

The

Image

Speaks

The Image Speaks

**An exhibition of
photography of
PhD research
by Andy Brown**

Extended Essays

Featuring

1. Vanessa Campanacho
2. Inja Davidović
3. Lucy Dearn
4. Kirsty Hemsworth
5. Joanna Kremer
6. Ayumi Nonomiya
7. Mathy Selvakumaran
8. Vanessa Sorce-Lévesque
9. Cyd Sturgess

1. Vanessa Campanacho
Department of Archaeology



1. Vanessa Campanacho Department of Archaeology

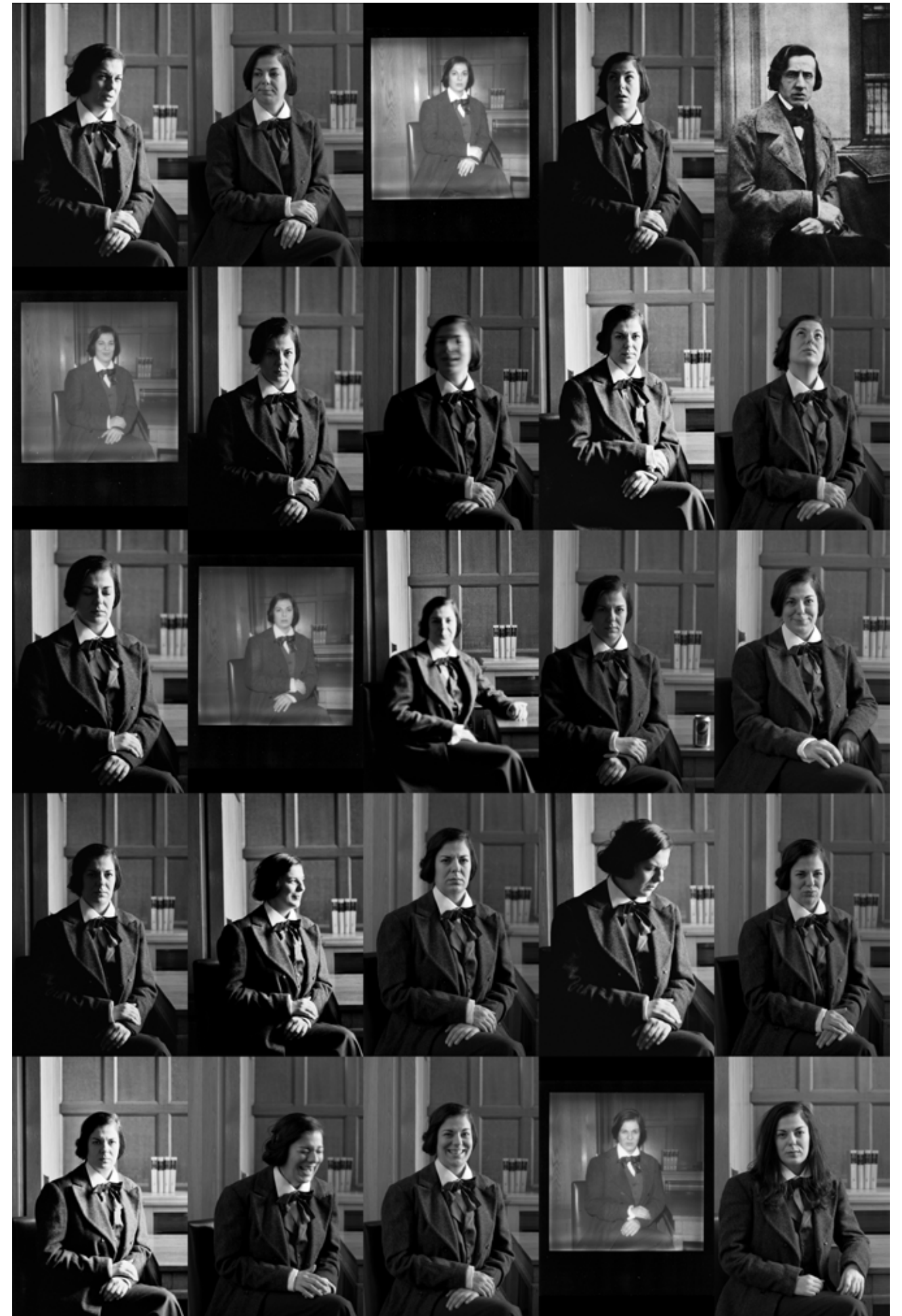
Bones and teeth are more resistant to decay than soft tissues, and can be a valuable source of information. When studying human skeletal remains, in biological anthropology, a common question is “how old was the individual when he/she died?”. It is important to estimate the age of the individual at the time of death, in order to establish their biological profile. In adults, with age, the skeletal tissue undergoes specific degenerative modifications, and observing and recording those modifications has led to the creation and application of different age at death estimation methods. The most applied methods to estimate age at death analyse the age related modifications of specific joints, such as the pubic symphysis. The pubic symphysis, portrayed in the photographs, is a joint from the pelvis, which undergoes several different morphological modifications. For example, one of the changes that occurs is the loss of a billowing system (ridges and furrows) with age. An exuberant billowing system is usually characteristic of younger adults, and tends to disappear due to bone deposition

