

Visual Culture in Medical Humanities

Conference Programme and Abstracts



Van Mildert College

Durham University

18th June 2015

Jointly organised by Centre for Medical Humanities and

Centre for Arts and Visual Culture



Centre for
Medical
Humanities



CENTRE FOR
VISUAL ARTS
AND CULTURE



Durham
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Wolfson Research Institute
for Health and Wellbeing

The
Northern Network *for*
Medical Humanities

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Visual Culture in Medical Humanities
Thursday 18th June 2015
Ustinov Room, Van Mildert College, Durham

Programme

Time		Session
10.30		Welcome coffee
10.45 – 11.00		Welcome and introduction Jane Macnaughton (CMH Durham)
11.00 - 12.00		Round table: 'What is visual culture?'
	Chair	Ludmilla Jordanova (CVAC Durham)
Panel		Suzannah Biernoff (Birkbeck) 'Disfigurement in (and as) visual culture'
		Matthew Eddy (Durham) 'The Interactive Patient: Graphic Culture as Therapy'
		Janet Stewart (CVAC Durham) 'Vision, Visuality, Visualization'
		Ian Williams (Graphic Medicine website Co-director) 'Thinking in comics: working it out with Graphic Medicine'
12.00 – 13.15		Medicine and Display
	Chair	Jane Macnaughton (CMH Durham)
	Panel	Colin Harding (National Media Museum) 'Medical Photography in the National Media Museum Collection'
		Julia Midgley (Artist) 'Lines of Communication'
		Emma Shepley (Curator: Royal College of Physicians) 'Raspings of a human skull unburied': art meets medicine at the Royal College of Physicians
		<i>Speakers' biographies and abstracts are overleaf</i>
13.15 – 14.00		LUNCH

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Programme

Time		Session
14.00 – 15.15		Visual Thinking
	Chair	Corinne Saunders (CMH Durham)
	Panel	Ed Juler (Edinburgh) 'Visceral Thinking: Metaphor and Image in the Medical Humanities'
		Maggie O'Neill (Durham) 'Participatory biographies: walking, sensing, belonging'
		Davina Quinlivan (King's College London) 'Cinema, the 'Lungs' of Film and the Phenomenology of Air'
15.15 – 15.30	Break	
15.30 – 16.45		Visual Therapeutics
	Chair	Angela Woods (CMH Durham)
	Panel	Deborah Padfield (Artist: Slade School of Fine Art, UCL) 'Pain: speaking the threshold; images as a way of generating language and expanding dialogue around pain in the clinic'
		Jac Saorsa (Artist) 'The Abject Artist: exploring the multidimensional capacity of art to express and communicate the experience of illness'
		Jayne Wilton (Artist) 'Shaping Breathlessness: Can Non-Medical Imagery Enhance the Clinical Interaction?'
		<i>Speakers' biographies and abstracts are overleaf</i>
16.45 – 17.30		Next steps
		Janet Stewart (CVAC Durham)

Biographies: Conference organisers

Jane Macnaughton

Jane Macnaughton is Professor of Medical Humanities and Dean of Undergraduate Medicine at Durham University. She is co-director of the University's Centre for Medical Humanities (CMH), which was established in 2008 as a Wellcome Trust-funded development from the Centre for Arts and Humanities in Health and Medicine (CAHHM) which she initiated in 2000. She has published in the fields of medical education, medical humanities, literature and medicine, history of medicine and health care environments. Recently her work has turned to engagement in critical public health, especially in the field of smoking research.

Ludmilla Jordanova

Ludmilla Jordanova is Professor of History and Visual Culture in the Department of History and Centre for Visual Arts and Culture at Durham University. Ludmilla is interested in science, medicine and culture in the long nineteenth century, principally in Britain and France. She also works on the nature of historical practice, public history and the representation of the past, in the nineteenth century. Ludmilla also writes about portraiture, including in the long nineteenth century.

Corinne Saunders

Corinne Saunders is Professor in the Department of English Studies and co-director of the Centre for Medical Humanities at Durham University. She is also Director of Durham University's Institute for Medieval and Renaissance Studies. She specialises in medieval literature and the history of ideas, and has particular interests in romance writing. She is also interested in gender studies and the history of medicine.

