

# New Horizons *for Medical Museums and Collections* Conference



Leiden 20-23 September  
2023



**rijksmuseum  
boerhaave**

# New Horizons for Medical Museums and Collections Conference Leiden/ the Netherlands, 20 - 23 September 2023

## Program

### **Wednesday 20 September**

[Rijksmuseum Boerhaave, Lange Sint Agnietenstraat 10, Leiden](#)

14.00-16.00 Optional museum tours Rijksmuseum Boerhaave (14.00 or 15.00)

16.00-18.00 Registration and welcome reception at Rijksmuseum Boerhaave

### **Thursday 21 September**

[Rijksmuseum Boerhaave, Lange Sint Agnietenstraat 10, Leiden](#)

9.00 -9.15 Coffee/tea

9.15-9.30 Welcome by director Amito Haarhuis (Rijksmuseum Boerhaave)

9.30-11.00 Session

<b>Session: Current questions for medical museums</b>
Chair: Lisa Sputnes Mouwitz
Military Medical Museums: Responding to Crises <i>Lucienne Thys-Senocak (Koç University, Istanbul)</i> <i>Irem Alpay (Koç University, Istanbul)</i>
Co-curating Inclusive Healthcare: An Exhibition on Deafness and Hardness of Hearing in the Erasmus Medical Centre, Rotterdam <i>Ruben Verwaal (Erasmus University Medical Centre, Rotterdam)</i>
Cancer Revolution: Visions of the future of cancer care <i>Katie Dabin (Science Museum, London)</i>
Body Diversity on Display: Experiences and Reflections from a Museum in the Making <i>Tinne Claes (KU Leuven &amp; UZ Leuven)</i> <i>Annelies Vogels (KU Leuven &amp; UZ Leuven)</i>

11.00-11.20 Break coffee/tea

11.30-12.45 Panel

<p><b>Panel: Showing science from the inside out – the medical museum and contemporary biomedical research</b></p> <p>Organized by: Ken Arnold, Adam Bencard, Karin Tybjerg, Louise Whiteley Chair: Mienieke te Hennepe</p>
<p>Practicing Participation – working in between research and the public <i>Ken Arnold (Medical Museion, Copenhagen)</i></p>
<p>The Medical Museum as a Trickster – The Changing Relations between Medical Science and Medical Museums <i>Karin Tybjerg (Medical Museion, Copenhagen)</i></p>
<p>Slow collaboration and saying what matters <i>Louise Whiteley (Medical Museion, Copenhagen)</i></p>
<p><i>The World is in You</i> – exhibiting unfinished and open-ended science <i>Adam Bencard (Medical Museion, Copenhagen)</i></p>

12.45-13.45 Lunch

13.45-15.15 Session

<p><b>Meet the Museum</b></p> <p>Chair: Eva Åhrén</p>
<p>The Josephinum   Medical History Museum Vienna, Austria <i>Dominika Flomyn</i> <i>Martina Peters</i> <i>Monika Ankele</i></p>
<p>Museum of Medicine &amp; Health   The University of Manchester, UK <i>Stephanie Seville</i> <i>Carsten Timmermann</i></p>
<p>Institute of Humanities in Medicine   (IHM) CHUV-UNIL, Lausanne, Switzerland <i>Aude Fauvel</i> <i>Roxane Fuschetto</i></p>