with age. Both portrayed joints are from two archaeological skeletal remains under the care of the Department of Archaeology, University of Sheffield.

Those methods estimate physiological age, from analysing the biological degenerative modifications, and not the chronological age (number of calendar years since birth to death). However, physiological age generally does not correspond closely to the chronological age, especially for older individuals, since aging can be delayed or accelerated. In adults the discrepancy between physiological and chronological age tend to be higher than in non-adults, because the aging process is more variable between individuals and populations. Therefore age at death estimation methods, by analysing the skeletal remains of adults, tend to be less accurate. It has been suggested that genetic and environmental factors, such as diet, occupation, parturition, diseases, social status and locomotion may cause bone aging rate variability between individuals. Though very little is known about the actual influence those factors have in bone aging. My research intends to achieve a better understanding of the influence of different skeletal proportions – stature, weight, robusticity and joint surface area - have in the aging process of three joints from the pelvis, the pubic symphysis, auricular surface of the ilium and acetabulum.

The analysis has been performed in adults individuals from two skeletal collections: the Identified Skeletal Collection from the University of Coimbra (Portugal, 19th and 20th century), and the William Bass Donated Skeletal Collection from the University of Tennessee (USA, 20th and 21st century). In both collections the age the individuals were when they died is known, alongside other biographical data, such as sex, occupation and cause of death. A macroscopic analysis was carried out, but a three dimensional image of the hip bone was also created, with a white light scanner, in order to compute the joints' surface area. In conclusion, the present study may contribute to a better understanding of the factors that may influence bone aging.

2. Inja Davidović Department of Music



2. Inja Davidović Department of Music

This short interview happened in Sheffield, just a couple of hours before the extended deadline expires. Sound House, a dark and cold practice room. Inja is looking through the window, wishing she is outside in the sunshine and not stuck here with me, says she out loud. Great start.

Q: Tell me, why did you join this project?

A: Well, it was quite easy, really, I saw an email circulating around about the project, clicked on Andy's website link and soon I was immersed in all of the amazing photos he has taken. I knew from that point that I needed to join because I would find something new; I needed fresh perspective on my research.

Q: Tell me about the starting and ending point. What is the message of your work?

A: You reach a stage in your PhD where you are sick and tired of it, and at the same time completely obsessed. When I heard about The Image Speaks, I was so deeply involved with the things I was researching about that I had completely lost the centre. Stepping outside of my bubble and trying to explain what it is

about to bunch of people I have never met was really helpful. The end point for me was reconnecting with the core of my research and enjoying doing something creative which is not so serious, in the best possible sense. I wanted to make fun of all the seriousness PhD brings. After years of being involved with the same topic I had forgotten how to 'play' with it, and this project has brought me back to that point.

Q: Don't you think that is everybody who is going through research is experiencing the same thing?

