

The Art of Medicine Syllabus

Fall 2017

Lectures: Tuesday, 2:30-4:30, Hillman 60

Discussion Sections: Thursdays (as scheduled below)

Cecily Fergeson: Section A: 2:30-3:30 Cupples I 111
Cecily Fergeson: Section B: 3:30-4:30 Cupples I 111
Jacopo Mazzoni: Section C: 2:30-3:30 Ridgley 122
Jacopo Mazzoni: Section D: 3:30-4:30 Lopata House 16
Charis Schneider: Section E: 2:30-3:30 Village House 14
Charis Schneider: Section F: 3:30-4:30 Village House 14

Primary Faculty:

Rebecca Messbarger, Director of Medical Humanities; Professor of Italian, Department of Romance Languages; Affiliate Professor in History, Performing Arts, Art History, International and Area Studies, and Women, Gender and Sexuality Studies

Patricia Olynyk, Director of the Graduate School of Art and Florence and Frank Bush Professor of Art, Sam Fox School of Design and Visual Arts, Affiliate Professor in Performing Arts and Women, Gender and Sexuality Studies

Primary Faculty Office Hours:

Olynyk, Lewis Center, 2nd Floor
Wed 1-3:00
314 935-5884
olynyk@wustl.edu

Messbarger, Ridgley 410
Thurs. 12-2
314/935-5478
rmessbar@wustl.edu

Teaching Assistants' Contact and Office Hours:

Cecily Fergeson: 832 613 4020
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Office Hours TBA

Jacopo Mazzoni: 419 819 5903
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Office Hours TBA

Charis Schneider: 678 221 1105
charis.schneider@wustl.edu
Office Hours Thursdays, Hillman Lunch Area, 10-11am

Distinguished Speakers:

Jeffrey Bishop Saint Louis University, Tenet Endowed Chair in Health Care Ethics, Professor of Health Care Ethics Professor of Philosophy, Director, Albert Gnaegi Center for Health Care Ethics

Collaborating Faculty:

Bill Powderly, William Powderly, MD, Dr. J. William Campbell Professor of Medicine, Larry J. Shapiro Director of the Institute for Public Health, and Co-Director of the Division of Infectious Diseases at the Washington University School of Medicine.

Krikor Dikranian, Professor of Anatomy and Neurobiology, Washington University School of Medicine

Elisabeth Brander, Rare Book Librarian Washington University School of Medicine – Bernard Becker Medical Library

Course Description:

Medical science, in its development over the past three thousand years, has explored ever more intricately the hidden landscape beneath the skin and has sought to understand, to preserve and enhance the wellbeing of the body: human health. To fulfill these aims and circulate this knowledge among experts and the wider public alike, medical science has bound itself to the arts and crafts: from hand-drawn illustrations of the anatomical body to MRI; from leeching and urine tasting by seventeenth-century barber surgeons to contemporary drug therapy, medicine has defined its mission and disseminated medical knowledge through images, words, crafts and technology.

Within contemporary culture, there has been a perceptible move toward de-emphasizing the boundary conditions that strictly define medical science on one hand, and the arts on the other. Indeed, art and medicine are not incommensurate fields. Confronting contemporaneous issues driven by the discourses of medicine, artists today are both mining content from the field and embracing the use of the corporeal body in their work, at times, refabricating the body in new and challenging ways. Likewise, a growing number of contemporary exhibitions linking the arts with medicine address ethical issues in medical practices and biotechnology as seen from the perspective of the non-specialist.

This interdisciplinary, cross-school course at the intersection of history and the visual arts offers students a singular encounter with western medicine from ancient times to the present day. In tandem with the history of medicine, the course examines the capacity of the arts to frame medical practice and to raise questions and influence perceptions, both positively and negatively, of medical advancements.

Course Materials: Readings for the course will be posted on Blackboard in folders named for each week of class (Week One, Week Two). There is one book (Margaret Edson, *Wit*) in the Campus Bookstore.

Method: This course will combine interactive lecture and discussion for the presentation and analysis of texts and materials. Students will be expected to come to class prepared in the materials. They will have completed readings ahead of time, taken notes, and explored technology outside of the classroom to better understand the material. In the *Discussion Class* they will engage in an interactive exploration with the instructor and classmates of the course material. Individual students will occasionally be charged with leading discussions, giving their explanation of the readings or introducing supplemental materials.

Exams: There will be two one-hour exams given during the discussion section this semester. The exams will include identifications and short definitions of terms multiple choice and an essay. Questions will center on the content of readings and lectures.

