthermore, and crucially, gazing-imaging has the political potential to make life more livable. In the epilogue to his book on *Technology and the Lifeworld,* Ihde ruminates on how the rapid growth of human-technology relations today, particularly ones that involve visual media technologies, is a condition for *invention* of a multiplicity of cultures that are radically different.[300] Ihde then references the playfulness of popular culture visionaries who have successfully produced a "bricolage" of new worlds. Ihde's only caution is that, even as the "high-technology texture of the lifeworld is one in which the proliferation of the possible is diverse… [it is also] often both confusing and dangerous."[301] Haraway's cyborg manifesto envisions a resistive and creative political outcome from the partnership between humans and seeing machines as well. She explains,

> The political struggle is to see from both perspectives at once because each reveals both dominations and possibilities unimaginable from the other vantage point. Single vision produces worse illusions than double vision or many-headed monsters. Cyborg unities are monstrous and illegitimate; in our present political circumstances, we could hardly hope for more potent myths for resistance and recoupling.[302]

These philosophers are not alone in their perspectives, however. Scientists of human visual perception also acknowledge the world-creating possibilities of the interaction between visual media technologies and humans. This is made evident by Gordon, a psychologist of the visual, who says "building seeing machines"[303] is a major goal of his research. Relatedly, critical emotion-affect studies suggest that sociality and politics are

affective rhetorical forces, creating both progressive and conservative worlds. As Grossberg states, ""[a]ffective relations are, at least potentially, the condition of possibility for the optimism, invigoration and passion which are necessary for any struggle to change the world" yet also recognizes that "affect relations can be disempowering."[304]

A Methodological Perspective of Gazing-Imaging

"Gazing-imaging" is not only an improved theory of visual rhetoric. This next section demonstrates how it is also a supplementary methodological perspective of visual rhetorical criticism and creation. Toward that end, I review and expand on the rhetorical orientation that I first conceptualized with my co-author, Marita Gronnvoll, to critique and create metaphoric genetic rhetoric.[305] Then I overview details of how I deployed a method of gazing-imaging for my current study.

For an article published earlier this year in *Rhetoric Society Quarterly,* Gronnvoll and I rhetorically critiqued the problems and untapped potentials of metaphors for genes used by the lay public, as well as rhetorically created additional genetic metaphors. We argued that too often metaphoric rhetorical criticism, and the rhetorical tradition in general, only consists of description and evaluation of rhetoric, thereby encouraging the critic to emphasize the inadequacies of rhetoric. In turn, solutions frequently remain undeveloped, possible solutions from the lay public are commonly overlooked, and pessimism underlies much rhetorical critique. Our proposal, then, was for rhetorical scholars to be critics *and* creators. As we explained, "Creating metaphors, along with providing critique, combines constructive and deconstructive practices, and may encourage an optimistic attitude for rhetorical scholarship…. such an approach is needed

to advance the field of rhetoric and the academy as a whole, plus provides an avenue for social change."[306] Specifically, we built off metaphorical rhetorical criticism by Robert Ivie and social scientific qualitative communication studies of "real" audiences. We noted that there were at least three major benefits to assessing audiences for (metaphoric) rhetorical studies:

> (1) discovering lay metaphorical rhetoric that critics, scientists, and other professionals have difficulty seeing from their own perspectives; (2) providing evidence for the force of metaphorical rhetoric on the public, such as what it does or how it is received; and (3) improving the position of metaphoric rhetorical criticism in science proper and social science studies.[307]

The methodological perspective that I term "gazing-imaging" is another deployment of the new orientation of rhetorical criticism and creation proposed by me and Gronnvoll, but I push it in additional directions, most notably to rhetorically assess what audiences *do with* visual media technologies along with how they *make meaning* from visual representations. Important to gazing-imaging is that audience reception studies have, since their development around the late 1970s and early 1980s, perceived of and analyzed humans as actively resisting and even reproducing media rather than being passive receivers who exist entirely external to media. This work was a response to, at least in a major part, earlier scholarship that operated under the "media effects" model, commonly known as the "hypodermic needle" stimulus-response approach where audiences were thought to be injected with mediated messages.[308]

Outside of rhetorical studies, audience reception is now a regularly used methodology even as the styles of social scientific communication inquiries vary and are still growing.[309] However, I suggest that most of these audience reception studies have predominantly analyzed the ideological meanings that audiences make from media and,

as a result, other things that audiences might do with media are overlooked. Stuart Hall's semiotic theory of "Encoding/Decoding" television is a heavy influence, as are subsequent related writings by John Fiske, John Hartley, David Morley, and Charlotte Brundson.[310] In their groundbreaking book-length studies, *Everyday Television: Nationwide* and *The 'Nationwide' Audience*, Morley and Brundson conducted interviews to "explore the range of differential decodings of the [BBC News television series, *Nationwide]* arrived at by individuals and groups in different socio-cultural locations."[311] Likewise, the majority of essays on audience reception in the latest edition of Horace Newcomb's premier edited collection, *Television: The Critical View*, primarily concern meaning-making. For instance, Antonio La Pastina introduces his television audience ethnography, titled "Telenovela Reception in Rural Brazil: Gendered Readings and Sexual Mores," in the following way: "The present study discusses how rural viewers appropriated telenovelas in their daily lives and how *the meanings assigned to the texts* are mediated by the local patriarchal culture…" (my emphasis).[312] Not surprisingly, this trend also appears in the small group of rhetorical studies of audience reception, including the article on genetic metaphors that I wrote with Gronnvoll.[313]

Nonetheless, audiences do much more with media than just "make sense" of it. In fact, Morley recognized this in his follow up to *Nationwide.* With *Family Television: Cultural Power and Domestic Leisure,* Morley investigated how television is interpreted by its audiences in addition to how it is used within different families. He writes, because "we are now in a situation where people can 'do' a number of things with their television set besides watching broadcast television," then "my own interests are now focused on the *how* of television watching—in the sense of understanding how the process of

television viewing is done as an activity."[314] Although Janice Radway's foundational feminist study of Midwestern female readers of romance novels that published in 1987 was originally designed as an inquiry into their ideological interpretations of the literature, she also ended up discovering that women did much more than that. As Radway explained later, "the Smithton women repeatedly answered my questions about the meaning of romances by talking about the meaning of romance-reading as a social event."[315] Stuart Hall himself sums up my point well in his introduction to Morley's study on *Family Television.* He says, "Our actual modes of relating to television are far more complex than protocols of most research suppose. So are the 'uses' we normally make of the medium."[316]

Qualitative communication researchers Thomas Lindlof and Bryan Taylor note that the rise of critical/cultural media studies has challenged rhetorical criticism to *document* rhetorical influence on audiences by participating in and observing its actuality.[317] Gazing-imaging is one methodological perspective for scholars of visual rhetoric to meet that challenge, and maybe even to exceed its expectations. Specifically, by rhetorically studying the *multi-material interaction* of humans with visual media technologies, the rhetorical forces of ideological symbolism, physicality, affect, and neurobiology are brought to light. More broadly, this methodological perspective contributes significantly to the growing body of work on visual culture at large, since Gillian Rose reported in her 2007 edition of *Visual Methodologies* that audience reception studies are being neglected.[318] "Looking beyond the surface of images" and toward their reception is a potent site for feminist research and regenerating the feminist movement as well, according to Karyn Sandlos who completed a rare focus group study

involving pro-choice activists and photographs.[319] Likewise, Andrea Press did her pioneering study of women watching television in 1991 because,

> As we enter what some nefariously call the period of postfeminism, it becomes more and more pressing to ask how women in our time use the images and ideas our culture makes available to them as they construct their own identities in the world and as they form their own ideas about what is normal and real outside of themselves.[320]

Lastly, and crucially, deploying gazing-imaging as a methodological perspective does not cease at critique. It also creates positive visual rhetoric in hope of making life more livable. In some senses this is a much more political project than even Raymie McKerrow charted in 1989 with his orientation of "critical rhetoric," at least as it concerns criticism as a political performance. Influenced by McGee's claim that "rhetoricians are performers" and Michel Foucault's self-designation of being a "specific intellectual," McKerrow suggested that with critical rhetoric, "the critic as inventor becomes arguer or advocate for an interpretation of the collected fragments."[321] In his award-winning book that is a critical rhetorical analysis of five famous case studies of gender trouble, John Sloop further describes how critical rhetoric, by reversing "rhetoric" and "criticism," views its own writing as a political practice:

> As critics and activists, we must utilize criticism as a way to envision and encourage other ways of being….Critical rhetoric forces us not only to function as critics, then, but to function as rhetoricians, to read the material discourse of everyday life and write about it in such a way that our encounters with the world are thereafter altered.[322]

Perhaps because "critical" now comes before "rhetoric," however, the inventive or revisionary has been left in the dark. Indeed, I agree with Sloop that he does a commendable job at "identifying compelling fragments of discourse that explain, and thereby unhinge, some of the commonsense understandings of dominant culture in terms

of gender and sexuality."[323] Yet nowhere does Sloop reconstruct a new vision made up of the fragments that he unhinges, or deconstructs, to "help increase those 'possibilities for a livable life' for everyone," what he (citing Judith Butler) claims is necessary in the end.[324] Barbara Biesecker wonders similarly about Foucault, and rhetoricians who turn to him, "how transgressive, counter-hegemonic or, to borrow McKerrow's term, critical rhetorics can possibly emerge as anything other than one more instantiation of the status quo in a recorded and thus barely recognizable form."[325]

In contrast, gazing-imaging is an overtly optimistic political performance of rhetoric creation in addition to rhetorical criticism. As Schiappa asserts, "Critics need to point to positive examples…Not only do we need to celebrate socially productive representations, instead of constantly bemoaning how they are 'contained' by one ism or another, we also need to be proactive about the direction in which film and television should go."[326] Such optimism and rhetorical creation reflects how many feminists and queer thinkers and activists call to literally change media nowadays. For example, one guide of feminist advocacy for "reclaiming, reframing, and reforming media" that originally published in 2006 in *Bitch* magazine declares, "If [feminists and progressives] want to move public opinion, defend our rights, and advocate for our future, we have to decide, today, that we're going to compete on the media battlefield. This means critiquing negative media and, more important, actively working to create positive media coverage and advocating for structural reform."[327] Also included in this guide is a lengthy list of tips, adapted from media training with women's social justice groups; appropriately, the title for one tip is "Don't like the media? Be the media."[328] There have been some previous scholarly attempts at this, including Lauren Berlant and Michael Warner's

project of "queer world making" and other "queering popular culture" that involves the deconstruction *and* reproduction of visual images.[329]

Data Collection and Analysis

To study how people interact with digital photography, I deployed semi-structured interview methodology. After obtaining human subjects approval from the Institutional Review Board, I recruited and ultimately interviewed 11 Caucasian and nine African-American participants living in the region of Athens, Georgia who self-identified as females who were pregnant, had bore children before, and/or were of traditional child-bearing age (20 to 35 years old). I focused on this particular participant pool for at least two reasons. At its simplest, I wanted to match my self-identification of being a "Caucasian female of child-bearing age" with that of most interviewees, since existent methodological research shows that matching interviewer-interviewee demographics improves the richness of one-on-one interviews. Second, I wanted to interview "females of childbearing age" because they are part of the U.S. population that is culturally assigned the labor of childbearing and childrearing, and relatedly, they are a target audience of the print and online media that initially produced and circulated Figures 1-4.[330] At the same time I recognize, along with Rickie Solinger, that focusing on this particular participant pool can be risky and misleading in several ways:

> This focus can reinforce the old tendency to construct fertility and reproductive politics as a 'woman's issue.' This focus can simply efface the male role in pregnancies and parenthood. It can also suggest that women are essentially reproducers and that biological reproduction is the special domain of women. A related problem could be reinforcing the idea that reproduction and motherhood are necessary conditions of motherhood.[331]

As I move forward with this project, I hope to supplement the current study by interviewing participants who self-identify as "(transgender)men" who are pregnant, have bore children, and/or are of the traditional child-bearing ages.

For recruitment, I used the snowball sampling technique that used as a starting point my social network. Because I did not want participants to feel constrained by a prior personal relationship with me, prospective participants who had first-degree personal or professional relationships with me were not interviewed. All but one of the participants identified as heterosexual, the mean age was 28, the mean income was $36,000 per year, and the median education was a complete 4-year-college degree. Six participants were currently pregnant while 11 had bore children before. The interviews lasted one hour and took place throughout July and the beginning of August 2009 in a high-technology classroom at the University of Georgia. Participants received a $50 cash honorarium for transportation and childcare costs, and were audio and videotaped. During the interviews, I worked from a semi-structured interview guide that explored audience reception of visual media technology. First, I projected four digital photographs up on a large screen video display (Figures 1-4). Figures 1 and 2 were of Britney Spears and Christina Aguilera who were digitally photographed for the cover of *Harper's Bazaar* and *Marie Claire* magazines, respectively. Figure 3 garnered a lot of media attention since March of 2008 when the leading gay and lesbian magazine in the U.S., *The Advocate,* published it in print and digitally uploaded it onto its website. Figure 4 digitally appeared as the cover of the first hardcopy edition of *Labor of Love: The Story of One Man's Extraordinary Pregnancy,* an autobiographical book written by Thomas Beatie and published by Seal Press in November of 2008. When projecting each figure up

on the screen I asked open-ended questions such as “What thoughts does this bring to mind?,” “What feelings does this bring to mind,” and “Do you want to do anything with this?” Following their reception of these four digital photographs, on the large screen video display I played videorecorded portions of an exclusive television episode of *The Oprah Winfrey Show* that was titled “The Pregnant Man” and originally was broadcasted nationally on April 3, 2008. I stopped the television episode at four different segments to ask the participants the aforementioned questions again. I ended the interviews with a general section where I asked participants to explain and characterize what they usually do with digital photography, large screen video displays, and Skype video conferencing technology. I used open-ended questions and follow-ups to allow for the widest possible range of responses from participants and avoid leading them.

I later transcribed the audio tapes of the interviews. I then checked and corrected them by listening to the audiotapes of the interviews along with the transcripts, thereby producing 332 pages of text. I also assigned pseudonyms and removed any other identifying information to maintain confidentiality for my participants.

My analysis of gazing-imaging integrated a multi-materialist rhetorical criticism with inductive “thematic analysis” adapted from Barney G. Glaser and Anselm L. Strauss’ “grounded theory” approach that is frequently deployed in qualitative communication research on audience reception of media.[332]

In the chapters that follow, I offer my rhetorical critique of how these women interacted with digital photography, and Figures 1-4 in particular, in line with the theoretical framework of gazing-imaging advanced here. Then this dissertation concludes with a rhetorical creation of another digital family photography.

CHAPTER THREE

REPRODUCING "HAPPY FAMILY" BY CAPTURING, CONNECTING, CIRCULATING, AND CHANGING FAMILY DIGITAL PHOTOGRAPHS

> Cameras and film have developed with the family in mind.
> —Jo Spence and Patricia Holland[333]
>
> Save your happy memories with a Kodak.—Kodak slogan[334]

Introduction

Women of childbearing age who are living in early 21st Century U.S. visual culture are gazing-imaging. To illustrate their gazing-imaging, this third chapter rhetorically critiques how 20 of these women interact with digital photography in general, whereas my fourth and fifth chapters rhetorically critique how these 20 women interacted with four particular digital photographs. Specifically, the women interacted (and at times heisted to interact) with digital photography in general in four main ways: they "captured" happy family moments and/or memories, 2) they "connected" family, 3) they "circulated" happy family digital photographs, and 4) they "changed" family digital photographs. As a result, I argue that the material reproduction of "happy family" is one major rhetorical force of gazing-imaging done by today's women of childbearing age and digital photography. Throughout this third chapter I will suggest how this both makes possible and prohibits more livable lives for families of heterosexual and lesbian women, gay men, and transgender persons.

It is noteworthy, however, that several of the women whom I interviewed hesitated to interact, especially "changing" digital photographs. For example, when I proposed to some of the women my terms of "gazing" or "imaging," neither "gazing" nor "imaging" (nor their derivatives like "gaze" or "imagine") were fitting characterizations for them. Charmaine concisely answered "Nah" to my question about whether the term "gaze" characterized her interaction with digital photography in general. A couple of the women confirmed that "imagine" or "imaging" partially characterized the interaction that they had with digital photography, although they heavily qualified this agreement. Tamika stated, after a long pause to my question regarding "imaging" and "imagine" in particular, "Maybe. Because I guess you could look back and say, you know, 'I wish I was still in this place,' or 'I wish I was still at that age or whatever.' So, maybe a little bit, but I'm not really sure if 'imagine' is right." Heather also replied with hesitancy to my inquiry by referencing digital photographs of her family in years past and then saying, "Yeah, yeah, I guess somewhat… So I guess somewhat because I just kind of imagined." Jennifer hesitated to suggest terms such as "imagine" characterized her interaction with digital photography. She replied, "No. But that's because I've done a lot of film photography, and I never liked altering it. Like, I like documentary photography, so I'm not gonna alter the image myself." In fact, not altering or in other ways not "changing" digital photographs was the most common resistance to gazing-imaging that I will address later in this chapter. These examples of hesitation to gazing-imaging reveal that gazing-imaging is, much to my surprise, not occurring as much as it could even as it is enabled more and more by the increased public access to and use of digital photographic technologies in contemporary U.S. visual culture. In my conclusion to this chapter, I

speculate on at least two reasons why some of today's women of childbearing age might hesitate to interact with digital photography—because they are hesitant to become photo editors and hesitant to no longer believe in photographic realism.

Nonetheless, to frame my rhetorical critique of 20 women of childbearing age today who are gazing-imaging with digital photography in general, this chapter first reviews scholarship on "family (digital) photography." This work demonstrates that humans "make sense" of what it means to be a family by looking at photographs, as well as this scholarship has also begun to show how "family" is materially reproduced when humans interact physically (in time and in space) and affectively with (digital) photography.

Family (Digital) Photography

Photography and its connection to the family have been highlighted by a number of early leading thinkers including Roland Barthes, Susan Sontag, Marshall McLuhan, and Pierre Bourdieu, among others. It is telling, for instance, that McLuhan began his discussion of the photograph in *Understanding Media* with what he claimed was a popular story about the admiring friend of a mother and child who said, "'My, that's a fine child you have there!' Mother: 'Oh, that's nothing. You should see his photograph.'"[335] There is now even a small interdisciplinary group of scholars focusing on "family photography" (a subject of study that is sometimes referred to as "domestic," "home," personal," and/or "private" photography). From analyzing late 19th Century portraiture in the home to Kodak snapshots and advertising to web-based reporting that involves digital family photo albums, this contemporary scholarship has only just started to analyze the wide and still developing range of "family" photographic technologies.[336]

Generally the scholarly work about "family (digital) photography" argues that photography symbolically constructs ideologies of the family. Some of these scholars even suggest that photography has had more than a representational function for the family. That is, "the family" is materially reproduced when familial groups do things with the photographic medium beyond interpreting visual symbols as they read texts. As Christopher Musello concluded his partial ethnographic study on the home mode of family photography,

> Pictures are not simply a 'text,' however, read for the information it encodes. Rather, home moders invest their photographs with a broad range of memories, associations, and responses as they view them, information which far exceeds the particular pictorial references of the images themselves. All of this has important implications for anyone wishing to 'decode' photographic documents. To talk about 'meaning,' for example, we have to understand the document itself as the product of social and cultural dynamics.[337]

Given Barthes' semiotic background, much of his writing exemplifies how ideological meaning is made about the family by looking at photographs. In *Mythologies*, Barthes includes a section on electoral photography and its transmission of family norms, and another section on the popular, controversial, and now much written about photography exhibit, "The Family of Man," that travelled the world from 1956 to 1962 and universalized the human condition at the cost of suppressing historical differences.[338] Echoes of this symbolic construction of the family through photography can be heard in Sontag's landmark book *On Photography.* Sontag writes that photography has not only become a social rite of family life, but also "Through photographs, each family constructs a portrait-chronicle of itself—a portable kit of images that bears witness to its connectedness."[339] She continues, "As that claustrophobic unit, the nuclear family, was being carved out of a much larger family aggregate, photography came along to

memorialize, to restate symbolically, the imperiled continuity and vanishing extendedness of family life."[340] Likewise, in Marianne Hirsch's *The Familial Gaze*, she poignantly defines the "familial gaze" as "the conventions and ideologies of family through which they see themselves" and says that the essays in her edited collection continue to "address how *photography* functions as a mode of *familial representation*" (her emphasis).[341] My article that rhetorically analyzes the hegemonic politics of representations of gay families in major U.S. print news stories and photographs that published from 2004 to 2006 is a more recent example of this scholarship even though I did not originally classify my study as about family photography, per se.[342]

However, with the publication of *Photography: A Middle-brow Art* in 1965, preeminent French sociologist Pierre Bourdieu demonstrated that the relation between photography and the family exceeded deterministic meaning-making. For Bourdieu, familial photographic *practices* functioned to actually form the family. For instance, he said that the practice of photography is a social familial relationship that "only exists and subsists for most of the time by virtue of its *family function.*… immortalizing the high points of family life, in short, of reinforcing the integration of the family group by reasserting the sense that it has both of itself and of its unity" (his emphasis).[343] Barthes touches on a non-linguistic, non-symbolic seemingly embodied photographic familial relation in *Camera Lucida* when he questions whether the photograph is a family rite and reflects on a photograph of his mother as a child as "umbilical cord."[344] In a related manner, Annette Kuhn addresses how various physical uses of photography reproduce the family when she claims in her visual autobiography that, "In the process of using—

producing, selecting, ordering, displaying—photographs, the family is actually in the process of making itself."[345]

A review of these studies of family (digital) photography reveals that the medium has at least three material reproductive functions beyond symbolism: 1) the physicality of family photography in space as objects, 2) the physicality of family photography in time as memories, and 3) the positive affect of family photography. The physicality of photography in space is colloquially made evident by public opinion surveys taken in the past couple decades that report how Americans rate family photographs as their "most cherished objects or possessions."[346] Similarly, Bourdieu wrote that the camera is often a jointly-owned piece of property among family members, and family photographs and albums are like "family jewels" or an "heirloom."[347] The spatial physicality of family photographs and albums is even at times noted by Barthes and Sontag. Perhaps because Barthes ruminates at one point that photography can transform subjects into "museum objects," then he reckons that the existence of the photograph of his mother as a child authenticates her "being-that-has-been."[348] Similarly for Sontag, photographs "supply the token presence of the dispersed relatives… A family's photo album is generally about the extended family—and, often, is all that remains of it."[349] More recent scholarship asserts that family photography has become a physical commodity of contemporary U.S. consumer culture. For instance, Kodak's color film technology, Colorama public displays, and advertising from 1950 to 1990 are the focus of Diane Hope's rhetorical analysis where she concludes that the nuclear American family was pictured as a consumer unit engaged in the production and consumption of color images as commodities.[350]

Secondly, there is a vast amount of work on the ritualistic function of photography in collective memorializing, remembering, and forgetting, including a handful of studies in the discipline of visual rhetoric specifically.[351] I suggest that memory is a physical materialization of time, and it is highlighted by the case study of family photography. As Kuhn says, "Family photographs are about memory and memories: that is, they are about stories of the past, shared (both stories and past) by a group of people that in the moment of sharing produces itself a family."[352] In her essay included in *The Familial Gaze* collection, Marita Sturken, a senior communication scholar of public memory, examines a range of personal and family photographs (from photographs left at the Vietnam Veterans Memorial in Washington, D.C. to images of missing children disseminated on supermarket flyers) that become cultural memory. About the photographic image as memorial, she claims,

> … while the photograph may be perceived as a container for memory, it is not inhabited by memory so much as it produces it; it is a mechanism through which the past can be constructed and situated within the present. Images have the capacity to create, interfere with, and trouble the memories we hold as individuals and as a culture… [they] function as technologies of memory, producing both memory and forgetting."[353]

Interestingly, Bourdieu and others recognize that family photography often functions as a collective memorial of not just any family memories in the present, past, or future, but rather of positive happy celebrations. In other words, family photography physically memorializes in time "happy family."

Not surprisingly, then, positive affect is emphasized as another major function of family photography, though most often it is a side note that scholars make without drawing upon classical or contemporary critical emotion-affect studies. Even Barthes reflected on some sort of photographic familial affect when he did a phenomenology of

photography and commented, about a photograph of his mother as a child, "For once, photography gave me a sentiment as certain as remembrance."[354] Don Slater's rare study of digital domestic photography also highlights the emotional sentiment of family photography. According to Slater, "Family photography is not documentary in aim or attitude: it is sentimental because it attempts to fix transcendent and tender emotions and identifications on people and moments hauled out of ordinary time…."[355] The final chapter of Julia Hirsch's book, *Family Photographs: Content, Meaning, and Effect,* also discusses how "family photography—a source of so many vital statistics—is a cue to family passion" when it triggers positive feelings and emotions, such as empathy and a sense of community, and "These emotions are released in us whenever we see any family photographs, even if it is of strangers, or of persons to whom we are otherwise indifferent."[356]

Generally, scholars who note the emotion and/or affect of family photography conclude that positive feelings are usually evoked by the visual recollection of people who are united by mutual affection or some sort of "love" for one another—the subject of most all family photography since, historically, it is uncommon for "unhappy" families to photograph or be photographed. Recall, for instance, the aforementioned quotation from Bourdieu where he said that the photographic practice "immortalizes the high points of family life." Bourdieu also stated that the photograph "expresses the celebratory sense which the family group gives to itself" and that the family who photographs "asserts itself by accumulating the signs of its affect unity, its intimacy." [357] Fittingly, he even called photography a "*technology for the reiteration of the party*" (his emphasis).[358] Jo Spence equally writes that the most common family photographs are of "loved ones" and what is

left out of the family album are moments of pain, horror, and discord.[359] In addition, Marianne Hirsch explains,

> Family photographs, so generous with views of darling babies and loving couples, do not show grades failed, jobs lost, opportunities missed… The renegade, the wastrel, the outlaw are not pictured in their extremities. They are simply not pictured at all. The family pictures we like best are poignant—and optimistic.[360]

Musello adds about these affective customs of family photographs, "'Special' and 'positive' activities are emphasized… in contrast, everyday experiences and more 'negative' features' of the family's activities—work, crying babies, arguments, daily customs, and so on—are seriously neglected."[361]

The remainder of this chapter is a rhetorical critique of four particular ways in which women of various childbearing ages today were gazing-imaging with digital photography in general to reproduce "happy family"; namely, by capturing, connecting with, changing, and circulating family digital photography.

Capturing Happy Family Moments and Memories

Capturing "happy family" moments and memories with digital photography is one main way that the women whom I interviewed were gazing-imaging. This was a physical material interaction in space and in time that was also materialized with positive affect. Specifically, this came across when I asked the women of various childbearing ages to characterize what they did with digital photography and the majority of them consistently answered in some way or another that they "capture the moment and/or memory." Then the particular examples that they gave to explain this always involved family. Just their deployment of the term, "capture," denotes an action of physically seizing something in space, or an object that is seized or possessed by physical force. In addition, many

women talked about digital photographs as physical memorial objects when calling them a “keepsake,” “record,” “evidence,” or “storage,” for example.

Along with saying that she “like[d]” or “enjoy[ed]” capturing the moment” as a majority of the women did, the following response from Nicole illustrates the spatial physicality of digital photography when she notes “there”-ness, as well as its positive affect when she mentions laughter: “I just like capturing a moment, and, um, having that, either that memory or that visual…. mostly I just enjoy capturing the moment with people and, uh, keeping that memory, um, alive and having, you know, a laugh later or having that moment where you could take yourself back there.” Amanda similarly described a very positive feeling of “capturing the moment” with digital photography when she commented, “I think when it’s someone I know, usually it captures sort of a moment, and it makes me smile. It makes me sort of think about that person’s personality… it’s more than, like, ‘oh there’s a picture.’” Further exemplifying the persistent physical possession of digital photographs is Elizabeth’s reference to “keepsake” in her reply to my inquiry into what she did with digital photography and why she did whatever she did. Elizabeth said, “So taking our digital camera to important events in your lives, to capture those moments. To keep them either on the camera or store them on our computer, or a digital drive, like a USB or a CD or something like that to keep those, um, keep those with us as keepsakes.” Much as Elizabeth said, Jennifer referred to digital photographs as “family keepsakes,” as well as she called them “evidence” when explaining her positive affective interaction with them as “it’s definitely sentimental, it’s um, I mean, I think of it fondly because they’re good times, they’re good memories… for reflection, um, they make me happy. It’s like actual evidence that we

were together as a family." Digital photographs were also physically materialized in space (and in time) for Imani when she said they were a way of "storing memories."

It is significant for materially reproducing "family" that the moments and memories captured were always of and for close friends and family members, ranging from the women's parents and children to other relatives such as God-children. Not once was an unfamiliar unhappy person mentioned by the women whom I interviewed. For instance, Melea stated "I just want to capture that moment" while telling me about how she likes taking digital photographs "of like kids when they're playing. Like when everyone's at Sandy Creek, I took a lot of pictures a few weeks ago. The kids playing in the water." Crucially, Melea shared with me that these kids were not just any kids but rather "cousins, and nephews, and God-daughters and stuff." The following excerpt from my interview with Zahara about what she did with digital photographs during and after a recent vacation illustrates this same "capturing the *good* family moment" with digital photographs:

> **Zahara:** Just to capture the moment and to like show others the good time we had. And, just for something that I can look back at in the future, and for my child to look back at. Especially with her, just showing her pictures of when she was, 'you were five years old and you went on a plane.' And, my daughter, just to show her that she was five and went on the airplane for the first time, 'A lot of people are 30 and haven't done that [laughs], and you went to Vegas.' So just to show, and you know, capture the moments.
> *Jamie:* So if, the next question I have is, how would you characterize this. Is capturing the moment a good way to describe it?
> **Zahara:** Oh gosh, yeah.

Imani and others continued to stress physicality in space and in time, positive emotions, and, of course, the family. At first Imani responded to my question, "Capture every moment. Just um, I don't know a special word. Just um, cherishing the moments, that's

the only thing that I can think of." She then offers up a notable example of "catching every moment" of her son growing up, "So you, everything they do you want to have it at a standstill, and like keep it forever." Tellingly, Kimberly characterized the interaction she had with digital photographs as a "family memory," Michelle said it was a "memory" of "family and happy times," and Aiesha described it as a "family story." Specifically, Aiesha explained,

> …. they tell a story for me sometimes. Um, you know, um, you know, like I said it creates memories, so for other people it shares my story. So they get to get an understanding of who I am, and you know, pictures, you know, of course don't tell the full story because you don't know what's behind it, but if you have enough pictures you can begin to formulate your own story about a family… so it helps share my story, my family story.