A: Yes, of course. I wanted to show how it is to try to constantly put yourself in another era and somebody else's mind. As a pianist researching in Performance Practice, I am surrounded by articles, reviews, biographies, first sound recordings which I am constantly trying to understand in the context of a time I was not part of. Lost battle. It will never happen, and yet, the more you know, the more you understand you don't know enough and you want more and more. It is a vicious circle, but an amazingly beautiful one!

Q: Where does Chopin fit in all of this?

A: We know Chopin through his writings, images of him through the eyes of other people and most importantly through his music. However, all of this is naturally built

from our perspective, and there can't be any other way. The series of the photos Andy did with me show exactly that: no matter how much you try, you will not get it completely, but it is still worth trying. I research so I can apply my findings to my playing, and the facts I find influence my interpretation, for better or worse. It doesn't matter that I will never get it completely. Every little piece of information builds me as a musician and makes me understand this amazing composer more.

By D.O. (2015)

3. Lucy Dearn Department of Music



3. Lucy Dearn Department of Music



3. Lucy Dearn Department of Music

Music, people and place: entering and negotiating listening communities

The two photographs displayed were taken in the Studio space at the Crucible Theatre in Sheffield, which is the home venue for chamber music promoter, Music in the Round. Through my PhD research I work in collaboration with this external partner to investigate questions of classical music audiences, using Music in the Round as a case study to understand the challenges that face arts organisations today.

There are two strands to my research project. Firstly a longitudinal case study at one of Music in the Round's touring venues, which will investigate the impact of the new performance space, Cast, on the classical music audience community in Doncaster. During this study I hope to investigate the social and communal aspects of concert going to see if a community is formed around the concert series in this new space.

Following on from this study, my second Sheffield-based research strand aims to

test what impact such a strong listening community has on young people who are typically far away from this culture in their musical tastes and experiences. I am interested in the perceptions that young people have about classical music concert culture and the pre-existing community of listeners, and investigate how easily young people can integrate with this community when exposed to it. My hope is that by exploring under-represented groups in this way, I will discover why they have not found their own routes into classical music and better understand the barriers facing non-attenders.

I am also interested in how we can better capture and understand both regular attenders and newcomers experiences of live classical music by using methods that rely on non-verbal and instant responses.

The idea behind the combination of the two photographs displayed was to show the importance of audience when presenting live classical music. As you will see the performance space layout is in an unconventional circle shape, from which Music in the Round takes its name. The first photograph was taken just before doors opened to a concert, showing the circular performance space in an almost dead state. Taken from exactly the same point, the second image shows the performance space

just before the musicians take to the stage to begin the concert. With of course the crucial addition of the listener, the second image shows the anticipation and excitement felt by the audience and brings life to this once dark space. The comparison between the first and the second image are quite remarkable, and I feel the journey between the two illustrates many of my research questions.

4. Kirsty Hemsworth
School of Languages and
Cultures (French Studies)



4. Kirsty Hemsworth School of Languages and Cultures (French Studies)

To research 9/11 is to be bombarded by the image. Before the psychological, physical and cultural resonances of the event can be registered in literature or translation, the visual legacy of the attacks prevails. Streamed in high-definition, incessantly repeated via television screens across the globe, the images of that day reached far beyond the limits of the Manhattan grid and America's borders. Just as literature and translation must contend with the sheer spectacle of the fall of the Twin Towers, ever present in contemporary culture, so too must academic research and, by extension, the very image produced for this project.

This photograph seeks to move beyond conventional visual representations of 9/11, in favour of visualising, and emphasising the significance of, the unseen process of literary translation. This is closely aligned with the aspirations of my doctoral research. My thesis aims to conduct a comparative analysis of contemporary American works of 9/11 fiction and their corresponding translations into French. The research seeks to challenge polarised representations of identity, and

the restrictive categories of Self and Other, imposed upon this genre of literature by post-9/11 public discourses and literary translation theory. By interrogating how post-9/11 identities are constructed and negotiated across linguistic and cultural boundaries, I hope to demonstrate how critical engagement the translation process could enable translated novels to function as an invaluable domain for literary analysis.