One-Minute Essay: At the end of each lecture class on Tuesdays, students will write a one-minute essay on something they learned or a principal question they have regarding one or more subjects discussed. These questions should be informed by their knowledge of the readings as well as by their engaged listening to the lecture. Students will turn in these essays to their Discussion Class Leader.

Final Project: See Description Below

GRADING	GRADING SCALE			
<i>Grades will be calculated in the following manner:</i>	100-98	A+	78-79	C+
Exam I 25	93-97	A	73-77	C
Exam II 25%	90-92	A-	70-72	C-
Final Project 25%	88-89	B+	68-69	D+
Participation: 20%	83-87	B	63-67	D
One Minute Essay 5%	80-82	B-	60-62	D

Attendance: Attendance is obligatory and more than two unexcused absences during the course of the semester will lower your final grade. Excused absences consist of official university business, medical visits, sickness, religious reasons, travel with a school team or urgent family business. Each absence must be verifiable through the dean's office, doctor's note or receipt of payment for medical treatment. In the event of an absence, it is the student's responsibility to contact another member of the class or the instructor in order to find out what assignments and materials are to be prepared and studied for the following day(s). Regardless of the nature of an absence, students are responsible for completing all work missed on the day in question and all work for

the following class (including preparation for exams). Classes start at precisely ten minutes after the hour and students are expected to be consistently on time for class.

Class Participation: Students are expected to have read and carefully prepared course materials prior to class discussion. This typically involves taking notes on readings, preparing comments and questions. In order to receive a top grade for class participation, it is not enough to show up; students are expected consistently to offer well-considered, text-based commentary especially in the discussion section.

Academic Integrity: Students are bound by the University policy on academic integrity in all aspects of this course. All references to ideas and texts other than the students' own must be so indicated through appropriate footnotes, whether the source is a book, an online site, the professor, etc. All students are responsible for following the rules outlined in the document regarding the university academic integrity policy: <http://www.wustl.edu/policies/undergraduate-academic-integrity.html>

Special Accommodation for Students with Disabilities: Students seeking disability-related accommodations and guidance from the University must use this official resource and are encouraged to contact the Disability Resource Cornerstone on enrollment or once diagnosed. In contrast to high school students, college and graduate students are expected to self-identify themselves and to make specific requests for accommodations by notifying the Disability Resource Cornerstone. Eligibility for accommodations is determined on an individual basis, must be supported by professional documentation, and must be renewed each semester. The DRC will guide you through each step of this process, whether you are a prospective or current student, undergraduate or graduate. Instructors will maintain strict confidentiality regarding disability issues and related accommodations and will refer students directly to <http://disability.wustl.edu/>

Weekly Schedule

Week One

Tues. August 29 *Welcome to the Art of Medicine. Why Art? Why History of Medicine? An Introductory Conversation (Olynyk and Messbarger)*

Readings for Lecture: No Readings

Thurs. August 31 Discussion Section

Readings for Discussion Section: Kemp and Wallace, *Spectacular Bodies, Introduction*, pp 11-19; *Modernist Absence and Post Modern Presence*, 150-157; Roy Porter, *Introduction to the Cambridge History of Medicine*, pp. 1-9 only.

Week Two

Tues. September 5 *The Ancient Art of Medicine and Medical Ethics: From Hippocrates to Galen* (Messbarger)

Readings for Lecture: Galen, *On the Usefulness of Parts, Book 1 (partial), Book 14*; Galen, *On Food and Diet* (trans. Mark Grant), pp. 14-18

Thurs. September 7 Discussion Section and Assembly Series Lecture

Readings for Discussion Section: Scene from Plautus' *Menaechmi* (translated as *Double Bind*)

[Thurs. September 7](#) Assembly Series Lecture 5-7:00 pm: *The Relevance of Frankenstein* by playwright Nick Dear, Graham Chapel (attendance required).

Week Three

Tues. September 12 *The Hippocratic Oath and Medical Ethics Today*, lecture by Healthcare Ethicist, **Professor Jeffrey Bishop** Saint Louis University, Tenet Endowed Chair in Health Care Ethics, Professor of Health Care Ethics Professor of Philosophy, Director, Albert Gnaegi Center for Health Care Ethics.