<p>Maude Abbott Medical Museum   McGill University Montreal, Canada  <i>Richard Fraser</i></p>
<p>University of Warsaw Museum   Warsaw, Poland  <i>Hubert Kowalski</i>  <i>Marta Piszczatowska</i></p>
<p>MuSeele   Göppingen, Germany  <i>Rolf Brüggemann</i></p>
<p>Heritage Centre Royal College of Physicians of Ireland (RCPI)   Dublin, Ireland  <i>Harriet Wheelock</i></p>
<p>The Sotiria Museum in the General Hospital of Thoracic Diseases   Athens, Greece  <i>Asimina Grigoriou</i>  <i>Stavros Vlivos</i></p>
<p>The Wuerttemberg Psychiatric Museum   Zwiefalten/Bad Schussenried, Germany  <i>Uta Kanis-Seyfried</i></p>
<p>Lisbon Medical School Anatomy Museum   Lisbon, Portugal  <i>Catarina Teixeira</i></p>
<p>Uppsala Medical History Museum   Uppsala University, Sweden  <i>Kerstin Hulter Åsberg</i>  <i>Anna Stenkula</i></p>
<p>Institute for the History of Medicine in Würzburg   Würzburg, Germany  <i>Sabine Schlegelmilch</i></p>
<p>The digital National Pharmacy Museum   the Netherlands  <i>Toine Pieters</i></p>
<p>Museum of Human Anatomy and Physical Anthropology   University of Medical Sciences of Matanzas, Cuba  <i>Dra. Sandra Bahr Ulloa</i>  <i>Dra. Katia Guisado Zamora</i>  <i>Dra. C. Olga González La Nuez, Matanzas, Cuba</i>  [pre-recorded video]</p>

15.30-16.00 Break coffee/tea

16.00-17.15 Session

## **New media and the medical museum**

Chair: Bart Grob

New media and anatomical collections: the cases of the Surgeons' Hall Museums of Edinburgh (UK) and Morgagni Museum of Human Anatomy of Padua (Italy)  
*Cat Irving (Surgeons' Hall Museums, Royal College of Surgeons of Edinburgh)*  
*Giovanni Magno (Morgagni Museum of Human Anatomy, University of Padua)*

Wikimedia to Widen Museum Reach  
*Hope Miyoba (Science Museum Group, London)*  
*Alice White (Wellcome Collection, London)*

The art of showing off in the cyberspace reinvented: challenges, solutions and perspectives in collections enhancement: two Swiss examples  
*Manuel Kaiser (Inselspital, University of Bern)*  
*Magdalena Czartoryjska Meier (CHUV-University of Lausanne)*

17.15-18.15 Drinks in the garden

18.30-20.30 Conference dinner in garden Rijksmuseum Boerhaave

## **Friday 22 September**

8.30 -9.15 Optional tour Anatomical Museum Leiden

Location: [Leiden University Medical Center, Education Building, Hippocratespad 21 2333 ZD Leiden](#)

9.30-10.00 Coffee/tea  
[Rijksmuseum Boerhaave](#)

10.00-11.30 Panel

## **Human Remains Plenary Discussion Panel**

Moderator: Thomas Schnalke

Human remains from the former colonies: two ethics  
*Fenneke Sysling (Leiden University)*

Do No Harm: Re-contextualizing the Medical Museum in the 21st Century: the Old Anatomy Museum (Dublin)

*Evi Numen (Old Anatomy Museum, Trinity College Dublin)*

Human Remains and Ethical Collections

*Paulette Milnes (University of Otago)*

11.30-12.45 Parallel sessions

Conference room

### **Session 1: Human remains roundtable**

Moderator: Michael Sappol

Medical Museums in Padua (Italy): from the 18th century “pathological cabinets” to the modern Morgagni Museum of Human Anatomy

*Giovanni Magno (Morgagni Museum of Human Anatomy, University of Padua)*

Present-day ethics of historical anatomical specimens

*Andreas Winkelmann (Medical School Brandenburg, Neuruppin)*

Gall Skulls in Medical Museums and Anatomical Collections

*Marion Hulverscheidt (University Kassel)*

Foyer

### **Session 2: Considering covid**

Chair: Phil Loring

Collecting in a Pandemic: Ethical Challenges and Personal Reservations

*Natasha McEnroe (Science Museum, London)*

Injecting Hope: Creating an exhibition about COVID-19 vaccines

*Imogen Clarke (Science Museum, London)*

*Stewart Emmens (Science Museum, London)*

Unmasked: capturing the lived experiences of UK nursing staff during the pandemic

