

VISUAL EXPRESSIONS OF HEALTH, ILLNESS AND HEALING
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ABSTRACTS



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Ruth Kutalek

Medical University of Vienna

"You have to zoom in!" Armin Prinz and his engagement with visual anthropology

Armin Prinz, medical doctor and anthropologist, was Professor of Ethnomedicine and founder of the Unit Ethnomedicine, Medical University of Vienna. His life's journey started when he was 16, dropped out of school, and decided to start a training on board of a German school-ship, finally graduating as an able bodied seaman. After some years travelling international coasts, he decided to go back to school, finished with "Matura" and started to study social anthropology, and later medicine. He travelled to what was then Zaire (Democratic Republic of Congo) on many occasions, subsequently stayed more than four years and studied the medical practices of the Zande. These stays in central and other parts of Africa and his two professions, emergency doctor at the airport and social anthropologist at the university, led him to his other interest he pursued with expertise: visual anthropology in all its forms – foto, film, and later the collection of paintings of African artists. In this paper I will reflect on the work of this multitalented scientist, and his role as a teacher and mentor.

Dr. Ruth Kutalek

is a Medical Anthropologist and Associate Professor at the Department of Social- and Preventive Medicine, Center for Public Health, Medical University of Vienna. Her research currently focuses on anthropological perspectives of infectious diseases, especially community perspectives on Ebola, Lassa fever, and measles, including the involvement of health workers in epidemics. She has also done work on vaccine hesitancy, migration of health workers; as well as environment, health and vulnerabilities; medical ethics and ethnopharmacology. She has conducted research in several countries in West and East Africa and supported the World Health Organisation WHO in missions in Liberia, Sierra Leone, and in Nigeria. Dr. Kutalek is also engaged in the development of curricula in various settings, specifically in introducing aspects of medical humanities (esp. diversity, culture & health) in the curriculum for undergraduate medical studies. Dr. Kutalek is principal investigator of the EU funded SoNAR-Global (<https://www.sonar-global.eu>), a project which mobilizes social sciences against infectious threats, and is lead of the FFG funded project CAVE ("Community Engagement and Vulnerabilities" (<https://www.meduniwien.ac.at/web/forschung/projekte/cave/>)). She is also involved in the conceptualization of "Medical Comics" (www.meduniwien.ac.at/medical-comics) exhibitions at the Medical University of Vienna.

ruth.kutalek@meduniwien.ac.at

Doris Burtscher¹, Debrah Vambe², Pia Juul Bjertrup³, Velibanti Dlamini³, Nqobile Mmema³, Sphiwe Ngwenya², Barbara Rusch⁴, Bernhard Kerschberger³

¹Médecins Sans Frontières (MSF)/Vienna Evaluation Unit, Vienna, Austria,

²National Tuberculosis Control Program (NTCP), Manzini, Eswatini, ³Médecins Sans Frontières, Mbabane, Eswatini, ⁴Médecins Sans Frontières, Geneva, Switzerland

“She is like my mother” – How patients and community treatment supporters depict their experience with DR-TB treatment with photographs in rural Eswatini.

The WHO recommends clinic- and community-based care models for DR-TB care provision. In community-based care, treatment is provided in the community by nurses or trained lay cadres. In southern Eswatini, DR-TB patients with access constraints to health facilities receive community-based DR-TB care since 2009. Lay people living nearby patients' homes, called community treatment supporters (CTS), were trained and compensated for DR-TB treatment provision, including daily intramuscular injections, daily DOT (directed observed treatment) and psychological support. We examined the acceptability of this model of care among DR-TB patients, including the perspective of family members of DR-TB patients and their CTSs in relation to the patient's experience of care and quality of life using PhotoVoice as a visual anthropology approach.

This qualitative research was conducted in rural Eswatini in February 2018. DR-TB patients, CTSs and family members participated in in-depth interviews, paired interviews, focus group discussions and PhotoVoice, as a culturally sensitive participatory method. This visual representation technique combined with interactive discussions gave economically and socially disadvantaged DR-TB patients a voice to tell their stories, revealing their everyday realities with DR-TB treatment.

All patients and CTSs and most family members considered community-based DR-TB care to be supportive. Positive aspects were emotional support, trust and dedicated individual care, including enabling practical, financial and social factors. Concerns were related to social and economic problems within the family and fears about infection risks for the family and the CTSs. Community-based DR-TB care was acceptable to patients, family members and CTSs.

PhotoVoice proved to be an appropriate methodology for DR-TB patients and their CTSs to represent what really matters in their lives in relation to DR-TB care. “She is like my mother” said one patient describing the close and trusted relationship with the CTS.

Doris Burtscher

holds a PhD in Medical Anthropology and started her extensive research and fieldwork experience in 1992 in sub-Saharan Africa, the Middle East and Central Asia. Since 2001, she has worked as a medical anthropologist with MSF and has undertaken fieldwork within MSF and other NGOs in Mauritania, Kenya, Sierra Leone, Zimbabwe, Liberia, Niger, Eswatini, Lebanon, India, Chad, Iraq, Kyrgyzstan, Afghanistan, Uganda, Democratic Republic of Congo, South Sudan, Senegal and Albania.

Doris currently works as a medical anthropology referent in the MSF Vienna Evaluation Unit, Austria, providing technical support to different projects and contexts in the MSF movement.

Since 2005, she has been a lecturer at the Medical University of Vienna/Public and Global Health department and gives lessons on medical anthropology and qualitative methodologies in different courses inside and outside MSF. Her main fields of interest include female sexual and reproductive health, HIV/AIDS, TB and MDR-TB, antibiotic use, misuse and resistance, malnutrition, mental health, health-seeking behaviour, SGBV and neglected disease.

Megan A. Carney

University of Arizona

"There would be more black spaces": Cartographies of healing as portal-making

Anti-Black racism, like settler colonialism, is a structuring, spatial logic of U.S. society. Dispossession, racial segregation, mass incarceration, redlining, and other processes of enclosure are ongoing forms of anti-Black spatial logics. Medical anthropologists and other social scientists have generated substantial evidence attesting to the effects of these exclusionary and violent spatial logics on health outcomes and life chances, particularly for Black communities and other racialized groups in the U.S. Bridging theory from Black Geographies and Black feminist anthropology with critical medical anthropology, this paper introduces narratives of wellness as an antidote to ableist and deficits-derived registers of illness, to foreground the experiences of belonging among those who have been systematically marginalized and denied a place as they imagine an otherwise outside the enclosures of anti-Black systems, including Western biomedicine. Instead of their bodies being marked as sites of (past, present, and future) illness, wellness narratives point to the institutional structures abetting anti-Black racism as the underlying illness. Cartographies of healing through counter-mapping correspond to life-affirming, portal-making practices that allow for reclaiming connection to place while subverting systems of racial oppression. This paper presents findings from interviews conducted in 2021 with 20 African American residents of Tucson, Arizona that integrated wellness narratives and cartographies of healing as part of a longer-term community-based research collaboration. Findings underscore the importance of place in cementing feelings of belonging and supporting strategies of resistance and healing to counter anti-Black spatial logics.