Similar to the function that photography has had in remembering and memorializing good times throughout history, "looking back" and "remembering" was included in their "capturing of happy family moments and memories" with digital photography. Therefore memory and its physical material connection of past, present, and future time are central to how women of childbearing age today interact with digital photography. In fact, Imani followed-up her aforementioned comment about "capturing every moment" with a statement that expresses this looking back and forth in time: "You will have that moment forever. Wherever you was when you took that picture, you can be like, 'Oh, we were at such and such a place when we took that.' And you just go back and look at pictures that bring back memories." Tamika also interacted with digital photographs because she liked to "look back" at herself when she was happy: "You know, if there was something I was really happy about, then in 20 to 30 years, and I look back at it, I think it'll still make me happy to think, you know, wow, I did that when I was 20, I had a blast… just to have something to look back at. For memories, and to

remember." Charmaine takes digital photographs of her son on her camera phone "Just to have something, to catch him in the moment… capturin' the image, you know the moment. To have something to look back on, and say 'oh, I remember that'. Or you know, just to capture the memories." Similarly, Kimberly said, "Just to have a visual image to look back on, later in life. And for me, I have a lot of family who don't live near here." Melissa discussed her interaction with digital photograph as remembering good times as well:

> I like remembering, I like seeing. I don't get to see my family very often, we're not always together very often, but we're very close. So I like to see, I like to have that reminder of my family, and seeing my nieces and nephews…Um, so, yeah, it's very much a reminder of good times and the people that I love.

Finally, an excerpt from my interview with Aaliyah is another example of how her interaction with digital photography involved "looking back" and "remembering" past times in the present:

> **Aaliyah:** 'cause like, it's a memory, I would want to have it for memories. Like they stay in Atlanta, and I stay in Athens, so, I just go back and look at them. And, I like, I like to have pictures, so when they get older I can show everybody, and say, 'this y'all when y'all were little.' Stuff like that. That's why I keep 'em.
> *Jamie:* So, um, what would you call, like, does the word memory. Is that a good way to describe why you like to take digital camera pictures? You like to remember, or is there another better word?
> **Aaliyah:** Yeah, like, I like the, yeah. I like to, basically, I like to go back to the old, if I old, I like to go back and see, you know, how things was in the past, that's really why.
> *Jamie:* So a way to go back?
> **Aaliyah:** A way to remember things.

When the women captured happy family moments and memories with digital photography, they continued to materialize not only the conventional ideological representation of the "happy family," but also they had a common physical and positive

affective interaction with photography that dates to the first mass marketed cameras developed by Kodak in the late 1880s and early 1900s. The central argument of Nancy West's book on the cultural history of Kodak is that

> Kodak taught amateur photographers to apprehend their experiences and memories as objects of nostalgia, for the easy availability of snapshots allowed people for the first time in history to arrange their lives in such a way that painful or unpleasant aspects were systematically erased. Before Kodak burst onto the scene, Americans were much more willing to allow sorrow into the space of the domestic photograph.[362]

West's work is significant since it shows that Kodak advertising and technology, such as the "Box Brownie" camera and "Instamatic" snapshot photography, influenced the materialization of photographs as pleasurable objects in space and memories in time for the American public long before the existence of digital (family) photography. Furthermore, mothers generally make up the majority of the American public that has done this; for many decades Kodak photographic technologies and its gendered marketing targeted middle-class women in the home with its simplicity of operation and "Kodak Girl."[363] Complimenting West's work, Hope's rhetorical analysis shows that the Kodak Colorama that was displayed in New York City's Grand Central Terminal for 40 years "froze the happy family" in U.S. memory and commercial sentimentality.[364] Elsewhere I illustrated that this positive visual symbol of a happy family was reiterated by photographs of gay families that published in recent U.S. newspapers and newsmagazines, since children often appeared happy with their same-sex parents who were portrayed as emitting positive affection for their children.[365] Even during wartimes and the Great Depression, Patricia Holland claims, "Twentieth-century family photography, with its resolute insistence on the creation of *happy* memories, has determinedly reflected this mood."[366] Thus, one significant finding for scholars focusing

on visual media technology is that the "capturing 'happy family' memories" that occurs when women of childbearing age today interact with the medium of *digital* photography is the same thing that most Americans, and mothers in particular, have done with (family) photography since the turn of the last century.

For at least a couple reasons, I suggest that this interaction does not make life more livable for women and non-traditional families. Unfortunately, "reproducing family" is again the main responsibility of the "woman mother" when women of childbearing age repeat the convention of being the primary takers and keepers of family photographs. Only on a couple occasions did a woman whom I interviewed share an anecdote from her life that involved her male partner, child, or another relative or close friend digitally "capturing" the family instead of her. Bourdieu discovered a gendered division of labor with family photography when he found that wives had the main duty to maintain familial relations by means of photographing the family.[367] Jo Spence and Joan Solomon also pointed out in the introduction to their edited book about photography for women that "Women are most often the archivists or historians maintaining the 'family album,' in diary writing, in the keeping of scrapbooks and personal memorabilia."[368] If we take seriously the materiality of digital photography and its rhetorical force, then relegating mothers to the digital photographic reproduction of the family somewhat resembles the historical burden of biological reproduction and its subsequent social oppression of women long criticized by feminists such as Margaret Sanger, Simone de Beauvoir, and Shulamith Firestone, among others.

What is more, Spence and Solomon, along with a number of their feminist contributors, decry the "usual 'happy snaps' of the idealized family;" they say that while

these photographs "satisfy our longing for how we would like our families to be, loving and magically 'happily ever after'… no family is like this."[369] Visual rhetorician Andrea Tange shares this concern when she argues that 19th Century Victorian images of the home envisioned a middle-class domestic ideology of a respectable home and family that was unattainable in reality.[370] I agree that, with the continued (digital) reproduction of "happy family" memories, the affective complexities of familial life will not be captured as much and therefore possibly forgotten. For example, negative feeling from a mother who is angry at or fearful of her family is unlikely to be digitally photographed and remembered. Just this example has real life or death consequences given how many scholars and activists allege that the problem of domestic abuse of women and children in the U.S. today might be resolved, at least in part, by "viewing domestic violence as the widespread social endemic that it is."[371]

At the same time that there are these inequalities, I argue that the "capturing" of "happy family" moments and/or memories has potential to improve the lives of heterosexual and lesbian women, gay men, and transgender persons whom decide to form families. It is promising that today's women of childbearing age are not just spectators of visual media representations but also they are physically interacting with digital photography in space as objects and in time as memories. That is, instead of only "gazing" at visual images, the women whom I interviewed were gazing-imaging when they ideologically symbolized family and physically did something with digital photography to materially reproduce "happy family" as a memorial object. This multi-material interaction with digital photography can be politically progressive for women. Recall from my first chapter how Sojourner Truth said in her famous speech that if

women mothers such as her turned the world upside down then they "ought to be able to turn it back and get it right side up again."[372] As this statement from Truth and my review of other "pro-motherhood" feminist philosophy attest, reproducing women can have an active role in changing social relations that dominate them and other people with minority gender and sexuality. Thus, I argue that being the primary "capturers," or otherwise takers and keepers, of family digital photographs enables today's women of childbearing to actively produce their own familial lives and memories, hopefully for the better. In some sense this specific interaction with the technology of digital photography even puts them in a powerful leadership position much like influential media producers in contemporary U.S. visual culture who have a lot of control over what society sees and becomes, ranging from professional photographers and photojournalists to film producers in Hollywood. Spence and Solomon likewise urge women to take up photography, saying "we can empower ourselves and each other" because cameras "provide the opportunity to move away from being looked at as passive objects and position ourselves as makers of our own images."[373] In *Family Frames*, Hirsch puts forward a related feminist argument that a woman "making pictures" is "intervening politically" where "she can be an empowered actor who can speak and act on behalf of women…. she can make a space for 'see[ing] differently.'"[374] A "constructive intervention" is also what Fred Ritchin, in *After Photography*, calls digital military family portraits where, "Rather than be rendered passive and guilty from the latest shocking photography or suffering from a terminal case of compassion and fatigue, the reader could be given the chance to intervene."[375]

As Ritchen hints at in his example of digital military family portraits that do not bring forth suffering, I am also more hopeful than most scholars that capturing "happy

family," even in lieu of capturing negative familial affects, opens up possibilities for non-traditional families. I do not deny that photographing painful (instead of pleasurable) family moments has rhetorical force. Maybe Barthes felt the significance of this when he said that the punctum of some photographs "pricks" or wounds him. But in the case of lesbian women, gay men, and transgender persons who have had an unfavorable history filled with negative portrayals in visual media, I argue that it is now imperative for socio-political acceptance of gay families that they be seen often in a light that emits positive familial affect. In a comprehensive overview of how U.S. entertainment and news media represented homosexuality since the invention of talkies and silent films, communication scholars Fred Fejes and Kevin Petrich note that at least until the 1960s, being gay was depicted "at best as unhappiness, sickness, or marginality, and at worse perversion and evil to be destroyed."[376] In the context of the family, gay men have often been portrayed in media as "perverts" and "pedophiles" along with other kinds of "encroaching, exotic threats," while lesbian mothers, such as Rosie O'Donnell, have been depicted as misfits.[377] Countless scholars argue that the persistence of such negative media portrayals heavily contributed to harmful public attitudes about and legal injustices done against gay men and lesbian women in this country. On the contrary, I suggest that "happy family," as a visual rhetoric ripe with positive familial affect, could incite pleasing sentiments of socio-political support and unity, no matter the homosexual orientation or transgender of family members who might even be perceived as "strangers."

Connecting Family

Related to "capturing" family digital photographs is another physical material interaction in space that the women characterized as a "connection" to family and friends.

This physical connection with digital photography was ripe with positive affect as well; for instance, a number of the women told me that they "liked" and "took joy in" it. Sarah explained this positive affective physical connection of family interacting with digital photography succinctly when saying she "likes feeling connected to people that are far away." Charmaine echoes Sarah, albeit with heightened attention to the general affect of the interaction, by commenting that a digital photograph "just kind of, gives you the idea of how someone is feeling… Or if they're enjoying themselves. If they tired or if they 'aint." Amy talked more in-depth with me about this connection. Amy explained that her family members reside in Louisiana instead of in Athens, Georgia where she lives. But Amy said that, with digital photography, she can "watch her God-daughter grow… Without necessarily being there, you know?" I followed up with Amy about how she would characterize that with a term. At first she replied, "I don't know how to articulate watching my God-child grow [laughs]." Yet, she continued, "as a good positive experience without being there. I feel more connected to my family through the pictures and cell phones and cameras." Not only is a positive affective connection with family again evident here, but also Amy clarifies how it occurs even though there is a geographical physical distance between where she and her family live. Elizabeth aptly described this familial "connection" as "participating vicariously" with her friends and family, which is also a positive feeling for her that happens even when she is geographically far apart from them:

> I take joy in seeing um, my friends, and my family members participating in their lives and looking healthy and happy, so. I want, I want to know what's going on with my friends and my family, and I get to, even though I don't get to physically be with them, I can see what they're doing and kind of participate vicariously through the pictures with what they're doing and experiencing in their lives… I

> can still feel connected to them. And still feel like I'm experiencing or participating in their lives.

Likewise, Jessica talked about how digital photographs helped her "connect" to her parents. She also hoped that she and her son would have a similar physical connection in space through digital photographs in the future when he grew up and moved away, or as she said, "just connecting later on when he's out of the house."

Such a physical and affective connection to family through digital photography demonstrates further how humans materially interact with visual media technology beyond decoding ideological visual symbolism. This not only runs counter to Western philosophical thought that the visual is opposed to "matter," but also it challenges any contemporary beliefs that *digital* media is "immaterial."[378] Therefore another major finding is that the medium of digital photography, at least according to the women of various childbearing ages whom I interviewed, connects families across space in a real physical sense that feels good to them even though it might not be the same as the enjoyment they experience from having geographic proximity to family.

I argue that this interaction helps make possible more livable lives for families of heterosexual and lesbian women, gay men, and transgender persons. By physically connecting people to make a family, the reproduction of "happy family" becomes less the sole responsibility of women mothers and more so the relational practice of a familial group, thereby maintaining a familial role for women yet relieving them of the physical burden of being the only person supposedly implicated in or at least symbolically associated with family the most. Many psychoanalytic and post-structural feminists acknowledge themselves, as well as advocate for others to realize, that human reproduction is a relation made up of multiple subjects rather than something only done

by females who biologically bear children as individuals. For instance, in Chapter 1 I discussed how Julia Kristeva, Luce Irigaray, Heléne Cixous, and Rosi Braidotti theorize about the mother and maternity, and the pregnant female body in particular, as a split and doubled subjectivity. Along similar lines, scholarship on lesbian mothering and gay parenting has proposed that biological procreation no longer necessarily makes a family.[379] Likewise, the familial connection that women of childbearing age had when interacting with digital photography might be the beginnings of a viable feminist reproduction of "the family" that is not constrained by the (biological) singularity of the mother and her body and instead is a physical communion in space among a group of people who may not have geographical proximity or biological ties. According to Musello, one of the main uses of family photography in daily life is for maintaining and reinforcing "communion" either by "graphically *depicting* bonds and relationships or by simulating and facilitating the *enactment* of these bonds" (his emphasis).[380] The latter communal bonding is going on here, thereby enabling a group of people to help heterosexual and lesbian women with the practices of parenting. I suggest that this also resonates with what Kath Weston, in her anthropological study of gay and lesbian kinships, calls "families of choice" that challenge traditional parenting and procreation because the familial connection is not usually made by biological reproduction.[381]

Circulating Family

Along with capturing happy family memories and connecting family, the women of various childbearing ages whom I interviewed characterized their interaction with digital photography as a physical "circulation" among family and close friends, where circulation occurred through the sharing of digital photographs via visual media

technologies, ranging from digital cameras to social networking websites to personal e-mail. Although the women whom I interviewed deployed the word "circulation" only on a few occasions, they repeatedly used related words such as "share," "show," "send," "pass around," "give," "put up," "post," and "upload," where the last term specifically denotes the transfer of data over a digital device such as a computer.[382] One of the most frequent modes of circulation that they said they did was show digital photographs directly on their digital cameras or cell phones. For instance, when I asked Amy what she did with the digital photographs that she said she frequently took with her cell phone, she replied "I show people. On my phone, like I've never printed them out or anything like that. I just keep them on my phone." Similar to Amy, Charmaine said that "I share them on my [digital] camera if I have them on my camera. I show them on my camera or whatever. I rarely print them out." Aaliyah also explained, "I just leave, they just be on there. I show 'em to my family and friends and stuff. I show them the pictures on the digital camera." Aaliyah then walked me through a recent example where she was at her sister's birthday with a digital camera and "I took pictures of them playing, doing activities, blowin' them candles out on the cake and stuff…. It was right, like, after I took them, when everybody settle down. I had, uh, gave her the camera, and they just passed it around to look at the pictures." Zahara described nearly the same circulation when she and her friends showed their digital photographs on their digital cameras to one another: "Usually, like when we were in Vegas, we would show people on the cameras. Like say, 'Look at these pictures, the pictures I've taken.' You know, you can see them on the camera."

The other mode of circulation that the women frequently said they did was share digital photographs via free online photo albums run by Kodak.com, Snapfish.com, and Flickr.com, and via the free social networking websites Myspace.com and Facebook.com. Kimberly, for instance, preferred circulating digital photographs to her friends and family over Snapfish.com rather than on Facebook.com: "Well I take a lot of pictures [laughs]. And I usually post them on Snapfish and send them out to my friends and family, basically. I'm not great at Facebook or any of those kinds of things that are more social networking sites. I usually just do it on Snapfish and send it out to who I want to send it out to." On the other hand, Melea said "I just put pictures on the internet, like Myspace, Facebook… they're in an album for all of my friends." Then there was Sarah who circulated digital photographs via both of those online websites: "I definitely share images with people, like on Facebook or Flickr." Even though Charmaine and Aiesha said that they did not share digital photographs via the internet as often as they showed them from their digital cameras and cell phones, they admitted to uploading them to social networking sites and online photo albums in the past, and plan to continue to do so. In particular, Charmaine told me that she "put [digital photographs] up on Myspace, Facebook to share them with my family, and like through Kodak." I then asked her to walk me through a recent example of when she did that, and she responded with the following anecdote:

> Last time I really took a lot of pictures on my camera was last year vacation, really…. Yeah, I would say last summer we went to Universal Studios and I just took pictures while we were there. Um. I did share those, I put them up on Myspace. But the pictures that I've taken lately they're still on my phone.

Not having internet access was Aiesha's reason for not circulating digital photographs online of late. She explained, "…for a few months I have not had internet. But when I

had internet, and now that I'm going to be back up and running, I'm sure that I will be uploading a lot of pictures to Myspace, Facebook, whatever." Although much less common, there were a couple of women, such as Nicole and Zahara, who said that they infrequently posted digital photographs to online photo albums and social networking sites like Facebook.com.

Additionally, a smaller number of the women of various childbearing ages whom I interviewed physically circulated digital photographs through personal e-mail, phone messages, and compact disks, and over semi-public media displays such as on the screen savers of their computers at home or work. Also of note is that four of the 20 women of various childbearing ages whom I interviewed mentioned sharing digital photographs with friends and family by printing them off and then sending them through postal mail, or showing them in a hard photo book. Although these modes of circulation were only done by a small minority of the women, I suggest that these interactions are noteworthy since they continue to show the "circulation" of family digital photography. What is more, it is telling for hesitation to gazing-imaging that the women who circulated digital photographs through these modes explicitly said they did not want to circulate them via online photo albums and social networking sites.

Examples include how Amanda sends digital photographs of her son to his grandparents via e-mail, Amy exchanges digital photographs of her dogs and cousin with her aunt via their cell phones, and Tamika "e-mails 'em to different family members and friends. Or I like maybe I burn 'em on a CD and send them to people if they ask for a copy of the picture." Along with e-mailing digital photographs every now and then, Melissa and Jessica upload them onto their computer screen savers at work and home.

According to Jessica, "Well, I just put them on my computer, and, uh, sometimes I print them out, but most of the time they go up on my screen savers and I send them to my friends and family." As noted earlier, the few women who circulated digital photographs after printing them off commented that they did not share them through online photo albums or social networking sites since they preferred having "actual copies" for their own photo book, or they liked to give them to family when they see them presumably in person. For instance, Heather poignantly stated, "I don't do internet circulation, like I don't usually post them on Facebook. I mean, some I do, but most of them, if it's me and maybe other people, like friends of mine, I usually send them an actual copy of it and send it to someone. But I usually don't send them out to everybody. I tend to just keep them for me, and I send them copies." Likewise, Shaniqua said she "kept" digital photographs "in like a photo album, or, I like send 'em one, or give 'em one of the photos, or let 'em look at 'em, or, you know." In a similar sense, Zahara and Nicole talked about how they stored digital photographs in photo books and later showed them in person or gave them away as gifts, respectively: "I get them printed, like usually CVS, Walgreens, go get them printed. And like, put them in a picturebook or a shoebox, or somewhere to keep the pictures, to show others, of course," and "Mostly I store them and I'll give them as Christmas presents or birthday presents to people if I don't have something else for them when I see them [laughs]."

In Michael Wright's step-by-step guide to creating digital family photographs, the subhead to his fourth and final chapter reads,

> Above all else, family photographs are there to be shared. In many respects, digital photography hasn't changed the way we do this. We can still frame photographs, paste them into albums, or hang them on the wall. At the same time, there are new, exciting, and very immediate ways of sharing your family shots.[383]

Three of the newer ways of sharing digital family photographs highlighted by Wright include "digital photo albums," "e-mail and CD-ROM," and "putting pictures on the web."[384] That said, to my knowledge there are not any scholarly studies of these newer digital modes of photographic "circulation." Lester Olson recently claimed, for instance, that the multiplicity of ways in which audiences may actively engage circulation of texts and images has not been expanded upon in scholarship of visual rhetoric and public address.[385] Even Finnegan's book-length study that attended closely to the rhetorical circulation of Depression Era photographs, many of which pictured families, reported that *Look* magazine "positions the reader to be a passive spectator, to see and consume images and text in a vacuum…"[386] Therefore a major contribution here is the demonstration of how women of childbearing age today *actively* and, specifically, physically circulate digital photography through several (digital) modes, whether showing family digital photographs on their digital cameras, uploading family digital photographs to social networking websites and online photo albums, or e-mailing them.

I suggest that it is further promising for accepting non-traditional families that the preferred mediums for circulation are visual media technologies that are accessible to a (fairly large, in some cases) group of people who are probably not biologically related and likely live geographically far apart from one another. For example, a family digital photograph displayed on a digital camera or cell phone could easily and quickly get passed around to people beyond a close circle of friends and family due to the mobility of the mediums, while the average user of Facebook.com currently has 130 "friends" and sends eight new friend requests per month.[387] Even sending a family digital photograph via e-mail or displaying it as a computer screen saver are no longer interpersonal

practices that involve just two people due to the "public"-ness of visual media technology today. In short, these modes of circulation, as physical interactions between humans and digital photography, continue the material reproduction of "the family" as a relational practice that is shared among a group of people. Similar to my previous conclusions about "connecting family," then, I argue that such circulation redistributes reproduction among a group of people rather than sighting it in the female body, the latter of which has been lamented by feminists and in scholarship about gay and transgender persons.

Changing Family

A final physical interaction with digital photography that most of the women consistently mentioned doing (or, according to a smaller number of them, not doing) was "changing" digital photographs. Words that were used frequently by the women to describe this interaction were "change," "edit," "adjust," "make," "crop," and even "play." The women of various childbearing ages whom I interviewed used three different visual media technologies for physically changing digital photographs: 1) digital photo editing computer software programs included in free online photo albums and social networking sites, or that came with the purchase of their personal computer hardware, 2) digital photo editing on public kiosks located in pharmacies and major merchandise retailers such as Wal-Mart, and 3) photo editing software on their digital cameras. The following general comment from Aiesha demonstrates how the women discussed changing digital photographs after I asked them what they did with digital photography: "Well, with digital photographs, I take them, I edit them, I crop them, whatever. To get the type of look that I want to present. So, I do feel that the images, you know, people want to portray whatever they want to see out of those." Although Aiesha was vague

when mentioning that people such as her "edit" to "portray whatever what they want," the other women whom I interviewed were more specific with how and why they change digital photographs, most frequently referencing alterations in lighting and color. Cropping, enlarging, zooming in, and reframing were cited almost as much. On a couple occasions the women said they reduced red eye and blurriness, and even less often they cosmetically altered facial and bodily appearances to make the people pictured look funnier, younger, or skinner.

Revealing several of these "changes" is the below excerpt from my interview with Michelle about whether she changes digital photographs:

> **Michelle:** Yeah, well, just through the Kodak gallery, I probably take the red eye out. Once I tried to make myself have a little less wrinkles, just, it didn't turn out, I feel like my face looked distorted. Um, sometimes I'll make them black and white.
> *Jamie:* So would you say you more often don't crop stuff, or do you?
> **Michelle:** Um, I mean I crop and edit and play, but I don't do as much as Photoshop where I make something appear that wasn't there before.
> *Jamie:* But it…
> **Michelle:** As soon as I put my picture on my computer, I do go in and I crop it to a four by six. I might brighten the colors, or play with it like that, yeah. Pretty much every picture that I put on I do.

Similarly, Nicole talked about how she interacts with Photoshop to "kind of improve the lighting and just kind of make the photo look more appealing. Zoom in and do different things to make it look better." Instead of using a Kodak.com online photo album as Michelle did, Kimberly preferred Snapfish.com to change coloring and crop, although she qualified how much change she makes in the end: "You know, you can change them to black and white or you can crop or do something like that. But, I don't know how to do, or not usually. I, I've turned pictures black and white or another color, but usually I don't do anything else to them." Amy mentioned a recent example when she received

blurry digital photographs from some friends and edited them on Myspace.com, but she also expressed her hesitancy in doing so. As she explained, “I did crop and tried to get the color balance right. And some were blurry, so I just tried to make them not blurry. Just editing them. But I’m not very good at that. I don’t really have a background in it. I just did it through Myspace, ‘cause they have a photo editor thing.” Jessica was an exception when she distorted digital photographs, in part for humor. That is, when I asked her if she ever cropped digital photographs, she laughed and said, “Yeah, I do. But only to make them funny. Like, I’ll make our eyes big. I don’t ever, like I don’t make myself skinny or anything. But my son and I, I ‘ll make our heads big. And we’ll have little bitty eyes and noses, so, it just, things that are funny to me and my son.” Melissa told me that only once did she extensively edit a digital photograph of her and her husband: “I had taken one picture of me and one picture of him from the same event, ‘cause I couldn’t find a picture of the two of us that I liked. So I put them together [laughs]. I think that’s probably the only time I’ve ever done something like that.”

For a number of other women, changing digital photographs only occurred when they interacted with photo editing kiosks in CVS and Wal-Mart. Jennifer called them “photoprinters” where “I’ll adjust the images” because “you know they have an automatic ‘image enhance,’ ‘reduce red eye.’ Maybe I crop them. Um, but I don’t put on like any borders around them or anything, or words, usually no.” Likewise, Heather initially responded to my question about changing and cropping by saying, “I usually just take them to a place where they have the machine and you can adjust them a little bit. So I will somewhat crop a picture or turn it to black and white to make it look better. But, that’s probably the extent of it.” Next, I asked Heather to walk me through a recent

example when and where she did this. She give an anecdote about a kiosk in Wal-Mart that she used to first turn black and white some digital photographs that she took while on a family vacation to California, as well as said that a week later she returned to the same machine to enlarge them.

Finally, a couple women mentioned that if they change digital photographs at all, they do it on their digital camera. Sarah, for instance, said that with her digital camera she does "really, really rudimentary editing, like zooming in and zooming out. And, you know, reframing. So that's about the extent of it [laughs]." It is important to note, then, that changing digital photographs was not done by all 20 of the women of various childbearing ages whom I interviewed. In fact, a couple of the women who did not make changes either said in some way that it was because they did not know how to do that, as Imani claimed, or were "not good at that kind of thing." In addition to some examples that I provided in the introduction to this chapter, Amanda's response illustrates the hesitation to this interaction when she succinctly answered, "Nah. I leave that to the professionals [laughs]. I'm not good at that kind of thing."

Perhaps out of all of the interactions that the women of childbearing age had with family digital photography, "changing" correlates the most to the new form of *digital* photography. A major technological advantage of the development of digital photography in the late 1980s has been the inexpensiveness, ease, and speed by which the average American can modify photographs. As William Mitchell claims in the introduction to his landmark book on the post-photographic era,

> The essential characteristic of digital information is that it *can* be manipulated easily and very rapidly by computer. It is simply a matter of substituting new digits for old. Digital images are, in fact, much more susceptible to alteration than photographs, drawings, paintings, or *any* other kinds of images.[388]

David Busch also writes in *Digital Photography and Imaging:* "The average computer owner today can do things with images that were beyond the imagination of the wealthiest royalty in the past." [389] That said, it is crucial to recognize that "Photographic manipulation has long been part of the games people played with their cameras."[390] While photographic manipulation by the masses began with amateur photography at the close of the 19th Century, "amateur photography has been a more masculine pastime" and, even with the invention of Kodak's snapshot photography that was taken up by women in the early part of the 20th Century, "the chemicals and other technical paraphernalia" were left to the men."[391] Maybe what is happening for the first time, then, is women are becoming editors of photography (instead of just being photographers) when they "change" digital photographs with digital photo editing software programs on their cameras and computers and/or with public kiosks. In some senses this photo editing resembles Slater's alternative metaphor of "the pinboard" or "the wall" for understanding domestic photography in digital culture; he says that the pinboard or wall, in contrast to the "narrative shrine" of the "family album," evokes a shifting collage produced by and circulated among family and friends."[392]

This particular physical interaction between today's women of childbearing age and digital photography continues to make more livable lives for women and families with gay men and transgender persons. Again, today's women of childbearing age are far from passive spectators of visual media representations when they actively "change" family digital photographs. Put another way, the women whom I interviewed are apparently not just takers and keepers of family photographs but are frequently editors of them as well. Importantly, an editor is defined as "a person having managerial and

sometimes policy-making responsibility for the editorial part of a publishing firm or of a newspaper, magazine, or other publication."[393] In turn, by becoming photo editors for what might be the first time, women have a powerful socio-political ability to change traditional "family" that historically has been controlled by men and/or major media professionals who produce and edit family photographs over and again. For instance, Wright says that adjusting the lighting and color of family digital photographs "radically change[s] the feeling of an image," whereas cropping adjusts the proportional size or number of people photographed "to compose or to reinvent the way the subject is framed in the photograph."[394] More theoretically, Mitchell declares that digital photographic manipulation can be politically subversive. About doing this to digital images, he states,

> They can yield new forms of understanding, but they can also disturb and disorient by blurring comfortable boundaries and by encouraging transgression of rules on which we have come to rely. Digital imaging technology can provide openings for principled resistance to established social and cultural practices, and at the same time it can create possibilities for cynical subversion of those practices.[395]

Depending upon the representational details of the photograph, Hariman and Lucaites might even consider this changing of digital photographs an "appropriation," or Olson could classify it as a "rhetorical recirculation." Even though I am hopeful about the implications of this interaction, I acknowledge that the women of various childbearing ages whom I interviewed did not change "the family" to the extent possible. In addition to the few women who hesitated interacting with digital photographs this way that I will discuss next, it was unfortunately rare for those who did do it to make major cosmetic changes to human faces and bodies, for example. Recall that Jessica and Melissa were not like the majority of women when Jessica distorted a digital photograph of her and her son

to make their heads big, and Melissa digitally combined two photographs to make one that featured her and her husband together.

Conclusion

To review and conclude, this third chapter illustrated gazing-imaging by rhetorically critiquing four ways in which 20 women of childbearing age interacted with digital photography in general to reproduce "happy family." Specifically, the majority of the women whom I interviewed "captured" happy family moments and/or memories, "connected" family, "circulated" happy family digital photographs, and "changed" family digital photographs. For the most part I argued that these interactions productively enabled more livable lives for families of heterosexual and lesbian women, gay men, and transgender persons. Exemplifying this is how today's women of childbearing age are not only spectators or interpreters of ideological visual symbols of the family. They are also physically (in time and in space) and affectively producing, circulating, and editing digital photographs to materially make and remake "family."

Yet it is disconcerting that a few of the women whom I interviewed were hesitant to do these things. In particular, they hesitated photo editing. At its simplest, they did not have time, or they did not want to digitally edit photographs because having access to what was once a specialized technological practice reserved for media professionals and men was unfamiliar to them as women. The latter corresponds with an age-old Western attitude that disassociates women from technology because of a perceived association of women to nature in opposition to an association of men with technology.[396] Furthermore, technophobia makes sense as a response from pregnant women in particular who are warned by medical practitioners today (and even many feminists who I cited in Chapter

1) about the detrimental impact that (visual media) technologies can have on the bodies of pregnant women and the health of a fetus. For these reasons alone, it is no wonder that the women of various childbearing ages whom I interviewed hesitated to interact with digital photography.

Another speculation is that their hesitation might be because they are starting to question photographic realism but are not yet ready to or just do not want to see differently. Generally when someone metaphorically depicts a photograph as a "mirror of the world" or a "window to the world," they are being a photographic realist. The ontology of photographic realism assumes that photographs function as records of reality and truth. Photographic realism is related to Enlightenment and humanist philosophy, so it is centuries old in Western thought and survives to this very day with the persistence of the aforementioned metaphors in public discourse. In Rene Descartes' code of morals, for example, he ruminated on how a person lost in a dark forest had wandered astray from the path to finding himself and truth.[397] Plato's famous parable of the cave where a person ascends from the cave's shadows into the light outside resonates with this belief that en*light*enment, and later the medium of the photograph, function as "reality" and "the truth." In fact, rhetorical studies have analyzed the truth-making of photography, such as Finnegan's work on the "documentary mode" of the U.S. Farm Security Administration's photographs of the Depression.[398]

Nonetheless, much contemporary (often postmodern) scholarship has called into question photographic realism, especially the growing body of literature on digital photography. Martin Lister overviews the historical and now "resurrected" debate about photographic realism in the introduction to his edited collection, *The Photographic Image*

in Digital Culture. He summarizes the old debate as "those who have stressed the photographic image's privileged status as a trustworthy mechanical analogue of reality and those who have stressed its constructed, artifactual, and ideological character."[399] Crucially, Lister notes that the recent emergence of digital photography resurrected but also shifted the old debate, since now it is theorized that digital photography does not guarantee access to the real world as photography did, but rather the new medium constructs reality.[400] I am not suggesting that the average woman of childbearing age today is educated about this particular debate, or even that she has any formal knowledge of Enlightenment philosophy and its critique by rhetorical and post-structural theorists. Instead, it is possibly her use of the medium of digital photography that has brought on this *wavering* skepticism of photographic realism. And, I emphasize that that they are wavering because they are hesitant to let go of this belief that photographs are windows onto reality.