*Antonia Harland-Lang (Royal College of Nursing)*

12.45-13.45 Lunch

13.45-15.15 Parallel sessions

Conference room

<b>Session 1: Racism, Obstetrics, and the Construction of Embodied Difference in Medical Museums</b> Organized by: Paul Wolff Mitchell
Beyond the Facial Angle: Petrus Camper and the Birth and Afterlife of Racial Science in Anatomical Collections <i>Paul Wolff Mitchell (University of Amsterdam)</i>
Calipers through time (prerecorded video) <i>Iris Clever (University of Chicago)</i>
Obstetrics and race in the medical museum – the origin and afterlife of Gerard Vroliks collection of racial pelvises <i>Laurens de Rooy (Museum Vrolik, Amsterdam)</i>
The Provenance History of Fetuses of Nineteenth and Early Twentieth Century Amsterdam (1860-1930) <i>Lisa Vanderheyden (Utrecht University)</i>
The body and the body politic: considering the role of anatomical museums in turbulent times <i>Sara Ray (Science History Institute, Philadelphia)</i>

Foyer

<b>Session 2: Medical object reflections</b> Chair: Katie Dabin
Looking under the Cover: the Hidden Histories of Health in the Rare Books of the Wellcome Collection <i>Alexandra Hill (Wellcome Collection, London)</i>
Potted History: A Case of Imperforate Anus <i>Siobhan Ward (Trinity College Dublin)</i>
Graphic medicine in the museum <i>Phil Loring (Norsk Teknisk Museum, Oslo)</i>

'Sleep—Sore—Stress. Cultures and Techniques of Biofeedback systems 1960-1990'.  
Research project in the Medical Collection of the Universitätsklinikum Magdeburg  
*Sebastian Döring (Universitätsklinikum Magdeburg)*

15.40-15.55 Conference group photo

16.00 -17.15 Launch meeting of THE INTERNATIONAL ASSOCIATION OF MEDICAL MUSEUMS (IAMM) & toast!

18.00 -19.00 Tour [Hortus Botanicus Leiden](#)

## **Saturday 23 September**

Location: Rijksmuseum Boerhaave

9.30 -10.30 Panel

### **African medical museums and collections**

'A Burden of Care: Clinical Photographs in the South African Medical Museum'  
*Michaela Clark (University of Manchester)*

'Releasing the Caged Healer – New Directions for African Medical Museums'  
*Stephen Pentz (University of the Witwatersrand, Johannesburg)*  
*Sinethemba Makanya (University of the Witwatersrand, Johannesburg)*  
*Chuma Makunga (University of the Witwatersrand, Johannesburg)*

10.30 -11.00 Break coffee/ tea

11.00-12.30 Session

### **Teaching with medical collections**

Chair: Alfons Zarzoso

Decontextualizing and Recontextualizing Medical Objects: The Role of Imagination, Connections, and Relevancy in Teaching with Medical Collections  
*Shelley McKellar (Western University, London, Canada)*

Sensory learning with sensitive collections: object-based teaching and the new horizons of the Strasbourg medical collections  
*Déborah Dubald (University of Strasbourg)*

<i>Tricia Close-Koenig (University of Strasbourg)</i>
Medical museums and careers: a case study from the Royal College of Physicians Museum <i>Gail Chapman (Royal College of Physicians Museum, London)</i>

12.30 -14.00 Closing remarks and lunch

15.00 -16.30 Optional visit [Museum Vrolik](#) Amsterdam. (Free entrance/tour, travel at own expense)

Amsterdam UMC, location AMC (Academic Medical Center)