Megan A. Carney

is associate professor of anthropology and director of the Center for Regional Food Studies at the University of Arizona. Her research interests are situated at the intersection of critical migration studies, medical anthropology, feminist theory, and critical food studies. She is the author of the award-winning *The Unending Hunger: Tracing Women and Food Insecurity Across Borders* and the more recent *Island of Hope: Migration and Solidarity in the Mediterranean*. From 2021-22, she is a visiting scholar with the Migration Policy Centre (European University Institute) and a Fulbright Schuman Fellow.

megcarney@gmail.com

Juan Carlos Rodriguez Camacho

University of New Brunswick

Journeys of visual wellbeing. Two-eyed see-ing perspective in a relatuhedron art experience

This presentation explores when a visual art experience (processes, products, and art installation) intermingles with individual and community healing views in the context of Indigenous and non-Indigenous well-being. It builds on Indigenous multilevel determinants of health and Two-Eyed Seeing Perspectives (MARSHALL, 2017). Art and healing narratives are represented in 27 triangles, co-constructed in a relatuhedron installation (relat = English root for relationality; "u" Muisik-kubun Muisika's Language for doing with that; "hedra" Latin for shape, Rodriguez, 2017, 2021). A-esthetic productions are encouraged involving all levels or artistic expertise privileging meaning, emotional, spiritual and narrative messages. The individual and community experience took place in a Teaching in Cultural Context course for teacher in service, inside a Bachelor of Education program. This relatuhedron contextualizes education-healing-teaching practices in current Covid-19 challenges, a relational perspective where the relatuhedron acts as a machine of possibilities, moving mangrove's processes of learning-doing (Rodriguez, 2021) to expand individual healing views and rhizomes from the self towards community levels. Individual and collective interactions of health-related issues provided congruence between cultural transactions and historical-present-future issues. Mangrove's pedagogies guided the experience by providing a protected productive space for participants as in mangrove's ecosystems between salty and sweet waters. An art installation was shared with the public virtually and as a traveling exhibition. Under the assumption that language and emotion move creative-transformative frameworks of reality (the body, nature, community, and culture) towards private and public meanings, this relatuhedron proposes a conversation on "affective arrangements" (KURZ, 2019) of sensory-emotional factors towards visual experiences of culture and healing, involving reconcili-action processes of vitalization of Indigenous culture, language, history, and practices immersed in Western health interventions.

Juan Carlos Rodriguez Camacho

studies how to improve "human-culture-nature-human" relationality from Indigenous and non-Indigenous perspectives at the individual, local, national, and planetary contexts. I am interested in exploring how people's cultural transactions affect natural balances and health-mental health and how effective narrative-art interventions can reverse those effects and promote relationality, health, and wellbeing. I work in-between education for sustainable development, health and mental health challenges at the individual, community, city, country, and global perspectives. In my field, new epistemological models for knowing and healing based on Two Eyed-Seeing Perspectives are fundamental to promote dialogues and recovery, as in my recent book "The relatuhedron: a machine of possibilities, 2022". As part of collaborative – distributive glocal networks, I explore representations and constructions of complexities on health, discourse, art and social representations of health. My areas of teaching and work are Indigenous education, Indigenous knowledges, health and mental health, Indigenous perspectives, integrative epistemologies, sustainable development, and relationality. Some of my work includes The Institute of Biomedical Engineering at UNB, the Trans-Atlantic Network for resilience and recovery (9 countries), and as a Member of Advisory Committee to the Network for Emergent Socio-scientific Thinking (NESST) and STEM Education for Sustainable Development (STEM4SD) of the Smithsonian Scientific Research Centre.

jc.rodriguez@unb.ca

Bernd Brabec de Mori

University of Innsbruck

Visualizing the invisible: Negotiating Western Amazonian ritual healing in patterns, paintings and film

In the Western Amazon, the concept of “ayahuasca shamanism” has spread and gained popularity during the past few decades. The use of the hallucinogenic plant brew ayahuasca was thus implemented in prior existing modalities of human interaction with non-human entities (like animals, plants, spirits). These modes of interaction were (and still are) mainly based on auditory means like songs, chants, invocations and formulae.

From the 1960s on, investigation by modern researchers instantly targeted the visually biased notion of “vision” as the main phenomenon of the hallucinatory experience of ayahuasca, thereby assuming that “vision” would also be at the core of Indigenous cosmologies. Thus, the traditional symmetric graphic designs produced by the Shipibo-Konibo Indigenous people were characterized as induced by ayahuasca visions, and this notion was then reproduced by many Indigenous art and handicraft sellers. Furthermore, with Pablo Amaringo, a tradition of painters started who depict ayahuasca visions with all their ethnic and religious associations. Finally, movies like Jan Kounen’s ‘D’outres mondes’ try to reproduce the visual ayahuasca experience in animated sequences.

With this, the moderns’ focus on the visual continued to the point that contemporary studies on the medical use of ayahuasca in psychiatry still take the visual domain as the central factor of experience and ideally, transformation to wellbeing – “what did you see?” is the standard question. In Indigenous terms, though, the invisible domain of sound and sonic beings is responsible for transformation and the achieving of wellbeing.

Bernd Brabec de Mori

received his M.A. (Mag. phil., 2003) and Ph.D. (Dr. phil., 2012) in musicology from the University of Vienna. He has been working for five years in the field among Indigenous People in the Peruvian lowland rainforests. After returning to Europe in 2006, he has been teaching and researching, among other institutions, at the Phonogrammarchiv of the Austrian Academy of Sciences, at the department for social and cultural anthropology at Philipps-University Marburg, at the centre for systematic musicology of Karl-Franzens-University Graz, at the institute of musicology at the University of Vienna, at the institute of ethnomusicology at the University of Music and Performing Arts Graz, and as an associate researcher at Yunnan University. Currently he holds a tenured position at the University of Innsbruck, Austria. He published a couple of books, among them *Die Lieder der Richtigen Menschen* [Songs of the Real People] (2015), *Sudamérica y sus mundos audibles* [South America and its auditory worlds] (2015), and *Auditive Wissenskulturen* [Auditory knowledge cultures] (2018), as well as research articles in the areas of Indigenous vocal music, medical ethnomusicology, sound perception, and auditory knowledge.

bbdm@posteo.de

Katharina Krause

University of Tübingen

Invisible healing – (not) seeing Ebola

In 2015 the three photo prizes – Pulitzer Prize, Sony Photography Award, World Press Photo Award - have been awarded to photo reportages on Ebola. These images focus on protective clothing and the suffering caused by the epidemic. What is rather invisible, though, is healing – individual healing from an infection during the epidemic as well as collective healing after the epidemic.

This paper seeks to make sense of this invisibility of healing, asking what this means to our understanding of the epidemic. I ask this question with an analytical focus on the entanglement of health and security. The paper departs from the rich works on the health-security nexus pointing out that these works largely focus on pandemics or epidemics in their most acute stages with a focus on the risk and consequences of contagion while healing – understood individually and collectively - remains rather overlooked.

With a specific focus on visibility, this paper departs from this gap and asks how we see and understand healing in the context of infectious diseases. The empirical starting is the Ebola epidemic 2013-2016. Here, I focus on the work of the photographer Daniel Berehulak. Analyzing the content and circulation of his Pulitzer-winning series and comparing it with his image series “Braving Ebola” that was published in the New York Times, I explore how the body is presented in the context of illness and healing, how these two elements intersect, and what this means for our understanding of the health-security nexus. The invisibility of healing, I argue in this paper, is problematic as it reduces the complexity of the epidemic resulting in a narrow understanding of health security. By exemplarily contrasting and contextualizing Berehulak’s work with images published during the COVID-19 pandemic, I broaden the scope and depth of the analysis.

Katharina Krause

is a PhD candidate at the Institute of Political Science and a researcher at the International Center for Ethics in the Sciences and Humanities. She obtained her Bachelor’s degree from the University of Augsburg in Social Sciences. On the postgraduate level she studied Peace and Conflict Research and International Relations at the Institute of Political Science in Tübingen. During her semester at the American University in Washington DC she worked at the Woodrow Wilson International Center for Scholars and the German Embassy.