The next two chapters illustrate what happens when these 20 women interacted with four particular digital photographs (Figures 1-4) in particular instead of their characterizations of gazing-imaging digital photography in general which was the focus of this chapter. As explained earlier in the method section, I explore audience reception of Figures 1 through 4 because they initially appeared in and then circulated through major mass media outlets targeted at women, from publishing on the cover of national women's magazines and a book to being displayed on Oprah Winfrey's talk television show. What is more, each of the digital photographs symbolize a pregnant wo(man) in some sense so they have implications for understanding human reproduction, pregnancy, and gender and sexuality.

CHAPTER FOUR

THE REPRODUCTION AND STEALTH SUBVERSION OF "PREGNANT SIRENS" BY CROPPING AND CENSORING DIGITAL PHOTOGRAPHS

> Photographs of pregnancy are constrained in number and kind because of the complicated sexuality of the pregnant woman and the viewer is also constrained because of debates over reproductive practices. Looking at the pregnant figure is not simple.
> —Sandra Matthews and Laura Wexler[401]

> Women must write through their bodies, they must invent the impregnable language that will wreck partitions, classes, and rhetorics, regulations and codes, they must submerge, cut through…—Helene Cixous[402]

Introduction

This fourth chapter rhetorically critiques a specific case study of gazing-imaging by focusing on how 20 women of childbearing age interact with two digital photographs (Figures 1 and 2). In particular, the women interacted (and hesitated to interact) with these two digital photographs by "cropping" and "censoring" (the skin of) (hetero)sexually-seductive and naked pregnant female models, otherwise known as "pregnant sirens." Accordingly, a major rhetorical force in this case study of gazing-imaging is the reproduction and stealth subversion of "pregnant sirens." I argue that this is a useful strategy for women and transgender persons to live and be able to procreate in 21st Century U.S. visual culture.

As mentioned above, many of the women of various childbearing ages whom I interviewed hesitated to interact with Figures 1 and 2, and with Figures 3 and 4 for that matter. That is, even though I will illustrate throughout this chapter and Chapter 5 how

they ideologically, physically, and affectively interacted with these digital photographs, it is notable that they wavered in doing so. In fact, nearly half of the women explicitly stated at some point that "it was just a picture," and/or they emotionally reacted in a way that suggested some of my questions about the multi-material interaction between humans and digital photography were ridiculous. Most of the women, for instance, were confused by or laughed at my question about whether they wanted to "do" anything with Figures 1 through 4. What is more, they frequently asked what I meant. As Heather and Tamika responded to this question about Figure 1 and 2, respectively, "Um, like how so?" and "[long pause] Um, what do you mean?" Relatedly, Zahara and Sarah did not initially say much at all when responding to this question about Figures 1 through 3, and instead they mostly laughed. Since I did not want to direct or evaluate them, usually I first reminded the women that there were no wrong or right answers, and then I sometimes shared one or two things that other women whom I interviewed had mentioned they did. Still, even after an exchange such as this, a few women continued to express confusion when I asked the question again later in the interview for a different digital photograph. For example, after I asked Michelle, "Do you want to do anything with [Figure 2]?" she said, "Um, remind me again what you mean by 'do'?"

When hesitating to interact with digital photographs, almost half of the women did not even think it was a possibility. The general reason that they gave for this was always something along the lines of "it's just a picture," as Amanda so matter-of-factly asserted. Some of the women who thought this explained themselves further. For instance, Sarah said "it's an object to me" about Figure 1, a comment that attributes some sort of physical materiality in space to a photograph but does not get at its interaction

with humans. In a similar sense, Kimberly and Aiesha responded to some related questions about ideology, physicality, and affect later in the interview by declaring that an image or picture could never determine whether they wanted to get to know or be close to someone. One of the strongest comments came from Malea who said about Figure 3 in particular: “No, ain’t doin’ anythang with that image [laughs]. Uh, hm.” As I speculated in Chapter 3 and will continue to reflect on in my conclusions to this chapter and Chapter 5, their hesitation might be because they are uncertain about becoming photo editors, and because they want to keep believing in photographic realism even though they have started to question the “reality” of digital photographs. This hesitation with Figures 1 and 2 specifically might also relate to their stealthy subversion of the reproduction of “pregnant sirens” discussed later in this chapter.

The following rhetorical criticism shows how the women were gazing-imaging by “making sense” of Figures 1 and 2 as (hetero)sexually-seductive naked pregnant female models or “pregnant sirens.” It also shows how the women ideologically and affectively resisted this symbolic interpretation of the pregnant siren by disapproving of and in other ways feeling negatively about it. Furthermore, the next two sections on “cropping” and “censoring” show how the women physically (in space) interacted with Figures 1 and 2 as well, thereby stealthily subverting the reproduction of “pregnant sirens.” Throughout I will discuss how these interactions both help and hinder the lives of heterosexual and lesbian women, transgender persons, and their families.

Reproducing Pregnant Sirens

The visual symbol that was predominantly interpreted by the women from Figures 1 and 2 was a “pregnant siren” or a (hetero)sexually-seductive and naked pregnant female

model with “too much bare and burgeoning skin.” Many of the women expressed negative emotions of disturbance and disapproval about this visual representation, to the extent that they condemned what they understood as the visual exploitation of women’s bodies being looked at (by heterosexual men) as sex objects. These negative emotions were expressed even as some of them, at the same time, felt positively that the women’s bodies looked “amazing,” “pretty,” and were in good shape, for instance. The women ideologically decoded Figures 1 and 2 by interpreting tantalizing facial looks and bodily poses as well as the excessive appearance of bare skin, especially of female breasts and pregnant bellies.

Specifically, for the most part Figure 2 was symbolically understood by the women whom I interviewed as more “sexualized” and “seductive” than Figure 1, though they noticed that Figure 2 exposed less skin and featured more clothing. Frequent verbal descriptions included how Figures 1 and 2 were provocative, risqué, racy, revealing, seductive, sexy or overly sexual images that showcased sex. When I asked the women to explain what, in particular, portrayed sexual seduction to them, they primarily focused on what they recognized as alluring facial expressions and bodily poses along with high amounts of skin exposure, the last of which was the main code for “nakedness” and “nudity” for them. Exemplifying this representation is when Aiesha said Figure 2 is trying to be even more “flirtatious” and “sexy” toward men than Figure 1:

> just with her hands behind her head and the look that she’s giving, like, ‘look at me,’ you know, like, ‘I’m sexy,’ or whatever. And I don’t think there’s a problem with being pregnant and being sexy, I just think that the other picture was a little bit less, um, sexy, you know, as if you were, um, I don’t know, speaking to a male audience…. I think I was drawn more to her facial expression and her hand behind her head, you know, because it was more like, a ‘come-get-me’ kind of look, like ‘I’m available.’

Equally, a response to Figure 2 by Elizabeth included this "vixen"-looking "sexualized pose. The way that she's looking at the camera in this kind of coy, kind of,' come hither' look. The way her body's positioned, with her, with one arm on her hip, or one hand on her hip and one arm above her head, so very, it's a very sexual position." Later when Elizabeth compared Figure 2 to Figure 1, she emphasized again how Figure 1 was "sexual," and that it had negative affect for her: "The Britney Spears one, in the fact that, it kinda turns me off a little bit that she's so sexual, you know?" Likewise, Amy said Figure 2 had "sex eyes," and she continued, "I mean, this pose is pretty much a typical pose for women whenever they're trying to be sexy. You know, poke their breasts out and their butt out, and put their hand behind their head, you know, it's sexy. It just looks like she's trying to be sexy." Melissa summed up this representation succinctly when saying, "I see [Figure 2] as sexualization of pregnancy."

Many of the women whom I interviewed decoded Figure 1 as sexual and also did not like it, primarily because it exposed a naked-skinned female body to them and highlighted breasts. As Nicole explained, "her body is just, you know, on display and that's probably the most noticeable. Because normally people are clothed, but, on the covers. Um, if it is about her being pregnant, I don't think that's even the showcase. It's her boobs that are the showcase," while Zahara explained, "It's kinda racy. I mean, I think, it's just like, too much, it's like revealin' way too much…. I mean just everything. Her breasts, and no underwear, just everything." Amy and Ebony's negative emotional reactions to seeing Figure 1 were poignant: "I find it kind of disturbing," and "That ain't cute [laughs]," they said, respectively. When I followed up with Ebony about what was not cute about Figure 1, she said, "It's like she exposing her body. It's like showin' the

main object, it's too much skin, or something." Tamika was more negative with regard to ideologically understanding and emotionally disapproving of the symbol of sexual seduction. For her, Figure 2 was not classy, and in fact was a "sketchy" and "slutty" photograph similar to "other like trashy photographs, you know, um, people like who posing naked that's just not done, you know, with taste."

More women compared Figures 1 and 2 to other often seductive, even "exploitative" images of naked women portrayed in contemporary U.S. visual culture. For example, in response to Figure 2, Sarah said it "looks like a peep show of a pregnant woman, so it's kind of, it's slightly abusive," but would not categorize it as pornography when I probed her. When looking at Figure 1, Melissa reflected on previous images of Britney Spears that she thought literally "symbol"-ized her as sex, saying "she's a very sexual person, and I think that she's overly sexual. Not that, like, I think she goes beyond expressing her sexuality to being more, 'you have to see me as a sex symbol' type of thing." Likewise, Melissa noted that the first two figures were part of a "serial" of images of "sexualized and idealized women" that she had seen and disliked so often before.

Reproducing Pregnant Female Models

Related to how Figures 1 and 2 reminded the women whom I interviewed of other images of women displayed in contemporary U.S. visual culture was how they decoded and disapproved of the portrayal of pregnant female "models" or "modeling." In general, the women of various childbearing ages expressed negative feelings about this aspect of the visual representation, mostly because they thought it was "unrealistic" or otherwise "too perfect" and "unnatural." The following excerpt from my interview with Melissa

about Figure 2 makes evident this pregnant female-model that participants made sense of from Figures 1 and 2:

> **Melissa**: … This is more of a, honestly, I think it has to do with her face [laughs]. There's so much make-up on her face that it's, and maybe the look on her face, it's very much her face that makes me not like it. Um, and I think the jacket, too, for some reason [laughs]. It's very much [pause], she looks like she should be posing with clothes on, or maybe in a lingerie catalogue or something like that, and not on the cover of a magazine where she's saying, 'look I'm pregnant.' It's definitely more of a…
> *Jamie*: So it seems like it's reminding you of other images of her, of other women when they're posing?
> **Melissa**: Probably other women when they're posing. Because that is very much a pose. Very much a [long pause], yeah, yeah, I do, I feel like she should be modeling some other clothes, or something like that.
> *Jamie*: So she's almost coming off like a model?
> **Melissa**: Uh, hm.

Here, Melissa focuses on semiotic visual codes such as Figure 2's make-up laden and "look"-like facial expression, in conjunction with a bodily "pose" that is not covered by much clothing, to make sense of this being a model, and models of lingerie in particular. Likewise, Nicole described Figure 1 as a "cover model" who is "model-ly looking" by being "all done up" and pretty." With a sarcastic tone, Nicole said Figure 1 seemed to say to her "'Yeah, like, look at me, I'm having a baby,' just kind of, in a pastime, you know, 'I'm doing modeling as well,' and probably some sort of movie." Kimberly commented that Figure 1 likewise resembled "non-pregnant models in magazines." Some women did not use the name "model" or verb of "modeling," but still referred to the representation with other terms that suggested that they saw some sort of a model or modeling symbolized. For example, Melea saw Figure 2 as "fashionable" and Elizabeth wondered whether Figure 1 meant to "sell clothes," two purposes of modeling. Decoding Figures 1 and 2 as "celebrities," as Amanda and Jennifer did, was also common among the women

I interviewed, and modeling or being a model makes up a large part of the profession of being a celebrity.

According to the dictionary definition of "model," a model can be an exemplary standard for imitation.[403] However, most often the women who interpreted Figures 1 and 2 as models or modeling thought and felt the opposite. That is, they did not like Figures 1 and 2 as well as shared that Figures 1 and 2 made them feel negative about themselves, and probably made other women feel the same, since Figures 1 and 2 appeared "unrealistic" or "unnatural." As Nicole stated, Figure 1 was "unrealistic" because "it's just kind of another thing that they're doing, that they're doing in the media that's kind of like, skewed things in another way of making most people feel bad about themselves, by putting something up that's unrealistic and not true to the nature of what would happen." Kimberly had nearly the same reaction to Figure 1: "…you don't look like that normally [laughs]. So it's, it's not that it makes you feel bad, it just makes you feel like there's an unattainable standard." About Figure 1, Amanda similarly said, "the fact that it's a celebrity who has, you know, lots of other stuff out there about her, it just seems a little like, not real." I prodded Amanda to expand on what she thought was fake, and she answered, "The image, the sort of, glowing happy, like, perfect-looking image."

A final way that the women whom I interviewed decoded "model" was when they described or alluded to the possibility of Figures 1 and 2 "selling," or said something along the lines of pregnancy being "for sale." Kimberly, Nicole, and Elizabeth said Figure 2 seemed to be selling pregnancy to women and mothers in particular, but they were unsure if this was happening and why. As Nicole explained to me, "Something about her, like, not only announcing her pregnancy, but also showcasing like, maybe

trying to sell to moms. Or, I don't know if that's supposed to be selling towards, or like help sales to show that they are like, gonna have articles about pregnant people?" Elizabeth wondered more in-depth:

> I'm a little confused of why a magazine that sells, you know, a woman's magazine that sells, that's usually for women's clothing and products and things like that, would use a pregnant woman on the front if they're not trying to sell, or not trying to indicate that's about pregnancy. Like, maternity clothes, or, here's cocoa butter, or something that you normally see.

Michelle was probably the most explicit about her ideological interpretation and negative feelings when she said, in response to a follow-up about whether she felt respect for women who expose their pregnant bodies in public, that she disapproved of how Figure 1 was selling the pregnant body and child: "Um, I'm sure she was paid a lot, a lot of money for this, so not necessarily. She kind of pimped her child out [laughs], her body, for, you know…."

The particular ideologies decoded and emotions felt by the women when interacting with Figures 1 and 2 were consistent with but also challenged existent scholarship in rhetoric and in other disciplines such as feminist and women's studies, gender and sexuality studies, and critical/cultural media studies. First to note is that the "pregnant siren," a negative correlative to the historical symbol of the "bad monstrous mother," was reproduced here. Recall other recent examples of pregnant siren images that I reviewed in my first chapter, such as the famous magazine cover photograph of pregnant Demi Moore that also represented sexual desire or appeal to men (Figure 5).[404] Robin O'Malley similarly suggested that a sexually-alluring nearly-naked pregnant female was depicted in the *Harper's Bazaar* magazine cover featuring celebrity Britney Spears that is a focus in this case study, and in other photographs of Spears published

within the pages of that magazine that appeared almost "pornographic."[405] Importantly, in that same article O'Malley highlighted how this visual symbol of a sexually-seductive pregnant female worked in conjunction with another Western visual ideology that originated during the Renaissance and showed up here as well—that exposed skin and breasts of females are not only sexually attractive to men, but also are obscene, even when they are breasts of women who are pregnant or breastfeeding.[406]

Reproducing visual symbolism of the "pregnant siren" hyper sexualizes women's bodies to such an extent that women might be prevented from breastfeeding in public, for example, or could suffer a host of other injustices. As feminist Lisa Latham concludes about the problem of seeing female breasts as too sexual, "Men who ogle breasts on the street and grandparents who object to public nursing represent two sides of the same coin: Both confine breasts in public to the realm of sexuality and tolerate no alternatives."[407] Along the same lines, Lauren Berlant claims that "the pictorial display of pregnancy is now an eroticized norm in American culture;" in turn, she is concerned that this eroticization functions in conjunction with "fetality" to traumatize the bodies of women who are already exposed to misogyny.[408]

Importantly, then, the women of various childbearing ages whom I interviewed ideologically and affectively resisted this problematic reproduction of the "pregnant siren." Their ideological and affective resistance came across in their understanding about and affective disapproval of how this representation visually objectified and oppressed female (naked-skinned) bodies as (hetero)sex objects. In fact, I suggest that their sense-making and negative emotions resembled Second-Wave feminist theory and critiques of "the (heterosexual) male gaze" that I briefly reviewed in Chapter 2. Tellingly, the women

did not disapprove of Figures 1 and 2 because they preferred portrayals of the ideal pregnant female virgin, a conservative symbol of women that dates to Biblical times. Rather, even if they did not deploy the exact terminology, the women whom I interviewed apparently shared the logic and feeling of some Second-Wave feminists that the act of seeing is an unequal power relation where females are passive objects of sight actively surveyed by heterosexual men, and that this permeates in visual culture.

As a result, it is promising that at least today's women of childbearing age are making sense of and affectively resisting the visual oppression of (pregnant) women in early 21st Century U.S. visual culture. By having this Second-Wave feminist ideology and sensation, I suggest that their lives and the lives of lesbian women and transgender persons who have breasts and might procreate are much more livable. This resistance to the reproduction of "the (heterosexual) male gaze" might even ease some concerns by feminist rhetoricians who have found that mass mediated representations of feminism do not often address oppressive social systems. For example, Bonnie Dow rhetorically studied how popular television programs produced during and after Second Wave American feminism represented specific "(tele)visions of feminism," such as "lifestyle feminism" where feminism is considered a lifestyle choice and not understood as eliminating the systematic oppression of women. Dow writes about "the ways in which [television programming] pick[s] and choose[s] among available discourses about feminism that are circulating in the times in which the texts are produced," and she is critical of "how these texts limit, even omit, some aspects of feminist ideology while emphasizing others."[409] Equally, Kristy Maddux and Shannon Holland show how other strains of feminism have been emphasized and omitted in *The Da Vinci Code,* a major

Hollywood film, and in national television and print news coverage of the U.S. war with Iraq, respectively.[410] While the concerns launched by Dow, Maddux, and Holland are warranted, it is evident by my interviews that, even when there persisted a very "anti-feminist" vision through the reproduction of the visual objectification of women as pregnant sirens, women today were not just passive spectators of this reproduced vision. Instead they actively and, specifically in this case, ideologically and affectively interacted with digital photographs to resist it.

Cropping and Censoring Pregnant Sirens-Female Models

Crucially, the women also resisted the reproduction of "pregnant sirens" by physically interacting in space with the digital photographs, or specifically "cropping" and "censoring" them. As professional photo editors do, many of the women of various childbearing ages whom I interviewed recognized that Figures 1 and 2 could be changed, altered, skewed, cropped, redone, touched up, airbrushed, and "photoshopped." Interestingly, the mode of photo editing that they did the most was "cropping," which is the process of trimming a photograph so as to adjust its proportions. For instance, Kimberly said Figure 1 is "probably touched up and re-done, and things are changed that you don't see, that they don't want you to see [laughs] about her body," while Amanda similarly explained that Figure 1was "very airbrushed looking" and "just too perfect for me." Nicole noted changes to Figure 1 as well, saying "…it's just kind of another thing that they're doing, that they're doing in the media that's kind of like, skewed things." Crucially, a number of the women whom I interviewed cropped the photographs when they proposed covering up or cutting Figures 1 and 2. I consider "covering up" a form of cropping since it reduces the size of an image. Clothes were referenced a lot for

"covering up," but similarly, Sarah wanted to "turn the page" on Figures 1 and 2. In response to me asking Kimberly if there was anything she wanted to do with Figure 1, she said, "[long pause] No, uh, uh. I mean, if I were taking it, it'd put more clothes on her [laughs]." Likewise, Ebony said about Figure 2, "It probably make me want to tell her she need to put some clothes on." Furthermore, a couple of the women talked about trimming or cutting up the figures, and specifically severing them horizontally in half so that the "big round belly" was cut off. When I asked Nicole if there was anything she wanted to do with Figure 2, for instance, she mentioned cutting it in half, or putting clothes on:

> [pause] Yeah, I want to like cut it, I want it to be cut in half, or, have her. Like, I feel like it would maybe be better if she did have, either a full length body and have pants or a skirt on or some sort of thing, 'cause it just seems they cut her off at such a weird angle…. it just seems very oblong and odd to not have a finished person's body.

Censorship relates to the photo editing mode of cropping, and it is another physical interaction that regularly occurred between the women and these two digital photographs. A censor is defined as an official who examines mass media for the purpose of suppressing parts deemed objectionable on moral, political, military, or other grounds.[411] When the women of various childbearing ages whom I interviewed covered up Figures 1 and 2 with clothes, they were also in some senses censoring along with cropping. In addition, I suggest that they censored when they were taken aback by Figures 1 and 2, and especially when they looked away or prevented the digital photographs from being seen by people "underage," such as girls below the age of 18. The women "looking away" ranged from Jessica who "would glance at [Figure 1] and keep going" to Aailyah who said "[Figure 2] make me want to not look, not be near her."

Melissa explained that her looking away was not the same as cutting it up. As she said in response to whether she wanted to do anything with Figure 1, "I, uh, I would never look at it again [laughs]. I mean, I don't want to tear it up or anything like that. I would just choose to, like, look away." Likewise for Figure 2, Tamika said "I do want to look away."

Some women were taken aback or in other ways moved away from Figures 1 and 2, whereas an even stricter form of censorship was when they prevented underage people from looking at the digital photographs. Exemplifying the first form of censorship is Heather's following comment when looking at Figure 1: "…Um, but I think, immediately, you're not, I guess necessarily used to seeing pregnant women, you know, kinda exposed in that way. So, I think at first, I was, kinda, taken aback." When I asked, for each of the figures, a question about whether the women wanted to move closer to and/or away from the figure under discussion, several of them concisely answered that they would move away from the Figures 1 and 2, such as Aaliyah who said "Yes [laughs]. Yes" to moving away from Figure 1. Melissa also replied that she would "withdraw" from Figure 1 and 2, while Jessica wanted to "avoid" Figure 1 all together. Amy not only moved away from Figures 1 and 2, but also she censored them by removing them from the shelves where children, kids, and even teenagers could see them. This form of censorship is demonstrated by an excerpt from our interview about Figure 2:

> **Amy**: I would move away, and if I had children, I would not want them to see this picture. I don't think kids should be exposed. Like this is probably something that'd be at the checkout line and I don't think kids should be exposed to seeing this at very young ages, or even very, like teenage ages, whenever they're getting a lot of influence.
> *Jamie*: And what's your thinking behind that?
> **Amy**: Um, well, teenagers imitate a lot of what they see. And they might think that this is cool and ok to get pregnant and just walk around and show your belly.

> And flaunt everything, and, for a teenage, 13, 14-year old girl, I don't think that's a good idea.
> *Jamie*: Ok. Um. So if I asked you, do you want to do anything with this image, it's almost like you don't want to show it, or do you?
> **Amy**: I don't want to show it, yeah. I would, I would want this off the shelves.

Likewise, when I asked Aiesha if she wanted to do anything with Figure 1, she did not want to show it to anyone "underage," such as "my child [who could] walk by in the market and pick it up and look at it." The reason was, she added, "you need to be age appropriate to see, you know, this, because of all of the questions. And, you know, the different things that can come up in a person's mind just by, you know, seeing this. I think a mature audience, this is more for a mature audience."

At its simplest, the women were photo editors changing digital photographs when they cropped and censored Figures 1 and 2. More complicated is that their manipulation of digital photography correlates with the invention of the medium of digital photography, is a novel practice in history particularly for women, and, crucially, has subversive socio-political possibilities, as my previous chapter pointed out. Therefore, I argue that the interaction that occurred here was a "stealthy subversion" that concealed pregnant sirens from "the (heterosexual) male gaze." That is to say, the women of various childbearing ages hid (the skin of) (hetero)sexually-seductive and naked pregnant female models by covering up Figures 1 and 2 with clothes, looking away from or cutting off what they decoded as exposed pregnant bellies, as well as preventing anyone underage from seeing the digital photographs. Admittedly, many feminist scholars argue that the verbal or visual concealment of (pregnant) women is problematic under almost any circumstance. For instance, leading feminist rhetorician Karlyn Khors Campbell is one such advocate for uncovering women's public speech, since she says that a central

element in the oppression of women throughout time and across cultures has been the denial of their right to speak. Campbell aptly introduces her double-volume study and anthology of early feminist rhetoric, *Man Cannot Speak for Her* with the following: "Women have no parallel rhetorical history [to men]. Indeed, for much of their history women have been prohibited from speaking, a prohibition reinforced by such powerful cultural authorities as Homer, Aristotle, and Scripture."[412] She continues, "The aim of the rhetorical critic is enlightenment... As a scholar, I wish to rescue the works of great women speakers from the oblivion to which most have been consigned."[413] Likewise, much interdisciplinary feminist, gay and lesbian, and transgender research written over the past few decades has equated invisibility with social oppression and, in turn, has called for an increase in the quantity and quality of visual media representations of women and other people of minority gender and sexuality. Exemplifying this argument is the conclusion to Jane Feuer's essay on "Averting the Male Gaze: Visual Pleasure and Images of Fat Women" that reads "For those of us subject to what might be called 'visual oppression,' representation is the necessary first step toward liberation."[414]

Nonetheless, countless scholars including myself have begun to recognize that recovery and other visibility might not serve progressive ends. Exemplifying one part of this argument is Barbara Biesecker's critique of Campbell's anthology and theoretical metaphor of "consciousness-raising" for misfiring, as Campbell attempts to make manifest something that is concealed or covered over but only perpetuates the problem of female tokenism.[415] According to Biesecker, a parallel example is the policy of affirmative action and how it continues "the power of the center to affirm certain voices and to discount others."[416] Michel Foucault's theoretical concept of "panopticism" in his

discussion of Bentham's prison architectural structure, the panopticon, influenced a comparable line of thinking that visibility or bringing individuals into the light can be dangerous whereas remaining in the shadows can be protective. Specifically, Foucault compared the prisoner in a panopticon to an actor in a theatre, writing that "Full lighting and the eye of a supervisor capture better than darkness, which ultimately protected. Visibility is a trap."[417] Because of the panopticon, the supervisor sees everything without ever being seen, the prisoner is totally seen without ever seeing, and the prisoner "who is subjected to a field of visibility, and who knows it…becomes the principle of his own subjection."[418] Crucially, Foucault said that panopticism not only takes place in prisons, but also can be an everyday power relation in disciplinary societies. A number of recent studies of media representations of gays and lesbians have drawn similar conclusions about contemporary U.S. visual culture. For instance, Kathleen Battles and Wendy Hilton-Morrow suggest that visibility cannot serve as a framework for evaluating homosexuality in television shows because "visibility comes with the price of having to conform to or be made sense of within dominant cultural discourses," which in their case study was heteronormativity.[419]

Because visibility can be a trap, some scholars suggest that invisibility might be a better alternative, at least under certain circumstances. When the women of various childbearing ages whom I interviewed cropped and censored Figures 1 and 2, they hid pregnant women. Instead of saying that this hiding of pregnant women is inherently problematic, however, I argue that it is a useful "stealth subversion" of "the (heterosexual) male gaze." While I do not mean to equate women with soldiers on the battlefield, Paul Virilio's books on the logistics of perception in modern warfare and

cinema advances this argument about the success of "stealth" invisibility or concealment. He explains that "if *what is perceived is already lost*, it becomes necessary to invest in concealment…. hence the spontaneous generation of the new Stealth weapons," the most basic of which are camouflage uniforms and vehicles.[420] Later Virilio expands on how visually being stealth during the recent war in the Gulf is an improved strategy from what has been done in history: "this war in which the disappearance from sight tends to prevail over the power of conventional or non-conventional explosives."[421] This does not mean that the women of various childbearing ages whom I interviewed were wholly conscious or entirely in control of this strategy of stealth subversion, since human interaction with digital photography is never determined by human input alone. Rather, I suggest that stealth subversion of the reproduction of "pregnant sirens" was just one major rhetorical force of their gazing-imaging.

Conclusion

Finally, I speculate that their stealth subversion is related to no longer believing in photographic realism yet their hesitation to see differently. For instance, in the case of Figures 1 and 2, they called photographic realism into question when decoding "models" instead of "real people" and commenting in some way or another that the digital photographs were "not real" because of photo editing. Recall, for instance, how Nicole said, "… the media that's kind of like, skewed things in another way of making most people feel bad about themselves, by putting something up that's unrealistic and not true to the nature of what would happen." I suspect that if today's women of various childbearing ages were not starting to question the "reality" of these two digital photographs, then they would not be as enabled to subvert them. Ritchin agrees when

saying that a generalized skepticism of the reality of (digital) photography can be advantageous for creation. He explains, “Its author, rather than being ignored or circumvented as the one who merely holds the camera, can emerge as central, with a point of view like other creators.”[422]

CHAPTER FIVE

THE COMEDIC REPRODUCTION AND SUBVERSION OF MALE MASCULINITY AND REPRODUCING "A PREGNANT (TRANS)MAN" AND "HAPPY FAMILY" BY CROPPING, CIRCULATING, AND CONVERSING WITH DIGITAL PHOTOGRAPHS

> There is something about the pregnant man that continues to be an effective image for multifaceted engagement of controversial sexual and reproductive issues.
> —Sherry Velasco[423]
>
> Photography has played a strategic role in bringing together family.—Don Slater[424]

Introduction

This fifth chapter rhetorically critiques another specific case study of gazing-imaging by focusing on how 20 women of childbearing age interact with two different digital photographs (Figures 3 and 4). In some senses the gazing-imaging that occurred here was similar to what occurred with Figures 1 and 2, while in other senses it was very different. In particular, the women interacted (and hesitated to interact) with these two digital photographs by "cropping" and "circulating" a masculine heterosexual man with a protruding (pregnant) stomach and "circulating" and "conversing" with "a pregnant (transgender)man" and "happy family." Therefore, in this case study of gazing-imaging, the rhetorical force was the comedic reproduction and subversion of traditional male masculinity along with the reproduction of a "pregnant (trans)man" and "happy family." I will argue that, for the most part, this gazing-imaging improves the lives of women in

early 21st Century U.S. visual culture by enabling men and transgender persons to join women in the formation of families.