The photograph shown as part of this year's exhibition seeks to capture the contentious relationship between source and target texts, and expose how meaning is influenced by almost-indiscernible translation shifts. The choice to substitute a single word for another in translation represents a moment of divergence; the narrative takes a path that simultaneously leaves countless interpretive possibilities by the wayside. In 9/11 fiction and translation, the absence of identities is often as telling as their presence.

Les disparus.

*The disappeared. The missing. The lost.
The victims. The dead.*

Each word creates a different meaning – a sense of belonging, of grief, of uncertainty – each alluding to a plethora of images, all of which compete with the pervasive images of the 9/11 attacks. Here, translation can never

be new, never wholly original; the lustre of its conventional role as a first point of contact between disparate cultures, languages and identities dulled by the flash of TV news and photojournalism.

In a sense, 9/11 has *too much* meaning: it cannot be extricated from the emotional, psychological, political and religious responses that the event crystallises for its onlookers. Moreover, identity remains a fiercely-defended construct, and our scrutiny of the otherwise static categories of Self and Other only intensifies when viewed through the lens of 9/11. Contemporary conflicts continue to hinge on questions surrounding our freedom to represent, engage with, and ideologically challenge religious, political and culturally-bound identities as forms of alterity. The image produced for this project aims to uncover how this process of identification is secured, and invites us to question our own proximity to individuals and communities that we consider as somehow 'other'.

5. Joanna Kremer
School of Languages and
Cultures (Germanic Studies)



5. Joanna Kremer
School of Languages and
Cultures (Germanic Studies)



5. Joanna Kremer
School of Languages and
Cultures (Germanic Studies)



5. Joanna Kremer School of Languages and Cultures (Germanic Studies)

Movement

Movement and mobility play a significant part in most peoples' lives. Commuting to work, going on holiday, moving from one country to another voluntarily or involuntarily are all examples of the different types of movement and mobility. The photos taken for this exhibition were, in a sense, also part of specific type of movement. In order to find them on the streets of Sheffield, Andy and I travelled by car and on foot. On a cold but sunny day in November 2014, our journey started at the *West One* complex and took us down *Division Street* and then up *West Street*. We then drove to other locations including the *Page Hall* area and *Abbeydale/London Road*, where we aimed to take photos of 'multilingual' signs in shop windows and residences. These areas were chosen because we thought we would be able to find these 'multilingual' signs, easily. However, this was not necessarily the case in reality. This was due to a variety of reasons, including the fact that we worked mostly outside and that signage in some of these areas was minimal.

Some researchers who have studied language in the public space argue that this space serves as a 'tool in the hands of different groups for the transmission of messages' (Shohamy, 2006, p. 111). Each sign seen in these pictures therefore has its own history: its own reason for being in this place, at this time, in this format and in these languages. Some of these signs might have for example been put up by one individual informally; others might have been decided on collectively during a formal meeting. Many of the photos we took on this day were taken without us knowing what languages they were written in, or what they conveyed. We each ascribed our own individual meanings onto them on that day in November 2014 as we both agreed to take them as samples for this exhibition. However, when Andy sent through the final copies through in January 2015, I looked at them differently as I had received translations of these signs. Loosely translated, one them specified that a part-time sales person was wanted. This helped me understand part of the context in which they were written but still did not give me much indication as to who wrote them and why they were published in these languages.

This example shows that every person sees the significance of signs (or 'reads' them) in different ways. For some, these signs might be incomprehensible; for others, these signs

serve a specific purpose, a means to an end. I therefore see the aim of this project to not ascribe meanings to these photos, but to let individual interpretations guide discussions on the movement of people and the economies that arise from this.

6. Ayumi Nonomiya School of English



*Dollhouse image: from the
collection of and with thanks
to Ilkley Toy Museum*

6. Ayumi Nonomiya School of English

These are examples of 18th-century plays.

PHILOTAS: Urge thy suit no further;
Thy words are fruitless; Dionysius' orders
Forbid access; he is our sov'reign now;
'Tis his to give the law, mine to obey.

MELANTHON: Thou can'st not mean it---his to give the law?
Detested spoiler!---his!---a vile usurper!