Her PhD project explores the interplay of health, security, and visibility with an empirical focus on the Ebola epidemic. Katharina’s work has been published in peer reviewed journal articles at *Millennium* and *Zeitschrift für Internationale Beziehungen*. Katharina also works as ‘Programme Assistant’ for the European International Studies Association (EISA).

kat.krause@uni-tuebingen.de

Sarah Böllinger

University of Bayreuth

„Glücklose Köpfe“ – Expressions of colonial psychiatry in de-colonial curatorial work

In October 1950 Ulli Beier, a German art lover/patron, art critic, linguist took a post at the University of Ibadan, Nigeria. A few months later, he had a second post at an extramural department in Abeokuta by then, he visited the local Lantoro Mental Asylum. The Asylum was founded in 1944 as a colonial local government prison. When Beier went there with his first wife, the Austrian artist Susanne Wenger, it had already been transformed into an Asylum. Beier and Wenger, both fascinated by the place and the patients, decided after their first visit to revisit the Asylum to bring paper and paint to the patients, giving them the opportunity to express themselves and to pass their time.

This project went on for about 18 months. 12 patients took place at these “workshops” on a regular base. They created over 600 artworks; ca. 250 of them are at Iwalewaha (University of Bayreuth), the major share of works is in Osogbo (Nigeria) with the Centre of Black Culture and International Understanding, some few might be in Sidney with Beier’s heirs. Some others maybe scattered around the globe. Up until now they have been exhibited several times around the world. The most recent is the exhibition “not yet: shared”, curated by myself as part of my PhD research entitled “The disabled artwork in the collections of Iwalewaha”. It questions the notion of defining outsiders and their art under colonial rule, while grappling with the juxtaposition of (Beier’s) philanthropic endeavors, the unknown processes of his acquisition, but also with the aesthetic value of this works as well as their disability aesthetics (following Tobin Siebers 2010). The 12 artists, who underwent in Beier’s writings a genesis from anonymized patients to artists with a first name, created a rich and powerful oeuvre which should become part of the narratives of art by people in (psychological) exceptional circumstances.

The paper addresses the questions of curatorial responsibility, especially in a decolonial setting. Which accountability lies within the inclusive curation of artworks from a vulnerable position? Which questions need to be addressed? How are the artworks presented in a respectful not exploitative way? These questions resonate with the overall topic of the conference, asking for artistic positions within the communication of health. Even though, the artists created their works in an Asylum, the workshop have not been designed as a therapeutic tool. Beier though, used them to analyze the patients’ medical status, even gave one of them a differential diagnosis within his exhibitions. Up to now, the voices of the artists have been overshadowed by Beier’s art patronage. My presentation wants to put the works in the center of discussion and to present their not only artistically value.

Sarah Böllinger

(M.A.) is a PhD Candidate at the Bayreuth International School of African Studies (BIGSAS) at the University of Bayreuth. Her PhD thesis in Arts in Africa “The disabled artwork - in the collections of Iwalewaha” (working title) explores different dimensions of disability aesthetics in the collections of Iwalewaha. She holds a B.A. in Kultur und Gesellschaft Afrikas (Culture and Society in Africa) and a M.A. in Kultur- und Sozialanthropologie (Culture- and Social Anthropology). Her research focus is on Critical Disability Studies, Visual Culture studies, inclusive aesthetics, and African Arts. She did extensive research in Kenya and Nigeria. Sarah Böllinger curated several exhibitions in Bayreuth, Nairobi and Bordeaux, dealing with different topics of popular culture and inclusive aesthetics. She co-edited two books (“Beauty and the Norm – Debating Standardization in Bodily Appearance”, 2018).

palgrave macmillan / “Diversity Gains – Stepping Stones and Pitfalls”, 2020. NOMOS) and published peer reviewed papers.

She teaches seminars on B.A. and M.A. level, promoting her area of expertise. She spoke on several occasions, gave presentations, and moderated academic sessions. She co-hosted conferences, organized several workshops and worked closely with artists and curators during her work for Iwalewahaus in the past 16 years. She is part of the Workgroup “aesthetics” at BIGSAS. She was student representative at Iwalewahaus, Junior Representative at BIGSAS and a three-year scholarship holder with Friedrich-Naumann-Stiftung für die Freiheit.

Sarah Böllinger is also the head of becks, the office for disabled and chronically ill students at the University of Bayreuth.

Iwalewahaus (University of Bayreuth) – research associate

Junior Fellow BIGSAS, PhD Candidate – Arts in Africa

Head of becks (Office for disabled and chronically ill students) at the University of Bayreuth

Kontakt: Iwalewahaus / Universität Bayreuth

Wölfelstraße 2

95444 Bayreuth

0921 554506

017661427056

Sarah.Boellinger@uni-bayreuth.de

Eberhard Wolff

Zurich University

The role of pictograms in Corona access control regimes

In 2021 health authorities in many countries established different systems of access control to public spaces (restaurants, museums, sports facilities etc.). Persons who neither were (and still: are) not vaccinated nor hadn't recently recovered from Covid (in German: «2G») nor hadn't been tested before (in German «3G») were and are denied access to these places.

My paper aims to investigate how these practices of exclusion have been translated into visual symbols or pictograms at entrances of these sites or on their websites. It asks what functions these visualisations have beyond "explaining medical content", "facilitate understanding" and "enable awareness" (cf. Cfp.).

What understandings of states of health are represented in these visualisations? While "vaccinated" is mostly symbolized with a syringe (💉), the visualized "recovered"-status reflects the respective old and new understandings of this health status: having gone through an illness (😞✅, 😟✅, 🤒✅, 🤧✅, 🦠✅, →💪) vs. having gone through a positive PCR-testing or even having a positive test result document (📄🖋️✅).

Is the segregation visualized or not? If yes, is exclusion (🚫🚫🚫🚫) or inclusion (😊) visualised?

Did the possibilities of visualisation come to its limits with a much more complicated regime like the "2G+" where "+" (i.e. being recently tested, vaccinated or recovered) (😞👤).

What images of health (🏠), risk (👁️), protection (🛡️) are visually constructed? Is testing becoming a sort of a second ticket for entrance (🎫)?

Finally it will be asked what image the access regime is given with these pictorial translations, e.g in respect of the normalization of these practices and how images of health, disease and medicine change with it.

Eberhard Wolff

Prof. Dr. rer. soc., is Adjunct Professor for Cultural Anthropology at Basle University and Academic Associate for Cultural Studies at Zurich University (UZH). He is also member of the UZH Medical Faculty teaching staff and history editor of the Swiss Medical Journal (Schweizerische Ärztezeitung). After his PhD in Historical and Cultural Anthropology (Tübingen 1995) he has been working in various Institutes for the History of Medicine for two decades, then returning to his discipline of origin. His research interests are manifold in both, health and general popular culture topics, historical and contemporary, and can be studied in his list of publications.

eberhard.wolff@uzh.ch

Martina Consoloni¹ and Sara Vallerani²

¹ University of Bologna and ²University of Roma Tre

Storytellings in pandemics: a comic to promote the right to health

The graphic novel “Materia Viva” was born during the first lockdown in Italy and it aimed to recount right-to-health issues beyond a purely (bio)medical, academic or militant perspective. Rather the objective was to try to harmonize these different aspects and perspectives of the matter.

“Materia Viva” was created by a collective named Käthe, an assembly of people who met each other through laptop screens during the pandemic. Some members are doctors, others are researchers in medical anthropology and sociology, nobody had expertise in comics and all of them are involved in social movements for the right to health. Despite the differences between the members, we had a shared necessity: researching and experimenting with new languages and methods to talk about health and medicine.

The narrative starts with the concept of health in its broadest sense and then proceeds through 50 pages by taking up classic authors and by introducing the topic of health inequalities and the social determinants of health to arrive at the essential point: health as a question of social justice and as a collective matter. Anatomic and botanic pictures with expired copyright which would otherwise remain trapped in dusty books are used in the comic.