Masculine (Heterosexual) Man

Generally with Figure 3, the women decoded the visual symbol of a "weird" and "funny" masculine (heterosexual) man who had hair and a protruding stomach. This interpretation included traditional ideologies of masculine gender and heterosexuality along with slightly-negative affect given their expressed feelings of shock, humor, and confusion. Only Elizabeth and Jessica had extremely negative feelings when saying they were offended by Figure 3. Frequent verbal descriptions of Figure 3 included how it was weird, bizarre, strange, abnormal, freaky, crazy, interesting, funny, humorous, and a joke. When I asked the women to explain what, in particular, was strange or funny to them, more often than not they first focused on specific visual codes that they interpreted as "masculine" or "manly," such as facial and armpit hair and "no breasts." Then they focused on how the "stomach" or "belly" stuck out because it was a fat "beer belly" or disease of some sort. A couple women such as Melissa also thought it might be pushed out to jokingly imitate the large belly of a pregnant woman.

The repeated use of the pronoun "he" when responding to Figure 3 illustrates how the women of various childbearing ages whom I interviewed predominantly understood traditional (heterosexual) male masculinity symbolized here. Jessica put this predominant sense-making of Figure 3 simply when saying that she was drawn to the "manliness of him." In turn, Jessica, along with the majority of women, identified specific visual semiotic codes of what appeared to be "masculinity" and a "man" to them. The particular code mentioned the most was "facial hair," or sideburns and a beard in particular,

followed by armpit hair and a haircut. A few women noted “big hands,” “muscular body structure, and “no breasts” as well. To reassert the ideological decoding of Figure 3 as a “man,” Zahara stated, “The hair on his chin and just his haircut, his armpits [laughs]. It looks like a man,” Aaliyah stated, “Cause he got hair on his arm, and his face, his face. Then he got big hands, you know, that’s a man,” and Michelle stated, “His armpit hair [laughs], because he’s obviously a man. I mean, his facial hair, all of his hair on his body….”

Gazing at masculine gender also came across when some women compared Figure 3 to femininity, what they considered was the contrast to masculinity and not visually represented by Figure 3. For instance, Jessica contrasted Figure 3 to what she called the “soft” femininity and womanliness of pregnancy: “…Pregnancy is a very womanly thing, you know? It’s a very feminine, a very soft thing. And this comes at me as hard, and not soft. And not gentle. This is, it’s not gentle to me.” Michelle similarly responded, “I think, pregnancy is, it tends to be a female thing [laughs], as it has been forever. So [Figure 3 is] very shocking and I don’t understand it.” Corresponding to this was the interpretation of male heterosexuality. Aaliyah, Ebony, and Melissa pointed to “the (wedding) ring” in Figure 3 as symbols that “he is married,” but then immediately said in some way or another that they did not find Figure 3 sexually appealing. As Aaliyah claimed, “I don’t, who would want to be with a man showing his body off?” while Melissa explained, “…like, if I wanted to look at a man without clothes on, this would not be a man I want to look at, personally.” Only for Charmaine did Figure 3 symbolize “gay” when she said that a “gay pose” was visually represented by Figure 3. I followed-up with Charmaine and learned that Figure 3 reminded her of mediated images

she had seen before where, she claimed, gay males were positioned with their arms stretched up behind their heads.

When Kimberly and Nicole referred to a "beer belly" with Figure 3, they were also making visual meaning from conventional ideologies for masculine gender, as the drinking of beer and having a "beer belly" are often gendered masculine in contemporary U.S. visual culture. However, their statements also begin to exemplify how the majority of women ideologically and affectively questioned the symbolism of the "big ole' belly." In particular, they thought it looked like a stomach that was being pushed out as a joke (sometimes about pregnancy) or was diseased. Tellingly, Tamika said, "I wouldn't even think that he's pregnant, it just looks like he's playin', you know how you eat something and you like stick your belly out and that's what it looks like to me…. it looks like he just had a lot to eat and he's just poking his stomach out, as a joke, or to be funny." Sarah explicitly said Figure 3 could be a "fake, like, just some dude blowing his belly out." Charmaine also wondered if "he pushing it out like that? You know, is he sick or something? I assume he's not pregnant." I asked Charmaine to explain her line of questions, and she responded with more questions and emotions related to bodily positioning:

> His belly. How he's grabbing it. Kind of like, is he in pain, or is, he, what's wrong with his belly? What's the deal? The main focus seems to be his belly. So I'm kind of like, 'what's going on with his belly?' Is he sick, is there a tumor in there, or, is he making his stomach protrude out like that, you know people can push their stomachs out.

Amanda's qualified statement reveals how the pushed-out belly was associated with pregnancy but not concluded as such: Figure 3 is "seemingly a man that is apparently pregnant, which, obviously, sort of, defies the laws of nature, um."

Noted earlier was also how almost all of the women verbally said Figure 3 was weird, strange, crazy, interesting, funny, humorous, or a joke. These comments about their feelings are additional evidence of the slightly negative affect of their interaction with this digital photograph. Having interest and laughing are usually positive feelings yet weirdness and shock are generally negative. For example, Shaniqua told me that Figure 3 was "strange" as well as "trying to picture that in your head" was strange. Shaniqua's explains:

> **Shaniqua**: I guess because it's a man and he has, this picture is of him carrying a baby, so [laughs].
> *Jamie*: And what about this is manly to you?
> **Shaniqua**: Um, I guess, uh, the beard and all. If you think about it, about him not having breasts, you would think he a woman, just, um, with a big ole' belly.
> *Jamie*: So the belly for you, you think of a pregnant woman?
> **Shaniqua**: Trying to picture, yeah. But then you try to picture a man carrying a pregnant, it's kinda strange, but I guess it's okay. [laughs]

Zahara had a lot of the same feelings about Figure 3. When I showed her Figure 3, first she giggled and said, "Funny, awkward, interesting. Weird." Below is her follow-up to my question about what was funny, awkward, and weird:

> Just, uh, it's a man. And, it just looks, funny. You're not used to seeing men being pregnant, I guess, so… Um, it's kinda awkward to look at a man pregnant. But it's kinda funny, too, 'cause you're not used to like, I'm not used to seeing a man, who's pregnant. Like you're used to seeing women, pregnant, so it's just kinda awkward, to see some, like a man pregnant.

Evidently traditional ideologies of men, masculinity, and male heterosexuality were reproduced here. Whereas bare skin and breasts visually signified "woman" for the women of various childbearing ages whom I interviewed about Figures 1 and 2, facial and bodily hair (along with a "beer belly," muscular hands, a wedding ring, etc.) visually signified a heterosexual masculine "man." In fact, many of the women even set up the conventional masculine/feminine and male/female binaries by opposing Figure 3 to the

"female"-ness and/or "femininity" of Figures 1 and 2. Such visual images of masculinity and manhood that highlight assumed heterosexual desire, male body hair, and a muscular upper-body structure, for instance, have reappeared throughout history, including even in the last decade or so of "masculinity in crisis."[425] In Chapter 1, I noted several scholarly works that asserted Arnold Schwarzenegger and the cinematic characters that he plays on screen typify this traditional symbolism of the "masculine male." What is more, making sense of beer as "masculine" or "male" has become more common in contemporary U.S. visual culture. As Lance Strate claims about the increasing number of beer television advertisements specifically, they "constitute a guide for becoming a man, a rulebook for appropriate male behavior, in short, a manual on masculinity."[426]

Importantly, however, Figure 3 was not exactly the same old masculine (heterosexual) man that has been reproduced before, since the women thought and felt that the digital photograph was "weird" and "funny." In psychotherapist Roger Horrocks' discussion of male images and stereotypes, his section on "beerguts" closes by suggesting that "Such men look like pregnant women—they develop pendulous breasts and huge bellies."[427] Although the women whom I interviewed rarely concluded that the "beer belly" or otherwise protruding stomach symbolized "pregnancy" in the case of Figure 3, perhaps at least their ideological and affective interaction that was ripe with comedic humor and some medical themes of "disease" correlated to depictions of "false male pregnancy" in history. Two relevant examples are episodes of the popular American television sitcom and medical drama, "The Cosby Show" and "Grey's Anatomy," where a dream involved men giving birth to food, and a man with a suspected pregnancy ultimately received a diagnosis of abnormal cell growth, respectively.[428] There are a host

of other comedic and scientific-based images of male pregnancy in history, ranging from a clownish man who is implied to be pregnant in Bakhtin's *Rabelais,* to Sigmund Freud's 1911 famous case study of a "psychotic" man who believed he was impregnated, to *Rabbit Test,* an unsuccessful 1977 film that stared Billy Crystal who parodied a young man who becomes pregnant, and *Junior,* the 1994 blockbuster film featuring a pregnant fertility scientist played by Schwarzenegger.[429]

Consequently, I argue that the comedic symbolism and affective interaction that the women had with this digital photograph comically subverted the reproduction of traditional male masculinity, thereby at least opening up the possibility to see human reproduction, and pregnancy in particular, as no longer essentially female or feminine. Comedy is often thought to be "light" or "not serious," in part due to its basic definition.[430] However, beginning with Kenneth Burke's theories of the "comic frame" and "perspective by incongruity," a number of rhetorical scholars have argued that comedic verbal and visual rhetoric can serve serious democratic politics and function to make progressive social change for women and gay men in particular.[431] As Robert Hariman defended *Comedy Central's* Jon Stewart, "only by admitting to absurdity and moving through laughter can one become really serious today."[432] In the context of homosexuality specifically, Adrianne Christiansen and Jeremy Hanson argue that ACT UP's rhetoric, by debunking the tragic frame with perspective by incongruity and reframing the AIDS crisis humanely, "strategically uses the comic frame to *change perceptions* of gays as scapegoats."[433] Anne Demo drew further on Burke to study how three rhetorical strategies of perspective by incongruity performed by the Guerrilla Girls—mimicry, an inventive re-vision of history, and strategic juxtaposition—

engendered a "comic politics of subversion" communicated primarily through public visual forms.[434] Demo says, specifically, that the rhetoric of the Guerrilla Girls "subverts traditional definitions of the artist as individual genius (read male) producing 'seminal' and 'potent' works by exposing the networks of power (past and present) that put women artists at a professional disadvantage."[435] One example that she provides of the subversive potential of mimicry to challenge traditional ideological visions of feminine gender, sexuality, and even human dominance over animals is how on posters and "in person" the Guerrilla Girls can be seen in "jungle drag" by dressing in pink and wearing gorilla masks.[436] Similarly, I suggest that the comedic ideological and affective interaction between the women of various childbearing ages and Figure 3 started to confuse or challenge conventional views of male masculinity and, its contrast, womanhood and femininity.

Cropping and Circulating (Pregnant) Male Masculinity

This comic reproduction and subversion of traditional male masculinity continued when the women physically in space interacted with digital photography as photo editors, or specifically cropped and circulated Figure 3. Of note is that only two women censored Figure 3, including Jessica who wanted to "throw away" and "avoid all of its entirely. [Figure 3 is] going too far for me," and Aiesha who said, "Um, I think I might, with me, I'm goin' move onto the next image because [laughs], it's just, you know, it's not a comfortable position to sit here and see a male pregnant, you know." Generally, the women of various childbearing ages whom I interviewed cropped this digital photograph when recognizing that it could be "photoshopped" or "fake," and when physically cutting up (the belly, specifically) and sometimes covering it (with clothes, specifically).

Jennifer, for instance, said Figure 3 was not "real" because "I mean so much can be photoshopped nowadays." Ebony similarly wondered "…is it real, or is it fake, or, you know, what magazine did it come out of? 'Cause you know, some magazine have crazy stuff in it," while Jessica described Figure 3 as "a little bit like *Star* magazine instead of like the news, ya know?" Cropping explicitly came across when a couple of the women talked about physically cutting up Figure 3, and specifically balancing or cutting the bottom "belly." Melissa wanted to "balance out" the "flat chest and the round belly" of Figure 3. To Ebony, I asked the same question about Figure 3. Her response was, "Hmmm, I probably would cut the bottom part off… Because he got a big ole' stomach." Relatedly, Amanda cropped by putting clothes on Figure 3.

Another common mode of digital photo editing is "circulation," or the physical sharing and showing of a digital photograph. Although circulation was never done in the cases of Figures 1 and 2, the women whom I interviewed frequently circulated Figure 3 with their male romantic partners and friends in particular. When I asked Charmaine if she wanted to do anything with Figure 3, she expressed, "I'd probably show it to my friends, and my husband would be like, 'What the hell is that? What's wrong with him? What do you think's in that belly?'" Other examples include Imani's recollection of how she told a friend to look at Figure 3 when she saw it for the first time. In addition, Zahara wanted to "probably show other people… like if I had it in a picture or something, like if it was in a magazine, I would probably just show people." I followed-up with Zahara about who, in particular, she wanted to show and she identified her family and friends. My interview with Tamika is further telling, since apparently she would go so far to share Figure 3 as "a joke" with her friends online:

> *Jamie*: Um, do you want to do anything with [Figure 3]?
> **Tamika**: Yeah, it's something that I would probably like, uh, pass it around on to somebody as a joke. So yeah.
> *Jamie*: And pass around, like what, would you, where?
> **Tamika**: I'd put it on like Facebook or something. Put it in my album and say, 'hahaha, pregnant man.' Something like that.

Aiesha had seen Figure 3 before our interview, but when explaining to me what she did then, she revealed how she shared it with her fiancé: "Um, I'm sure I responded [laughs] you know, like, 'What in the world is this? Please tell me you're not probably,' I'd probably compel my fiancé to come look, 'Look at this.' You know, 'What is going on? What is the world coming to?'" Sarah resembled Aiesha, in that she had seen Figure 3 in printed in magazine prior to our interview, so when recalling what she did then, she explained how she shared it with her fiancé because "It was definitely something that I was amazed that I was reading it."

I argue that cropping Figure 3 reproduced "male masculinity" but circulation comically subverted it by physically in space reproducing male pregnancy among large groups of people that included men. Importantly, theorists in and outside of the discipline of rhetoric claim that circulation does not merely transfer representations, but also it is a mode that brings "publics" and "counterpublics" into being, or said otherwise, constitutes a people.[437] Just the fact that circulation occurred here constituted "pregnant men" even as cropping reproduced men who were not pregnant. In addition, the physical material circulation of the medium of the digital photograph in particular redistributed reproduction among a group of people and men rather than individually locating it in the female body, thereby enabling men and persons with genders that are not necessarily feminine to actively participate in reproduction. As Olson points out, circulation is by no

means passive because "subsequent image makers…exercise a degree of rhetorical agency by reproducing, reframing, and redistributing compositions from other locations to attentive audiences under different circumstances, which were not necessarily anticipated by the original maker."[438] Finally, the appropriation of iconic photographs briefly studied by Hariman and Lucaites exemplifies how photographic circulation that is used for satirical mimicry can challenge norms and do politics. Thus, in the case of circulating Figure 3, comedy contributes to its rhetorical force of subverting normative gender and human reproduction.

Reproducing a Pregnant (Transgender) Man

The majority of the women interacted with Figure 4 in some ways that were similar to their interaction with the previous digital photograph, such as how they ideologically decoded traditional visual symbols of facial hair as meaning a "man." Overall, however, the women "made sense" of a "pregnant (transgender) man" and a "happy family" instead. Furthermore, most of the women positively felt happiness and expressed curiosity, interest, and "like" here in comparison to the fairly negative affective interaction that they had with Figures 1 through 3. Only Tamika, Shaniqua, and Charmaine expressed strong negative emotions when saying that Figure 4 made them feel uncomfortable. Exemplifying the ideological interpretations and positive affect felt by the majority of women is Ebony who said, about Figure 4, "it's crazy" but "I like this because, I really never seen anything like this, with a <u>man</u> to have a big ole' stomach like that. And she's huggin' the stomach like he pregnant. Uh, hm." Zahara's explanation for what she thought and felt reveals curiosity: "Just, I smirked when I saw it, because I'm not used to seeing a man that's pregnant. So, it's kinda interesting, and kinda funny, and

kinda weird. It's different. I'm not used to it. So I guess it's more different than weird. But interesting, like, I want to ask a lot of questions."

As noted, the women of various childbearing ages whom I interviewed decoded some traditional ideologies of masculine gender and heterosexuality when interacting with this digital photograph. That said, they did not come to finite conclusions and there was no consensus among them with regard to Figure 4. Also, women who focused on conventional visual symbols and semiotic codes for "masculinity" and "male" constantly questioned this meaning-making. As Charmaine and Ebony asked, respectively, "So is he a woman or a man? What is he?" and "Ok, now this picture make me want to know if, she's, is that a girl or is that man?" That is, although Charmaine and Ebony make visual sense of Figure 4 as either the male or the female sex, they both verbally express their binary logic as a question, thereby demonstrating that they have not yet come to a conclusion and are open to alternatives. Furthermore, Charmaine's use of the pronoun "he" yet Ebony's use of the pronoun "she" reveals that they do not have the same initial perspective of sex and gender under discussion. Most of the women were less oppositional than Charmaine and Ebony, even in instances where they perceived "a man." Nicole, for example, responded to my question about what she was drawn to by saying, "Ahhh. Yeah, first the belly, and then realizing that it looks, it's a man, with a woman." She continued to explain how she did not "anticipate" "It being a man. [pause] Or that, yeah, it, now it seems fine." When I followed-up on why she did not anticipate this, she replied,

> Yeah, like [pause]. I dunno. I guess everything. Not having breasts, you know, having facial hair, like the muscle structure, like that's, when you saw the hands. Originally I think I thought a man was hugging a female, when I was looking at

> the bottom. And then as I went up, I kind of realized oh, it's, it's his arm that's hugging, so.

Apparent to Nicole, then, is a heterosexual man. Nicole understands Figure 4 as symbolizing a "man" because of interpreting traditional semiotic visual codes for "man," such as having facial hair and a muscular upper body. However, this "man" does not look exactly as other men because, since she explains, "…that would be an interesting thing if they were able to do that. It seems like science is close enough [laughs], or getting closer where a man could have a baby." In other words, Nicole interprets a "pregnant man" instead of just a conventional masculine male with a protruding beer belly, for instance.

Nicole was far from alone in her feelings of intrigue in the ideological symbolism of "a pregnant man." Amanda's wonderment about Figure 4 is another example of this interaction: "…it's just shocking. And different. And strange, and, not. It makes you wonder how it happened, like how a man ended up pregnant." To make this meaning and have this feeling, Amanda focused on the ideological visual code of no breasts, or "a scar underneath his chest, so it looks like he had a breast reduction at some point, it looks like a scar. That's what, my eye drew to that." Tamika also pointed to the visual symbols of no breasts and hair on the face and body as maybe representing a "man": "Um, what makes me think he's a man? I guess his chest. And, you know, he just looks like a man. Facial hair, haircut, he just looks like a man." Illustrating the fairly positive affect of this interaction was when some women explicitly expressed optimism for pregnancy and parenting being done by men. As Shaniqua said, "I don't have a problem with disliking it. Uh. Um. I probably would like it to see a man pregnant, so they, so they actually feel what we go through, probably so." Ebony was also hopeful but cautious, since she said

men being pregnant might result in her parenting more children than the one son she was already raising. Here's an excerpt from my interview with Ebony about Figure 4:

> **Ebony**: I really would like to know a man that is pregnant!?
> *Jamie*: Yeah. Why would you want to know a man that is pregnant?
> **Ebony**: Because it would be history to me, because I ain't never knew a man that could get pregnant. Because if a man could get pregnant, then I'd probably have about three kids [laughs]
> *Jamie*: You would have three kids? Why would you?
> **Ebony**: Because, I wouldn't be havin' 'em [laughs].

This was not the reproduction of any "pregnant man," however. Rather, a "pregnant transgender man" was reproduced here. Significantly, the women discussed this symbolism while making comments and asking a lot of questions about the scientific possibility of Figure 4. In particular, they frequently asked questions about particular human organs, structures, and biomedical processes related to gender, sex, and human reproduction. The organs that they brought up most often included genitalia, such as vaginas and penises, and female breasts, while the structures brought up most often included hormones and DNA. The processes that they brought up ranged from, broadly, reproduction and pregnancy to, particularly, transitioning gender and sexual identity, in vitro fertilization, surrogacy, and sex change surgery. It is noteworthy for ideologically symbolizing "transgender" instead of homosexuality that only two out of the 20 women whom I interviewed decoded lesbianism; Amy described the digital photograph as portraying "a lesbian couple and a baby" while Michelle was reminded of the popular Showtime cable television show about lesbians called "The L Word."

Amanda, for instance, said that Figure 4 "makes you wonder how it happened." For her, the "it" involved transitioning gender due to having male and female hormones in one's body, evident further by her explanation:

> Well, I mean, clearly he was a woman at some point in time, and then he appears to be with a woman, so, the other half of the DNA had to come from somewhere, and how that happened. And then, he must have been on male hormones to have male features, but, in order to be pregnant, or carry a pregnancy, you'd have to have female hormones so, just all of those logistics.

Some of the women shared with me a similar reason for feeling intrigued— non-traditional gender or sexual identity. As Sarah aptly put it, "You know, the whole gender identity aspect of it." In fact, Elizabeth said she was drawn to this digital photograph because "kind of where I want to go in my future for my career, I'm interested in sexual identity and gender identity and that type of thing. Um, so transsexualism…." Rather than focus on gender or sexual identity, Melissa focused on sex organs to try to make "scientific sense" of Figure 4 as a "transgendered male whose, I guess has a uterus, and was able to carry?" The following excerpt from my interview with Amy shows the confusion but at least neutral affect of ideologically symbolizing gender transition of "she" who "turned into a man:"

> **Amy**:… This is definitely something that's going on, and people are changing every day. Men think they can have babies [laughs], they can try, you know. I'm kind of confused about the whole relationship, the whole role, I mean if. I dunno, I can't understand why she wanted to turn into a man in the first place, but to each their own.

Heather's ideological and affective interaction with this digital photograph and its symbolization of a "pregnant transgender man" was more positive when she stated that "they care about each other" and "that's a right:" "I feel like if people want to have a child, and they care about each other, then why not get pregnant and have a child, then I think that's a right that people should have." Of course it is important to note that there were a couple women, such as Aiesha and Tamika, who thought and emotionally felt

much more negative things about "both sexes" while they questioned its scientific possibility. As Tamika said,

> I guess one of my thoughts was like, is it really appropriate for a man to, you know, be pregnant, because, he's not even able to breastfeed. And, um, obviously the hormones that would normally affect a woman are not affecting him, cause if his chest is still small.

Tamika also wondered about the biological logistics of giving birth when she said Figure 4 "Kinda makes you think, where are you gonna push the baby out from? Or how does it get out of there?"

Evidently when today's women of childbearing age interact with Figure 3, for the most part they no longer make meaning of pregnancy as traditionally female or feminine and disassociated from masculine men since "a pregnant (transgender) man" was reproduced. I suggest that this is hopeful for challenging gender and biological essentialisms related to human reproduction because it is an alternative to the "woman mother." Even more progressive is the fairly positive affect and ideological visual interpretation of the symbol of a pregnant man who was "transgender," since the use of that term or some conjugation of it promotes non-binary gender and sexuality. The term "transgender" was first deployed in transgender scholarship and political activism, such as in Leslie Feinberg's pioneering books, *Transgender Liberation* and *Transgender Warriors.*[439] The following is Feinberg's explanation for her preference for "transgender:"

> It has been used as an umbrella term to include everyone who challenges the boundaries of sex and gender. It is also used to draw a distinction between those who reassign the sex they were labeled at birth, and those of use whose gender expression is considered in appropriate for our sex… Trans*gender* people traverse, bridge, or blur the boundary of the *gender expression* they were assigned at birth.[440]

Along with the deployment of this terminology, it was promising that none of the women whom I interviewed interpreted Figure 4 as "really a wo/man" or "trapped in the wrong body," two popular discourses about transgender persons that scholars argue have in the past contributed to physical and social harm done against them."[441] In short, the "pregnant transgender man" decoded and for the most part affirmed by the women of various childbearing ages whom I interviewed was not the sole product of biological female reproduction or only a feminine trait. Maybe what happened here was even a reproduction of the "transgender gaze" that Judith Halberstam theorizes with hope and analyzes in the viewing of some scenes from the Academy Award-winning film, *Boys Don't Cry*, about a transgender person named Brandon Teena. Put simply, the transgender gaze in the case of viewing *Boy's Don't Cry* "serves to destabilize the spectator's sense of gender stability and also to confirm Brandon's manhood" [442] The women of various childbearing ages whom I interviewed equally confirmed a masculine male who simultaneously destabilized gender by transitioning.

Nonetheless, I suggest that the deployment of the medical term, "transsexual," by at least two women is problematic for improving the lives of transgender persons and their families, as "transsexuality" was once a medical definition for the "pathologization of gender deviance." Constantina Papoulias explains the history of this terminology further: "Transsexuals were seen to collude with a hetero-normative medical establishment insofar as they were only able to obtain sex reassignment surgery if they could pass successfully through stereotyped gender performances, thus reinforcing the gender binary."[443] Even though only two out of 20 women said "transsexual," and one of them wanted to be a clinical psychologist for her career while the other already worked as

a medical professional at a hospital, underlying this medical term for non-traditional gender and sexuality such as someone who transitions gender is heterosexism and heteronormativity. When many of the women tried to understand Figure 4 as "either male or female" and biologically able to be pregnant due to having certain genitalia, hormones, or DNA, they were likewise repeating deterministic and (hetero)normative ideologies of science and medicine related to gender, sex, and sexuality. From analyses of public understandings of science to critical/cultural media studies of science, there is a large and still growing body of literature that documents and is critical of biological beliefs about homosexuality, intersexuality, transgenderism, etc.[444] For these reasons alone, the absence of the reproduction of a fearful "monstrous" image of the "pregnant (transgender) man" in this case study was surprising to me. In my first chapter I reviewed how pregnant women and men have a long history of being portrayed negatively in science fiction and popular culture as a monster, famously depicted by Ripley's character in the *Alien* and *Aliens* films and the fraternal birth of Mary Shelly's Frankenstein.[445] Science fiction imagery has long served as a source of "scientific knowledge" for non-scientists.[446] But fortunately in this case the "monster" pregnant female or male that is common to contemporary science fiction did not function as such for the women when they interacted with Figure 4, or with Figures 1 through 3 for that matter.

Reproducing Happy Family

An overwhelming majority of the women whom I interviewed also felt strong feelings of happiness and affirmation for the visual symbolism of a "happy family" when interacting with this digital photograph. Repeatedly, the women verbally described Figure 4 as happy, love, compassionate, caring, content, support, peaceful, celebration, family,

home, union, bond, and togetherness. The semiotic codes from which the women identified this specific visual symbol of "happy family" were the appearance of two or more people such as "a couple and a baby," specific hand and body positions such as the "hugging" or "cradling" of the stomach and each other, the looking at the stomach and each other, and facial smiles.

Exemplifying this ideological symbolic and positive affective interaction with Figure 4 is Michelle who said she got "somewhat happy feelings" because she saw a "happy home." She continued, "The fact that they seem to be hugging each other and happy and loving each other…. The whole, it seems like an oval shape womb, you know, surroundin'." Nicole also focused on the "love" of "the cradling of the hands, kinda hugging, both of them hugging it, both of them looking down at it." This loving and happy home is related to "happy family," what most of the women ideologically decoded. First Jessica said "It brings happiness. Like they seem very happy. And very content. Loving, caring parents." When I followed up on why she thought this and felt this way, Jessica responded,

> I guess the expression on his face, the way they're holding their hands around the belly. The way the partner is resting her head on his chest and looking toward the stomach. Like it just seems very compassionate, and [long pause] in a way. Uh, it makes me feel happy that that child is probably gonna have a good life with parents who care for him, or her.

Likewise, Sarah saw "a different idea of family," while Jessica contrasted the "family-oriented" or "family-ness" Figure 4 to Figure 3 by saying, "I think that's a bit sweeter. It's got, um, the partner with it, 'er with him, 'er her. And, the focus is more on the belly instead of on the, more on the baby, I guess, on the belly. And the family-ness of it than

the manliness of it, ya know? Not so much armpit hair, the face seems to be softer."

Jennifer also compared Figure 4 to Figure 3 to interpret "togetherness:"

> I mean, this one just seems much more focused on the child and the process of being pregnant rather than the person who is pregnant. Like, or, rather than it being a celebrity, like with the other two, it was like, 'Oh, look, these two celebrities are pregnant.' Whereas this seems to be more about, how is this person pregnant, you know, more about their life together and the child all together.

Comments from Melea closely resembled those from Jennifer when she highlighted love, happiness, and togetherness: "You can just see the bond that they have. Like, they really love each other and they happy…The way that she's holding the stomach, it just shows the togetherness, I guess." Melissa's heightened affective interaction with Figure 4 reveals further how the majority of the women of various childbearing ages whom I interviewed felt positively about Figure 4. Melissa initially told me, "That's beautiful. I <u>really</u> like that" and shared that Figure 4 gave her goose bumps. I then followed up with Melissa about her thoughts and feelings and she explained, "…when I see an image like this, I think it's amazing. It's like, that is a celebration, right there… It, it's very much a [long pause]. I can, I can see the two people as very much united. And, very much a celebration of this baby."

The reproduction of "happy family" is, I suggest, helpful for the families of heterosexual and lesbian women, gay men, and transgender persons. One reason for this is because it departs from a notion of pregnancy as biologically female or singularly feminine and turns toward pregnancy being a relational process shared among a group of people who may not even be heterosexual in orientation. In lieu of individualist and biologically-deterministic thinking, some Western feminist philosophy that I overviewed in my first chapter proposes an embodied relational model of human reproduction that

even features men. Recall how Adrienne Rich's afterward to *Of Woman Born* discusses her interest in a "'new fatherhood'" where, similar to my case study, "men, as well as women, can and should 'mother'… require[ing] a more active, continuous presence with the child."[447] Likewise, Chodorow wrote that "the elimination of the present organization of [women-mother] parenting in favor of system of parenting in which both men and women are responsible would be a tremendous social advance."[448] Ruddick's foundational yet controversial essay on "maternal thinking" ends with a similar call for men to physically childcare:

> I look forward to the day when men are willing and able to share equally and actively in transformed maternal practices. When that day comes, will we still identify some thought as maternal rather than as merely parental? Might we echo the cry of some feminists—there shall be no more 'women'—with our own—there shall be no more 'mothers,' only people engaging in childcare?[449]

In many senses these feminist philosophies about the relational process of pregnancy, and the inclusion of men, parallel my case study of Figure 4, thereby destabilizing hierarchical institutions of gender, sexuality, and human reproduction as Maureen Sullivan and some others assert images of same-sex parents can do.[450] This particular version of the reproduction of "happy family" also challenges the consensus of much critical/cultural scholarship that claims representations of pregnant men propagate patriarchal control over procreation and "require the disappearance of women's reproductive activity."[451] For example, Velasco argues that "the spectacle of the pregnant man enacts the male fantasy of usurping women's reproductive power by eliminating the women all together. By eliminating the need for women in human reproduction, the pregnant man gains complete control over procreation and paternity."[452] Indeed, a "pregnant (transgender)man" and a "baby" or "child" were involved in and the focus of

this familial relation. But what did not occur was the erasure of female procreation at the expense of male dominance or the personhood of the fetus, the latter of which Stabile poignantly called “shooting the mother.” Thus, once again, my interviews demonstrate how at least some women of childbearing age today are actively interacting with digital photographs and not passive spectators of them. Also, women are far from removed from visual images all together.

Circulating and Conversing with a Pregnant (Trans)Man and a Happy Family

The women of various childbearing ages whom I interviewed also had two physical material interactions in space with this digital photograph—circulation and conversation. In previous chapters I established circulation as a common mode of photo editing done by women today. Conversation is something that professional photo editors do as well, or at least they often demand that it is done by photojournalists to whom they give photo assignments. That is, another practice of photo editors and photojournalists is to carry on public conversations with photographs.