(The Grecian Daughter, 1.1)

HARDCASTLE: I love every thing that's old: old friends,
old times, old manners, old books,
old wine; and, I believe, Dorothy, you'll own
I have been pretty fond of an old wife.

MRS. HARDCASTLE: Lord, Mr. Hardcastle, you're for ever at
your Dorothy's and your old wife's. [...]
I'm not so old as you'd make me, by more
than one good year. Add twenty to twenty,
and make money of that.

(She Stoops to Conquer, 1.1)

Although these two plays look quite different, they were written only one year apart (1772 and 1773). Their difference results from their genre; tragedy and comedy. While the language in 18th-century English comedies, like *She Stoops to Conquer*, was relatively close to contemporary everyday English, the language of tragedies retained many traits of Elizabethan and Jacobean language, which were no longer common in everyday speech. Indeed, people might mistake an 18th-century tragedy as an Elizabethan tragedy. But why are they so different, and why did playwrights write in an older style? The reason is the difference of their theme; while comedies deal with light-hearted contemporary issues, tragedies depict the distress of ancient nobles. For this reason, comedies were written in contemporary language and tragedies needed a grave, archaic style to add dignity to them. 18th-century writers of tragedy seem to admire their predecessors, especially Shakespeare, so much that they tried to preserve their style and write like them. Being compared to Shakespeare was their utmost fame. My PhD thesis particularly focuses on the use of *thou* in 18th-century comedies and tragedies. *Thou* had already fallen out of use in everyday language in the 18th century, but it appears very frequently in 18th-century tragedies (as can be seen in the above quotation). Playwrights at that period seem to use *thou* as a symbol of antique style. This trend of using *thou* to represent Elizabethan style is still seen in the 21st century, when people try to sound like Shakespeare. *Thou* is occasionally used in comedies too, to add theatrical (tragedy-like) atmosphere.

This photo symbolises the situation of the language of tragedies in the 18th century. It was preserved for centuries, like an old dollhouse in a glass case, and people come and watch it from the outside of the glass case. The language is so different from their usual life that they cannot 'enter' the glass case and use it themselves. However, the language has not completely lost its connection to people's everyday language (a house is a house, however old it is), so people can still understand and appreciate the antique style.

7. Mathy Selvakumaran
School of Languages and
Cultures (Hispanic Studies)



7. Mathy Selvakumaran
School of Languages and
Cultures (Hispanic Studies)



7. Mathy Selvakumaran School of Languages and Cultures (Hispanic Studies)

Tiny Tim, *The Hunchback of Notre Dame's Quasimodo*, Captain Hook – one only has to consider well-known literary figures such as these to appreciate the prevalence of disabilities in literature. Physical and mental differences are often used as devices of characterisation to symbolise an evil nature or justify the character's monstrous behaviour, instilling an individual and their experiences with ideological meaning. Disability also often represents an abnormal 'other'; a marker of deviance that emphasises the normality of the able-bodied audience and that must be confronted, fixed and overcome. However, what is common amongst these functions is the fascination with disability as a metaphor, rather than with disability as a lived, embodied experience, as something that happens to real people.

The spinal jacket and leg support photographed here, donated to the collection at the Thackray Medical Museum in Leeds, was used by a person affected by polio in the 1940s. This image is a very literal interpretation of the term 'narrative prosthesis': the idea that a character with

a disability in a story often serves as a crutch to reinforce the 'normal' somewhere else. Disability is presented in a binary of 'normality' and 'abnormality' that draws a comparison and alters the experiences of disabled bodies according to their perceived differences from the normative, healthy and non-disabled bodies. Thus, in this image, the prosthesis can be understood as material as well as metaphorical.

My research explores how disability as a concept, symbol, and lived experience informs each body of work and plays a role in questioning one's self, the reader and the political, social and cultural location within which the work exists. I aim to analyse and address the use of disability as a metaphor or 'crutch' (particularly by able-bodied authors), with a view to understanding the motives behind using disabilities as literary devices, and considering these representations as lived-body experiences. In the Hispanic context, engaging with the representations of disability in cultural production can help to inform our understanding of wider questions surrounding political history and memory, stigmatisation, marginalisation of minority identities, and social inclusion.