The paper aims to reflect on two potential aspects of graphic medicine from our own experience of creating a comic. On the one hand, comics make it possible to bring together different authors and disciplines into a common narrative. On the other hand, this form of storytelling has a strong potential in educational and training contexts, from schools to medical faculties. “Materia Viva” is a resource for both educational and institutional frameworks and social movements, as it enables the dissemination of multidisciplinary and politically oriented content in a more accessible way.

One of the purposes of the collective Käthe is to contribute to the development of graphic medicine in Italy, reflecting on how comics can be a medium for illness narratives in therapeutic contexts as well as in more ‘popular’ settings.

Martina Consoloni

Ph.D. student in Global Histories, Cultures, and Politics at the University of Bologna. Her research is focused on the engagement of communities in the local healthcare and social services reorganisation as a strategy for promoting collective health and well-being. Co-author of “Materia Viva”, researcher at the Centre for International and Intercultural Health of the University of Bologna and member in a social campaign dealing with healthcare topics, “Campagna Primary Health Care Now or Never”.

martina.consoloni2@unibo.it (+39 3286725960)

Sara Vallerani. Ph.D. student in Theoretical and Applied Social Research at the University of Roma Tre. The research interests mainly focus on the sociology of health and illness, public action, Primary Health Care, social movements and grassroots experiences in the health field, like social and self-organised clinics. Feminist and health activist. Member of Käthe Collective and health activist in the social clinic “Microclinica Fatih” and part of the “Health Working Group” of Non Una di Meno Torino.

sara.vallerani@uniroma3.it. (+39 3351578892)

Collective Käthe. Käthe is a young, fluid, and hybrid collective. Käthe was born in 2020, in the midst of syndemics, and is growing in domestic and virtual spaces. Käthe is the voice of a graphic novel about the right to health.

Contact: collettivakathe@autistici.org

<https://collettivakathe.wixsite.com/kaethe>

Ruth Koblizek¹, Ruth Kutalek², Andrea Praschinger¹, Eva Katharina Masel³

¹ Medical University of Vienna, Teaching Center

² Medical University of Vienna, Center for Public Health

³ General Hospital of Vienna, Division of Palliative Care

Medical University of Vienna

Power and potential of medical comics

Medical comics (MC) have a long tradition in communicating and reflecting on medical topics – they can be used to educate students in medical humanities, explain the perspectives and lived world of the patient, approach difficult ethical topics, support health care workers and caregivers and assist with complex explanations. Moreover, they can translate and further the understanding of medical interventions, inform patients and the public on the diagnosis and treatment of new and old diseases, and, most importantly, include the patient voice in medical decision making.

In this presentation we will show the history of MC with a focus on the emerging last years as well as their broad usage today in various medical fields. Taking the example of three exhibitions of MC at the Medical University of Vienna that were displayed 2019 to 2022 at the AKH, we will argue that MC have the potential to bring together a very diverse audience and enable them to reflect on relevant societal and health challenges today. As a hermeneutic tool MC can be used in different domains, further scientific exchange and engage the public in meaningful ways.

CV Mag. Dr. phil. Ruth KOBLIZEK

Born and living in Vienna, study of History and Arts, 2002-2006 ÖAW / Institut für Stadt- und Regionalforschung project „Wien Umwelt“. 2006-2018 Medical University of Vienna (rector's office projects "Josephinum", project „Memoriae Medicinae“, curator at the Josephinum), 2019 ff Medical University of Vienna /Teaching Center/Medizindidaktik, projects for „Medical Humanities-Medical Comics“

We are a group of scientists and humanists at the MedUniVienna working in the field of medical humanities and graphic medicine with a great interest in expanding research and teaching in this essential field.

Contact Mag. Dr.phil. Ruth Koblizek, Medizinische Universität Wien, Teaching Center, Medizindidaktik, Spitalgasse 23, BT 87,1090 Wien, Austria

ruth.koblizek@meduniwien.ac.at

Eva-Maria Knoll

Institute for Social Anthropology, Austrian Academy of Sciences

Raising sickle cell advocates – Learning from a medical book-let in the making

Within the last two decades progress in treatment has brought sickle cell disease (SCD) patients out of the pediatric ward. As first generations of SCD patients started to raise families, ‘speaking with kids about their mom’s or dad’s disease’ became an issue. Yet, while there are ample educational materials depicting and explaining SCD to young or adult patients in graph and text, parenting, indeed, is novel a topic. A patient advocacy group in Vienna strives to fill this gap.

In this paper I will report on a children’s picture book in the making and highlight the ethnographic value this journey also has had for me as a collaborating scholar and the anthropology of Rare Diseases.

The discussions between patients about relevant topics to be included in that forthcoming booklet reveal challenges, concerns, strategies and solutions based on the patients’ experiences of everyday life with both a chronic blood disorder and curious kids. Why the parent sometimes would not feel well, has this big drawer full of never-to-be-touched medicine, and sometimes would suddenly end up for weeks in the hospital: these are some of basic topics addressed. Intensively discussed are at what age and how openly such frightening topics as pain crises and life threatening complications are to be addressed. The intended outcome will be a booklet with drawings to be explored and discovered by both, parents and children – these pages are meant to ‘grow along’ with the child from simple to complex. The overall message and mission patients foresee for the booklet is beautiful and captivating: be honest and open, though always pursue a positive image, even with difficult topics – and start as early as possible to sensitize your child for your disease; and eventually, your child will grow into becoming an SCD advocate.

Eva-Maria Knoll

is a researcher at the Institute for Social Anthropology, Austrian Academy of Sciences. She received her doctoral degree in Socio-cultural anthropology from the University of Vienna. Her research interests focus on medical anthropology at the intersections with life sciences, health-related mobility, tourism and island studies. Currently she investigates the biosocial impact of endemic inherited blood disorders (esp. thalassaemias and Sickle cell disease) in the Republic of Maldives and the challenges of these hemoglobinopathies as Rare Diseases in Austria. She co-edited *Disease Dispersion and Impact in the Indian Ocean World*, Palgrave Macmillan 2020. Since 2019 Knoll also serves as an Academic Advisor to the Thalassaemia International Federation. She initiated and coordinates THALSIFO – the Thalassaemia and Sickle cell Forum Austria, and she translated the *All about Thalassaemia childrens’ book* by the Thalassaemia International Federation into German.

Eva-Maria.Knoll@oeaw.ac.at

Anna Geldermann¹ and Saskia Jünger²

¹ University of Cologne

² University of Applied Health Sciences in Bochum

Understanding Visual Representations of Health and Health Information in Daily Culture: A Photo-Elicitation Diary Study to Investigate the Permeation of Health-Related Topics in Complex Life Worlds

In the past years, health information and health-related topics have multiplied in quantity, multimodality and multimediality. The iconic turn emphasises imagery as an entity of communicating meaning. Since life worlds are permeated by visual representations of health-related topics, selecting health information in terms of its quality, trustworthiness, and personal relevance is becoming increasingly challenging. The research project "Orientation aids in dealing with health information on the Internet" (OriGes) created two websites as orientation aids: www.gesund-im-netz.net and www.klick2health.net. The project's ultimate goal is to strengthen health literacy both on an individual and on an organisational level.

This sub-study focuses on cultures of health information; the leading question is: How are health-related topics represented visually in daily culture and how are life worlds permeated by visual representations of health?

We conducted an online Photo-Elicitation Diary Study with adults (n=11) and adolescents (n=9), drawing on the methodology of visual sociology and the sociology of knowledge approach to discourse. Informants' photographs were considered to allow deep epistemological insights, and to enrich the elicitation interviews. The participatory research design included a kick-off workshop with each sample, a three-week photo-diary phase in November 2021, and photo-elicitation interviews with each informant in December 2021. Informants sent pictures and field notes in situ via email or messenger, whenever they encountered health information or health-related topics. The elicitation-interviews were based on three pictures chosen by the informants themselves, and an additional picture selected by the researchers.