First, the women circulated or shared Figure 4 with the general public or among their mothers and male friends specifically. Awareness, inspiration, and education were cited by the women as reasons for circulation rather than for the purposes of humor and shock, the latter of which were the cited reasons for circulating Figure 3. Evidence for general circulation of Figure 4 includes the following comment made by Jessica: “I’d leave it on the table. You know, it, like, at a doctor’s office, I’d leave it on the table. I wouldn’t like flip it over and walk away, or.” Relatedly, Sarah said, “Like I don’t know if I would want to hang it on my wall so much [laughs]. But, like, maybe have the magazine or the book somewhere on my shelf where I could refer back to it. Like if I was having a

conversation with somebody, and like, it was relevant to pull up." Elizabeth described another similar interaction where she would show and share Figure 4 with someone:

> I think I would even remember this image, and say, 'Hey, I was in the bookstore the other day or the grocery store, and I saw on this magazine or on this book, this picture of this man and his, looks like his partner, and he's pregnant. What do you think about that?' I think I might carry that image with me and spark conversations later about it.

Heather was also interested in knowing how other people "received" Figure 4 for the purposes of finding out "[if] it was a good thing to bring awareness." My interview with Tamika illustrates how the women circulated Figure 4 to men:

> *Jamie*: Ok. Do you want to do anything with [Figure 4]?
> **Tamika**: [long pause] Hm, I would probably give it to other men. Yeah, if I was gonna do anything with it, I'd probably like pass it to other men.
> *Jamie*: Ok, and why is that?
> **Tamika**: Cause I think men don't, maybe they don't take pregnancy as serious or they don't know how much trouble it is, or like how your feet can hurt and all that kind of stuff that pregnant women go through. I think this would just be, um, I would give it to them to get their insight, to see what they were thinking about it, or what they thought about the image.

Instead of showing men, Amy wanted to show Figure 4 to her mother, but also noted that "my mom would probably freak out." Interestingly, Amy approved of showing Figure 4 to "kids," even though she told me earlier in the interview that she would not share Figures 1 through 3 with people under the age of 18.

Second, the women "conversed" with or verbally talked to or about Figure 4. For example, many of them affirmatively answered my question about whether Figure 4 made them want to get to know someone. Frequently, these women said "yes" because, as many of them asserted, they wanted to carry on a conversation or ask questions. Although the women often identified a person or the people represented as contributing to this interaction, I suggest that it was nonetheless still partially feasible for many of the

women to verbally communicate with this digital photograph as well. In fact, Aiesha paralleled this interaction with Figure 4 to the interview she and I were having when she said, “Um, you know, I would like to interview this person like we’re having an interview here today.” Other women such as Zahara and Tamika more simply said Figure 4 made them want to ask a lot of questions, while Charmaine and Melissa specifically wanted to know about “their story.” Shaniqua spoke almost as if she was directly addressing questions to Figure 4 given her use of the pronouns “you” and “I:” “Um, probably say, is he wonderin’ why I’m pregnant carryin’ a baby? Um. This feel funny, there’s somethin’ movin’ in your stomach… I mean, to see what he, what he’s experiencing, how did he feel carrying it for nine months?” Even though verbally conversing with Figures 1 through 3 only took place a couple of times, these “conversations” still illuminate how the mode of conversing with digital photography. About Figure 2, Aiesha said, “Um, I’d actually like to have a conversation with her and ask her a little more about her picture and what it meant to her, you know,” and regarding Figure 3, Melissa said “If he was, if he came out of the picture, I’d probably talk to him [laughs].”

Physical circulation of and conversation with this digital photograph continued the reproduction of a “pregnant (trans)man” and “happy family.” Unlike the interactions that occurred with the other three digital photographs, a group of people took part in pregnancy and making family through conversation in addition to circulation. Christopher Musello writes that generating conversation is one of the primary ways in which family photographs, as vehicles of communion, “serve the home moder through more than the mere contents which they depict.”[453] The examples he gives include how housewives use photo albums to talk with friends, how wallet photos may initiate

conversations with strangers, and how photos are frequently used at the office to establish rapport with clients. Similarly, James Lull and David Morley found that a primary thing that people do with television is talk. For instance, within the home, Lull says, children often use television in order to enter an adult conversation, and "to turn on the [television] set when guests arrive is to introduce instant common ground. Strangers in the home may then indulge in television talk."[454] Additionally, in Morley's study of how families watch television, he reported that women themselves described television as a fundamentally social activity involving ongoing conversation, much of which is television-related talk.[455]

Therefore conversation was not stifled when the women interacted with this digital photograph. That is, much talk and debate about human reproduction, science, gender, and sexuality, among other things, was enabled. Given its deliberative potential, I suggest that conversing with Figure 4 can make more livable lives for heterosexual and lesbian women and men and transgender persons whom form families today. My argument counters conclusions made by rhetorician G. Thomas Goodnight and others that mass media are a form of consumption of fantasy rather than deliberative rhetoric "through which citizens test and create social knowledge in order to uncover, assess, and resolve shared problems."[456] Conversing with digital photographs is not necessarily based in reason as deliberative democratic rhetoric is usually conceptualized. However, at least one function that I suggest they have in common is enabling an actively engaged discussion that is close to "equal" and "accessible to all," and thus by its medium is an opportunity for many people to challenge conventional political policies and social norms about human biology, transitioning gender, pregnancy, parenting, etc.[457]

Conclusion

This fifth chapter rhetorically critiqued how 20 women of various childbearing ages interacted with Figures 3 and 4. Similar to what happened with Figure 1 and 2, it is important to note that the women hesitated to interact by "changing" digital photography beyond cropping male masculinity. That is, there were many more alternations that could have been made to these digital photographs. At the same time, however, the women did things with these two digital photographs that they did not do with Figures 1 and 2. In particular, they "circulated" a masculine heterosexual man, a "pregnant (transgender)man," and a "happy family." The women were also "conversing" with "a pregnant (transgender)man" and "happy family." Thus, I argued that the rhetorical force of gazing-imaging in this case study was the comedic reproduction and subversion of traditional male masculinity, as well as the reproduction of a "pregnant (trans)man" and "happy family."

Reproducing conventional male masculinity does not necessarily improve the lives and families of women and transgender, as it reasserts norms such as binary thinking of how manliness opposes femininity, and what a "man" looks like in general. Crucially, however, the reproduction that occurred here was not entirely "the normal" man since many of the women simultaneously said it was "weird" and humorous, in part because it represented "a pregnant man." Because this was a comical ideological, physical, and affective interaction, I suggested that it started to subvert traditional manhood much as other comical politics of subversion have done in the past. By reproducing a "transgender" pregnant man and having extremely positive affect about a family with persons who are not necessarily heterosexual in orientation or biologically

procreating as is conventionally understood, common conceptions of female pregnancy, parenting, and fetuses were further challenged. I am even hopeful that a number of the women whom I interviewed deliberated these issues, including the presence of certain sexual organs, and therefore did not resolve them. This deliberation opens up possibilities for alternative ways of thinking about and seeing gender, sexuality, and family.

But such optimism must be qualified when contrasting the interactions with Figure 3 to those with Figure 4. On the one hand, humor and shock were mentioned by the women as the reasons for circulating Figure 3, while on the other hand inspiration and educational awareness were mentioned by the women as the reasons for circulating Figure 4. In addition, symbols of "family" and "baby" were decoded from Figure 4 but never from Figure 3. Furthermore, the women of various childbearing ages whom I interviewed only "conversed" with Figure 4. Maybe what unites these differences is a continued commitment to reproducing the ideology of and positive affect about "the nuclear family" that is a social unit comprising a father and a mother and one or more children.[458] Following World War II, the nuclear family became an American norm. As the nuclear family is conventionally understood, it contrasts with extended families, excludes same-sex parents or having more than two parents, and involves traditional gender roles where, for instance, the mother is responsible for childcare. Some critical media studies of representations of heterosexual stay-at-home fathers (often called "Mr. Moms") and of same-sex parents have argued that the idealized nuclear family is upheld even in these cases.[459] Suzanna Walters states about the latter, "The parents might be June and June (instead of June and Ward Cleaver) but — not to worry America — it's all the same anyway."[460] In sum, the reproduction here of the "pregnant transgender man"

and “happy family” in some senses fits within the traditional logic and affirmation of the nuclear family, thereby prohibiting more livable lives for heterosexual and lesbian women, gay men, and transgender persons and their families.

CHAPTER SIX

ANOTHER FAMILY DIGITAL PHOTOGRAPHY AND IMPLICATIONS FOR VISUAL RHETORICAL THEORY, METHOD, AND PEDAGOGY

> Lives are built; so we had best become good craftspeople with the other worldly actants in the story…. 'reproduction'—or less inaccurately, the generation of novel forms—need not be imagined in the stodgy bipolar terms of hominids.
> —Donna Haraway[461]

> If the family album produces the family, produces particular forms of family in particular ways, there is always room for maneuver within this, as within any other genre.
> —Annette Kuhn[462]

Introduction

Toward the end of *After Photography*, Ritchin points out, "Certainly it is easier to criticize the distorting power of contemporary media than to envision and build new strategies for communication, while floating ideas for others to modify and advance."[463] As a project of gazing-imaging, a primary purpose of this dissertation was to *rhetorically create* digital photography in addition to doing a visual rhetorical criticism. Although rhetorical creation is not easy for scholars trained in critique, and it is at all times in life risky for anyone to create anything, Gronnvoll and I argued previously that it "is needed to advance the field of rhetoric and the academy as a whole, plus it can provide an avenue for social change….especially [ ] now as we confront unprecedented challenges in the twenty-first century, such as degenerating public health and the destruction of the planet.[464] Likewise, in his first statement as the new editor of *Communication and Critical/Cultural Studies*, J. Macgregor Wise pleaded for a critical practice that "critiques

and builds…. which not only takes communication as its object, but itself communicates in innovative and interesting ways" (his emphasis).[465]

I would add that this was always a mission of feminism, evident just by the philosophy reviewed in Chapter 1 that reconceived motherhood and pregnancy, and by continual calls from feminists to visually portray pregnant wo(men) and fetuses differently. For instance, in their work on the politics of visual representations of fetal subjectivity, Carol Stabile, Meredith Michaels, Lynn Morgan, and Lisa Mitchell do not fully reject fetuses or visual technologies. As Stabile suggests in detail,

> Instead of disavowing representations, we need to construct representations and representational practices that self-consciously avoid positing pregnancy as a condition necessarily terming in birth (wherein the fetus must always become the child). We need to discuss pregnancy as work that women may, or may not, choose to undertake. Rendered in this way, the approach would be neither pro-nor anti-natalist, but a negotiation between the two that could utilize both the critiques and positive aspects of mothering…."[466]

Michaels and Morgan write more broadly that they want a "feminist recuperation of fetuses" that "might mean 'playing' with fetuses, as creative artists have done, by taking them out of public policy and biomedical contexts and placing them in quixotic settings."[467] Along similar lines, Mitchell says about prenatal ultrasound images being interpreted in ways other than "baby's first picture," "it means opening up a space to include rather than assume or enforce the possibilities of fetal agents…. we need images that attach new meanings to pregnancy, fatality, and abortion and that significantly reframe reproductive rights in terms other than maternal versus fetal rights."[468] The conclusion of Michaels' co-authored book with Susan Douglas about the idealization of motherhood in contemporary U.S. popular culture even comprises a fictional story about

the demise of "momism" as women "began imagining a different future" where men were primary caretakers of children, for example.[469]

Consequently, this final dissertation chapter reviews my rhetorical critique from Chapters 3-5 and then pushes this critique toward new horizons with a rhetorical creation, or specifically, by recommending the reproduction of another "happy family" by "collage"-ing family digital photographs. The last sections of this concluding chapter discuss implications of my dissertation for theory, method, and pedagogy in (visual) rhetorical studies, as well as posit future research questions.

Multi-Material Interactions with Digital Photography

It is promising that, evidenced by their gazing-imaging, today's women of childbearing age are actively interacting with digital photography instead of being "spectators" or "dupes" who are "injected with" digital photographic messages. While this is hopeful, it is not so novel given the vast amount of audience reception research (mostly on television) that grew out of studies conducted 30 years ago by Stuart Hall, John Fiske, David Morley, and Charlotte Brundson. But my case studies uniquely illustrate that resistance, and the interaction with a medium in general, does not only function at the level of ideological symbolism. That is to say, what people actually do with digital photography is they have a *multi-material* interaction that can be physical (in space and in time), affective, and maybe even neurobiological along with symbolic and ideological. Henry Jenkins III's 1988 study of women fan writers of *Star Trek* who were "textual poaching" resembles some of my argument when he found "Resistance comes from the uses they make of these popular texts, from what they add to them and what they do with them, not from subversive meanings that are somehow embedded within

them."[470] Chapters 3-5 identified seven different but interworking modes of the interaction between women of various childbearing ages and digital photography—capturing, connecting, changing, cropping, censoring, circulating, and conversing—that had the rhetorical force of reproducing and sometimes subverting the reproduction of the ideological visual symbols of a "pregnant siren," "male masculinity," a "pregnant (transgender) man," and "happy family." I suggested that the rhetorical force of these interactions was both progressive and prohibitive for making more livable the lives of families with persons of minority gender and sexuality such as heterosexual and lesbian women and transgender men.

For example, the women whom I interviewed were the primary capturers of family digital photographs, empowering them to produce and remember family as they desired, or socio-politically intervene in the production and memorializing of family that is dictated all too often by media professionals and men instead of women. Two such interventions then occurred with the stealth subversion of "pregnant sirens" in the case of Figure 1 and 2 and with the comedic subversion of male masculinity in the case of Figure 3. Recall that I lauded the former for resembling Second-Wave feminist theory and critiques of "the (heterosexual) male gaze" as well as I affirmed the latter for starting to seriously challenge traditional visions of men and, by comparison, women. In addition, connection and circulation helped to relieve the physical burden born by women who usually maintain the family alone and sustain it in their bodies, redistributing family-making among a large group of people that included men. Another commendable finding that ran throughout Chapters 3-5 was how today's women of various childbearing ages are photo editors for what might be the first time in the history of U.S. visual culture.

Finally, I argued that it was progressive that the women conversed or deliberated, and had fairly affirmative to extremely positive feelings, about seeing a pregnant (transgender)man and a familial relation that incorporated people who may not be heterosexual in orientation and a pregnancy that was not necessarily biologically tied to the female body.

Nonetheless, it was disconcerting that more than half of the women of various childbearing ages whom I interviewed hesitated to interact with digital photography at least at one point or another during the interview. Hesitating to change digital photographs was the most common. This is not too surprising given the historical disassociation of women with technology. Plus, the average American woman is new to the practice of photo editing even though she has been a photographer for quite some time now. However, I also speculated that, while the women whom I interviewed were beginning to question the "reality" or "truth" of digital photographs given even explicit comments they made to this effect, perhaps they were not completely ready to let go of their belief in photographic realism, or "the real" more generally. Academics alike waver on this issue of whether to believe in and seek reality and truth. Generally on "the real" side are Platonic philosophers, Enlightenment thinkers, Marxists and other modernists, positivist scientists, and even contemporary rhetoricians who aspire to what Edward Schiappa labels "the impossible dream of representational correctness."[471] On the other side (or maybe somewhere in between or outside) are what might be labeled "postmodern" thinkers, though there is conflicting thought here and even many scholars considered to be postmodernists eschew the title.[472] Still, I argue that one thing postmodern thinking about (digital) photography gets us is that it opens up the conditions

of possibility for changing U.S. visual culture, whereas ascribing to realism limits possibilities for social change. Consider my case studies as an example. Indeed, the women physically altered digital photographs by cropping and censoring them, thereby resisting an existing exploitative power relation where females are passive objects of sight actively surveyed by heterosexual men. But it is telling that out of all of the alterations or changes that could have occurred, only cropping and censoring happened, two modes that subtract or "take away" instead of adding or multiplying. That is, believing in photographic realism allowed the women to "take away" because what still remained was "part of reality," but adding something else to supplement reality of a photograph does not work within this logic of the real. A multiplicative outcome is especially out of the question. Thus, I suggest that no longer believing in photographic realism, and therefore recognizing that (digital) photography is always already altered, might have enabled the women to make even more (and maybe even more socio-politically useful) changes to the digital photographs than they did.

If the use of the medium of *digital* photography continues at the rate that it has been adopted by the general U.S. population to date, then there is a probability that the majority of Americans will become photo editors and waver in their belief of photographic realism much as the women whom I interviewed did. This will change the institution of (photo)journalism in a number of ways. Similar to the rise and growing influence of bloggers in politics and producing news in the past decade, including how current U.S. President Barack Obama invites bloggers to his press conferences, it is likely that photographs taken and edited by people who are not employed as professional photojournalists or editors will be become another major source for news. This can

already be seen when local newspapers and television stations, and even one of the most influential publications in the world, *The New York Times,* invite viewers to submit photographs to feature on their websites. Relatedly, as more and more people question the "reality" or "truth" of digital photographs, it is possible that public perceptions of "news" in general and photojournalism in particular will no longer include a belief in "objectivity." While this will be lamented by journalistic professionals whose guiding principle is to be objective, no longer believing in objectivity enables alternative democratic standards for production such as reducing the number of gatekeepers.

Reproducing Another "Happy Family" by Collage-ing Digital Photographs

I recommend, then, for the reproduction of another "happy family" by "collage"-ing family digital photographs. According to the dictionary, a "collage" is "a technique of composing a work of art by pasting on a single surface various materials not normally associated with one another, as newspaper clippings, parts of photographs, theater tickets, and fragments of an envelope," or "an assemblage or occurrence of diverse elements or fragments in unlikely or unexpected juxtaposition."[473] The term "montage" is often used by media professionals to describe this same technique when it involves combining pictorials from film and television in particular, while "photomontage" is sometimes used to describe the same "assemblage" or "combination" that is "of several photographs joined together for artistic effect or to show more of the subject than can be shown in a single photograph."[474] I prefer the overarching term "collage" for this mode because it emphasizes the multi-materiality of the interaction rather than basing it only in the pictorial or photographic. Collages or (photo)montages are not unique to the medium of digital photography since some professional photographers did this back in the 1850s, but

they are made more possible for the average American with digital photography.[475] As Wright claims, "Montaging images really is digital editing's forte" because in the past it not only would have taken a lot of time and training for someone to make (photo)montages, but also it would have been a major expense.[476] "Collage"-ing digital photographs is mostly an additive or multiplicative interaction unlike, say, censoring. Collage-ing can involve cutting as is done when cropping, but ultimately, as a combination, it must involve pasting together and otherwise altering fragments to make previously unseen assemblages. Mitchell explains, "Thus the digital collager, like the traditional photographic collager, can begin with a stock of source images and can, piece-by-piece, assemble fragments of these intro an entirely new image."[477] Ritchin equally emphasizes the "mosaic"-like result of doing this with digital photographs: "Photography in the digital environment involves the reconfiguration of the image into a mosaic of millions of changeable pixels, not a continuous tone imprint of the visible reality."[478]

Therefore I urge today's women of childbearing age to collage family digital photography that is ripe with positive affect. Chapter 2 showed how positive affect has been a major function of family photography since at least early 20th Century American visual culture. This was made apparent again by the "happy feelings" that the women whom I interviewed had when interacting with digital photography in general and Figure 4 in particular. Given this photographic history and the current socio-political necessity to incite pleasing sentiments about gay, lesbian, and transgender persons, I do not advocate capturing negative familial affect, at least not at this time when lesbian, gay, bisexual, and transgender (LGBT) families confront *legal* discrimination on a day to day basis and LGBT youth are at greater risk than others of experiencing homelessness, suicide, and

other violence as well as are often unable to find positive social support.[479] The rhetorical force of reproducing such "happy family" digital photograph collages would be, I suspect, a tenderly relational sensation shared among a diverse group of people who "added" or "multiplied" different familial photographic fragments together, no matter if those fragments "make sense" ideologically or neurobiologically when combined. In fact, it would be more like a "collage" or "mosaic" if the resulting combination was "unlikely or unexpected juxtaposition." For these reasons, Mitchell notes that a collage "has traditionally been regarded as a subversion" when "it undermines our mental geography and chronology," for instance.[480] One exemplary collage might be a group shot of transitioning stages of human reproduction and gender, where visual symbols of pregnant bellies on several bodies of smiling people of all ages (and complacent fetuses of all prenatal stages) were pasted together. Reproducing this "happy family" by collage-ing digital photographs might comically subvert traditional gender, biological female pregnancy, and even what constitutes "human life." Most likely this particular collage of digital photography, and my rhetorical creation in general, would be interpreted as science fiction. But my hope, channeling Donna Haraway's writing, is that these "figures might guide us to a more livable place, one that in the spirit of science fiction I have called 'elsewhere.'"[481] She continues and I concur, "I want my writing to be read as an orthopedic practice for learning how to remold kin links to help make a kinder and unfamiliar world….Writings are always technologies for world building."[482]

Implications for (Visual) Rhetorical Theory and Method

This dissertation did not just create another digital photography. It also proposed a supplementary theory of visual rhetoric and methodological perspective of "gazing-

imaging." Taking seriously visual rhetoric as gazing-imaging, or a *multi-material interaction* between humans and visual media technologies, is no small feat since it bridges the historical divide, in Western thinking and the rhetorical tradition, between materialism and other "non-matters" such as rhetoric and the visual, respectively. It also challenges the established "gazing" logic in the discipline of rhetorical studies that ideological symbolism is the sole or at least the primary factor in rhetorical force, especially with visual rhetoric. Yet remember that I termed my theory "gazing" *dash* "imaging" because it compounds lenses rather than opposes and privileges one over another. Gazing-imaging should help rhetoricians see differently, at its simplest influencing them to add physicality, affect, and/or (neuro)biology to their semiotic ideological studies. If I had only focused on what meaning the women made from digital photographs, I have no doubt that I would have overlooked so many other significant things done with digital photography, such as the modes of capturing, connecting, changing, cropping, censoring, circulating, and conversing with digital photographs. McLuhan was at least partially right when he declared that the "medium is the message." Thus, I agree with Bruce Gronbeck's suggestion in his conclusion to a very recent essay on the "doubly material rhetorics" of photographs by Jacob Riis that "rhetorics of—and not just about—mechanical and electronic technologies themselves also must be examined with an eye toward materiality."[483]

Additionally, more rhetorical scholarship on the neurobiological interactions between humans and visual media technologies is needed. The evolving complexity of the human brain and how it interacts with our eyes to perceive "artificial" visual stimuli is, put simply, a daunting object of study. Existent scientific research shows that humans

always have neurobiological interactions with visual media technologies, but it was difficult to rhetorically critique something that is innately supra-linguistic, much as is the concern of critical emotion-affect studies. In fact, is entirely possible that at least some of what I and other scholars identify as "affect" is (neuro)biological, evident even by definitions of affect that include biology. While the materiality of affect and neurobiology have a relation to one another, it would be worthwhile to distinguish at least the degree to which they differ so as not to generalize the workings of the human body. A potential exemplar is how about half of the women of various childbearing ages whom I interviewed said they felt uncomfortable, weird, strange, confused, or crazy when interacting with Figures 1 and 2, but perhaps they had a "strange" neurobiological interaction as well. As Zahara said, it was "awkward to look" at Figure 3, while about the same figure Shaniqua said it was kind of "strange" when "trying to picture that in your head." Both of these comments get at the cognition of human visual perception. And Heather's general statement that Figure 3 is initially "eye-catching" hints at the biology of her eyes. My interviews with Elizabeth and Aaliyah demonstrate further how their eyes and their brain interacted with a digital photograph in an "illogical" manner that seems to be in excess of ideology and affect. Elizabeth first said, "I'm a little confused about [Figure 3] honestly," and then she continued, "I think the picture was taken to make you feel confused. You know, to make you kind of question, what's going on here?" In the below excerpt from my interview with Aaliyah, she initially describes this interaction as "feel"-ing "crazy," but then goes on to suggest it is even more than that:

> *Jamie*: So, feelings, you've mentioned that this image is crazy. So, how does looking at this make you feel?
> **Aaliyah**: [laughs] It's crazy. It make me feel crazy, to see somethin' like this.
> *Jamie*: It makes you feel crazy?

> **Aaliyah**: Yeah.
> *Jamie*: Explain that a little bit, like what do you mean by that?
> **Aaliyah**: 'cause [laughs] seeing, watchin' a man, lookin' at a man who pregnant and ain't a woman, and then a woman basically layin' on his should, his chest. And it crazy because a man can't be pregnant that I know of.

Diane Hope similarly notes that the functions of visual processing in the brain "make evident the power of images to communicate and *confuse*" (my emphasis).[484] Of course there are other dimensions of materiality for visual rhetorical theory and criticism to consider, and compare and contrast to symbolic ideological, physical, affective, and neurobiological material interactions. For instance, psychology was beyond the scope of this project but it is a growing import for contemporary (visual) rhetorical scholars.[485]

In Celeste Condit's conclusion to examining the rhetorical limits of polysemy of the text, audience readings, and the historical placement of a television episode of "Cagney & Lacey," she faults most audience reception research for totalizing the audience's abilities to decode, as "Audience members are neither simply resistive nor dupes. They neither find television simply pleasurable, simply an escape, nor simply obnoxious and oppressive."[486] Correspondingly, Condit says that "the effort to gain a more variegated picture of audiences is an important one."[487] Methodologically, I made a concerted effort not to totalize audiences when I focused on how particular people interacted (and hesitated to interact) with the particular medium of digital photography in their everyday lives and with four particular digital photographs during my interviews. Just the small sample size of 20 women sacrificed statistical generalizations. What is more, I demonstrated a variegated picture of audiences by rhetorically critiquing a number of different things that this audience *did* with digital photography, in addition to their decoding of digital photographs. Although Ellen Seiter claims that in some

qualitative audience studies of television "there is as much interest in the thoughts and feelings of audience members as in their behavior,"[488] what audiences think or how they make meaning is a standard research question whereas asking about physicality, affect, and neurobiology is secondary or ignored all together. To my knowledge, it is also exceptional that I studied audience reception of digital photography instead of the content or medium of television. As a result, my dissertation significantly contributes to the literature on audiences and newer visual media technologies. In fact, Mitchell called for a method that resembled mine in his last chapter of *The Reconfigured Eye,* which he appropriately titled "How to Do Things with Pictures." Specifically, he said we must consider how digital photographs are "*used*—how their potential uses are exchanged, how they are appropriated and exchanged, how they are combined with words and other pictures and made to play roles in narratives, and how they may have the effect of creating beliefs and desires."[489]

My methodological perspective in this dissertation has additional implications for (visual) rhetorical studies specifically and myself as a feminist scholar of visual rhetoric. Predominantly, contemporary rhetoricians carry on with the rhetorical tradition of favoring "text-based" analysis. [490] Even visual rhetoricians do this. It is telling, for instance, that audience reception of visual rhetoric is missing from the section on "Conceptual Resources for the Study of Visual Rhetoric" that Lester Olson, Cara Finnegan, and Diane Hope wrote for their recently published reader on visual rhetoric.[491] Not a single essay in that reader deploys an audience-based methodology either. Gronnvoll and I already overviewed at least three major benefits to rhetoricians who assess audiences, so I will not rehash that argument here. However, as Chapters 3 through

4 of this dissertation illustrate, I learned so much about human interaction with visual media technology by talking to and watching real women of various childbearing ages. Although I commented earlier in this chapter that there could have been even more physical changing or photo editing of digital photographs, I did not anticipate their intensely negative and positive affective interactions with digital photography, nor the progressive ideological symbolism of "transgender" that was interpreted by some of the women in the case study of Figure 4.

I also did not anticipate the emotions that I would feel when conducting these interviews. Given my affirmative politics about transgender persons forming families, for instance, it was upsetting for me to hear a couple of the women say they were offended by Figure 3. No matter their ideological responses and my disappointment about the less progressive perspectives, over the course of the hour-long in-depth interviews I felt myself growing closer to each of the women. That is, an audience study such as this one forced me—the "researcher" or "expert"—to physically and affectively interact with women rather than only "gaze" at them as an "object of study" from a distance. I suggest that this not only productively shifts the position of the (feminist) rhetorical critic from observer to participator, but also it further illuminates the multi-material interaction of visual rhetoric and its rhetorical forces.

Furthermore, this methodology forced me to put theory into practice, and adjust it accordingly as I completed the study. My original idea was that human's today were no longer "gazing" digital photography and now only "imaging." But when I conducted my interviews and started analyzing data, I had to adjust that idea to suggest that today's women of childbearing age were in the midst of a major paradigm shift in their way of

seeing, moving from "gazing" to "imaging." Then when finally completing Chapters 3-5, I concluded that the women were "gazing-imaging." In short, as much as a rising tide of rhetorical scholars (including myself) try to move away from semiotics and ideology, that is just not the experience of everyday people, at least not yet.

A Pedagogy of "Visual Literacy"

Putting theory and method into practice is something that all scholars do when they teach in higher education, as well as when their research and pedagogy reaches out to the larger community. It is my plan for this dissertation to enter the college classroom so that, together, my students and I can collaborate in learning and creating new visual rhetoric that makes life more livable for us all. Unfortunately, as Thomas Benson notes, "most scholars of visual rhetoric work primarily as critics rather than as instructors in the making of visual rhetoric."[492] This is a pedagogical problem in the discipline, but it is a problem that I suggest can be solved more simply now given the increased access to and ease by which average Americans today interact with visual media technologies such as digital photography. For example, I have taught two sections of a special topic class for undergraduates at a large Southern state university where I assigned, along with traditional readings and essays, final team projects for students to design and produce an artifact of visual rhetoric about gender and/or sexuality that they had to present in public and/or circulate in mass media. I even arranged for the final team projects to be service-learning for one of the sections, giving students the opportunity to work directly with local non-profit organizations. One successful team service-learning project made promotional posters and online video for the "Vagina -Monologues," an annual fundraising play that benefited the local women's shelter. Such classes teach a form of

"visual literacy," what Ritchin and others say is not taught enough in the U.S. but "would be highly useful to deal with the enormously complex changes that are affecting nearly all mass communication strategies."[493]

I want to close this dissertation with a quotation that appeared at the end of Robert Hirsch's book, *Seizing the Light: A History of Photography.* Although he does not use my terminology, Hirsch seems to suggest that more imaging is in store for our future due to the development of new visual media technologies such as digital photography: "The seamless ease with which digital technology allows photographs to be combined and manipulated suggests that future photographs might be a hybrid of mixed media based not on an observable reality of actual events, but on the inner workings of imagination."[494] I, too, anticipate and look forward to more imaging in the world at large and in the discipline of rhetorical studies in particular.

[1] Michael Calvin McGee, ‘‘A Materialist’s Conception of Rhetoric,’’ in Explorations in Rhetoric: Studies in Honor of Douglas Ehninger, ed. Ray E. McKerrow (Glenview, IL: Scott, Foresman & Company, 1982), 45.

[2] Fred Ritchin, *After Photography* (New York: W. W. Norton & Company, 2009), 70.

[3] Joyce Trebilcot, ed., *Mothering: Essays in Feminist Theory* (Totowa, NJ: Rowman & Allenheld Publishers, 1983), vii.