Meibergdreef 15, 1105 AZ Amsterdam, the Netherlands

Location in the AMC building: building section J0, room 130

## **Abstracts and/or short biographies speakers (alphabetical by presenter)**

**Irem Alpay**

*Koç University, Istanbul*

Military Medical Museums: Responding to Crises

The Gülhane Medical Museum's collection in Ankara first opened to the public in 1986, but the collection has had a much longer and peripatetic past reflecting many of the political changes that have happened in Turkey during the last century. The fate of the Gülhane collection has been entangled with that of Turkey's military medical schools and hospitals, ever since the Gülhâne Tatbikat School and Serîriyat Hospital was founded in 1898 by sultanic decree. The most recent iteration of the Gülhane Medical Museum occurred just after an attempted coup on July 15, 2016 which prompted the central government to close all the military academies in the country, including those, like Gülhane, which trained doctors and other healthcare workers for the military. The Gülhane medical collection is now connected to the University of Health Sciences in Ankara which is slated to open a new space in 2024 to house the collection. The new facility in the nation's capital hopes to engage more closely and actively with medical students, healthcare workers, hospital visitors, and other stakeholders in the community. This paper presents some of the opportunities that the Gülhane collection presents for public outreach--particularly after the major earthquakes of 2023 in the southeast region of Turkey-- because many of the objects are related to emergency medical response. It also examines how this collection is being recontextualized to interpret how medical practices in Turkey have intersected, for over a century, with several international medical and pharmaceutical networks.

MA student in Archaeology and History of Arts. Receiving education and experiencing working environments in diverse countries since 17 years old. Acquired cultural awareness and language skills. Passionate about museums and committed to work for the preservation of history, cultural heritage and arts. Aspired to specialize in participatory museum practices and co-creation design.

**Monika Ankele**

*The JosephinumVienna*

Monika Ankele is a historian focusing on material-based approaches in the history of medicine and the medical humanities. From 2012 to 2020, she was a scientific researcher at the Institute for History and Ethics of Medicine at the Medical University Center Hamburg-Eppendorf and from 2018 to 2020 curator at

the Medical History Museum Hamburg. Since 2020, she is a post-doc researcher at the organizational unit “Ethics, Collections and History of Medicine” at the Medical University of Vienna. Since 2022, she is the co-director of the Institute for Medical & Health Humanities and Artistic Research (IMHAR) that she founded with Céline Kaiser. Her book on “Material Cultures of Psychiatry” that she co-edited with Benoît Majerus has received international response.

**Ken Arnold**

*Medical Museion, Copenhagen*

Practicing Participation – working in between research and the public

Is there a ‘third engine’ for research museums to develop in between academic research and public dissemination? How can we work with material culture, museum spaces and curatorial skills to bring together various interest groups around medical and health topics? And how can we meaningfully involve them in a cycle of creative museum processes from workshops through experimental displays and on to innovative research practice?

Ken Arnold is a museum director, cultural producer and researcher in the fields of public engagement and museum history. For the previous two decades he spearheaded a number of multidisciplinary initiatives at the Wellcome Trust in London, helping establish Wellcome Collection in 2007, and directing its first decade of programming. Since 2016, he has been the Director of Medical Museion and Professor at Copenhagen University. Medical Museion is a ‘research museum’ that uses culture, the humanities and arts to reimagine the past, present and future of health and medicine. He regularly writes and lectures on museums, as well as the contemporary intersections between arts and sciences. His book *Cabinets for the Curious* (Ashgate, 2006) explored England’s earliest museums. He is working on a book about the enduring role museums have to foster curiosity-led public enquiry.

**Adam Bencard**

*Medical Museion, Copenhagen*

The World is in You – exhibiting unfinished and open-ended science

The World is in You was an exhibition and engagement project centered around a large-scale art-science exhibition at a major venue for contemporary art in Copenhagen. It engaged with ongoing and unfinished metabolic science, exploring ways of exhibiting complexity and open-ended questions, as well as examining the methodological questions raised by engaging people with this type of research.