Data will be analysed within the framework of the sociology of knowledge approach to discourse to (1) understand appraisals of visual representations of health and consequences for action, (2) examine societal logics and mechanisms of visual constructions of health, and (3) reconstruct how visual representations shape cultures of health knowledge. The results will inform the further development of the orientation aid websites.

Anna Geldermann, M.A., is a research associate at ceres, cologne center for ethics, rights, economics, and social sciences of health (Germany) and coordinates the project "Orientation aids in dealing with health information on the Internet " (OriGes II). She studied media education, media culture and media aesthetics (B.A. Intermedia) at the University of Cologne and M.A. Cultural Studies at Leuphana University of Lüneburg. Her research interests lie in the field of media culture and media sociology as well as epistemology and sociology of knowledge of various media systems and technologies. The connection between media literacy and health literacy is of particular interest to her.

anna.geldermann@uni-koeln.de

Saskia Jünger

is a professor for health research methods with a focus on qualitative research at the University of Applied Health Sciences in Bochum (Germany). She is a health scientist with a specialisation in clinical psychology. Her particular scientific interests comprise: epistemological and methodological questions of health research; a sociology of knowledge approach to health and disease; mechanisms of establishing scientific evidence in medicine; and interdisciplinary perspectives on health risk.

Saskia.Juenger@hs-gesundheit.de

Paul Dieppe, Natalie Harriman, Sarah Goldingay, Ayesha Nathoo, Emmylou Rahtz, and Sara Warber.

University of Exeter, UK.

“Heart Felt”

Using visual ethnography to explore healing we found that hearts were amongst the commonest images drawn (Rahtz et al*). Therefore, we explored the question ‘What is in your heart?’ with members of the public. In conjunction with the Wellcome Trust we set up an exhibition tent at a large 4-day family friendly music festival in the UK (‘Green Man’). We had wooden replica hearts with slots in them for people to put messages. They were passed around with the instructions to post a note about ‘what is in your heart’, pass the heart onto someone else, and return it to the tent at set times where messages were shared (anonymously) in public. People also had the option of drawing images of what was in their heart.

We collected 330 written messages and 49 pictures. More children than adults opted to draw pictures. The commonest overall themes were: family, love, happiness and hope. Some messages were about loss of loved ones and others about conflict, such as a mixture of hope and joy, with fear and sadness. Pictures included drawings of hearts, animals, families and nature. As hearts were passed around, and messages shared people had many emotional conversations about health and health care, healing versus curing, and love.

Many participants told us they had found the experience profound and healing. We conclude that sharing ‘what is in your heart’, in a way that allows you to connect with others in a safe space facilitates healing.

**Rahtz E et al: Understanding public perceptions of healing: An arts-based qualitative study
Complement Ther. Med 2019; 45: 25-32*

Paul Dieppe

is a doctor who specialised in rheumatology and Health Services Research, but is now doing research on healers and healing with the co-authors of this abstract. He attended and presented at the previous AGEM ‘Aesthetics of Healing’ meeting in 2019. He has published widely and held senior Medical and Administrative Posts in the past, including being Dean of the Faculty of Medicine in Bristol and Director of the Medical Research Council’s Health Services Research Collaboration in the UK. He is now retired from medicine, but is still pursuing his interest in healing and unusual research methods, including visual ethnography.

P.Dieppe@exeter.ac.uk

Manuel Bolz¹ and Sabine Wöhlke²

¹ University of Hamburg

² Hamburg University of Applied Sciences

Person-related care communication in clinical care settings of trans* children and adolescents

Medical anthropological approaches towards representations, images and interventions

The nursing care and support of transgender children and adolescents requires a competent approach to diversity-sensitive care. This requires reflection on norms and systems of rules that shape everyday nursing practice, especially nursing communication and interaction at the hospital. Our sub-project of the interdisciplinary research network TRANS*KIDS with the University Medical Centre Göttingen and the University Medical Centre Münster starts here and dedicates itself to the current nursing action in clinical settings and searches for norms and value understandings that have remained invisible so far, which are present as an obstacle to appreciative nursing in the sense of the ICN Nursing Code and can lead to stigmatising and discriminatory nursing behaviour.

The aim of the sub-project is to examine differentiated nursing contexts and logics of action in the care of trans* children and adolescents in order to trace how stigmatising and discriminatory behaviour occurs in everyday nursing care. The results will be used to develop further education and training measures for caregivers.

We will present preliminary empirical results of our sub project. We want to draw on the questions how health topics are represented in care cultures, what images trans kids and adolescents use to express their complaints in care culture and what images to nurses use to communicate diagnoses, medical concepts and interventions?

In order to determine the care perspective in clinic contexts, we use a qualitative, socioempirical approach by conducting semi-structured interviews with caregivers who care for trans* children and young people. Approximately 10-15 interviews will be conducted. We used a content analysis approach (Mayring) to analyse the interviews.

Our preliminary results can be distinguished into three sub-themes. The analysis of our data material shows that different dimensions have an impact on concrete care communication and interaction:

1. the individual understanding of care (work) in clinical settings,
2. the biographical work experiences of those working in care and
3. the care infrastructures, which also include communication and interaction in the clinic, the transfer of information and knowledge and the involvement of trans* children and adolescents in care and support. Further, the health insurance companies play a key role here.

It can be deduced from this that nursing communication plays an essential role in everyday ward life and in the care and support of trans* children and adolescents, but is dependent on various factors that can promote individual, institutionalised and structured forms of discrimination and challenges in everyday nursing care. This offers a starting point for intervention, e.g. through training measures in further education.

Prof. Dr. Sabine Wöhlke

is professor for Health Sciences and Ethics at the Department of Health Sciences at the University of Applied Science, Hamburg. Her background focuses on anthropological, cultural and ethical applied sciences. Her main interests are ethical and cultural aspects of organ transplantation. She has great experience in qualitative social-empirical research in the medical field, of patient-centered communication and shared decision making, as well as digital health literacy and nursing ethics. She is member of the clinical ethics committee of the University Medical Center Göttingen. Her interdisciplinary medical anthropological and ethical orientated dissertation was written on the topic of living organ donation. From 2008-2019, she was research assistant at the Institute for Ethics and History of Medicine at the University Medical Center Göttingen. She has also professional experience as a intensive care nurse. Before she moved to HAW, she works as an interims professor for nursing at the Göttingen Health Campus (2019-2020).

Sabine.woehlke@haw-hamburg.de

Manuel Bolz

B.A. studied Cultural Anthropology (previously: Folklore/Cultural Anthropology) and German Language and Literature at the University of Hamburg. In addition to his studies, he gained project and teaching experience as a student assistant, employee and tutor at the Institute for Empirical Cultural Studies, Institute for German Studies and in the Equal Opportunities Office. He wrote his Bachelor's thesis in the research field of medical anthropology on strategies and health concepts in Hamburg sex work. His master's thesis deals with biographical experiences of violence and ideas of (in)justice.

manuel.bolz@uni-hamburg.de

Barbara Graf

University of Applied Arts Vienna

Visual representations of bodily sensations and their individual and cultural conditionality – A visual phenomenology

Bodily sensations are deeply subjective and require a language in order to be conveyed. Many individuals afflicted with multiple sclerosis (MS) experience paresthesia due to a signal-transmission disorder in the central nervous system. The symptoms are not perceived as occurring at the actual location of the damaged nerve cells; in addition, there is no external stimulus associated with the sensations.