[4] “Digital Camera ownership Almost Mass Market, DPReview (22 April 2003), http://www.dpreview.com/news/0304/03042202pmadcreport.asp.

[5] “Film vs. Digital Statistics,” Photography.com (2006), http://www.photography.com/articles/equipment/film-vs-digital-statistics/

[6] “CEA Says Nine Percent of Photos Captured by Camera Phones,” CameraPhonesReport.com (18 November 2006), http://www.cameraphonereport.com/statistics_camera_phones/.

[7] “Digital Camera Ownership Statistics, (2007), http://cameras.about.com/od/historicalcamerastats/Historical_Digital_Camera_Statistics.htm.

[8] “PMA Data Watch,” Photomarketing.com (2007), http://www.photomarketing.com/newsletter/ni_Newsline.asp?dtb=&dt=5/14/2007&cat=4.

[9] “Gartner Says Worldwide Sales of Camera Phones Will Reach Nearly 300 Million in 2005,” (2005), http://www.gartner.com/it/page.jsp?id=492226.

[10] Samuel L. Becker, “Rhetorical studies for the contemporary world.” *Communication Studies*, 50(1) (1999), 28-44.

[11] Martin J. Medhurst and Thomas W. Benson, eds. *Rhetorical Dimensions in Media: A Critical Casebook* (Dubuque, IA: Kendall/Hunt Publishing Company, 1984/1991), viii.

[12] John L. Lucaites, Celeste M. Condit, and Sally Caudill, *Contemporary Rhetorical Theory: A Reader* (New York: The Guilford Press, 1998), 15.

[13] Fred Ritchin, *After Photography* (New York: W. W. Norton & Company, 2009), 9.

[14] For online links to Figures 1-4, see the following: Figure 1, http://www.theage.com.au/ffximage/2006/06/29/brit_narrowweb__300x427,0.jpg; Figure 2, http://www.marieclaire.com/cm/marieclaire/images/vA/christina-0108-cover-medium-new.jpg; Figure 3, http://cm1.theinsider.com/thumbnail/400/418/cm1.theinsider.com/media/0/62/63/hothothothothothtohtpregnan.jpg; Figure 4, http://www.usedbooks.co.nz/images/Book/1580052878.jpg; Figure 5, http://digitalrhetor.files.wordpress.com/2009/05/demimoore_468x647.jpg.

[15] Interestingly, there is some scientific basis for male pregnancy. Dick Teresi and Kathleen Mcauliff document the following cases: a 1960s George Washington University unpublished medical experiment on ovarian cancer that involved the transplantation of a fertilized egg of a female baboon to the abdominal cavity of a male baboon, that then carried the pregnancy for four months before the doctors removed the living fetus from the male’s abdomen; a series of 1960s experiments at Oxford University that transplanted mouse embryos into the testes, spleens, and kidneys of adult male mice, where one embryo in the testes of a male mouse developed in perfect condition for half the normal gestation period; at least 24 cases worldwide in which women have become pregnant despite having had hysterectomies, including one such woman who give birth to a 5-pound baby in New Zealand in 1979; and the nine percent healthy birth rate of a rare version of ectopic human pregnancies in which the fertilized egg imbedded in the fallopian tubes of a female worked its way into her abdominal cavity, “Male Pregnancy,” in *Sex/Machine: Readings in Culture, Gender, and Technology*, ed. Patrick D. Hopkins (Bloomington, IN: Indiana University Press, 1998), 175-183.

[16] Nancy J. Chodorow, *The Reproduction of Mothering: Psychoanalysis and the Sociology of Gender* (Berkeley, CA: University of California Press, 1999), 3.

[17] Lauri Umansky, *Motherhood Reconceived: Feminism and the Legacies of the Sixties* (New York: New York University Press, 1996), 2-3
[18] Judith Butler, *Undoing Gender* (New York: Routledge, 2004), 8.
[19] Ibid, 207.
[20] For an example of another rhetorical critic who is interested in making livable lives for gay/lesbian/bisexual/trans-identified individuals within what is possible for an academic project, see Isaac West, "Debbie Mayne's Trans/scripts: Performative Repertoires in Law and Everyday Life," *Communication & Critical/Cultural Studies* 5(3) (2008), 245-263.
[21] It is worth noting that there is a lack of theorizing about reproduction in the history of Western philosophy proper. Christine Battersby argues that this is the case because of its patriarchal tradition where "man experienced himself first in isolation from others; that he never had to learn where the boundaries of his own self, his will and his freedom lie; and that he (or rather she) does not carry within himself (or rather herself) the graduate capacity to become two selves… This lack of theorization of birth—as if birth was just 'natural,' something that simply happened before man 'is'—might be most evident in some continental philosophers (in Heidegger, for example) whose theorizations starts with an existent who is simply 'thrown' into the world)." See Christine Battersby, *The Phenomenal Woman: Feminist Metaphysics and the Patterns of Identity* (Cambridge, MA: Polity Press, 1998), 18
[22] Mary Wollstonecraft, *A Vindication of the Rights of Women*, Carol H. Poston, ed. (New York: W. W. Norton & Company, 1975), 150-151.
[23] Karlyn Kohrs Campbell, *Man Cannot Speak for Her: Volume I: A Critical Study of Early Feminist Rhetoric* (Westport, CT: Praeger Publishers, 1989), 14-15. See also Aileen Kraditor, *The Ideas of the Woman Suffrage Movement, 1890-1920* (New York: W. W. Norton & Company, 1965); Barbara Welter, *Dimity Convictions: The American Woman in the Nineteenth Century* (Athens, OH: Ohio University Press, 1976).
[24] Frances E. Willard, "A White Life for Two," in *Man Cannot Speak for Her: Volume II: Key Test of the Early Feminists*, ed. Karlyn Kohrs Campbell (Westport, CT: Praeger Publishers, 1989), 318.
[25] Elizabeth Cady Stanton, *The Woman's Bible* (Boston: Northeastern University Press, 1993), 14-27.
[26] Ibid., 25.
[27] A militant maternal persona in general was also one of the most inventive and salient strategies in the interactive labor union rhetoric of Mary Harris "Mother" Jones, who lived from 1830 to 1930. See Mari Boor Tonn and Mark S. Kuhn, "Co-Constructed Oratory: Speaker-Audience Interaction in the Labor Union Rhetoric of Mary Harris 'Mother' Jones," *Quarterly Journal of Speech* 13 (1993), 313-330.
[28] Campbell, *Volume I*, 22, 33.
[29] Sojourner Truth, "Aren't I a Woman," in *Man Cannot Speak for Her: Volume II: Key Test of the Early Feminists*, ed. Karlyn Kohrs Campbell (Westport, CT: Praeger Publishers, 1989), 100-101.
[30] Kaye Lowman, *The LLLove Story* (Franklin Park, IL: La Leche League International, 1977).
[31] Sheryl Burt Ruzek, *The Women's Health Movement: Feminist Alternatives to Medical Control* (New York: Praeger Publishers, 1978),196.
[32] See discussion of second edition of *Our Bodies, Ourselves* in Laura Mamo, *Queering Reproduction: Achieving Pregnancy in the Age of Technoscience* (Durham, NC: Duke University Press, 2007), 44.
[33] Martha Solomon, "The Positive Woman's Journey: A Mythic Analysis of the Rhetoric of STOP ERA," *Quarterly Journal of Speech* 65 (1979), 262-274.
[34] See Adrienne Rich's discussion about the primacy of the mother in various cultures and theories, 84-109; Barbara Love and Elizabeth Shanklin, "The Answer is Matriachy," in *Mothering: Essays in Feminist Theory*, ed. Joyce Trebilcot (Totowa, NJ: Rowman & Allenheld Publishers, 1983), 275-283.
[35] Caroline Whitbeck, "The Maternal Instinct," in *Mothering: Essays in Feminist Theory*, ed. Joyce Trebilcot (Totowa, NJ: Rowman & Allenheld Publishers, 1983), 185-198.

[36] Sara Ruddick, "Maternal Thinking," in *Mothering: Essays in Feminist Theory,* ed. Joyce Trebilcot (Totowa, NJ: Rowman & Allenheld Publishers, 1983), 213-230.
[37] Chodorow, viii.
[38] Adrienne Rich, *Of Woman Born: Motherhood as Experience and Institution* (New York: W. W. Norton & Company, 1986), 13. For a review of the Goddess archetype, see also Janice Hocker Rushing, "Evolution of 'The New Frontier' in *Alien* and *Aliens:* Patriarchal Co-Option of the Feminine Archetype," *Quarterly Journal of Speech* 75 (1989), 1-24.
[39] Alice Walker, *In Search of Our Mothers' Gardens: Womanist Prose* (New York: Harcourt Brace Jovanovich, 1984), 331-243.
[40] Val Plumwood, *Feminism and the Master of Nature* (London: Routledge, 1993); Carolyn Merchant, *Earthcare: Women and the Environment* (New York: Routledge, 1996); Sherry Ortner, "Is Female to Male as Nature is to Culture" in *Making Gender: The Politics and Erotics of Culture* (Boston: Beacon Press, 1996); Rushing, 4; Jennifer A. Peeples and Kevin M. DeLuca, "The Turth of the Matter: Motherhood, Community, and Environmental Justice," *Women's Studies in Communication* 29 (1) (2006), 59-87; see also Donna Haraway's discussion of Mother's and Other's Day Action in 1987 in her chapter on "The Promise of Monsters: A Regernative Politics for Inappropriate/d Others," *The Haraway Reader* (New York: Routledge, 2004), 95-97.
[41] Lynn M. Stearney, "Feminism, Ecofeminism, and the Maternal Archetype: Motherhood as a Feminine Universal," *Communication Quarterly* 42(2) (1994), 152-153.
[42] Trebilcot, 1.
[43] Rich, 284.
[44] Ibid., 285-286
[45] Barbara Katz Rothman, *Recreating Motherhood* (New Brunswick, NJ: Rutgers University Press, 1989).
[46] Patricia Hill Collins, "Black Women and Motherhood," in *Rereading America,* eds. Gary Colombo, Robert Cullen, and Bonnie Lisle (New York: Bedford Books, 1995), 195-211; Patricia Hill Collins, "Shifting the Center: Race, Class, and Feminist Theorizing about Motherhood," in *Mothering: Ideology, Experience, Agency,* eds. Evelyn N. Glenn, Grace Chang, and Linda R. Forcey (New York: Routledge, 1994), 45-65.
[47] For Julia Kristeva, see Part 5 on "Maternity, Feminism, and Female Sexuality" in *The Portable Kristeva,* ed. Kelly Oliver (New York: Columbia University Press, 2002), 295-350; Luce Irigaray, "And the One Doesn't Stir Without the Other," trans. Helene Vivienne Wenzel, *Signs: Journal of Women in Culture and Society* 7, no. 11 (1981), 60-67.
[48] Julia Kristeva, "Motherhood According to Giovanni Bellini," in *The Portable Kristeva,* ed. Kelly Oliver (New York: Columbia University Press, 2002), 304-305.
[49] Julia Kristeva, "Women's Time," in *The Portable Kristeva,* ed. Kelly Oliver (New York: Columbia University Press, 2002), 332.
[50] Irigaray, 61.
[51] Ibid., 67.
[52] Iris Marion Young, *Throwing Like a Girl and Other Essays in Feminist Philosophy and Social Theory* (Bloomington, IN: Indian University Press, 1990), 160-168.
[53] Sarah Franklin, "Fetal Fascinations: New Dimensions to the Medical-Scientific Construction of Fetal Personhood,," in *Off-Centre: Feminism and Cultural Studies,* eds. Sarah Franklin, Celia Lury, and Jackie Stacey (London: HarperCollins, 1991), 203.
[54] Imogen Tyler, "Reframing Pregnant Embodiment," in *Transformations: Thinking Through Feminism,* eds. Sara Ahmed, Jane Kilby, Celia Lury, Maureen McNeil, and Beverley Skeggs (London: Routlege, 2000), 292.

[55] Helene Cixous, "The Laugh of the Medusa," in *Feminisms: An Anthology of Literary Theory and Criticism,* eds. Robyn R. Warhol and Diane Price Herndl (New Brunswick, NJ: Rutgers University Press, 1997), 359.
[56] Helene Cixous and Catherine Clement, *The Newly Born Woman,* trans. Betsy Wing (Minneapolis, MN: University of Minnesota Press, 1996), 90
[57] Rosi Braidotti, *Metamorphoses: Towards a Materialist Theory of Becoming* (Cambridge, UK: Polity Press, 2002), 202-203; Rosie Braidotti, "Signs of Wonder and Traces of Doubt: On Teratology and Embodied Difference," in *Between Monsters, Goddesses, and Cyborgs: Feminist Confrontations with Science, Medicine, and Cyberspace,* eds. Nina Kykke and Rosie Braidotti (London: Zed Books, 1996), 135-152.
[58] Eds. Sandra Pollack and Jeanne Vaughn, *Politics of the Heart: A Lesbian Parenting Anthology* (Ithaca, NY: Firebrand Books, 1987).
[59] Audre Lorde, "Turning the Beat Around: Lesbian Parenting 1986," in *Politics of the Heart: A Lesbian Parenting Anthology,* eds. Sandra Pollack and Jeanne Vaughn (Ithaca, NY: Firebrand Books, 1987), 311.
[60] See Ellen Lewin, "Negotiating Lesbian Motherhood: The Dialectics of Resistance and Accomodation," in *Mothering: Ideology, Experience, and Agency,* eds. Evelyn Nakan Glenn, Grace Chang, and Linda Rennie Forcey (New York: Routledge, 1994), 333-353; Linda Mulley, "Lesbian Motherhood and Other Small Acts of Resistance," in *The Politics of Motherhood: Activist Voices from Left to Right,* eds. Alexis Jetter, Annelise Orleck, and Diana Taylor (Hanover, NH: University Press of New England, 1997), 311-321.
[61] Kath Weston, *Families We Choose: Lesbians, Gays, Kinship* (New York: Columbia University Press, 1991/1997), 33-42.
[62] Valerie Lehr, *Queer Family Values: Debunking the Myth of the Nuclear Family* (Philadelphia, PA: Temple University Press, 1999), 77-105.
[63] Maureen Sullivan, *The Family of Woman: Lesbian Mothers, Their Children, and the Undoing of Gender* (Berkeley, CA: University of California Press, 2004), 11-12, 212.
[64] Laura Mamo, *Queering Reproduction: Achieving Pregnancy in the Age of Technoscience* (Durham, NC: Duke University Press, 2007), 22.
[65] About the critique of pronotalism, see Martha E. Gimenez, "Feminism, Pronatalism, and Motherhood," in *Mothering: Essays in Feminist Theory,* ed. Joyce Trebilcot (Totowa, NJ: Rowman & Allenheld Publishers, 1983), 287-314; Ann Snitow, "Feminism and Motherhood: An American Reading," *Feminist Review* 40 (1992), 32-51.
[66] C. Wesley Buerkle, "From Women's Liberation to their Obligation: The Tensions Between Sexuality and Maternity in Early Birth Control Rhetoric," *Women and Language* 31 (1) (2008): 27-34.
[67] Simone de Beauvoir, *The Second Sex* (London: Penguin, 1953), 513-514
[68] Juliet Mitchell, "Women: The Longest Revolution," *New Left Review* 40 (1966), 11-37; Juliet Mitchell, *Woman's Estate* (New York: Pantheon, 1971).
[69] Gayle Rubin, "The Traffic in Women: Notes on the 'Political Economy' of Sex," in *Toward an Anthropology of Women* , ed. R. R. Reiter (New York: Monthly Review Press, 1975), 157-210.
[70] Shulamith Firestone, *The Dialetic of Sex: The Case for Feminist Revolution* (New York: Bantam, 1970).
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[72] Ti-Grace Atkinson, "The Institution of Sexual Intercourse," in *Notes From the Second Year: Women's Liberation,* eds. Shulamith Firestone and Anne Koedt (New York: Notes from the Second Year, Radical Feminism, 1970), 43-44.

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[74] E. Ann Kaplan, *Motherhood and Representation: The Mother in Popular Culture and Melodrama* (London: Routledge, 1992), 6-16.
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[76] Karen Newman, *Fetal Positions: Individualism, Science, Visuality* (Stanford, CA: Stanford University Press, 1996); Imogen Tyler, "Skin-Tight: Celebrity, Pregnancy, and Subjectivity," in *Thinking Through the Skin,* eds. Sara Ahmed and Jackie Stacey (London: Routledge, 2001), 69-83; Lisa O'Malley, "Does my Bump Look Big in This?: Visualizing the Pregnant Body," *Advertising & Society Review* 7(3) (2006), 1-13.
[77] Kaplan*;* See also E. Ann Kaplan, "Sex, Work, and Motherhood: Maternal Subjectivity in Recent Visual Culture," in *Representations of Motherhood ,* eds. Donna Bassin, Margaret Honey, and Meryle Mahrer Kaplan (New Haven, CT: Yale University Press, 1994), 256-271.
[78] Douglas and Michaels, 27.
[79] Ibid., 113.
[80] See Kathryn Keller, *Mothers and Work in Popular American Magazines* (Westport, CT: Greenwood Press, 1994); Arielle Kuperberg and Pamela Stone, "The Media Depiction of Women Who Opt Out," *Gender & Society* 22, no. 4 (2008): 497-517; Carolyn E. Medved and Erika L. Kirby, "Family CEOs: A Feminist Analysis of Corporate Mothering Discourses," *Management Communication Quarterly* 18, no. 4 (2005), 435-478.
[81] See, for example, Dana Cloud, "Operation Desert Comfort," in *Seeing Through the Media: The Persian Gulf War* eds. L. Rabinowitz and Susan Jeffords (New Brunswick, NJ: Rutgers University Press, 1994), 155-170; Diana Taylor, "Making a Spectacle: The Mothers of the Plaza de Mayo," in A*The Politics of Motherhood: Activist Voices from Left to Right,* eds. Lexis Jetter, Anelise Orleck, and Diana Taylor (Hanover, NH: University Press of New England, 1997), 182-197; Sarah Hayden, "Family Metaphors and the Nation: Promoting a Politics of Care through the Million Mom March," *Quarterly Journal of Speech* 89(3) (2003): 196-215; Michele Rodino, "War Mothering," *Feminist Media Studies* 5(3) (2005), 380-385; Janis L. Edwards and Amanda Leigh Brozana, "Gendering Anti-War Rhetoric: Cindy Sheehan's Symbolic Motherhood," *Journal of the Northwest Communication Association* 37 (2008), 78-102.
[82] Rodino, 382.
[83] Edwards and Bronza, 86-89, 97.
[84] Christina R. Foust, "A Return to Feminine Public Virtue: Judge Judy and the Myth of the Tough Mother," *Women's Studies in Communication* 27(3) (2004), 269-293.
[85] Carol A. Stabile, *Feminism and the Technological Fix* (Manchester, UK: Manchester University Press, 1994), 84
[86] Newman, 64, 82.
[87] Lisa O'Malley, 3.
[88] Barbara Dickson, "Reading Maternity Materially: The Case of Demi Moore," in *Rhetorical Bodies,* eds. Jack Selzer and Sharon Crowley (Madison, WI: University of Wisconsin Press, 1999), 301.
[89] Tyler, 76.
[90] Lindal Buchanan, "A Study of Maternal Rhetoric: Anne Hutchinson, Monsters, and the Antinomian Controversy," *Rhetoric Review* 25(3) (2006), 251
[91] Kaplan, 107-123.
[92] Barbara Creed, "Horrors and the Monstrous-Feminine: An Imaginary Abjection," *Screen* 27 (1986): 44-70; Rushing; Lynda K. Bundtzen, "Monstrous Mothers: Medusa, Grendel, and Now Alien," in *The Gendered Cyborg: A Reader,* eds. Gill Kirkup, Linda Janes, Kathryn Woodward, and Fiona Hovenden (London: Routledge, 2000), 101-109.

[93] Ibid., 184-193.
[94] Douglas and Michaels, 85-109, 140-202.
[95] Marouf Hasain, Jr. and Lisa Flores, "Mass Mediated Representations of the Susan Smith Trial," *The Howard Journal of Communications* 11 (2000), 163-178.
[96] Kimberly N. Kline, "Midwife Attended Births in Prime-Time Televeision: Craziness, Controlling Bitches, and Ultimate Capitulation," *Women and Language* 30(1) (2007), 20-29.
[97] Stabile, 72.
[98] John M. Sloop, *Disciplining Gender: Rhetorics of Sex Identity in Contemporary U.S. Culture* (Amherst, MA: University of Massachusetts Press, 2004), 76, 110.
[99] Julie M. Thompson, *Mommy Queerest: Contemporary Rhetorics of Lesbian Maternal Identity* (Amherst, MA: University of Massachusetts Press, 2002), 7.
[100] Helene Shugart, "On Misfits and Margins: Narrative, Resistance, and the Poster Child Politics of Rosie O'Donnell," *Communication & Critical/Cultural Studies* 20(1) (2005), 69-72.
[101] Stabile, 84; See also Rosemary Betterton, "Promising Monsters: Pregnant Bodies, Artistic Subjectivity, and Maternal Imagination," *Hypatia* 21(1) (2006), 80-100.
[102] Barbara Creed, *The Monstrous-Feminine: Film, Feminism, and Psychoanalysis* (London: Routledge, 1993), 51.
[103] Newman, 82-88.
[104] See, for example, Tyler, "Celebrity, Pregnancy, and Subjectivity," 75, and footnote 8.
[105] Lauren Berlant, "America, 'Fat,' and the Fetus," *Boundary* 21(3) (1994), 146.
[106] Sandra Matthews and Laura Wexler, *Pregnant Pictures* (New York: Routledge, 2000), 201.
[107] Dickson, 307.
[108] O'Malley, 5-7.
[109] Ibid., 13.
[110] Clare Hanson, *A Cultural History of Pregnancy: Pregnancy, Medicine, and Culture 1750-2000* (New York: Palgrave Macmillan, 2004), 174.
[111] This representation has also been named "mister seahorse" after the fact that male seahorses have an egg pouch in which they receive and fertilize the eggs of their mates. For an online archive of this "mister seahorse" trope in anime, comic books, film, literature, live action television, mythology, videogames, web comics, Western animation, and fan fiction, see TVTropes.com, (2010) http://tvtropes.org/pmwiki/pmwiki.php/Main/MisterSeahorse.
[112] Sherry Velasco, *Male Delivery: Reproduction, Effeminacy, and Pregnant Men in early Modern Spain* (Nashville, TN: Vanderbilt University Press, 2006), 2.
[113] Ibid., 2.
[114] Ibid., 2-4 that quotes Jeanne Perreault, "Male Maternity in Ulysses," *English Studies in Canada* 13, no. 3 (1987), 305; Ruth Gilbert, "Masculine Matrix: Male Births and the Scientific Imagination in Early Modern England," in *The Arts of 17th Century Science: Representations of the Natural World in European and North American Culture*, eds. Clair Jowitt and Diane Watt (Aldershot, Country: Ashgate, 2002), 162; Caroline Walker Bynum, *Jesus as Mother: Studies in the Spirituality of the High Middle Ages* (Berkeley, CA: University of California Press, 1982), 147; Robert Zapperi, *The Pregnant Man*, trans. Brian Williams (London: Harwood, 1991), 3-32; Ronald E. Surtz, *The Guita of God: Gender, Power, and Authority in the Visionary World of Mother Juana de la Cruz (1481-1534)* (Philadelphia, PA: University of Pennsylvania Press, 1990), 7, 45-46.
[115] Ibid., 4-8, which quotes Gilbert, "Masculine Matrix," 160; Raymond Stephanson, *The Yard of Wit: Male Creativity and Sexuality, 1650-1750* (Philadelphia, PA: University of Pennsylvania Press, 2004); Mary Thomas Crane, "Male Pregnancy and Cognitive Permeability in *Measure for Measure*," *Shakespeare Quarterly* 49(1) (1998), 269-292.

[116] Susan M. Squier, "Reproducing the Posthuman Body: Ectogenetic Fetus, Surrogate Mother, Pregnant Man," in *Posthuman Bodies,* eds. Judith Halberstam and Ira Livingston (Bloomington, IN: Indiana University Press, 2000), 116; Ernest Larsen notes this earlier when saying that Mary Shelly's *Frankenstein* opened a new way of thinking about pregnancy—the narrative in which a male gives birth to a monster, "The Fetal Monster," in *Fetal Subjects, Feminist Positions,* eds. Lynn M. Morgan and Meredith W. Michaels (Philadelphia, PA: University of Pennsylvania Press, 1999), 236.
[117] Squier, 124-125.
[118] Larsen, 247.
[119] Ibid., 8-9.
[120] Ibid., 14-17.
[121] Ibid., 23-24.
[122] Ibid., 20-21.
[123] Larsen, 236-260.
[124] Kelly Oliver, *Family Values: Subjects Between Nature and Culture* (New York: Routledge, 1997), 188.
[125] JaneMaree Maher, "A Pregnant Man in the Movies: The Visual Politics of Reproduction," *Continuum: Journal of Media & Cultural Studies* 22(2) (2008), 279-280.
[126] See Rosalind Pollack Petchesky, "Foetal Images: The Power of Visual Culture in the Politics of Reproduction" in *Reproductive Technologies: Gender, Motherhood, and Medicine,* ed. Michelle Stanworth (Minneapolis, MN: University of Minnesota Press, 1987), 57-79; Celeste M. Condit's chapter on "Constructing Visions of the Fetus and Freedom: Rhetoric and Image" in *Decoding Abortion Rhetoric: Communication Social Change* (Urbana, IL: University of Illinois Press, 1990): Valerie Hartouni, *Cultural Conceptions: On Reproductive Technologies and the Remaking of Life* (Minneapolis, MN: University of Minnesota Press, 1997), 79-75; Nathan Stormer, "Seeing the Fetus: The Role of Technology and Image in the Maternal-Fetal Relationship," *Journal of American Medical Association* 289(13) (2003), 1700.
[127] For example, see Carole Stabile's chapter on "Shooting the Mother" in *Feminism and the Technological Mix,* and Clare Hanson's chapter on "Reproductive Futures" in *A Cultural History of Pregnancy.*
[128] Newman, 33-42.
[129] Ibid., 106.
[130] Susan Merrill Squier, *Babies in Bottles: Twentieth-Century Visions of Reproductive Technologies* (New Brunswick, NJ: Rutgers University Press, 1994).
[131] Squier, "Reproducing the Body," 116.
[132] Newman, 25.
[133] Stabile, *Feminism and the Technological Fix,* 80-81.
[134] Ibid., 82-83.
[135] Hanson, *The Cultural History of Pregnancy,* 156.
[136] Haraway, *The Haraway Reader,* 99.
[137] Hartouni, 66; Imogen Tyler, "Celebrity, Pregnancy, and Subjectivity," 80-81.
[138] Nathan Stormer, "Embodying Normal Miracles," *Quarterly Journal of Speech* 83 (1997), 172-191.
[139] Berlant, 147.
[140] Zoe Sofia, "Exterminating Fetuses: Abortion, Disarmament, and the Sexo-Semiotics of Extraterrestrialism," *Diacritics* 14 (1984), 47-59.
[141] Petchesky, 59-63.
[142] Condit, 79-75.
[143] Kaplan, 204.
[144] Kaplan, 205-210.
[145] Berlant, 178.

[146] Laury Oaks, "Smoke-Filled Wombs and Fragile Fetuses: The Social Politics of Fetal Representation," *Signs: Journal of Women in Culture and Society* 26(1) (2000), 75-76.
[147] Kaplan, 16.
[148] Stabile, 1.
[149] Gill Kirkup, "Introduction," in *The Gendered Cyborg: A Reader,* eds. Gill Kirkup, Linda Janes, Kath Woodward, and Fiona Hovenden (London: Routledge, 2000), xiv.
[150] See Ann Rudino Saetnan says this is a shared belief of most scholarship on gender and (reproductive) technology, "Women's Involvement with Reproductive Medicine: Introducing Shared Concepts," in *Bodies of Technology: Women's Involvement with Reproductive Medicine,* eds. Ann Rudinow Saetnan, Nelly Oudshoorn, and Marta Kirejczyk (Columbus, OH: Ohio State University Press, 2000), 9; *Gender & Technology: A Reader,* eds. Nina E. Lerman, Ruth Oldenziel, and Arwen P. Mohun (Baltimore, MD: The Johns Hopkins University Press, 2003), 5
[151] Judy Wajcman, *Feminism Confronts Technology* (University Park, PA: Pennsylvania State University Press 1991), 54.
[152] See, for example, Susan Squier, "Reproducing the Posthuman Body," 114.
[153] "Technophobia," Dictionary.com, (8 March 2009), http://dictionary.reference.com/browse/technophobia?qsrc=2888.
[154] Stabile, 5
[155] Margaret Atwood, *The Handmaid's Tale* (New York: Anchor Books, 1998); See also several works by Octavia Butler.
156 Sherry Turkle, "Computational Reticence: Why Women Fear the Intimate Machine," in *Sex/Machine: Readings in Culture, Gender, and Technology,* ed. Patrick D. Hopkins (Bloomington, IN: Indiana University Press, 1998), 365-394.
[157] See, for example, feminists who have been critical of housework technology as doing the exact opposite of rescuing women from domestic labor, Christine E. Bose, Phillip L. Bereano, and Mary Molloy, "Household Technology and the Social Construction of Housework," *Technology and Culture* 25 (1984): 53-93; Norma Glazer-Malbin, "Housework," *Signs* 1 (1976), 905-922.
[158] Ed. Patrick D. Hopkins, *Sex/Machine: Readings in Culture, Gender, and Technology* (Bloomington, IN: Indiana University Press, 1998), 4.
[159] Mary Daly, *Gyn/Ecology: The Metaethics of Radical Feminism* (Boston: Beacon Press, 1978/1990), 52-57.
[160] Anne Balsamo, *Technologies of the Gendered Body* (Durham, NC: Duke University Press, 1996), 83.
[161] Diana Taylor, "Overview: Redefining Motherhood Through Technologies and Sexualities," in *The Politics of Motherhood* , eds. Alexis Jetter, Anelise Orleck, and Diana Taylor (place: publisher, year): 286
[162] See Ann Oakley, *The Captured Womb: A History of the Medical Care of Pregenant Women* (Oxford: Basil Blackwell, 1984); Barbara Duden, *Disembodying Women: Perspectives on Pregnancy and the Unborn* (Cambridge, MA: Harvard University Press, 1993); Lisa Cartwright, *Screening the Body: Tracing Medicine Visual Culture* (Minneapolis, MN: University of Minnesota Press, 1995); Lisa M. Mitchell, *Baby's First Picture: Ultrasound and the Politics of Fetal Subjects* (Toronto, Canada: University of Toronto Press, 2001); Laura R. Woliver, *The Political Geographies of Pregnancy* (Urbana, IL: University of Illinois Press, 2002).
[163] Oakley, 72.
[164] Mitchell, 9.
[165] Woliver, 7-9, 157.
[166] It is noteworthy, for instance, that edited collections on private medical reproduction technologies include chapters on mass media, such as Lise Vande's essay, "Screening Through the Media: The Public Presentation of Science and Technology in the Ultrasound Diagnostics Controversies," in *Bodies of*

Technology: Women's Involvement with Reproductive Medicine, eds. Ann Rudino Saetnan, Nelly Oudshoorn, and Marta Kirejczyk (Columbus, OH: Ohio State University, 2000), 309-330.
[167] Petchesky, 64-69.
[168] Petchesky, 59-63.
[169] Sara Franklin, "Fetal Fascinations: New Dimensions to the Medical-Scientific Construction of Fetal Personhood," in *Off-Centre: Feminism and Cultural Studies,* eds. Sarah Franklin, Celia Lury, and Jackie Stacey (London: HarperCollins Academic , 1991), 194-198.
[170] Hartouni, 4-6.
[171] Meredith W. Michaels, "Fetal Galaxies: Some Questions About What We See," in *Feminist Subjects, Feminist Positions,* eds. Lynn M. Morgan and Meredith W. Michaels (Philadelphia PA: University of Pennsylvania Press, 1999), 114-116.
[172] Stabile, *Feminism and the Technological Fix,* 70.
[173] "Technophilia," Dictionary.com, (8 March 2009), http://dictionary.reference.com/browse/technophilia?qsrc=2888.
[174] Marge Piercy, *Woman on the Edge of Time* (New York: Fawcett Books, 1976/1979).
[175] Marshall McLuhan, *The Mechanical Bride : Folklore of Industrial Man* (New York: The Vanguard Press, Inc., 1951). See also Ellen Lupton, *Mechanical Brides: Women and Machines from Home to Office* (New York: Princeton Architectural Press, 1993).
[176] Marshall McLuhan, *Understanding Media: The Extensions of Man* (Cambridge, MA: MIT Press, 1964/1996), 266.
[177] For "cyberfeminists," see Eds. Mary Flanagan and Austin Booth, *Reload: Rethinking Women & Cyberculture* (Cambridge, MA: The MIT Press, 2002); VNS Matrix's "Cyberfeminist Manifesto for the 21st Century," http://www.sysx.org/gashgirl/VNS/TEXT/PINKMANI.HTM; Sherry Turkle's chapter on "Tinysex and Gender Trouble" in *Life on the Screen: Identity in the Age of the Internet* (New York: Simon & Schuster, 1995), 210-232; for "cyberqueer," see Eds. Kate O'Riordan and David J. Phillips, *Queer Online: Media, Technology & Sexuality* (New York: Peter Lang, 2007).
[178] Donna Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature* (New York: Routledge, 1990).
[179] Donna Haraway, *The Haraway Reader* (New York: Routledge, 2004), 326.
[180] Haraway, "A Cyborg Manifesto," 149-151.
[181] Ibid., 154.
[182] Ibid., 181.
[183] Donna Haraway, *The Haraway Reader* (New York: Routledge, 2004), 95-97
[184] Donna Haraway, "The Virtual Speculum in the New World Order," in *Revisioning Women, Health, and Healing: Feminist, Cultural, and Technoscience Perspectives,* eds. Adele E. Clarke and Viriginia L. Olesen (New York: Routledge, 1999), 61
[185] Dion Farquhar, *The Other Machine* (London: Routledge, 1996).
[186] Dion Farquhar, "(M)other Discourses," in *The Gendered Cyborg: A Reader,* eds. Gill Kirkup, Linda Janes, Kathryn Woodward, and Fiona Hovenden (London: Routledge, 2000), 209.
[187] Ibid., 209-220.
[188] Jane Maree Maher, "The Productivites of Pregnancy: Reviewing Medical Technologies and Feminist Critiques," *Hecate* 27(2) (2001), 144-145.
[189] Lisa M. Mitchell, *Baby's First Picture: Ultrasound and the Politics of Fetal Subjects* (Toronto, Canada: University of Toronto Press, 2001), 202.
[190] Kenneth Rufo and Kevin Michael DeLuca, "The Mechanical Handmaiden: Rhetoric After Marshall McLuhan," *Explorations in Media Ecology* 2(2) (2003), 86.