Adam Bencard is Associate Professor in medical humanities at Medical Museion and the NNF Center for Basic Metabolic Research. His work is split evenly between curation and research. He has curated a number of exhibitions, including Mind the Gut (2017, with Louise Whiteley) which won the 2019 UMAC Annual Award, and most recently The World is in You, an ambitious art/science exhibition at Kunsthall Charlottenborg in Copenhagen. His research interest is focused on issues surrounding presence, embodiment, aesthetics, communication and what it means to be human in a post-genomic world.

### **Sandra Bahr Ulloa**

*Museum of Human Anatomy and Physical Anthropology | University of Medical Sciences of Matanzas, Cuba*

Doctor of Medicine, Master of Science in Medical Education, 1st degree Specialist in General Medicine and Human Anatomy. Assistant Professor at the University of Medical Sciences of Matanzas, Cuba. Physician attending Primary Health Care. Professor of Dissection and Physical Anthropology. She is pursuing a Master's degree in Physical Anthropology at the University of Havana.

Principal Investigator of the institutional project associated with a public health program: "Anthropometric characterization of anatomical variants subject to surgical procedures in pathological aging", CITMA 2019 award for territorial projects. She is currently in charge of the development of the "Museum of Human Anatomy and Physical Anthropology" of the University of Medical Sciences of Matanzas. Her lines of research have addressed joint and radiographic anatomy of the hip as a risk factor for fracture, the morphometric characterization of anatomical variants related to arterial systems, and professional performance in human identification by osteobiological profile. She is recently in a project of anthropometric characterization of somatotype and body composition.

She has more than 30 publications, 12 of them in medical impact journals, mostly first author as part of the research lines. Has participated in more than 60 scientific events, sharing the results of her work. Has taught more than 500 hours of improvement in topics related to Human Anatomy, medical teaching and physical anthropology. Has received numerous improvement courses in the lines of work and research in which she works.

She belongs to the Cuban Society of Biological Anthropology (SoCAB), is a Restricted Profile Technical member of the International Society for the Advancement of Kinanthropometry (ISAK), belongs to the Ibero- American Network of Applied Anthropometry Researchers (RIBA2), is an active member of the Ibero- American Network of Pedagogy (REDIPE), and is part of the Cuban Scientific Society of Biomedical Sciences.

### **Rolf Brüggemann**

*MuSeele | Göppingen, Germany*

R.B., born in 1950, is a psychologist and psychotherapist and works since 4 decades in the field of psychiatry. He is editor-in-chief of the „Seelenpresse“, a magazine for psychiatry and culture. He is director of the MuSeele, a museum for psychiatry and its history. He is author of the book: „Locating the soul – Museums of Psychiatry in Europe.

### **Gail Chapman**

*Royal College of Physicians Museum, London*

#### Medical museums and careers: a case study from the Royal College of Physicians Museum

Using specimen collections to teach medical students is a well-established practice, but what place do medical collections have for students at an earlier point in their education?

A project launched at the Royal College of Physicians (RCP) Museum, London, in early 2023 is running sessions for secondary school (11–18-year-old) pupils, aimed at helping young people to identify the skills, qualities and knowledge needed for a career in healthcare.

The Museum's existing tour offer has been adapted and enhanced to make it interactive, age-appropriate, and careers-focussed, with the sessions using the RCP's fine art and medical collections (which do not include typical anatomical specimens), our handling collection, and real-life profiles of doctors today.

Through engaging with and using the collections pupils are encouraged to think about how medicine is very different today to how it was in the past and develop a better understanding of the variety of careers and the broad range of people who work in medicine today.

This case study will look at how medical museums can play a role in careers guidance, the potential of medical collections to help address the UK's medical workforce shortage, and to encourage more young people from diverse backgrounds into medicine. It will consider the benefits, challenges and practicalities of starting this work in a small medical museum with little prior experience of working with schools, and the future opportunities that this work has opened up.