My contribution to the exhibition also contains an image of a leg brace from the Thackray collection, and images of my own splints. Together, these images illustrate the

personal motivation behind my research, and the wider significance of the disability studies field for people with disabilities. Society often considers disability as a personal tragedy, medicalising the experience and viewing it as something to be fixed. Through these images and my research as a whole, I wanted to reclaim the narrative of disability from the biomedical domain, a narrative constructed by medical discourse. By displaying the prosthetic device as a literal object, rather than a displaced and abstract idea, I aim to challenge the common metaphorical uses of disability that fail to take into account the embodied experience of disability.

8. Vanessa Sorce-Lévesque
Department of Music



8. Vanessa Sorce-Lévesque Department of Music

How do you talk about ¹acousmatic music? In seeking to demystify a little-known subject, one may be tempted to use images. Because, indeed, *the image speaks*. But what do you do when the very essence of your research is invisible by definition? *Acousmatic* literally means ‘of which the source isn’t seen’. Moreover, because acousmatic music can’t be seen, it is typically performed in the dark. How does one effectively render a photograph of such a performance? Those were my challenges.

Unconventional music may simply need unconventional images. The solution for a concert in the dark came to be an extended exposure time. By choosing to do this, we – Andy and I – intuitively gave a concept to what was to be the final product. Because the exposure time lasts as long as the performance time (eleven minutes), there is an element of ‘faithful’ documentation. It is not merely the visual representation of a split-second flicker somewhere within the happening of a performance: it is the whole duration of the performance, aestheticised through another language.

With such an exposure time, the sources of light that were originally faint became overblown. This is where, I believe, the image *speaks* the most. Although the actual sound created by the musical performance is absent, the overblown elements do suggest the presence of some energy – a point of interest. Furthermore, because the frame includes the whole space, as a viewer, one gets to see it enlightened by the duration of both the photography and the performance. It is thus not only the performance that lives in this image, but the environment as well.

Another aspect that is very interesting, and telling, about this particular photo is the audience itself. Performance, especially music performance, is often perceived as some sort of ritual, as if there is an element of the sacred or a spirituality in producing such a live, ephemeral, form of art. Taking into consideration that the photograph was being taken during eleven whole minutes, it does show that the listeners are almost completely static. They have very little, if any, movement, as if frozen in musical time.

From a public engagement point of view, for me, this is beyond any doubt fascinating. The photography that came out of this process is a sort of meta-document revealing an event where the music sources aren’t seen and yet the performance is represented: I couldn’t have wished for anything better. Importantly,

it reveals not just the performer, but the performance as a whole, which is the central subject of my PhD research. And not only does it reveal the engagement of the public during the event of a performance, it also makes my research accessible in one image. To any view, whether or not familiar with what exactly acousmatic music is, there is still very much as sense of ritual: a brief moment where a crowd gathers to enter the world of an artist.

¹*Acousmatic, a word taken from ancient Greek, refers to a practice used by Pythagoras: when teaching his disciples, he would stand behind a drape, to remove an element of distraction (the source of the information.) In a similar way, acousmatic music is music without a known source. It starts off as a recording or synthetic sound, is processed on a fixed media such as a computer or tape and then played back, as a performance, on a sound system.*

9. Cyd Sturgess
School of Languages and
Cultures (Germanic Studies)



9. Cyd Sturgess School of Languages and Cultures (Germanic Studies)

During the late nineteenth century, Germany and the Netherlands witnessed an unprecedented growth in discourses on sexuality, galvanised by the pioneering research of central European sexologists. These early explorations into the field of human sexuality were driven by the impulses of a post-Darwinian era and a desire to categorise the sexual behaviours and inclinations of the modern world. By the turn of the twentieth century, studies on the subject of ‘homo-sexuality’ had grown increasingly popular in Europe and many of the most influential publications on the topic, such as Richard von Krafft-Ebing’s *Psychopathia Sexualis* (1886) and Havelock Ellis’ *Das konträre Geschlechtsgefühl* (Sexual Inversion, 1897), suggested that the phenomenon was a result of gendered ‘inversion’.