Janet Stewart

Janet Stewart is Professor of Visual Culture and Director of the Centre for Visual Arts and Culture at Durham University. Her research profile is characterised by a commitment to interdisciplinary work grounded in disciplinary knowledge. She has published widely on Austrian and German literature and visual culture, cultural sociology and urban history. Her main research interests have been focussed on visual culture, and her current research project develops her interests in modernity and visual culture in a new context, connecting them to the emerging field of the energy humanities, with a specific focus on theoretical and cultural approaches to oil.

Angela Woods

Angela Woods is Senior Lecturer in Medical Humanities and Deputy Director of the Centre for Medical Humanities. Her research interests include the relationship between theoretical and subjective accounts of psychotic experience, narrative and its role in the medical humanities, and new modes of 'doing interdisciplinarity'. Since 2011 Angela has been Co-Director of Hearing the Voice, a three-year interdisciplinary study of voice-hearing funded by a Wellcome Trust Strategic Award. She is also the founding editor of the Centre for Medical Humanities Blog.

Biographies: Round table panellists

Susannah Biernoff

Suzannah Biernoff is Senior Lecturer in the Department of History of Art at Birkbeck, University of London. Her research has spanned medieval and modern periods: she is the author of *Sight and Embodiment in the Middle Ages* (2002), while her recent writing pursues the themes of corporeal history and visual anxiety in the context of First World War Britain. In 2007 she was awarded a Wellcome Trust Research Leave Award for a project on the cultural history of disfigurement. Open Access articles from this project have been published in the journals *Visual Culture in Britain*, *Social History of Medicine* and *Photographies* and her book *Portraits of Violence: War and the Aesthetics of Disfigurement* is due out with the University of Michigan Press in autumn 2015.

Matthew Eddy

Matthew Daniel Eddy is a Senior Lecturer in Durham University's Philosophy Department. He has published several books on the scientific and intellectual culture of Britain and the British Empire from the Enlightenment to World War I. He is currently finishing a book entitled *Rewriting the Enlightenment: Science, Education and the Graphic Foundations of Reason*, which argues for a new visual approach to the intellectual history of the Enlightenment. Next year he will be a fellow at Durham's Institute of Advanced Study, where he will be investigating the kinds of scientific evidence used to reconstruct childhood by Victorian parliamentary select committees.

Ian Williams

Ian Williams is a physician, comics artist and writer, based in Brighton, UK. After training in medicine he took postgraduate studies in fine art and then an MA in medical humanities. He has taught at both medical schools and art schools, and has written book chapters, scholarly papers for various journals and articles for broadsheet newspapers. He started making comics under the nom de plume Thom Ferrier in 2007 but has since reverted to using his real name. His debut graphic novel, *The Bad Doctor*, was published in June 2014 by Myriad Editions. He is also editor of the *Graphic Medicine* website, a site that explores the interaction between the medium of comics and the discourse of healthcare.

Biographies and abstracts: speakers

Colin Harding

Biography

Colin Harding is Curator of Photography and Photographic Technology at the National Media Museum, Bradford. As well as permanent galleries on the history of photography, he has curated many exhibitions including *Don McCullin: In England* (2009); *Fay Godwin: Land Revisited* (2010), *In the Blink of an Eye: Media and Movement* (2012) and, most recently, *Drawn by Light: The Royal Photographic Society Collection* (2014). He has written several books and many articles on the history of photography and cinematography and writes a monthly column for *Black & White Photography* magazine. He is a regular broadcaster on radio and television and a visiting lecturer at De Montfort University.

Abstract: 'Medical Photography in the National Media Museum Collection'

This paper will present an overview of the extensive and varied medicine-related photographs held at the National Media Museum, Bradford, encompassing the Science Museum, Kodak Museum and Royal Photographic Society Collections. It will also consider the exhibition and publication histories of two contrasting bodies of work – Dr Hugh Welch Diamond's portraits of patients at the Surrey County Asylum, taken in the 1850s, and Percy Hennell's colour portraits of patients undergoing plastic surgery, taken during the Second World War.

Julia Midgley

Biography

Julia Midgley has practised as a reportage and documentary artist with a focus on medicine and surgery for several decades. Drawing live action on location from direct observation is the bedrock of her working practice.