Gail Chapman is the Public Programmes Officer at the Royal College of Physicians Museum in London, UK, a small medical museum that sits within a medical organisation that is over 500 years old. Gail looks after delivery of the RCP Museum events, tours and schools activities, with responsibility for public programme development, event and tour management, and marketing. Her previous roles include Activity Coordinator for the Deepdene Trail at Mole Valley District Council, and numerous roles in community heritage with organisations including Worthing Museum, Horsham Museum, the National Trust for Scotland and the 2012 Cultural Olympiad.

**Michaela Clark**

*University of Manchester*

## A Burden of Care: Clinical Photographs in the South African Medical Museum

Globally, medical museums are addressing the difficult legacies of their collections through considered modes of display or return. This has become prevalent in relation to human remains sourced from politically fraught contexts, with memory institutions variously contextualising their holdings, closing their doors to visitors, or interning (if not destroying) their materials. However, one kind of museum object that has yet to be thoroughly addressed with regards to these activities is the historical clinical photograph. Whether used for medical or historical research, clinical photographs “carry a burden of care” (Biernoff 2012). Like other medical records, they prompt both concerns of protective control and worries of censorship – straddling a sense of the public good and public knowledge (on the one hand) with fears related to private medical data (on the other) (Nicholas 2014; Keene & Parle 2015; Lawrence 2016). However, such concerns are compounded within the colonial context, where worries about institutional and state power may be coupled with the sense of immutable connection between picture and person. This paper attends to these tensions by thinking through the ontological and ethical considerations that plague a collection of clinical photographs in settler colonial South Africa. Produced in Cape Town between 1920 and 1967, this material was originally harnessed for academic medicine in the country’s first medical school. By drawing on the disciplines of photography theory, bioethics, and heritage studies, this paper addresses the dilemmas that treating such records as clinical and museum objects poses, suggesting alternative ways to think about, define, and ultimately treat this material today.

I am a final year PhD candidate at the Centre for the History of Science, Technology, and Medicine (CHSTM), the University of Manchester. My prior academic training lies in Visual Culture Studies: in 2017 I was awarded a research-based Masters (*cum laude*) after having completed my BA Honours (*cum laude*) in this subject field in 2014. These degrees, as well as my undergraduate degree (BA) in Visual Communication Design, were completed at Stellenbosch University in South Africa. My work experience includes lecturing part-time in the Visual Art Department at this and other academic institutions in South Africa (since 2015) as well as supervising both undergraduate and honours students (since 2017). While embarking on my PhD in Manchester (since 2019), I have worked as a General Teaching Assistant in CHSTM, been awarded the status of Senior Fellow (SFHEA) for teaching and learning support in higher education (in accordance with the UK Professional Standards Framework), and acted as convenor for our division’s postgraduate research seminars. I am currently writing up my thesis in Cape Town (South Africa) where I live with my partner and our Golden Retriever.

**Imogen Clarke**

*Science Museum, London*

Injecting Hope: Creating an exhibition about COVID-19 vaccines

*The Race for a COVID-19 Vaccine* opened at the Science Museum in London during November 2022 – less than two years after the first dose of vaccine was delivered to the world. The exhibition forms a major public output for the museum's largest ever contemporary collecting project and presented a unique opportunity to interpret a key aspect of the most globally shared medical experience of our lifetimes. So how did we go about creating an exhibition on the development of the COVID-19 vaccines?

Medical museums endeavour to tell many different stories, some very personal and highly sensitive, while others focus on health issues within local, national or occasionally even global contexts. Some stories comfortably embrace both the personal and the global and the vaccine response to the COVID-19 pandemic is one such example.