Readings for Lecture: Charles Osei-Bempong MBBS, Jeffrey P. Bishop MD PhD, *On the (un) saying of the Oath: A Critical Review of the Medical Oath, Profession and Performative Language*

Thurs. September 14 Visit to the Kemper for special tour of Kader Attia exhibition and *Art of Observation* session (attendance required, 2:30-4:30)

Week Four

Tues. September 19 *Images of The Body in Science and in Contemporary Art*, discussion of Jones/Galison, Felice Frankel, Belinde de Bruyckere, Katharine Dowson, Marilene Oliver, Brad Smith, Mary Reid Kelly, Patricia Olynyk, (Olynyk)

Readings for Lecture: Renée van de Vall and Robert Zwijnenberg, *The Body Within: Art, Medicine and Visualization*; Katsiaryna Laryionava, *Medical Imaging and Contemporary Art*

Thurs. September 21 Screening of *Fantastic Voyage*, 1966 (attendance required, 2:30-4:30, Steinberg Auditorium)

Week Five:

Tues. September 26 *Medieval Hospitals and Healthcare (Messbarger)*

Readings for Lecture: Katharine Park, *Criminal and Saintly Body*; Boccaccio, *The Decameron*

Thurs. September 28 Discussion Section

Readings for Discussion Section: Fracastoro, *The Sinister Shepard*

Week Six

Tues. October 3 *Hospital Care Today/ Treating Contemporary Contagions/Death, Injury and Repair; discussion artists: Hannah Wilke, Bill Viola, Felix Gonzales Torres, Kader Attia, Amy Mullens (Olynyk)*

Readings for Lecture: Julia Skelly, *Hannah Wilke Loses a Breast and Hair*; Karl Schoonover, *Wojnarowicz's Graven Image*; Miguel Amado, *Kader Attia*

Thurs, October 5 Discussion Section

Readings for Discussion Section: Susan Sontag, *Illness as Metaphor* Ch 1 pp. 5-9 and Ch 8 pp. 57-71

Week Seven

Tues. October 10 *AIDS - The Emergence of a Modern Plague*, lecture by Bill Powderly, MD, Dr. J. William Campbell Professor of Medicine, Larry J. Shapiro Director of the Institute for Public Health, and Co-Director of the Division of Infectious Diseases at the Washington University School of Medicine.

Readings for Lecture: *7 New Yorkers Remember the Early Days of the Aids Epidemic:* <http://nymag.com/daily/intelligencer/2014/05/memories-aids-new-york.html>
History of HIV, AIDS Overview; Harold W. Jaffe, *The Early Days of the HIV-AIDS Epidemic in the USA*

Thurs. October 12 Exam Preparation

Thurs. October 12 Evening Film Screening: *Frankenstein* Film (attendance optional), details TBD

Fri. October 13 *Frankenstein Symposium* (all day event) in honor of the bicentennial of Mary Shelley's novel *Frankenstein*, Umrath Lounge, Danforth Campus, Washington University in St. Louis: <https://pages.wustl.edu/frankenstein200conference> (attendance optional)

Week Eight

Tues. October 17 **FALL BREAK**

Thurs. October 19 Exam I

Thurs. October 19 [panel discussion on *Kader Attia: Reason's Oxymorons*](#), (injury, trauma, repair), Steinburg Auditorium, 6:30 pm (attendance optional)

Week Nine:

Tues. October 24 *Renaissance Inventions of the Modern Body: Andreas Vesalius and the Contest between Bodies and Books* (Messbarger)

Readings for Lecture: Baldassar Heseler, *Vesalius at Bologna*, Andrea Carlino, *Representations*

Thurs. October 26 Discussion Section

Readings for Discussion Section: Vesalius, Preface to *Fabrica*

Deadline to Submit Proposal: proposal due for final project (350 words, provide thesis, rationale, logistics for completion) to Discussion Section Leader

Week Ten:

Tues. October 31 *Contemporary Art of Sexual Difference: discussion of bioelective enhancement, sexual reassignment, the body as spectacle and as material; artists include Stelarc, Orlan, Gunter Von Hagens, Zhu Yu, Xiao Yu (Olynyk)*

Reading for Lecture: <http://kernelmag.dailydot.com/issue-sections/features-issue-sections/13784/stelarc-interview-body-obsolescence/>

Thurs. November 2 Discussion Section

Readings for Discussion Section: Lawrence Burns: *Bodyworlds: Selling Beautiful Education*

Thurs. November 2 *The Return of the Warrior: Ancient Greeks and Modern Combat*, staged reading and discussion of PTSD with Peter Meineck, Professor of Classics and Founder of Aquila Theater. Graham Chapel, 6-7:30 p.m. (attendance required)

Week Eleven

Tues. November 7 *Seeing Sexual Difference in the Early Modern Age* (Messbarger)