Her drawings of 20th Century medicine were exhibited at The Royal College of Surgeons of England in 2009 following two years as Artist in Residence at The Royal Liverpool & Broadgreen Hospital Trust. Other residencies and commissions include Blackpool Pleasure Beach; Granada Television; Arts Council Art 04 conference, Chester Roman Amphitheatre, and the Stonehenge Riverside Project. Frequently she makes drawings of delegates talking about drawing at drawing conferences.

Her most recent project, *War Art & Surgery*, in collaboration with The Royal College of Surgeons, portrays the preparation of military personnel pre deployment and the rehabilitation of injured service personnel following their surgery. A WW1 commemorative project, it refers to Henry Tonk's 1916 - 17 pastel portraits of facial reconstruction by pioneering surgeon Harold Gillies.

Over decades of practice Julia's drawings tell of personal journeys. She has drawn a kidney transplant from mother to son; witnessed the excavation of mutilated sacrificial skeletons at Stonehenge; been surrounded by Vikings at Blackpool Pleasure Beach, and worked amongst banks of astonished photographers at Bechers Brook waiting for horses to thunder by.

Until her retirement in December 2013 she was a Reader in Documentary Drawing at Liverpool School Art & Design, Liverpool John Moores University.

Abstract: 'Lines of Communication'

Issues such as conflict, social injustice, medical research and scientific knowledge are increasingly recorded through live action drawing, also known as Reportage. A genre arguably begun on the fields of conflict now plays an important role by communicating 21st Century concerns in a visually graphic manner.

A documentary artist's strength, and vocabulary, is the drawn line, it bridges the barriers of language. My own practice focussing on medicine, archaeology, and conflict, fully embraces this working pattern.

Biographies and abstracts: speakers

(Julia Midgley continued)

Drawings, unlike documentary film or photography, capture minutes and hours as opposed to fractions of seconds in a single image. They edit away superfluous detail allowing viewers to focus on the core activity.

My recently completed project “War Art & Surgery” portrayed the preparation of military personnel pre deployment and the rehabilitation of injured service personnel following their surgery.

Thanks to the minimally invasive nature of a pencil working on paper an artist is readily tolerated, particularly in arenas of sensitivity such as surgery or disaster. This is particularly true with regard to military medicine where for many reasons photography is highly restricted. The challenge for me was how to describe confrontational subject matter without intimidating an audience, an audience in this case drawn from all levels of society. A simple light aesthetic was employed which aimed to describe life changing crashing trauma with understatement and clarity.

Medical practitioners always respond warmly to the concept of embedding an artist within their workspace. Consistently doctors have revealed that they themselves or members of their families practice a form of the visual or musical arts. Unsurprisingly therefore, lines of communication were quickly established between the two disciplines and a project was born.

Emma Shepley

Biography

Emma Shepley has been the curator of the Royal College of Physicians since 2005. She gained full museum accreditation for collections in 2008 and now directs the museum team and their award-winning exhibition and events programme. She is chair of the London’s Museums of Health and Medicine network – www.medicalmuseums.org. Before joining the RCP, Emma was a curator of Paintings, Prints and Drawings at the Museum of London, and started her career at Haslemere Educational Museum in Surrey.

Abstract: *‘Raspings of a human skull unburied: art meets medicine at the Royal College of Physicians’*
The Royal College of Physicians (RCP) has acquired and displayed extensive and important collections of portraits, sculpture, decorative art and medical artefacts throughout its 500 year history – many of which are still on display today in the RCP’s 1960s Grade 1 listed headquarters in Regent’s Park. I’ll discuss the historical role of art acquisition and display at the RCP and our current challenges curating art, history and medicine at the heart of the modern medical establishment.

Edward Juler

Biography

Edward Juler is currently a Wellcome Trust Research Fellow at the University of Edinburgh. Prior to this he was a Henry Moore Postdoctoral Fellow. He received his PhD from the University of Manchester in 2009. His book, *Grown but not Made: British Modernist Sculpture and the New Biology* (Manchester: 2015), is to be published shortly by Manchester University Press.