Such sensations include that of socks covering the feet or that of balls of textile material underneath the feet. This material is perceived as foreign. These illusions seem perfectly real and are irritating. The process of making bodily phenomena visual is preceded by introspection and leads to externalization, these phenomena acquiring, in this process, an additional existence outside the body. The transfer to a sheet of paper can bring relief and can be helpful in the process of regaining possession of an alienated body. The drawings are also a means of conveying the invisible to other affected persons, their relatives, and persons in the clinical field.

In the process of sensation–perception–representation, a double question arises: What pre-existing images occur during perception, and secondly, to what extent do the visual representations allow the

recipient to begin to comprehend a sensation? Does legibility depend on similarity of experiences and cultural contexts? Can an image convey the feeling of wearing socks to a person who never wears them?

If I often have a textile perception of paresthesia, is it because, as a visual artist, I regularly work with textiles and have a textile alphabet at my disposal? Does my own drawing experience merge with my sensations, and does it, together with other works of art I have seen, such as Leonardo da Vinci's drawings of thunderstorms or Raphael's depictions of hair, serve as my repertoire of pictorial possibilities? Can there be legibility when the recipient's cultural context differs significantly from mine? What can my drawings of bodily phenomena convey when similar experiences on the part of the recipient cannot be assumed?

Barbara Graf

was born in Switzerland and lives in Vienna, Austria. She is an artist and a senior lecturer in the Institute of Art Sciences and Art Education, Department of Textiles, University of Applied Arts Vienna. In her work she investigates representations of the body and develops flexible sculptures as forms of a second skin. Her principal media are drawing, sculpture, photography and film. Since 2004, together with the sociologist, author and filmmaker Christina Lammer (project head), she has been working on various art research projects dealing with medical topics: (CORPOrealities (2004-09) and Surgical Wrappings (2009-13), supported by the Vienna Science and Technology Fund (WWTF); Performing Surgery (2015-18) and Visceral Operations/Assemblage (2019-23), supported by the Austrian Science Fund (FWF). Barbara Graf is currently working on her PhD in artistic research on visual representation of body perception at the Zentrum Fokus Forschung, University of Applied Arts Vienna.

Barbara Graf, "Stitches and Sutures," in Envelope #3, 2020, Zentrum Fokus Forschung, University of Applied Arts Vienna

https://publiccolloquium.uni-ak.ac.at/2020/ZFF_ArtResearchEnvelope_3_web.pdf

Barbara Graf, "Stitches and Sutures," in Envelope #4, 2021, Zentrum Fokus Forschung, University of Applied Arts Vienna, in Research Catalogue

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barbara.graf@uni-ak.ac.at

Herwig Swoboda and Renate Schachner

Ceramic in geriatrics – mainstay of curative education: The ergotherapeutic experience in Klosterneuburg

In his monography *Gerentocomia, opus quod de senectute agit*, Gabriele Zerbi 1489 described the conditions and signs of old age and the duties of caretakers. Alvise Cornaro around 1560 gave recommendations for a salubrious lifestyle comfortably leading into old age in his *Come vivere cento anni - Discorso della vita sobria*. The term *geriatrics* was coined by the austro-american physician Ignaz Nascher 1909 after a visit to the nursery home in Lainz, Vienna.

Ergotherapy in geriatrics has roots in concepts of humanistic education of the 18th century as formulated, e. g., by Jean Jacques Rousseau 1762, Jean Paul Richter (Levana Pedagogy 1807), or Jan-Daniel Georgens and Heinrich Marianus Deinhardt (Curative Education 1861). It shares common concepts with special education, e. g., of the deaf or the mentally disabled (Charles-Michel de l'Épée 1776, 1784; Jean Itard 1801, 1806; Édouard Séguin 1846, 1875; Theodor Heller 1904, 1914). Everyday life exercises, sensorial, affective and cognitive stimulation, and group therapy are basic concepts.

Ceramic and clay modeling were done in a group setting in the GZK from 1898 to 2015, mostly with topic specification, e.g., an animal, or as joint work, different parts being done by the participants and then assembled to the final piece, e. g. a vase. As a kiln was present, participants were able to follow the productive process in close proximity. The pieces usually were left with the patients, and only kept if this was not possible. This therapy generally was well received.

Together with other forms of integral accompanying therapies like gardening, memory, or music therapy, patients seemed to greatly benefit from ceramic and clay modeling under gentle guidance by an ergotherapist.

Renate Schachner

Studies in ergotherapy in Vienna. Therapist in rehabilitative institutions Stollhof and Weißer Hof, Klosterneuburg. Ergotherapist in the Geriatric Centers Klosterneuburg and Rudolfsheim, Vienna.

Herwig Swoboda

Medical studies in Vienna and Montpellier. Training in ORL at first University Department (Otto Novotny, Klaus Ehrenberger), postpromotional training in Germany, France, Italy and USA. Congress Organisations, Contribution for Textbooks, e. g., *Juvenile Angiofibroma*, Springer 2017, *Color Atlas of Head and Neck Surgery*, Springer 2020. 1998-2021 Head of ORL Departments General Hospitals Lainz (Klinik Hietzing) and Wilhelminenspital (Klinik Ottakring).

herwig.swoboda@meduniwien.ac.at

Ileana Gabriela Szasz

University of Bucharest

As far as I can record. Methodological challenges of representation of dementia in a personal documentary film.

Depiction of mental illness in documentary film enhances the concern and debate for who has the authority, power and legitimacy of speaking for and representing the other. Visual portrayal of circumstances that involve people struggling with mental disorders, calls for a particular awareness of the responsibility and accountability of documentary filmmakers who assume such endeavors. Personal audio-visual engagements have been viewed as a possible answer to the problem of representation raised by the ethnographic and documentary practice. They are part of a broader 'social movement that blurs the lines between public and private life' (Aufderheide, 1997). Throughout the process, the filmmaker assumes interchangeable roles of both insider and outsider. The self is exposed and reflected through a "mosaic" reconstruction of the histories and the representations of private lives of intimate others. The subjective position of the filmmaker subverts from the beginning the aspiration to objectivity, realism and precision of traditional documentary discourses.

Drawing on my experience as a practitioner filmmaker documenting my father's experience of living with dementia, I discuss the methodological challenges that emerged during the process of film production. What are the cinematic strategies of reinterpretation, reconstruction and understanding of self and otherness? How such a level of access and intimacy affects the construction of the narrative of living with dementia?

Ileana Gabriela Szasz

is an associate professor at the National School for Political and Administrative Studies in Bucharest, Faculty of Political Sciences and at the University of Bucharest, Faculty of Sociology and Social Work. Her research interests are in Visual Anthropology and Women Sport Studies. She teaches MA classes in Visual Anthropology and Ethnographic Filmmaking. Her PhD research was focused on the methodological challenges of personal documentary filmmaking. As a practitioner filmmaker, she has been involved in the production of documentaries that have gained recognition international film festivals. Ileana was a recent beneficiary of the Centre International d'Etude du Sport (CIES) scholarship for a research on women's football in Romania. Since 2015 she is a part of the managing team, trainer and artistic director of Vira Association, whose activity focuses on implementing projects on youths' education through culture in marginalized communities, on living and working conditions in Romania and more recently on the challenges of women athletes.

ileanaszasz@gmail.com

Barbara Gerke

University of Vienna

Depicting poisons, contagion, and antidotes in Tibetan medical paintings of the 17th century

How does one visually depict contagion and the spread of infectious disease? Tibetan artists at the turn of the 17th century must have asked themselves this very question when they prepared a series of medical scroll paintings, one of which will be discussed in this presentation. They were painted to illustrate the medical writings of the Fifth Dalai Lama's regent, Sangye Gyatso, specifically his commentary on the Four Tantras, an important medical treatise dating back to the 12th/13th century.