[191] Adrienne Rich, *Of Woman Born: Motherhood as Experience and Institution* (New York: W. W. Norton & Company, 1986), 282.
[192] For conceptions of the visual in classical rhetoric, see Lawrence J. Prelli, "Rhetorics of Display: An Introduction," in ed. Lawrence J. Prelli, *Rhetorics of Display* (Columbia, S.C.: University of South Carolina Press, 2006), 4-5; Matthew Rampley, "Visual Rhetoric," in ed. Matthew Rampley, *Exploring Visual Culture: Definitions, Concepts, Contexts* (Edinburgh, UK: Edinburgh University Press, 2005), 134; R. B. Waddington, "Iconography," in ed. Thomas O. Sloane, *Encyclopedia of Rhetoric* (New York: Oxford University Press, 2001), 367-375; For the integral role of the visual in contemporary rhetorical studies at large, see Sonja K. Foss, "Rhetoric and the Visual Image: A Resource Unit," *Communication Education* 31(1) (1982), 55; Sonja K. Foss, "Visual Imagery as Communication," *Text & Performance Quarterly* 12 (1992), 85-96; For the role of the visual in argumentation studies specifically, see J A. Blair, "The Possibility and Actuality of Visual Arguments," *Argumentation & Advocacy* 33(1) (1996), 1-10; David A. Birdsell and Lawrence Groarke, "Toward a Theory of Visual Argument," *Argumentation & Advocacy* 33(1) (1996), 1-10.
[193] See Wayne Booth cited in Kevin M. DeLuca and Anne T. Demo, "Imagining Nature: Watkins, Yosemite, and the Birth of Environmentalism," *Critical Studies in Media Communication* 19(3) (2001), 243; Sonja K. Foss, "Framing the Study of Visual Rhetoric: Toward a Transformation of Rhetorical Theory, in eds. Charles A. Hill and Marguerite Helmers, *Defining Visual Rhetorics* Mahwah, NJ: Lawrence Erlbaum Associates, 2004), 303-313.
[194]For recently published collections on visual rhetoric, see Lester C. Olson, Cara A. Finnegan, and Diane S. Hope, eds., *Visual Rhetoric: A Reader in Communication and American Culture* (Los Angeles: Sage Publications, 2008); Diane S. Hope, ed., *Visual Communication: Perception, Rhetoric, and Technology* (Cresskill, NJ: Hampton Press Inc., 2006); Lawrence J. Prelli, ed., *Rhetorics of Display* (Columbia, S.C.: University of South Carolina Press, 2006); *Defining Visual Rhetorics.*
[195] The term and concept of "rhetorical force" has been used by a number of contemporary rhetorical scholars in the past two decades but it has not been defined by them. For instance, Martha Solomon and Wayne McMullen include "rhetorical force" in the title of an essay they published in a 1991 issue of the *Western Journal of Speech Communication* yet the term only appears once in their essay and they never explain it. Similarly, Kevin DeLuca uses the term throughout several of his works but, according to a March 20, 2010 e-mail correspondence, he admits that not defining it was an oversight. That said, in the same e-mail DeLuca recalled that Michael Calvin McGee uses the term "force" in his 1975 essay, "In Search of the 'People,'" saying social theorists need "to conceive 'people' as an essential rhetorical fiction with both a 'social' and 'objective' reality….they are conjured into objective reality, remain so long as the rhetoric which defined them has force," 240, 242. I could not confirm this citation, but would align myself with McGee, DeLuca, and others who might generally conceptualize "rhetorical force" not as persuasion or an effect, but rather as what rhetoric does politically.
[196] Gilles Deleuze and Felix Guattari, *What is Philosophy?* trans. Hugh Tomlinson (New York: Columbia University Press, 1994), 5-8.
[197] Ibid., 15-21.
[198] Raymie E. McKerrow, "Critical Rhetoric: Theory and Praxis," in Carl R. Burgchardt, ed., *Readings in Rhetorical Criticism* (State College, PA: Strata Publishing Company, 1995), 124-146. For an example of analyzing the rhetorical force of ideological visual symbolism, see an earlier article I published, Jamie Landau, "Straightening Out (the Politics of) Same-Sex Parenting," *Critical Studies in Media Communication* 26(1) (2009), 80-100.
[199] Blair, "Contemporary U.S. Memorial Sites as Exemplars of Rhetoric's Materiality," in Jack Selzer and Sharon Crowley, *Rhetorical Bodies* (Madison, WI: University of Wisconsin Press, 1999), 50.
[200] Matthew Rampley, *Exploring Visual Culture: Definitions, Concepts, Contexts* (Edinburgh, UK: Edinburgh University Press, 2005), 133.
[201] For the field of rhetoric, see Foss, "Visual Imagery as Communication" and "Framing the Study of Visual Rhetoric: Toward a Transformation of Rhetorical Theory;" Cara A. Finnegan and Jiyeon Kang, "'Sighting' the Public: Iconoclasm and Public Sphere Theory," *Quarterly Journal of Speech*, 90(4) (2004), 377-402; John Durham Peters, *Speaking Into the Air: A History of the Idea of Communication* (Chicago: University of Chicago Press, 1999). For the academy at large, see Harold A. Innis, *The Bias of*

Communication (Toronto: London : University of Toronto Press, 1999); Walter J. Ong, *Orality and Literacy: The Technologizing of the Word* (London: New York University Press, 1989).
[202] Kevin DeLuca, "The Speed of Immanent Images: The Dangers of Reading Photographs," in Diane S. Hope, ed., *Visual Communication: Perception, Rhetoric, and Technology* (Cresskill, NJ: Hampton Press, 2006), 80
[203] Ibid, 81.
[204] Bruce Gronbeck, "Audience Engagement in *Family,"* in eds. Medhurst and Benson, *Rhetorical Dimensions in Media: A Critical Casebook* (Dubuque, IA: Kendall/Hunt Publishing Co., 1984/1991), 398-426*;* Thomas Benson, "The Rhetorical Structure of Frederick Weisman's *High School," Communication Monographs* 47 (1985), 233-261.
[205] Lester C. Olson, "Benjamin Franklin's pictorial representations of the British Colonies in America: A study of rhetorical iconology," *Quarterly Journal of Speech* 73 (1987), 18.
[206] See, for example, Victoria Gallagher and Kevin Zagacki, "Visibility and rhetoric: Epiphanies and transformations in the *Life* photographs of the Selma Marches of 1965," *Rhetoric Society Quarterly* 37 (2) (2007), 113-135; James J. Kimble and Lester C. Olson, "Visual rhetoric representing Rosie the Riverter: Myth and misconception in J. Howard Miller's 'We Can Do It!' poster," *Rhetoric & Public Affairs* 9 (4) (2007), 533-570; Robin Jensen, "The eating disordered lifestyle: Imagetexts and the performance of similitude," *Argumentation & Advocacy* 42 (1) (2005), 1-18; Greg Dickinson and Karin V. Anderson, "Fallen: O. J. Simpson, Hilary Rodham Clinton, and the re-centering of white patriarchy," *Communication & Critical/Cultural Studies* 1 (3) (2004), 271-296; E. Michelle Ramsey, "Inventing citizens during World War I: Suffrage cartoons in *The Woman Citizen*," *Western Journal of Communication* 64 (2) (2000), 113-148.
[207] Kevin M. DeLuca, *Image Politics: The New Rhetoric of Environmental Activism* (New York: Guilford Press, 1999), 19.
[208] DeLuca, "The Speed of Immanent Images: The Dangers of Reading Photographs," 79-80.
[209] Michel Foucault, *Discipline & Punish: The Birth of the Prison*, Alan Sheridan trans. (New York: Vintage Books, 1995, original published 1978), 195-228.
[210] Jacques Lacan, *The Four Fundamental Concepts of Psycho-Analysis*, Alan Sheridan trans. (New York: Penguin Books, 1979), 67-104.
[211]This literature explicitly cites Lacan as its influence, and countless subsequent studies follow in tow, see Kaja Silverman, *Male Subjectivity at the Margins* (New York: Routledge, 1992). That said, Henry Krips makes a strong case that Silverman, and screen theory more generally, misunderstand Lacan and, in fact, conceptualize the gaze much like Foucault's panopticon, see Henry Krips, *Fetish: An Erotics of Culture* (Ithaca, NY: Cornell University Press, 1999), 105.
[212] John Berger, *Ways of Seeing* (London: Penguin Books, 1977/1972); Laura Mulvey, "Visual Pleasure and Narrative Cinema," in ed. Amelia Jones, *The Feminism and Visual Culture Reader* (London: Routledge, 2003), 44-53; See also Luce Irigary, "Another 'Cause'- Castration," in eds. Robyn R. Warhol and Diane Price Herndl, *Feminisms: An Anthology of Literary Theory and Criticism* (New Brunswick, NJ: Rutgers University Press, 1997/1974), 430-437.
[213] Mulvey, "Visual Pleasure and Narrative Cinema," 47-48.
[214] Berger, *Ways of Seeing*, 47.
[215] For "the female gaze," see Suzanne Moore, "Here's Looking at You Kid!" in eds. Lorraine Gamman and Margaret Marshment, *The Female Gaze: Women as Viewers of Popular Culture* (Seattle: Real Comet Press, 1989); Beth Newman, "'The Situation of the Looker-On': Gender, Narration, and Gaze in *Wuthering Heights,*" in eds. Robyn R. Warhol and Diane Price Herndl, *Feminisms: An Anthology of Literary Theory and Criticism* (New Brunswick, NJ: Rutgers University Press, 1997), 449-466; Mary Ann Doane, "Film and the Masquerade: Theorizing the Female Spectator," in ed. Amelia Jones, *The Feminism and Visual Culture Reader* (London: Routledge, 2003), 60-71; Judy Chicago and Mirian Shapiro, "Female Imagery," in ed. Amelia Jones, *The Feminism and Visual Culture Reader* (London: Routledge, 2003): 40-43; For "the lesbian gaze," see Elizabeth Meese, "When Virginia Looked at Vita, What Did She See; or, Lesbian: Feminist: Woman-What's the Differ(e/a)nce?," in eds. Robyn R. Warhol and Diane Price Herndl, *Feminisms: An Anthology of Literary Theory and Criticism* (New Brunswick, NJ: Rutgers University Press, 1997), 467-481; Diana Fuss, "Fashion and the Homospectorial Look," in eds. Kwame Anthony Appiah and Henry Louis Gates, Jr., *Identities* (Chicago: University of Chicago Press, 1995). For the gaze from people

of color, see bell hooks, *Black Looks: Race and Representation* (Boston: Second End Press, 1992): 115-131, Gloria Anzaldua, *Borderlands/La Frontera: The New Mestiza* (San Francisco: Aunt Lute Books, 1999, original published 1987); Homi K. Bhabha, *The Location of Culture* (New York: Routledge, 2006/1994); ed, Himani Bannerji, *Returning the Gaze: Essays on Racism, Feminism, and Politics* (Toronto, Ontario: Sister Vision Press, 1993); ed, Diana Robin and Ira Jaffe, *Redirecting the Gaze: Gender, Theory, and Cinema in the Third World* (Albany, NY: State University of New York Press, 1999).
[216] hooks, "The Oppositional Gaze: Black Female Spectatorship."
[217] Bannerji, *Returning the Gaze*, xxvi-xxvii.
[218] Anzaldua, Borderlands/La Frontera, 64.
[219] Anzaldua, Borderlands/La Frontera, 61, 92-94; Anzaldua's productive notion of the gaze most closely resembles imaging.
[220] Sonja K. Foss and Karen A. Foss, "The Construction of Feminine Spectatorship in Garrison Keillor's Radio Monologues," *Quarterly Journal of Speech* 80 (1994), 410-426; Christian Lundberg, "Enjoying God's Dealth: *The Passion of the Christ* and the Practices of an Evangelical Public," *Quarterly Journal of Speech* 95(4) (2009), 403-407. For an example of the latter, see a recent award-winning essay by Greg Dickinson, Brian L. Ott, and Eric Aoki, "Spaces of Remembering and Forgetting: The Reverent Eye/I at the Plains Indian Museum," *Communication and Critical/Cultural Studies* 3(1) (2006), 27-47.
[221] Bradford Vivian, "The Veil and The Visible," *Western Journal of Communication* 63(2) (1999), 115-139.
[222] Krips, *Fetish*, 97-101.
[223] Vivian, "The Veil and the Visible," 118.
[224] Cara A. Finnegan and Jiyeon Kang, "'Sighting' the public: Iconoclasm and public sphere theory," *Quarterly Journal of Speech*, 90(4) (2004), 377-402.
[225] Kathleen Hall Jamieson, *Eloquence in an Electronic Age* (New York: Oxford University Press, 1988); Anne Teresa Demo, "The Afterimage: Immigration Policy after Elian," *Rhetoric & Public Affairs* 10(1) (2007), 27-49; Neil Postman, *Amusing Ourselves to Death: Public Discourse in the Age of Show Business* (New York: Viking, 1985); Susan Sontag, *On Photography* (New York: Anchor Books, 1973).
[226] DeLuca, "The Speed of Immanent Images: The Dangers of Reading Photographs," 84.
[227] Donna Haraway, "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective" *Feminist Studies* 14(3) (1988), 575-599.
[228] Michael Calvin McGee, ''A Materialist's Conception of Rhetoric,'' in Explorations in Rhetoric: Studies in Honor of Douglas Ehninger, ed. Ray E. McKerrow (Glenview, IL: Scott, Foresman & Company, 1982), 26, 45.
[229] See Jack Selzer and Sharon Crowley, *Rhetorical Bodies* (Madison, WI: The University of Wisconsin Press, 1999); John A. Lynch, "Articulating Scientific Practice: Understanding Dean Hamer's 'Gay Gene' Study as Overlapping Material, Social and Rhetorical Registers," *Quarterly Journal of Speech* 95(4) (2009), 435-456; Celeste M. Condit, "Race and Genetics from a Modal Materialist Perspective," *Quarterly Journal of Speech* 94 (4) (2008), 383-406; Davi Johnson, "Mapping the Meme: A Geographical Approach to Materialist Rhetorical Criticism," *Communication and Critical/Cultural Studies* 4(1) (2007), 27-50; Carole Blair and Neil Michel, "Commemorating in the Theme Park Zone: Reading the Astronauts' Memorial" in *At the Intersections: Cultural Studies and Rhetorical Studies*, ed. T. Rosteck (New York: Guilford Press, 1999), 28-83; Michael K. McGee, "The 'Ideograph:' A Link Between Rhetoric and Ideology," *Quarterly Journal of Speech* 66(1) (1980), 1-16; Maurice Charland, "Constitutive Rhetoric: The Case of the Peuple Quebecois," *Quarterly Journal of Speech* 73 (1987), 133-150; Nathan Stormer, "Articulation: A Working Paper on Rhetoric and *Taxis*," *Quarterly Journal of Speech* 90(3) (2004), 257-284; Ronald W. Greene, "Another Materialist Rhetoric," *Critical Studies in Media Communication* 15 (1998), 21-41; James A. Aune, "A Historical Materialist Theory of Rhetoric," *American Communication Journal* 6(4) (2003), 1; Dana L. Cloud, "Beyond Good and Evil: Understanding Power Materially and Rhetorically," *Rhetoric & Public Affairs* 6(3) (2003), 531-538.
[230] Selzer, "Habeas Corpus," 10.
[231] See Kenneth S. Zagacki and Victoria J. Gallagher, "Rhetoric and Materiality in the Museum Park at the North Carolina Museum of Art," *Quarterly Journal of Speech* 95(2) (2009); Greg Dickinson, Brian L. Ott, and Eric Aoki, "Spaces of Remembering and Forgetting: The Reverent Eye/I at the Plains Indian Museum," *Communication & Critical/Cultural Studies* 3(1) (2006), 27-47; Greg Dickinson, Brian L. Ott, and Eric

Aoki, "Memory and Myth at the Buffalo Bill Museum," *Western Journal of Communication* 69(2) (2005), 85-108; Greg Dickinson, "Joe's Rhetoric: Finding Authenticity at Starbucks," *Rhetoric Society Quarterly* 32(4) (2002), 5-27.

[232] For recent rhetorical studies of ideographs, see Bryan J. McCann, "Therapeutic and Material <Victim> Hood: Ideology and Struggle for Meaning in the Illinois Death Penalty Controversy," *Communication & Critical/Cultural Studies* 4(4) (2007), 381-401; Mary e. Stuckey and Joshua R. Ritter, "George Bush, <Human Rights>, and American Democracy," *Presidential Studies Quarterly* 37(4) (2007), 646-666; Cloud, "'To Veil the Threat of Terror;'" Carol Winkler, *In the Name of Terrorism: Presidents on Political Violence in the Post-World War II Era* (Albany, NY: State University of New York Press, 2006); Christine H. Palczewski, "The Male Madonna and the Feminine Uncle Sam: Visual Arguments, Icons, and Ideographs in 1909 Anti-Woman Suffrage Postcards," *Quarterly Journal of Speech* 91(4) (2005), 365-395; For recent studies of constitutive rhetoric, see Kenneth S. Zagacki, "Constitutive Rhetoric Reconsidered: Constitutive Paradoxes in G. W. Bush's Iraq War Speeches," *Western Journal of Communication* 71(4) (2007), 272-293; Christina Morus, "The SANU Memorandium: Intellectual Authority and the Constitution of an Exclusive Serbain 'People,'" *Communication & Critical/Cultural Studies* 4(2) (2007), 142-165; Michael J. Lee, "The Populist Chameleon: The People's Party, Huey Long, George Wallace, and the Populist Argumentative Frame," *Quarterly Journal of Speech* 92(4) (2006): 355-378; Sarah R. Stein, "The '1984' Macintosh Ad: Cinematic Icons and Constitutive Rhetoric in the Launch of a New Machine," *Quarterly Journal of Speech* 88(2) (2002), 169-193.

[233] For biology as material rhetoric, see Celeste M. Condit, "Race and Genetics from a Modal Materialist Perspective," *Quarterly Journal of Speech* 94(4) (2008), 383-406; John A. Lynch, "Articulating Scientific Practice: Understanding Dean Hamer's 'Gay Gene' Study as Overlapping Material, Social, and Rhetorical Registers," *Quarterly Journal of Speech* 95(4) (2009), 435-456. For affect as material rhetoric, see Brian L. Ott, "On the Visceral Politics of *V for Vendetta*," *Critical Studies in Media Communication* 27(1) (2010), 39-54; Christine Harold, "On Target: Aura, Affect, and the Rhetoric of 'Design Democracy," *Public Culture* 21(3) (2009), 599-618; Jenny Edbauer, "Unframing Models of Public Distribution: From Rhetorical Situation to Rhetorical Ecologies," *Rhetoric Society Quarterly* 35(4) (2005, 5-24; Joshua Gunn, "Father Trouble: Staging Sovereignty in Spielberg's *War of the Worlds*," Critical Studies in Media Communication, 25(1) (2008), 1-27; Robert Hariman and John Lucaites, "Visual Tropes and Late-Modern Emotion in U.S. Public Culture," *POROI* 5(2) (2008), 47-93.

[234] See Bruce E. Gronbeck, "Jacob Riis and the Doubly Material Rhetorics of his Politics," in *Rhetoric, Materiality, & Politics*, Barbara A. Biesecker and John Louis Lucaites, eds. (New York: Peter Lang, 2009), 131-160; Kevin M. DeLuca, *Image Politics: The New Rhetoric of Environmental Activism* (New York: Guilford Press, 1999); Kevin M. DeLuca, "From Public Sphere to Public Screen: Democracy, Activism, and the 'Violence' of Seattle" 19 (2) (2002), 125-151; John W. Delcaith and Kevin M. DeLuca, "Image Events, the Public Sphere, and Argumentative Practice: The Case of Radical Environmental Groups," *Argumentation* 17 (2003): 315-333; DeLuca, "Unruly Arguments;" Davi Johnson, "Martin Luther King, Jr's 1963 Birmingham Campaign as Image Event, " *Rhetoric & Public Affairs* 10 (2) (2007), 1-26; Cara A. Finnegan, *Picturing Poverty: Print Culture and FSA Photographs* (Washington, D.C.: Smithsonian Books, 2003); Robert Hariman and John L. Lucaites, *No Caption Needed: Iconic Photographs, Public Culture, and Liberal Democracy* (Chicago: University of Chicago Press, 2007); Charles E. Morris III and John M. Sloop, "'What Lips These Lips Have Kissed,': Refiguring the Politics of Queer Public Kissing," *Communication and Critical/Cultural Studies* 3 (1) (2006), 1-26.

[235] Cloud was the recipient of the National Communication Association Karl Wallace Memorial Award in 1998 for a "Solidarity Matters" project, the B. Aubrey Fisher Outstanding Article Award in 1995 from the Western States Communication Association for her article, "The Materiality of Discourse as Oxymoron: A Challenge to Critical Rhetoric." *Western Journal of Communication* 58 (1994), 141-163, and the Nichols-Ehninger Award in Rhetorical and Communication Theory in 1994 from the Speech Communication Association for her article, "The Materiality of Discourse: A Philosophical Oxymoron."

[236] Dana L. Cloud, "'To Veil the Threat of Terror': Afghan Women and the <Clash of Civilizations> in the Imagery of the U.S. War on Terrorism," *Quarterly Journal of Speech*, 90(3) (2004), 293.

[237] Cloud, "'To Veil the Threat of Terror," 290-292.

[238] Karl Marx with Friedrich Engels, *The German Ideology: Including Theses on Feuerbach and Introduction to the Critique of Political Economy* (Amherst, NY: Prometheus Books, 1998): 42

[239] Cloud, "'To Veil the Threat of Terror,'" 296-298.
[240] Bonnie J. Dow, "*Ellen*, Television, and the Politics of Gay and Lesbian Visibility," *Critical Studies in Media Communication*, 18 (2) (2001), 137, 123-140.
[241] See Plato, *The Republic*, 172. This perspective, later extended by Enlightenment thinking, dominated Western philosophy in the 18th Century and is pervasive in scholarship to this very day. See also Galileo Galilei, *Against the Philosophers*, intro and trans. Stillman Drake, poem from "Dialogue of Cecco di Ronchitti (1603) (Zeitlin & Ver Brugge: LA, 1976), xi-xv, "Galileo" "Stanzas by an Unknown Author to the New Star Against Aristotle," 52-53; Marx and Engels, *The German Ideology*.
[242] Bruce Gronbeck, "Visual Rhetorical Studies: Traces Through Time and Space," Lester C. Olson, Cara A. Finnegan, and Diane S. Hope, eds., *Visual Rhetoric: A Reader in Communication and American Culture* (Los Angeles: Sage Publications, 2008), xxv.
[243] "Imaging," Dictionary.com, (3 May 2008), http://dictionary.reference.com/browse/imaging.
[244] "Image" and "Imagination," Dictionary.com (3 May 2008) http://dictionary.reference.com/browse/visual%20image and http://dictionary.reference.com/browse/imagination.
[245] Lynch, "Articulating Scientific Practice," 451.
[246] Condit, "Race and Genetics from a Modal Materialist Perspective," 383.
[247] See Immanuel Kant, *Critique of Practical Reason*, Mary Gregor ed. and trans. (New York: Cambridge University Press, 1997).
[248] Don Ihde, *Technology and the Lifeworld: From Garden to Earth* (Bloomington, IN: Indiana University Press, 1990), 20.
[249] Ihde, *Technology and the Lifeworld*, 1.
[250] Ihde, *Technology and the Lifeworld*, 172-187.
[251] Marshall McLuhan, *Understanding Media: The Extensions of Man* (Cambridge, MA: MIT Press, 1964/1996).
[252] McLuhan, *Understanding Media*, 308-337.
[253] Rufo and DeLuca, "The Mechanical Handmaiden: Rhetorical After Marshall McLuhan," 83
[254] Donna Haraway, *Simians, Cyborgs, and Women: The Reinvention of Nature*. (New York: Routledge, 1990), 152, 180.
[255] Rufo and DeLuca, "The Mechanical Handmaiden," 88
[256] Kevin M. DeLuca and Jennifer Peeples, "From Public Sphere to Public Screen: Democracy, Activism, and the 'Violence' of Seattle," *Critical Studies in Media Communication* 19 (2) (2002), 130-131. See also Kevin M. DeLuca, *Image Politics: The New Rhetoric of Environmental Activism* (New York: Guilford Press, 1999); DeLuca, "Unruly Arguments"; John W. Delcaith and Kevin M. DeLuca, "Image Events, the Public Sphere, and Argumentative Practice: The Case of Radical Environmental Groups," *Argumentation* 17 (2003), 315-333.
[257] About the rhetorical concepts of "circulation" and "icon," DeLuca writes, "I worry that they are the sort of transcendent concepts that produce a donut theory of photography that allows us to circle around photos without engaging them," "The Speed of Immanent Images," 84. Robert Hariman, John Louis Lucaites, and Ronald Walter Greene see circulation as similar to dissemination, see Robert Hariinan and John Louis Lucaites, "Performing Civic Identity: The Iconic Photograph of the Flag Raising on Iwo Jima," *Quarterly Journal of Speech* 88(2002): 364; Ronald Walter Greene, "Rhetorical Pedagogy as a Postal System: Circulating Subjects Through Michael Warner's 'Publics and Counterpublics," *Quarterly Journal of Speech* 88 (2002), 435.
[258] Davi Johnson, "Martin Luther King, Jr's 1963 Birmingham Campaign as Image Event," *Rhetoric & Public Affairs* 10 (2) (2007), 18-20.
[259] Cara A. Finnegan, *Picturing Poverty: Print Culture and FSA Photographs* (Washington, DC: Smithsonian Books, 2003); Finnegan and Kang, "'Sighting' the Public;" Cara A. Finnegan, "Recognizing Lincoln: Image Vernaculars in Nineteenth-Century Visual Culture," *Rhetoric & Public Affairs* 8 (1) (2005), 31-57; Lester C. Olson, *Emblems of American Communityin the Revolutionary Era* (Washington, D.C.: Smithsonian Institution Press, 1991); James J. Kimble and Lester C. Olson, "Visual Rhetoric Representing Rosie the Riveter: Myth and Misconception in J. Howard Miller's 'We Can Do It!' Poster," *Rhetoric & Public Affairs* 9(4) (2006), 533-570; Robert Hariman and John Louis Lucaites, "Public Identity and Collective Memory in U.S. Iconic Photography: The Image of 'Accidental Napalm,'" *Critical Studies in*

Media Communication 20 (1) (2003), 35-66; Hariman and Lucaites, *No Caption Needed;* See also Olson's recent literature review of rhetorical studies of "circulation" in Lester Olson, "Pictorial Representations of British America Resisting Rape: Rhetorical Re-Circulation of a Print Series Portraying the Boston Port Bill of 1774," *Rhetoric & Public Affairs* 12(1) (2009), 1-36.

[260] Finnegan, *Picturing Poverty*, 223; Finnegan and Kang, "'Sighting the Public," 393. See also Walter Benjamin, "The Work of Art in the Age of Mechanical Reproduction," in *Illuminations*, ed. Hannah Arendt (New York: Schocken Books, 1969); Walter Benjamin, "The Author as Producer," in *Reflections: Essays, Aphorisms, Autobiographical Writings*, ed. Peter Demetz (New York: Stocken, 1978), 220-223.

[261] Olson, "Pictorial Representations of British America Resisting Rape," 6.

[262] Ibid, 25, 9.

[263] Hariman and Lucaites, *No Caption Needed*, 39.

[264] Rice, "The New 'New,'"200-201.

[265] Aristotle, "Rhetoric, Book II," in *The Rhetorical Tradition: Readings from Classical Times to the Present*, ed. Patricia Bizzell and Bruce Herzberg (Boston: Bedford Books of St. Martin's Press, 1990). See also Martha Nussbaum, *Upheavals of Thought: The Intelligence of Emotions* (Cambridge, UK: Cambridge University Press, 2001); Daniel Gross, *The Secret History of Emotion: From Aristotle's Rhetoric to Modern Brain Science* (Chicago: Chicago University Press, 2007).