Readings for Lecture: Anton van Leeuwenhoek (from *Eye of the Beholder*); Video of Kolodny presentation on Masters' and Johnson's research at Washington University

Thurs. November 9 Discussion Section and Deadline

Readings for Discussion Section: Thomas Lacquer, excerpt from *Making Sex*; William Hunter's *Atlas of the Gravid Uterus*:
https://www.nlm.nih.gov/exhibition/historicalanatomies/hunterw_home.html

Week Twelve

Tues. November 14 *Enlightenment Re-formation of the Body: From Anatomical Wax Bodies to Frankenstein* (Messbarger)

Readings for Lecture: Messbarger, "The Pope's Anatomy Museum"; Besadola, "Electric Bodies"

Thurs. November 16

Reading for Discussion: Ebenstein, "Ode to an Anatomical Venus"

Week Thirteen

Thurs. November 21 *The Amazing Brain*, discussion of the historic perspective of an understanding of the human body and brain by Dr. Krikor Dikranian, Professor of Anatomy and Neuroscience, Washington University Medical School

Readings For Lecture:

David Linden, *500 Years of Brain Images*, Gul Russel, *After Galen*, Charles Gross, *From Imhotep to Wiesel*, Moshe Feinsod, *Neurology in the Bible and the Talmud*, Alison Abbott, *Vesalius and Nature*, Zilles and Amunts on Brodmann

Thurs. November 23 THANKSGIVING BREAK

Week Fourteen

Tues. November 28 Visiting Lecture by Rare Book Librarian Elisabeth Brander, Becker Library, Washington University Medical School, on “Books of the Body in the Becker Collection”

Thurs. November 30 Exam II

Week Fifteen

Tues. December 5 *Wit: A Play* by Margaret Edson, Staged Reading and Discussion

Thurs. December 7 Discussion Section Wrap Up

Final Project Due Last Day of Class at Discussion Section

Students produce a unique creative work (see examples below), design document or design plan accompanied by a 6-page critical discussion of their project, complete with notes and bibliography. Creative projects explore a specific topic discussed in class, such as hospital care, medical education, contagion, human sexuality, biomedical ethics, brain science, body imaging etc. Additionally, the discussion paper should include at least one interview with a faculty member or relevant expert on their topic and at least two secondary critical sources. Students may work individually or in partnership with another student.

Final projects should reflect our encounters with medical practice, its critics and proponents, the shifts in scientific paradigms - including the social and political implications of these shifts - and the connection with developing markets, et al. Creative works, then, should model how art and artists (and artisans) have impacted (and are affected by) developing fields of medical inquiry.

Final projects should consider the kinds of work have we studied and the trends and ideas to which these works have responded. Artworks have historically had a hand in shaping and complicating medical practice and medical ethics; final projects should imaginatively create new connections between art and its critics, medicine and its practitioners, knowledge and its keepers.

Examples:

1. Create a physical or computer generated architectural model of a medieval and a modern hospital attending to the distinct kinds of care and uses of space in each.

2. Create a model or design plan for a compound microscope of the 16th century a la Van Leeuwenhoek. Describe the process of developing it, use of materials, how it is used, its benefits and limits. What new worldview does it offer users?
3. Create a video on the ancient Hippocratic oath that includes interviews with a variety of medical practitioners (doctors, residents, med students) about their understanding of the Oath and its role in their practice today.
4. Create a cookbook of ancient Greek recipes for a specific humoral disposition or demographic: the melancholic, the overweight, the poor, those prone to colds...
5. Create a flap anatomy. Discuss how you conceived and made it, the aims for this mode of viewing the interior body, how this virtual dissection replicates and falls short of an actual dissection; what public this textual technology best serves.
6. Create a work of "carnal art" that interrogates the ethics and medical practices of anatomy or elective body alteration.
7. Write a philosophical one-act play. The hero should either be a disease or a doctor. The play should have at least one each expression of lust, discovery, disgust, and freedom. It should offer no easy answers. Finally, write a contemporaneous review of the production, including its theatrical setting, acting, and ideas.
8. Design a prosthetic that will improve one faculty. You will need blueprints, an eloquent defense against body purists, and a patent application. Political considerations will almost certainly help.
9. Invent a surgical procedure, complete with instructions for the novice surgeon, and an aesthetic-scientific manifesto for your new medicine. Anticipate how your work will inevitably suffer transformation from a brilliant idea into a unit of saleable commodity. Advertising campaigns and textbook illustrations are particularly helpful.