Abstract: *‘Visceral Thinking: Metaphor and Image in the Medical Humanities’*

This paper will consider whether the metaphorical complexity of medical imagery is sufficiently attended to by the methodological conventions of the medical humanities. Focusing on how metaphor can be deployed as a powerful rhetorical device through which nuances of visual meaning can be more fully explored, this paper will ask whether a richer use of metaphor within medical humanities’ work might offer the discipline startlingly new perspectives on the character of visual culture.

Biographies and abstracts: speakers

Maggie O'Neill

Biography

Maggie O'Neill is Professor of Criminology in the School of Applied Social Sciences and a Fellow of the Wolfson Research Institute for Health and Wellbeing at Durham University. She is also co-director of the Centre for Sex, Gender and Sexualities. Her research activity has been instrumental in moving forward debates, dialogue and scholarship in three substantive areas: prostitution and the commercial sex industry (since 1990); forced migration and the asylum-migration nexus (since 1999); innovative participatory, biographical, performative and visual methodologies (since 1990).

Abstract: 'Participatory biographies: walking, sensing, belonging'

This talk addresses the 'sensorial encounters and visualisation of space' experienced in biographical, participatory and visual research with undocumented women/asylum seekers in Teesside that focused upon women's well-being and sense of belonging. I will discuss the transformative role and power of art and walking as a biographical method in the context of developments in biographical sociology and share a film that offers multi-sensory, dialogic and visual routes to 'understanding' and social justice.

Davina Quinlivan

Biography

Davina Quinlivan is a Senior Lecturer in Performance and Screen Studies at Kingston University. Her first monograph 'The Place of Breath in Cinema' (EUP, 2012) explored the locus of the breathing body in film with the philosophy of Luce Irigaray. She is interested in phenomenological film theory, philosophy and psychoanalysis, especially feminist film theory, and has published in a range of journals including 'Screen', 'The Journal of Sound and the Moving Image' and 'Studies in French Cinema', the latter of which awarded her with the best article prize for her piece 'Material Hauntings: The Kinaesthesia of Sound of 'Innocence' (2010). Her second monograph, *Filming the Body in Crisis: Hope, Healing and Trauma* is forthcoming with Palgrave.

Abstract: 'Cinema, the 'Lungs' of Film and the Phenomenology of Air'

In Andrea Arnold's film 'Red Road', we watch a teenage girl lean out of the window of her high rise flat, escaping its grim claustrophobia and inertia, closing her eyes and arching her body as she feels the wind across her face, the air outside. Her red hair flickers in the breeze like waves of fire and the camera lingers in close-up over her hands at the edge of the window. This paper explores what it means to think about film as the expression of a 'lived body', and its significance as a medium which invites an embodied response. Drawing on the work of Luce Irigaray, Gaston Bachelard and Jennifer Barker, my paper will explore the diegetic role of the breathing body in a range of films and its implications for the theorisation of embodied spectatorship.

Biographies and abstracts: speakers

Deborah Padfield

Biography

Deborah Padfield is a visual artist specialising in lens based media and inter-disciplinary practice and research within Fine Art and Medicine. She is currently Research Associate at the Slade School of Fine Art, UCL and Artist in Residence at the Eastman Dental Hospital, UCLH NHS Foundation Trust. She has collaborated extensively with clinicians and patients exploring the value of visual images to clinician-patient interactions and the communication of pain. In 2001 she published *perceptions of pain* which generated on-going future research. She has exhibited widely including the National Portrait Gallery, the Wellcome Trust and the Science Museum. She is an independent assessor for the SSM Medical Humanities, Imperial College, London, visiting lecturer on Fine Art, Photography, Medical and Medical Humanities courses and lectures nationally and internationally.

Abstract: 'Pain: speaking the threshold - images as a way of generating language and expanding dialogue around pain in the clinic'.

Thus silence will no longer be that which has not yet come to language, that which is still lacking words or a sort of ineffability that does not merit interest from language. Silence is the speaking of the threshold. (Irigaray 2008, p 5).