Influenced by the earlier theories of Karl Heinrich Ulrichs, ‘inversion’ was understood to be the biological reversal of traditional gendered behaviour. According to sexologists, the term ‘invert’ could be applied to men who exhibited traditionally feminine traits

and appearances, and women who displayed masculine behaviours and a physical likeness to the male sex. Same-sex desire appeared in this discourse most often as a secondary result of the process of gendered inversion.

These sexological theories were transmitted to the general public through a broad range of popular media throughout the interwar era, and by the mid-1920s the figure of the ‘virile lesbian’ had become a widespread trope in newspaper satire. Yet, although the masculine woman appears to have been commonly associated with female same-sex desire at this time, my current research suggests that gender and sexuality were, in fact, far more protean and complex concepts in the interwar era than we have previously understood.

Although sexological research focused primarily on binary oppositions (male-female, masculine-feminine, heterosexual-homosexual), non-heterosexual women in Berlin and Amsterdam appear to have moved quite freely between the categories ‘masculine’ and ‘feminine’, ‘homosexual’ and ‘heterosexual’ at this time. From my research into interwar networks of non-heterosexual women, it also seems that many women would not have defined their identities primarily in terms of their choice of sexual partner.

Our contemporary category ‘lesbian’, then, with its implicit sexual, gendered and political meanings, would probably have meant little to the women-who-loved-women during the interwar era. Our continued dependence on binary oppositions and discrete sexual labels, however, means that it remains difficult for historians to conceive of ways in which women may have experienced gender and sexuality in the past that do not fit within our contemporary categorisations.

It was this issue that motivated me to participate in the Image Speaks project. Using the medium of photography, I wanted to highlight more visually the pitfalls of assuming that gender and sexuality can be separated into distinct binary oppositions. Using traditionally ‘masculine’ and ‘feminine’ lighting and pose, my collection of images demonstrates how it is possible to transgress, and oscillate between, the strict boundaries of ‘masculinity’ and ‘femininity’. More importantly, however, these images underscore the inadequacy of our contemporary categories to chronicle the complex sexual and gendered spectrums of human experience, both in the present and in the past.

Acknowledgements

Like most exhibitions, *The Image Speaks* wouldn't have happened without a colossal effort from many different people and organisations. Photographer Andy Brown and the 9 PhD students involved have worked tirelessly to understand each other's perspectives and produce work that has both artistic and intellectual integrity.

The aim of the project, to give PhD students in the Faculty of Arts and Humanities a chance to work with an external partner on a public engagement project which both showcases their research to a wider audience and provokes reflection on their own work, can be seen both in the exhibition and in the essays that accompany each piece of work. Every student has engaged with the process of working with Andy on many different levels and it is testament to the collaboration that the exhibition produced stands alone as an art show and has also provoked deeper reactions and thoughts about research and public engagement.

The project wouldn't have been possible without support from a number of people and organisations not directly involved in the project and we would like to thank the following:

Dr Andrew Chamberlain,
David Cooper
Dr Eugénia Cunha,
Rachel Fox
Dr Pia Nystrom,
Vee Peart
Victoria Roberts
Dr Ana Luísa Santos
Dr Dawnie Steadman
Dr Diana Swales,
Crucible Theatre, Sheffield
Ilkley Toy Museum, Ilkley
Music in the Round, Sheffield
Signs Express, Sheffield
Thackray Medical Museum, Leeds
The Cafeteria, Sheffield

We are grateful for the support of Arts Enterprise in the Faculty of Arts and Humanities and funding provided by the Higher Education Innovation Fund, without which this exhibition would not have been possible.

Lastly, from a Faculty point of view, it is a privilege for us to work with students who are sure of the value of their research but are also willing to be challenged, confronted and provoked by those within and outside the academy. The resulting exhibition, I hope you'll agree, has been worth their risk.

**David Forrest and Amy Ryall, Sheffield,
February 2015**

The Image Speaks

**An exhibition of
photography of
PhD research
by Andy Brown**

**Supported by Arts Enterprise
Designed by thecafeteria.co.uk
Andy Brown www.envioustime.co.uk**