[266] George Kennedy, *Quintilian* (New York: Twayne, 1969); Richard A. Katula,"Quintilian on the Art of Emotional Appeal," *Rhetoric Review 22*(1) (2003), 5-15.

[267] Brian Massumi, *Parables for the Virtual: Movement, Affect, Sensation* (Durham, NC: Duke University Press, 2002); Brian Massumi, "Notes on the Translation and Acknowledgments," in *A Thousand Plateaus*, by Gilles Deleuze and Félix Guattari, trans. Brian Massumi (Minneapolis: University of Minnesota Press, 1987), xvii-xx; Eve Kosofsky Sedgwick, *Touching Feeling: Affect, Pedagogy, Performativity* (Durham, NC: Duke University Press, 2003); Antonio Damasio, *The Feeling of What Happens: Body and Emotion in the Making of Consciousness* (New York: Harcourt Brace, 1995); Ann Cvetkovich, *An Archive of Feelings: Trauma, Sexuality, and Lesbian Public Cultures* (Durham, NC: Duke University Press, 2003); Sarah Ahmed, *The Cultural Politics of Emotion* (New York: Routledge, 2004); Denise Riley, *Impersonal Passion: Language as Affect* (Durham, NC: Duke University Press, 2005); Patricia Ticineto Clough, ed., *The Affective Turn: Theorizing the Social* (Durham, NC:Duke University Press, 2007); Lauren Berlant, "Nearly Utopian, Nearly Normal: Post-Fordist Affect in La Promesse and Rosetta," *Public Culture* 19(2) (2007), 273-301; Donald Norman, *Emotional Design: Why We Love (or Hate) Everyday Things* (New York: Basic Books, 2004); Teresa Brennan, *The Transmission of Affect* (Ithaca, NY: Cornell University Press, 2004); Kathleen Stewart, *Ordinary Affects* (Durham, NC: Duke University Press, 2007); Sianne Ngai, *Ugly Feelings* (Cambridge, MA: Harvard University Press, 2005); Melissa Gregg, *Cultural Studies' Affective Voices* (London: Palgrave, 2006); Jennifer Daryl Slack and J. Macgregor Wise, "Cultural Studies and Communication Technology," in *Handbook of New Media: Social Shaping and Social Consequences of ICTs*, ed. Leah A. Lievrouw and Sonia M. Livingstone (London: Sage, 2006), 141-162.

[268] Barbara A. Biesecker, "Introduction," *Communication & Critical/Cultural Studies* 6(2) (2009), 193-194; Judith Hamera, "Feeling with Fish," *Communication & Critical/Cultural Studies* 6(2) (2009), 195-198; Robert Hariman, "Cultivating Compassion as a Way of Seeing," *Communication & Critical/Cultural Studies* 6(2) (2009), 199-203; Matthew S. May, "Spinoza and Class Struggle," *Communication & Critical/Cultural Studies* 6(2) (2009), 204-208; Melissa Gregg, "Learning to (Love) Labour: Production Cultures and the Affective Turn," *Communication & Critical/Cultural Studies* 6(2) (2009), 209-214; Joshua Gunn and Jenny Edbauer Rice, "About Face/Stuttering Discipline," *Communication & Critical/Cultural Studies* 6(2) (2009), 215-219. For two other recently published rhetorical studies of affect, see Brian L. Ott, "On the Visceral Politics of *V for Vendetta*," *Critical Studies in Media Communication* 27(1) (2010), 39-54; Christian Lundberg, "Enjoying God's Dealth: *The Passion of the Christ* and the Practices of an Evangelical Public," *Quarterly Journal of Speech* 95(4) (2009), 387-411.

[269] Biesecker, "Introduction," 193.

[270] Rice, "The New 'New,'" 201.

[271] Ngai, *Ugly Feelings*, 27.

[272] Massumi, *Parables for the Virtual*, 28-35; Lawrence Grossberg, *We Gotta Get out of This Place: Popular Conservatism and Postmodern Culture* (New York: Routledge, 1992), 81.

[273] Harold, "On Target," 613.

[274] See, for instance, Brennan, *Transmission of Affect;* Ahmed, *The Cultural Politics of Emotion;* Massumi, *Parables of the Virtual;* Riley, *Impersonal Passion: Language as Affect* .
[275] Roland Barthes, *Camera Lucida: Reflections on Photography,* Richard Howard trans. (New York: Hill and Wang, 1981), 21. In *Camera Lucida,* Barthes also introduces his now famous photographic concept of the "punctum," what he defines as "the accident which pricks me," 27. Perhaps the punctum could be a term for one kind of affect of photography.
[276] Massumi, *Parables of the Virtual*, 24.
[277] Robert Hariman and John Louis Lucaites, "Visual Tropes and Late-Modern Emotion in U.S. Public Culture," *POROI* 5(2) (2008), 47-48; See also Robert Hariman and John Louis Lucaites, "Dissent and Emotional Management in a Liberal-Democratic Society: The Kent State Iconic Photograph," *Rhetoric Society Quarterly* 31( )(2001), 5-32; Robert Hariman and John Louis Lucaites, "Public Identity and Collective Memory in U.S. Iconic Photography: The Image of 'Accidental Napalm," *Critical Studies in Media Communication* 20(1) (2003), 35-66; *No Caption Needed;* Robert Hariman, "Cultivating Compassion as a Way of Seeing," *Communication & Critical/Cultural Studies* 6(2) (2009), 199-203.
[278] I borrowed the term, 'supra-linguistic' from a group discussion that happened during the Southern Colloquium on Rhetoric on affect on February 20, 2009 at the University of Georgia. See also Massumi, *Parables of the Virtual*, 26-27.
[279] Lawrence Grossberg, *We Gotta Get Out of This Place: Popular Criticism and Postmodern Culture* (New York: Routledge, 1992), 82, 44-45.
[280] Harold, "On Target," 609.
[281] Massumi, *Parables for the Virtual*, 28, 35.
[282] Grossberg, We Gotta Get Out of This Place, 79.
[283] Rice, "The New 'New,' 203-204; Brennan, *Transmission of Affect.*
[284] Ahmed, *The Cultural Politics of Emotion.*
[285] Gronbeck, "Jacob Riis and the Doubly Material Rhetorics of His Politics," 132.
[286] James T. Enns, *The Thinking Eye, The Seeing Brain: Explorations in Visual Cognition* (New York: W. W. Norton & Company, 2004): 3; Bruno Latour and Peter Weibel, eds., *Iconoclash* (London: MIT Press, 2002); Michael Warner, *Publics and Counterpublics* (New York: Zone Books, 2002); Benjamin Lee and Edward LiPuma, "Cultures of Circulation: The Imaginations of Modernity," *Public Culture* 14 (2002), 191-213.
[287] Ian E. Gordon, *Theories of Visual Perception, Third Edition* (New York: Psychology Press, 2004): 233.
[288] Daniel C. Dennett, *Freedom Evolves* (New York: Penguin Books, 2003), 233.
[289] Enns, *The Thinking Eye, the Seeing Brain*, 47-50.
[290] Enns, *The Thinking Eye, the Seeing Brain*, 51-54; Wade and Swantson, *Visual Perception*, 127-142; Vicki Bruce, Patrick R. Green, and Mark A. Georgeson, *Visual Perception: Physiology, Psychology, and Ecology, Fourth Edition* (New York: Psychology Press, 2003), 43-74.
[291] Nicholas J. Wade and Michael T. Swanston, *Visual Perception: An Introduction, Second Edition* (Philadelphia, PA: Taylor & Francis, 2003), 236-258.
[292] Wade and Swantson, *Visual Perception*, 243.
[293] See Wade and Swantson, *Visual Perception*, 243-245; Enns, *The Thinking Eye, the Seeing Brain*, 160-162, 179-214.
[294] Enns, *The Thinking Eye, the Seeing Brain*, 172.
[295] Ibid, 318.
[296] Wayne Booth cited in DeLuca and Demo, "Imagining Nature," 243.
[297] Kevin M. DeLuca, "Unruly Arguments: The Body Rhetoric of Earth First!, ACT UP, and Queer Nation," *Argumentation & Advocacy* 36 (1999): 9-22; Paul Achter, "Unruly Bodies: The Rhetorical Domestication of Twenty-First Century Veterans of War," *Quarterly Journal of Speech* 96(1) (2010), 46-68; Christa Olson, "Casta Painting and the Rhetorical Body," *Rhetoric Society Quarterly* 39(4) (2009), 307-330; John Jordan, "The Rhetorical Limits of the 'Plastic Body," *Quarterly Journal of Speech* 90 (3) (2004), 327-358. See also several essays in Selzer and Crowley, *Rhetorical Bodies.*
[298] Wade and Swantson, *Visual Perception*: 18.
[299] Condit, "The Materiality of Coding," 351.
[300] Ihde, *Technology and the Lifeworld*, 223.
[301] Ihde, *Technology and the Lifeworld*, 224.

[302] Haraway, *Simians, Cyborgs, and Women*, 276.
[303] Gordon, *Theories of Visual Perception*, 221.
[304] Grossberg, *We Gotta Get Out of This Place*, 87.
[305] Marita Gronnvoll and Jamie Landau, "From Viruses to Russian Roulette to Dance: A Rhetorical Critique and Creation of Genetic Metaphors," *Rhetoric Society Quarterly* 40(1) (2010), 46-70.
[306] Ibid, 48.
[307] Ibid, 51-52.
[308] See, for example, E. Katz and Paul F. Lazarsfeld. *Personal Influence: The Part Played by People in the Flow of Mass Communications* (New York: Free Press, 1955); Paul F. Lazarsfeld, B. Berelson, and Henry Gaudet. *The People's Choice*: *How the Voter Makes up His Mind in a Presidential Campaign.* New York: Columbia University Press, 1948/1968).
[309] Thomas R. Lindlof and Bryan Copeland Taylor, *Qualitative Communication Research Methods* (Thousand Oaks, CA: Sage Publications, 2002). See also David Morley, *The Nationwide Audience: Structure and Decoding* (London: British Film Institute, 1980); David Morley, *Television, Audiences, and Cultural Studies* (London: Routledge, 1992); Janice Radway, *Reading the Romance: Women, Patriarchy, and Popular Literature* (Chapel Hill, NC: University of North Carolina Press, 1984); Ian Ang, *Watching* Dallas: *Soap Opera and the Melodramatic Imagination* (London: Methuen, 1985); James Lull, *World Families Watch Television* (Beverly Hills, CA: Sage Publications, 1988); Henry Jenkins III, "*Star Trek* Rerun, Reread, Rewritten: Fan Writing as Textual Poaching," *Critical Studies in Mass Communication,* 5 (1988): 85-107; Kristin Langellier and Deanna L. Hall, "Interviewing Women: A Phenomenological Approach to Feminist Communication Research," in *Doing Research on Women's Communication,* eds. Kathryn Carter and Carole Spitzack (Norwood, NJ: Ablex, 1989), 193-220; Andrea L. Press, *Women Watching Television: Gender, Class, and Generation in American Television* (Philadelphia, PA: University of Pennsylvania Press, 1991); S. Jhally and J. Lewis, *Enlightened Racism: 'The Cosby Show,' Audiences, and the Myth of the American Dream* (Boulder, CO: Westview Press, 1992); Bette J. Kauffman, "Feminist Facts: Interview Strategies and Political Subjects in Ethnography," *Communication Theory* (Aug. 1992), 187-206; Angela Tretheway, "Resistance, Identity, and Empowerment:A Postmodern Feminist Analysis of Clients in a Human Service Organization," *Communication Monographs*, 64 (1997), 281-301; Carolina Acosta-Alzuru, "'I'm not a feminist… I only defend women as human beings': The production, representation, and consumption of feminism in a telenovela," *Critical Studies in Media Communication* 20 (3) (2003), 269-295.
[310] Stuart Hall, "Encoding/Decoding" in Stuart Hall, D. Hobson, A. Lowe and P. Willis, eds., *Culture, Media, and Language: Working Papers in Cultural Studies, 1972-79* (London: Hutchinson, 1980), 128-138; John Fiske and John Hartley, *Reading Television* (London: Methuen, 1978); David Morley and Charlotte Brundson, *The* Nationwide *Television Studies* (London: Routledge, 1999); John Fiske, "Television: Polysemy and Popularity," *Critical Studies in Mass Communication* 3 (1986), 391-408; John Fiske, *Television Culture* (New York: Methuen, 1987).
[311] Morley and Brundson, *The* Nationwide *Television Studies*, 24,
[312] Antonio C. La Pastina, "Telenovela Reception in Rural Brazil: Gendered Readings and Sexual Mores," in Horace Newcomb, ed. *Television: The Critical View* (New York: Oxford University Press, 2007), 487
[313] Gronnvoll and Landau, "From Viruses to Russian Roulette to Dance;" For some other rhetorical studies of audience reception, see Celeste M. Condit, "The Rhetorical Limits of Polysemy," *Critical Studies in Mass Communication* 6 (2) (1989), 103-122; Tarla Rai Peterson, "Telling the Farmers' Story: Competing Responses to Social Conservation Rhetoric," *Quarterly Journal of Speech* 77(1991), 289-308; E. Michelle Ramsey, Paul J. Achter, and Celeste M. Condit, "Genetics, Race, and Crime: An Audience Study Exploring *The Bell Curve* and Book Reviews." *Critical Studies in Media Communication* 18(1) (2001), 1-22; Danette Paul, Davida Charney, and Aimee Kendall. ''Moving Beyond the Moment: Reception Studies in the Rhetoric of Science,'' *Journal of Business and Technical Communication* 15(3) (2001), 372-399; Eric King Watts and Mark Orbe, "The Spectacular Consumption of "True" African American Culture: "Whassup" with the Budweiser Guys?" *Critical Studies in Media Communication* 19(1) (2002), 1-20; Celeste M. Condit, Benjamin R. Bates, Ryan Galloway, Sonja Brown Givens, Caroline K. Haynie, John W. Jordan, Gordon Stables, and Hollis Marshall West, "Recipes or Blueprints for our Genes? How Contexts Selectively Activate the Multiple Meanings of Metaphors," *Quarterly Journal of Speech* 88 (3) (2002), 303-326; Randy A. Harris, ''Reception Studies in the Rhetoric of Science," *Technical Communication*

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[314] David Morley. *Family Television: Cultural Power and Domestic Leisure* (London: Routledge, 1986), 14, 41.

[315] Janice Radway, “Reading *Reading the Romance*,” in *Cultural Theory and Popular Culture: A Reader*, ed. John Storey (New York: Prentice Hall, 1995), 297.

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[318] Gillian Rose, *Visual Methodologies: An Introduction to the Interpretation of Visual Materials* (London: Sage Publications, 2007), xiv, 24.

[319] Karyn Sandlos, “Unifying Forces: Rhetorical Reflections on a Pro-Choice Image,” in *Transformations: Thinking Through Feminism*, eds. Sara Ahmed, Jane Kilby, Celia Lury, Maureen McNeil, and Beverley Skeggs (London: Routlege, 2000), 77-91

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[321] McKerrrow, “Critical Rhetoric,” 108.

[322] Sloop, *Disciplining Gender*, 18, 143-144.

[323] Ibid, 144.

[324] Ibid, 148-149.

[325] Barbara Biesecker, “Michel Foucault and the Question of Rhetoric,” *Philosophy & Rhetoric* 25(4) (1992), 353.

[326] Schiappa, *Beyond Representational Correctness*, 165.

[327] Jennifer L. Pozner, “How to Reclaim, Reframe, and Reform the Media,” in Lisa Jervis and Andi Zeisler, eds., bitchfest: Ten Years of Cultural Criticism from the Pages of Bitch Magazine (New York: Farrar, Straus and Giroux, 2006), 345

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[329] Lauren Berlant and Michael Warner, “Sex in Public,” in Simon During, ed., *The Cultural Studies Reader: Second Edition* (London: Routledge, 1993), 354-367; See also chapter 11 on “Queering Popular Culture” by Nikki Sullivan, *A Critical Introduction to Queer Theory* (New York: New York University Press, 2003), 189-206; Morris and Sloop, “‘What Lips These Lips Have Kissed.”

[330] For example, 92 percent of the readers of *Harper’s Bazaar* magazine are “women” and 42 percent are 18 to 34 years of age, “Harper’s Bazaar Media Kit: The Right Audience,” Harper’s Bazaar (13 May 2010), http://www.harpersbazaarmediakit.com/r5/showkiosk.asp?listing_id=2362902&category_id=27875; *Marie Claire* is a magazine “for women” with a median age of 34, “Marie Claire Media Kit,” Marie Claire (13 May 2010), http://www.marieclairemk.com/r5/cob_page.asp?category_code=intro; The Oprah Winfrey Show has been the highest rated television talk show since its first national broadcast in 1986. There is an abundant amount of scholarship on how television talk shows such, as The Oprah Winfrey Show, overwhelmingly target a female audience and construct what it means to be a “woman,” see Jane M. Shattuc, *The Talking Cure: TV Talk Shows and Women* (New York: Routledge, 1997); Seal Press markets itself as publishing books “By women. For women,” (13 May, 2010) http://www.sealpress.com/about.php.

[331] Rickie Solinger, *Pregnancy and Power: A Short History of Reproductive Politics in America* (New York: New York University Press, 2005), 24.

[332] Barney G. Glaser and Anselm L. Strauss, *The Discovery of Grounded Theory* (Chicago: Aldine, 1967); Lindlof and Taylor. *Qualitative Communication Research Methods*.

[333] Jo Spence and Patricia Holland, *Family Snaps: The Meaning of Domestic Photography* (London: Virago Press, 1991), 4.

[334] Kodak slogan quoted by Patricia Holland, "'Sweet it is to scan…': Personal Photographs and Popular Photography" in Liz Wells, ed. *Photography: A Critical Introduction* (London: Routledge, 1997), 129; See also Nancy Martha West, *Kodak and the Lens of Nostalgia* (Charlottesville, VA: University of Virginia Press, 2000).
[335] Marshall McLuhan, *Understanding Media: The Extensions of Man* (Cambridge, MA: MIT Press, 1964/1996), 188.
[336] Marianne Hirsch, ed., *The Familial Gaze* (Hanover, NH: University of New England Press, 1999); Annette Kuhn, *Family Secrets: Acts of Memory and Imagination* (2002); Laura Wexler, *Tender Violence: Domestic Visions in the Age of U.S. Imperialism* (Chapel Hill, NC: University of North Carolina Press, 2000); Julia Hirsch, *Family Photography: Context, Meaning, and Effect.*(New York: Oxford University Press, 1981); Marianne Hirsch, *Family Frames: Photography, Narrative and Postmemory* (Cambridge, MA: Harvard University Press, 1997); Christopher Musello, "Family Photography," in Jon Wanger, ed., *Images of Information* (London: Sage, 1979), 101-118; Jo Spence, *Putting Myself in the Picture: A Political, Personal, and Photographic Autobiography* (Seattle, WA: The Real Comet Press, 1988); Spence and Holland, *Family Snaps;* Patricia Holland, "'Sweet it is to scan…': Personal Photographs and Popular Photography" in Liz Wells, ed. *Photography: A Critical Introduction* (London: Routledge, 1997), 103-150; Laura Wexler, *Tender Violence: Domestic Visions in an Age of U.S. Imperialism* (Chapel Hill, NC: University of North Carolina Press, 2000); Don Slater, "Domestic Photography and Digital Culture," in Martin Lister, ed, *The Photographic Image in Digital Culture* (London: Routledge, 1995): 129-146; Ruth Furlong, "There's No Place Like Home," in Martin Lister, ed., *The Photographic Image in digital Culture* (London: Routledge, 1995), 170-187; section on "Reporting as 'Family Album' in Fred Richin, *After Photography* (New York: W. W. Norton & Company, 2009), 154-159; For rhetorical studies of family photography, see Diane S. Hope, "Memorializing Affluence in the Postwar Family: Kodak's Colorama in Grand Central Terminal (1950-1990)" in Lester C. Olson, Cara A. Finnegan, and Diane S. Hope, eds., *Visual Rhetoric: A Reader in Communication and American Culture* (Los Angeles: Sage Publications, 2008), 313-325; Jamie Landau, "Straightening Out (the Politics of) Same-Sex Parenting: Representing Gay Families in US Print News Stories and Photographs," *Critical Studies in Media Communication,* 26(1) (2009), 80-100; Andrea Kaston Tange, "Envisoning Domesticity, Locating Identity: Constructing the Victorian Middle Class Through Images of the Home," in Charles A. Hill and Marguerite Helmers, eds., *Defining Visual Rhetorics* (Mahwah, NJ: Lawrence Erlbaum Associates, 2004), 277-301.
[337] Musello, 117-118.
[338] Roland Barthes, *Mythologies,* Annette Lavers trans. (New York: Will and Wang, 1957/1972), 91-93, 100-102.
[339] Susan Sontag, *On Photography* (New York: Anchor Books, 1973), 8.
[340] Ibid, 9.
[341] Hirsch, xi, xvii.
[342] Landau. "Straightening Out (the Politics of) Same-Sex Parenting."
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[344] Roland Barthes, *Camera Lucida: Reflections on Photography,* Richard Howard trans. (New York: Hill and Wang, 1980): 7, 68, 110; for other scholarship on "The Family of Man," see Chapter 3 titled "Photo Globe: The Family of Man and the Global Rhetoric of Photography" in Louis Kaplan, *American Exposures: Photography and Community in Twentieth Century* (Minneapolis, MN: University of Minnesota Press, 2005): 55-79 and Marianne Hirsch, *Family Frames,* 48-77.
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[346] Slater, 138; Holland, 138.
[347] Bourdieu, 30-40.
[348] Barthes, 13, 103-107.
[349] Sontag, 9.
[350] Hope, 314.

[351] See, for example, "Section II: Remembering and Memorializing" in Lester C. Olson, Cara A. Finnegan, and Diane S. Hope, eds., *Visual Rhetoric: A Reader in Communication and American Culture* (Los Angeles: Sage Publications, 2008), 99-198; Barbie Zelizer, *Remembering to Forget: Holocaust Memory through the Camera's Eye* (University of Chicago Press, 1998); Marita Sturken, *Tangled Memories: The Vietnam War, the AIDS Epidemic, and the Politics of Remembering* (Berkeley, CA: University of California Press, 1997).
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[353] Marita Sturken, "The Image as Memorial: Personal Photographs in Cultural Memory," in Marianne Hirsch, ed., *The Familial Gaze* (Hanover, NH: University of New England Press, 1999), 178.
[354] Barthes, 27, 70. See also Laura Wexler's application of Barthes to read one white family's sentimental photograph of an African-American nursemaid and a white child, "Seeing Sentiment: Photography, Race, and the Innocent Eye," in Marianne Hirsch, ed., *The Familial Gaze* (Hanover, NH: University of New England Press, 1999), 248-275.
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[360] Marianne Hirsch, 118
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[362] West, 1.
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[364] Hope, 314.
[365] Landau, 95.
[366] Holland, 133
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[372] Truth, "Aren't I a Woman," 100-101.
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[374] Marinne Hirsch, *Family Frames*, 215. When Hirsch says "seeing differently," she cites Kaja Silverman's appeal at the end of the *Threshold of the Visible World* (New York: Routledge, 1996), 227: "The reader may have remarked that it was only the greatest difficulty that I found some basis… for maintaining the possibility of productive vision—of an eye capable of seeing something other than what is given to be seen—I utter only one short but passionate appeal to those now working in such areas: help us to see differently."
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[398] Finnegan, *Picturing Poverty.*
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[484] Hope, "Identity and Visual Communication," 10
[485] Charles A Hill, "The Psychology of Rhetorical Images," in Charles A. Hill and Marguerite Helmers, eds. *Defining Visual Rhetorics* (Mahwah, NJ: Lawrence Erlbaum Associate Publishers, 2004), 25-40; Joshua Gunn, "Refiguring Fantasy: Imagination and its Decline in U.S. Rhetorical Studies," *Quarterly*

Journal of Speech 89(1) (2003): 41-59; See also Joshua Gunn, "Hystericizng Huey: Emotional Appeals, Desire, and Psychodynamics of Demagoguery," *Western Journal of Communication* 71(1) (2007): 1-27; Joshua Gunn, "Refitting Fantasy: Psychoanalysis, Subjectivity, and Talking to the Dead," *Quarterly Journal of Speech* 90(1) (2004): 1-23; Christian Lundberg, "The Royal Road Not Taken: Joshua Gunn's 'Refitting Fantasy: Psychoanalysis, Subjectivity, and Talking to the Dead' and Lacan's Symbolic Order," *Quarterly Journal of Speech* 90(4) (2004): 494-500.

[486] Condit, "The Rhetorical Limits of Polysemy," 119-120.

[487] Ibid, 120.

[488] Ellen Seiter, *Television and New Media Audiences* (Oxford, UK: Clarendon Press, 1999), 13

[489] Mitchell, *The Reconfigured Eye*, 192

[490] Of course ''text-based analysis'' is not a cohesive category. I agree with Schiappa who recognizes that traditional textual rhetorical criticism is actually a form of reception analysis, and thus my concern is which audience reception should be the focus of rhetorical scholarship, *Beyond Representational Correctness*, 88.

[491] Olson, Finnegan, and Hope, *Visual Rhetoric*, 8-9.

[492] Benson, "Look, Rhetoric!" 414.

[493] Ritchin, After Photography, 65. See also James Elkins, *Visual Studies: A Skeptical Introduction* (New York: Routledge, 2003), 125-201; Diane S. Hope, "Identity and Visual Communication," in Diane S. Hope, ed., *Visual Communication: Perception, Rhetoric, and Technology* (Cresskill, NJ: Hampton Press, 2006), 6-9.

[494] Robert Hirsch, *Seizing the Light: A History of Photography* (Boston: McGraw Hill, 2000), 470.

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APPENDIX

Copies of Figures

Figure 1: Britney Spears

Figure 2: Christina Aguilera

Figure 3: Thomas Beatie

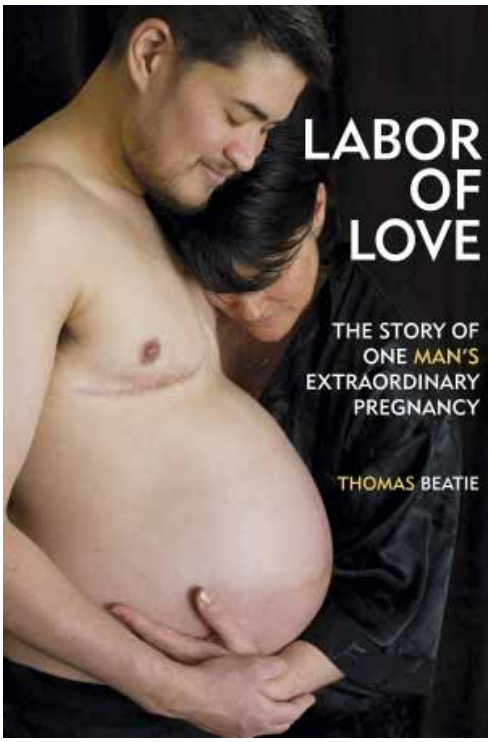

Figure 4: Thomas Beatie and Nancy Beatie

Figure 5: Demi Moore

Participant Profiles

Charmaine is a 32-year-old heterosexual African-American female who lives in Athens-Clarke County, Georgia. She is pregnant but has born children before. She has a graduate degree and her annual family household income is $35,000-45,000.

Aiesha is a 30-year-old heterosexual African-American female who lives in Athens-Clarke County, Georgia. She is pregnant and has born children before. She has a graduate degree and her annual family household income is $55,000 or more.

Tamika is a 23-year-old heterosexual African-American female who lives in Athens-Clarke County, Georgia. She is not pregnant and has never before born children. She has some graduate education and her annual family household income is more than $55,000.

Jennifer is a 25-year-old heterosexual Caucasian female who lives in Athens-Clarke County, Georgia. She is not pregnant and has never before born children. She has a four-year college degree and her annual family household income is $25,000 or less.

Melea is a 21-year-old heterosexual African-American female who lives in Athens-Clarke County, Georgia. She is not pregnant and has never before born children. She has some college education and her annual family household income is $25,000-35,000.

Amanda is a 30-year-old heterosexual Caucasian female who lives in Athens-Clarke County, Georgia. She is pregnant and has born children before. She has some graduate education and her annual family household income is more than $55,000.

Jessica is a 32-year-old heterosexual Caucasian female who lives in Athens-Clarke County, Georgia. She is not pregnant but has born children before. She has a four-year college degree and her annual family household income is $25,000-35,000.

Melissa is a 35-year-old heterosexual Caucasian female who lives in Athens-Clarke County, Georgia. She is pregnant but has never before born children. She has some graduate education and her annual family household income is $55,000 or more. During our interview, Melissa mentioned that she worked at a local hospital.

Shaniqua is a 30-year-old non-heterosexual African-American female who lives in Athens-Clarke County, Georgia. She is pregnant and has born children before. She has some college education and her annual family household income is $25,000-35,000.

Sarah is a 34-year-old heterosexual Caucasian female who lives in Athens-Clarke County, Georgia. She is pregnant and has born children before. She has a four-year college degree and her annual family household income is $55,000 or more.

Zahara is a 30-year-old heterosexual African-American female who lives in Athens-Clarke County, Georgia. She is not pregnant but has born children before. She has a four-year college degree and her annual family household income is $35,000-45,000.

Imani is a 35-year-old heterosexual African-American female who lives in Athens-Clarke County, Georgia. She is not pregnant but has born children before. She has a graduate degree and her annual family household income is $25,000-35,000.

Aaliyah is a 20-year-old heterosexual African-American female who lives in Athens-Clarke County, Georgia. She is not pregnant but has born children before. She has some college education and her annual family household income is $25,000 or less.

Ebony is a 20-year-old heterosexual African-American female who lives in Athens-Clarke County, Georgia. She is not pregnant but has born children before. She has a 9-11th grade education and her annual family household income is $25,000 or less.

Heather is a 27-year-old heterosexual Caucasian female who lives in Athens-Clarke County, Georgia. She is not pregnant and has never before born children. She has a graduate degree and her annual family household income is $25,000-35,000.

Nicole is a 28-year-old heterosexual Caucasian female who lives in Athens-Clarke County, Georgia. She is not pregnant and has never before born children. She has a graduate degree and her annual family household income is $25,000-35,000.

Amy is a 27-year-old heterosexual Caucasian female who lives in Athens-Clarke County, Georgia. She is not pregnant and has never before born children. She has some college education and her annual family household income is $25,000-35,000.

Elizabeth is a 23-year-old heterosexual Caucasian female who lives in Athens-Clarke County, Georgia. She is not pregnant and has never before born children. She has a four-year college degree and her annual family household income is $25,000 or less. During our interview, Elizabeth mentioned that she hoped to become a clinical psychologist.

Michelle is a 29-year-old heterosexual Caucasian female who lives in Athens-Clarke County, Georgia. She is not pregnant and has never before born children. She has a four-year-college degree and her annual family household income is $35,000-45,000.

Kimberly is a 28-year-old heterosexual Caucasian female who lives in Athens-Clarke County, Georgia. She is not pregnant but has born children before. She has a graduate degree and her annual family household income is $55,000 or more.