This short presentation attempts to understand not the silence of the threshold but 'the speaking of the threshold', between those in pain and those witnessing it. It focuses on two fine art/medical collaborations at leading London teaching hospitals exploring the potential of the photographic image to improve the quality of communication between clinician and patient in the consulting room. The work asks whether instead of providing an alternative visual language for the communication of pain, (as originally envisaged) the photograph can become a generator of language new to the consulting room, facilitating more patient centred approaches to care. Deborah will explore the process of co-creating images with patients reflecting their unique experience of pain, giving examples of images and metaphors produced, which led to the development of a pack of PAIN CARDS as a new communication tool. Placed between pain sufferer and pain clinician, the photographic image appears a powerful tool with which to elicit relevant narrative and improve the quality of clinical listening, thereby improving outcomes. The photograph also acts as a catalyst for the recognition of elements of the pain picture which have been less conscious, bringing them into a conscious realm to be witnessed, shared and unravelled. Through a collaborative process of interpretation photographs can give birth to a shared language with which to discuss the multi-dimensional experience we call pain.

Refs: Irigaray, L. (2008) *Sharing the World*, London: Continuum

Jac Saorsa

Biography

Dr Jac Saorsa is a visual artist and researcher. Since completing her PhD in Philosophy and Contemporary Drawing Practice at Loughborough University in 2004, she has combined a teaching career with research and has lectured and presented her work at conferences and seminars both in the UK and internationally. Her research interests are fundamentally interdisciplinary and rooted in the Medical Humanities. In an ongoing exploration of the relation between art practice and medical science with specific emphasis on the existential 'lived experience' of illness, Jac considers her art

Biographies and abstracts: speakers

(*Jac Saorsa continued*)

practice to be both subject and object of research, exemplifying the tenuous boundary between intellect and emotion, pity and compassion.

Jac is a HEA Fellow and holds Honorary Research Fellowships at Cardiff and Swansea Universities. She is currently working as a Visiting Researcher funded by the Wellcome Trust at Glasgow University Medical Humanities Research Centre. Jac founded The Broadway Drawing School in Cardiff in 2013. Recent publications include *Narrating the Catastrophe: An Artist's Dialogue with Deleuze and Ricoeur* (2011) Intellect Books, and Jac's various research projects are documented online at: <http://jacsaorsa.wordpress.com>

Abstract: 'The Abject Artist: exploring the multidimensional capacity of art to express and communicate the experience of illness'

Art and science have 'romanced' each other throughout history. As a visual artist and researcher my practice continues this liaison through interdisciplinary exploration of the capacity of visual art, in symbiotic relation with polyvocal narrative, to coincide with medical science beyond socio-historical, cultural and philosophical limitations to express and profoundly communicate the lived experience of illness. The creative act, for me, goes beyond illustration or representation, becoming in the medical setting an act of empathic witness. As such I adopt an autoethnographic approach, focusing on the idea of the abject as a key factor in the formation of individual subjectivity, and this ensures a theoretically sensitive, self-critical analysis of my role as artist/researcher/human being. This talk will focus on an ongoing research that combines three projects that are distinct in their own nature yet profoundly interrelated in terms of process. *Drawing Women's Cancer Medicine Unmasked* and *Drawing Out Obstetric Fistula*. All focus on the nature of patient experience and the capacity of visual art to create a metalanguage', a complementary experiential dialogue that transcends explanation, not to determine or prescribe but rather to increase subjective awareness, both professional and public, of the existential impact of illness.

Jayne Wilton

Biography

Jayne Wilton is a visual artist who explores the breath as a unit of exchange between people and their environments. Her practice uses darkroom processes with drawing, photography, video and sound to capture the usually invisible trace of breath as it moves across a surface. She graduated with an MA from The Slade School of Fine Art in 2010 and has shown extensively in the UK and abroad. Previous collaborations include working with scientists at CERN responsible for the Higgs boson discovery, and with Physicists at Brunel University during a Leverhulme funded residency (2012). During 2014 she was awarded an Arts Council Grant for the Arts to work with Royal Brompton and Harefield Hospital NHS Foundation Trust to visualise the breath of staff and patients with COPD.

Abstract: 'Shaping Breathlessness: Can Non-Medical Imagery Enhance the Clinical interaction?' *Breathe*, a research and development project at Royal Brompton and Harefield Hospitals was a collaboration between rb&hArts, an artist, a curator and a composer. It explored rendering the breath of patients with lung conditions using darkroom processes art practices, etching, printmaking and performance. There was no aim in the project to improve the health or wellbeing of participants in the project, yet feedback collected from participants has suggested that benefits accrued nonetheless. This paper considers mechanisms by which these unexpected outcomes may occur.