Sangye Gyatso oversaw the preparation of these scroll paintings in Lhasa, which were prepared for educational but also political purposes. The painting presented here depicts how medical ideas of poisoning are deeply linked to contamination and disease. The central piece of the scroll painting tells an origin myth of poisons, which is about elixirs and the search for immortality. The painters here gave some prominence to Hindu cosmology, and drew the characters of the Vedic myth on the churning of the milky ocean. But they also painted poisonous substances. These images reveal Tibetan medical ideas of potency, which interlink the poisonous with the medicinal in intriguing ways: poisonous substances could also be used as antidotes to poisoning when properly processed.

Through the visuals, this presentation will explore and analyze the dynamics between forms of poisoning, contagion, and the antidotes used to treat poisoning. The images conflate concepts of poisoning (e.g. food poisoning), contagion (e.g. venereal diseases), and 'infections' caused by animals (e.g. snake bites). These diseases were often grouped together in the medical literature under "poisoning" (dukné) and were treated with certain 'antidotes.' What understanding of poisoning and contagion can we draw from this almost 400-year-old Tibetan medical painting?

Barbara Gerke

holds a DPhil in Social Anthropology (2008), and an MSc in Medical Anthropology (2003) from the University of Oxford. She is currently the project leader of a three-year Austrian Science Fund (FWF) research project on "Potent Substances in Sowa Rigpa and Buddhist Rituals" at the University of Vienna. Working across the disciplines of Medical Anthropology and Tibetan Studies, her research focuses on medico-religious interfaces in Sowa Rigpa pharmacology with ethnographic fieldwork in Nepal and among Tibetan and Ladakhi communities in India. Her open-access monograph *Taming the Poisonous: Mercury, Toxicity, and Safety in Tibetan Medical Practice* (Heidelberg University Publishing, 2021) examines the use of refined mercury in Tibetan medicines and related safety and toxicity debates. Her first monograph *Long Lives and Untimely Deaths* (Brill, 2012) analyses long-life rituals, as well as vitality and life-span concepts among Tibetans in the Darjeeling Hills.

barbara.gerke@univie.ac.at

Florian Ploberger

University of Vienna

Illustrations of the three constitutional pulses of Tibetan medicine

Tibetan Medicine, also known as Sowa-Rigpa medicine, is a centuries-old traditional medical system that employs a complex approach to diagnosis, incorporating techniques such as pulse analysis and urinalysis, and utilizes behavior and dietary modification, medicines composed of natural materials (e.g., herbs and minerals) and physical therapies (e.g. Tibetan acupuncture, moxibustion, etc.) to treat illness.

The Rgyud bzhi is considered the most important text of Tibetan Medicine. Since the 13th century the Rgyud bzhi, also known as the “Four Treatises”, has been the basic traditional text and it continues to be learned by heart by aspiring Tibetan physicians.

Between 1687 and 1703, Sangye Gyatso, advisor to the Fifth Dalai Lama, collaborated with many scholars to write “Blue Beryl Treatise”, a thorough written commentary and explanation of the “Four Treatises”.

Besides writing, Sangye Gyatso commissioned artists to create a set of paintings called thangkas (Tibetan Buddhist paintings) to illustrate the Rgyud bzhi, in total 79 pieces. These visualizations of Tibetan medical topics were used to communicate aspects of health, suffering, diseases and therapeutic intervention from the perspective of Tibetan Medicine. Parts of the 16. of these thangkas are dedicated to the topic of the function and the classification of the human body, the 54. thangka is dedicated to the topic of pulse diagnosis. Here we can find images of three constitutional pulses of Tibetan Medicine, which can be translated as male, female and bodhisattva pulse.

The presentation focuses on the analysis of these illustrations. Among other things, these questions will be addressed: Are there detailed descriptions of these pulse qualities in the Rgyud bzhi? How did Tibetan doctors interpret these images in earlier times and today? Do they play a role in the practical work of Tibetan doctors?

Florian Ploberger, M.D., B. Ac., MA

MD, University of Vienna (1998); Bachelor of Acupuncture, K.S. University (USA) (1999); MA in Tibetan Studies, University of Vienna (2012). Since 1997 extensive research visits to China (TCM University in Beijing, TCM University in Chengdu) and India (LTWA – Library of Tibetan Works & Archives, Men-Tsee-Khang, Dharamsala, Northern India). He has taught TCM and has lectured widely on Tibetan medicine at the University of Vienna, the St. Charles University of Prague and private institutions for the past 20 years. He has published 19 specialized books on herbalism, TCM and Tibetan medicine and has been working on the German translation of the Four Tantras (Rgyud bzhi) since 2009 (Bacopa 2012: translation of the Root and Explanatory Tantra; 2015: Subsequent Tantra; 2021: The Oral Instruction Tantra 1). He has established private TCM clinics in Vienna and Baden and is the President of the Austrian Educational Society for TCM (ÖAGTCM). "Executive Committee Member" of the WFCMS (World Federation of Chinese Medicine Societies). Director of "Alliance of Research and Development of Traditional Medicine, Complementary Medicine and Integrative Medicine" of Fudan University in Shanghai. In 2019, he was appointed a member of the Editorial Board of the „American Journal of Chinese Medicine“.

www.florianploberger.com , mail@florianploberger.com

Theresia Hofer

University of Bristol

Deaf Tibetans and Visions of Care in Lhasa

Deaf people have often been referred to as a "people of the eye" (Lane, Pillard and Hedberg 2010), yet this emphasis on the visual has come at the expense of acknowledging multi-sensorial forms of communication (Fagan-Robinson, forthcoming). Based on 4 months' of anthropological fieldwork and on-going engagement with deaf research participants and colleagues in Lhasa, Central Tibet, this paper explores some of the avenues in which the visual (including the use of Tibetan and Chinese sign languages and so-called 'spontaneous sign') intersects with other forms of communication and languages in the domains of health, illness and healing. Given the absence of professional medical interpreters in Tibet as well as a pronounced reluctance of deaf Tibetans to engage in medical encounters, it is essential to understand and foreground the strategies of deaf Tibetans and hearing health personnel when communicating medical issues. This may range from informal interpreting by relatives to the use of smart phones and removing face masks.

What obstacles do Lhasa deaf youths face when they encounter health professionals and educators within and outside of medical settings? What are some of their strategies in overcoming the omnipresent hurdles of communication? How do local activists pursue social justice and their human right to health within national and international legal and political frameworks? And, what role do the visual arts play in this pursuit?

Theresia Hofer

is Senior Lecturer in Social Anthropology at the Department of Anthropology and Archaeology, University of Bristol, UK. Her research and teaching spans social, medical and linguistic anthropology and anthropology museum-based research with a long standing regional focus on the Greater Himalayas and South Asia and more recent engagements in Japan. Currently Theresia Hofer is working on *Hand Signs from Lhasa* a book on the multiple senses of belonging of deaf Tibetans in Lhasa, Tibet Autonomous Region, China. This book is one of the outcomes of the Wellcome Trust-funded Research Fellowship *Tibetan Sign Language and Deaf Identities in the Making* which studies how the newly-emerging Tibetan Sign Language (TSL) in Lhasa is transforming and empowering deaf people in a highly complex and contested cultural and linguistic space and what role Chinese Sign Language (CSL) and state-led deaf education of ethnic Tibetans plays.

Hofer's publications include *Bodies in Balance – The Art of Tibetan Medicine* (Rubin Museum and University of Washington Press 2014), *Medicine and Memory in Tibet: Amchi Physicians in an Age of Reform* (University of Washington Press 2018) as well as numerous journal articles and book chapters. Apart from academic publications, outputs also comprise *Bodies in Balance - Art of Tibetan Medicine* (Rubin Museum in New York, 2014), *Homo Loquens: Wonders of Language and Languages* (Minpaku National Museum of Ethnology in Osaka, Japan, 2022) and contributions to international linguistic data bases such as *Ethnologue* and *SIGN HUB Atlas*. Ongoing public engagement takes place through variety of media and inclusive curatorial practices in art and anthropology museums.

resi.hofer@gmail.com

Elizabeth Turk

University of Cambridge

Being Cultured, Changing Culture: ‘A Cultured City is Lovely’ public health campaign in Ulaanbaatar, Mongolia

What role are images imagined to play in changing health-related thought and behavior, and how do they work together with slogans? In public discourse, Ulaanbaatar – Mongolia’s capital city and home to over half of the country’s population – is often considered dirty, polluted and congested in juxtaposition to the clean, healthful wide-open spaces of the countryside.

In the ‘A Cultured City is Lovely’ (Khot Soyoltoi Bol Goy) campaign, sponsored by the Governor of Ulaanbaatar beginning in 2019, a highly digitalized, futuristic set of large paneled images line construction walls in the city centre, behind which renovations or new builds take place. Such images depict clean-lined skyscrapers reaching into a clear, light blue sky; other panels feature a ‘green’ urban space: wind turbines, trees and suburban-like homes dot the background, while shapes of faceless people enjoy the outdoors in the foreground: a woman pushing a stroller, a child riding their scooter. Short, punchy phrases are written across each, such as: ‘a clean city from us’ and ‘trash-free environment – healthy life’. In such image-slogan complexes, being cultured, healthy, and clean is linked to curbing specific behaviors such as urinating and spitting in public, which has taken on new urgency in health-related discourses during the COVID-19 era.

As poetic and political, images mobilized by public health campaigns are often dense with meaning and associations, even as they make certain assumptions about the good, virtuous and right. In this paper, I explore the assumptions about community, civic duty, and ‘being cultured’ that underlie the ‘A Cultured City is Lovely’ campaign, as well as the legacy of Soviet era health-related propaganda. How does such public health-related imagery rely on normative notions of culture even as it aims to change it?

Elizabeth Turk

is a Research Associate and Affiliated Lecturer in the Department of Social Anthropology at the University of Cambridge. She earned her doctorate from the same Department in 2018.

Elizabeth’s research explores health-related practices and strategies in Mongolia, with particular focus on ‘alternative’ and nature-based therapies. Her doctoral dissertation traced entanglements of body, natural environment and national identity as Mongolians find renewed interest in therapeutic heritage once denigrated as ‘superstition’ by the state. It looks at how Mongolians navigate the multiple authorities on health and wellbeing during a time of aging Soviet medical infrastructure.

Her current work builds on the doctoral research, as part of a project in the Department of Social Anthropology entitled ‘Mongolian Cosmopolitical Heritage: Tracing Divergent Healing Practices Across the Mongolian-Chinese Border’, funded by the Arts and Humanities Research Council in the UK.

elizabeth.turk@gmail.com

Isabel Pires

University of Lisbon

“It’s all about the fantasy!” Selfie filters, social networks and snap-chat dysmorphia in Modern China

In recent years, with the introduction of technology in daily life, many new practices have emerged. Selfie is an example, a new word defined in 2013 as “photography that one has taken of oneself, typically one taken with a smartphone or webcam and shared via social media” (Oxford Online Dictionary 2013).

Recurrent research on selfies focuses not only on its meaning, but also on its authenticity, showing that a large percentage of those that are placed on social networks are subject to filters, presenting individuals not as they are but as they would like to be. In this way, some recent works relate this phenomenon to the search for aesthetic interventions, known as snapchat dysmorphia disorder.

Among the countries that observe an exponential growth of aesthetic intervention, there’s China - ranking second in the list of countries that most perform plastic surgery, and simultaneously the country with the largest number of users of social networks.

In my proposal, I intend to analyze the content of a Chinese social network that has no parallel with others. So Young is an exclusive network designed to demonstrate the results of aesthetic interventions – with the prevalence of before/after photos - but where filters continue being used.

Starting from this, I propose to demonstrate how the result of the aesthetic interventions carried out is not necessarily the result the user intended, being necessary the use of filters to make it possible to achieve the ideal imaginary and, at the same time, how different materialities produce different subjectivities supported by a strong component of visual expression.

Isabel Pires

is an anthropologist, MA in Migrations, Inter-ethnicities and Transnationalism (FCSH – NOVA University of Lisbon) and currently a PhD student in Anthropology at the Institute of Social Sciences, University of Lisbon. She is also a researcher in the project EXCEL: The Pursuit of Excellence - Biotechnologies, Enhancement and Body Capital in Portugal (PTDC / SOC-ANT / 30572/2017), ICS-ULisboa (PI Professora Chiara Pussetti).

Her current research focuses on the social, political and economic repercussions of the emergence in Portugal of a transnational "ethnic" cosmetic market, especially targeting the Chinese migrant population. Focus on women and the practices they perform to achieve an aesthetic imagery, she tries to understand how bodily transformations - namely plastic surgery and whitening skin procedures - translates into the possibility of social mobility, crossing with the migratory process to Europe.

isabelpires85@gmail.com

Katharina Sabernig (AT):

University of Applied Arts Vienna

Visualizing Tibetan anatomical terminology in the wider scope of the project "Knitted Body Materiality"

In my previous project I analyzed the development of Tibetan anatomical terminology in historical and contemporary medical works and anatomy atlases. Discussions on the standardization of anatomical language have a firm tradition, both in modern biomedicine and in Tibetan medicine. I examined thangka paintings as well as works of various Tibetan authors of the sixteenth and seventeenth century and compared them with modern anatomical publications. With the integration of biomedical language into the training of Tibetan medics, several elaborated bilingual anatomy atlases in Chinese and Tibetan language were produced in China. The question arose as to how far these publications integrate classical terminology or coin new terms adapted to biomedicine. To visualise the knowledge and educational content, some anatomical illustrations are based on the colourful, sometimes humorous traditional way of depiction, others chose photos obtained through dissection. What is currently still missing is a reliable reference of the modern Tibetan anatomical language to the Terminologia Anatomica, which is now the internationally authoritative directory of terminology. My intention to create a Tibetan-Latin anatomical atlas aims at closing this gap. As far as the illustrative side of the project is concerned, I will relate it to my latest project funded by the Austrian Science Fund (FWF: AR 705-G), which is about representing anatomy by means of knitted objects. At its core, this is an art project to represent scientific facts. Making the inside of the human body, which is normally hidden from view, visible by means of colourful three-dimensional knitted structures serves to convey anatomical knowledge in a pleasant, non-disturbing way and to evoke a positive image of one's own inner self in the viewer. Prototypes of colourful images of anatomical facts will be presented with an aspiration to apply the Tibetan approach of a pleasant colourful look in combination with demonstrating precise anatomical structures. The examples presented for illustration also juxtapose historical and newly coined terms used in the field of anatomy.

Katharina Sabernig

studied ethnomedicine and medicine in Vienna and did her doctorate on "Visualized Medicine", deciphering the contents of murals in the medical faculty of the Tibetan monastery of Labrang (FWF no.: P22965-G21). The anatomical terms she identified led to her second major project dedicated to Tibetan and Asian history of anatomical depiction (Blo bzang Chos grags' Anatomy FWF no.: P 26129-G21). In order to terminologically validate this work, she created a database of Tibetan medical terminology, which is available on the web. The study of Tibetan medical illustrations inspired her to work on "Knitted Body Materiality" (FWF: AR 705-G). Her latest knitwork is currently being exhibited in Austria at the Neue Galerie Graz (<https://www.museum-joanneum.at/neue-galerie-graz>) under the title "Knitted Anatomy". It attempts to visualise medical content in a scientifically correct way while promoting anatomical understanding in an artistically appealing manner.

katharina.sabernig@meduniwien.ac.at

<https://www.knitted-anatomy.at/>