This paper will look beyond the challenges of collecting around a pandemic during the event itself to explore some of the choices made when selecting from that material culture for the exhibition. In particular, the balance between personal and population-based stories, national (UK) and international content and how to present a worldwide event while it was still playing out. It will touch on approaches taken when structuring and framing the displays; it will also explore the key interpretive principles which underpinned the exhibition's development and look at how the team used a Science Capital-informed approach to enhance audience engagement

Imogen Clarke is Interpretation Developer at the Science Museum. She has delivered a range of temporary exhibition projects including *Injecting Hope: The Race for a COVID-19 Vaccine*; *Ancient Greeks: Science and Wisdom*; *Stephen Hawking at Work* and *Amazônia*. Previously, as Assistant Curator of Medicine at the Science Museum she supported the development and delivery of *Medicine: The Wellcome Galleries*; a suite of 5 new permanent galleries showcasing the Museum's world-class medicine collection. Her previous museum posts include Curatorial Assistant at The Fan Museum in Greenwich and Curatorial Trainee at Norfolk Museum Service. Imogen has had her writing published in *The Medicine Cabinet* (Carlton, 2019), *Museums Journal* and *Newcomen Links*. She received her BA in Fine Art from Norwich University of the Arts.

**Tinne Claes**

*KU Leuven & UZ Leuven*

## Body Diversity on Display: Experiences and Reflections from a Museum in the Making

Body diversity means including, respecting, and valuing a wide range of bodies: whether old or young, with or without disabilities, of all colours and genders, with different sizes, shapes and weights. On a hot summer day, you may see body diversity in action on beaches and terraces.

However, medical museums – much like the media – have been less successful in showcasing body diversity. Nineteenth-century museums only displayed "deviant" bodies as moral warnings, as incentives to live a healthier life, or as "proof" of white superiority. Even today, many museums –mostly unconsciously and implicitly– portray the white, adult, male, fit and able body as the norm. For example, many museological reinterpretations of anatomical theatres evoke dissections by projecting images on white dolls – which are mostly able-bodied, slim and smooth; because these dolls are bald, they are more likely to be considered male than female.

This paper reflects on our efforts to put body diversity on display in Vesalius, a new museum on science, care, and society, which will open in Leuven at the end of 2025. More precisely, we will zoom in on the process of developing a display of a changing and diverse body as the focal point of our visitor centre, an old anatomical theatre. We will relate the challenges of this particular display to broader concerns about diversity and inclusion within Vesalius. Our hope is to receive feedback from other professionals in the field and to further reflection on body diversity in medical museums.

[Tinne Claes](#) is content manager of the (future) Vesalius museum on science, care and society (KU Leuven and UZ Leuven). She also is a medical historian; her research concerns the history of medicine, gender and sexuality in the nineteenth and twentieth centuries.

### **Iris Clever**

*University of Chicago*

### Calipers through time

Largely known as a skull-measuring device, the caliper became the target of criticism in the aftermath of World War II. As racial science was denounced and its credibility tainted in light of Nazi atrocities, scientists abandoned the "old" physical anthropology with its focus on racial classification and supposedly retired its caliper-wielding measurement practices. Tracing the long history of the caliper complicates this characterization. This paper unearths the origins of the caliper in obstetrics and charts the instrument's adaptations in phrenology, physical anthropology, and health studies. It shows that in the twentieth century, the caliper survived in its old skull-measuring form and appeared in surprising new forms, such as a skinfold measuring device. I argue that anthropometric instruments such as the caliper are inherently

multidisciplinary and as such flexibly adapt to the body-measuring ambitions of different scientific and medical fields. Moreover, the instrument's life cycle suggests that scientific instruments can become vessels that allow practices to travel across time and space. As I will show, the caliper was conceived to classify and categorize bodies, a feature that persisted in its multiple adaptations in the past centuries.

Iris Clever is a historian of science, technology, and the body. She specializes in the history of race, data, and the marginalization of human bodies in the 19th and 20th century. She received a bachelor's and master's degree in History from Utrecht University and a PhD in History from UCLA. Her dissertation received the honorable mention for the International Union of the History of Philosophy of Science and Technology dissertation award. Her book, *The Afterlives of Skulls: How Race Science Became a Data Science*, is under advanced contract with the University of Chicago Press. Her work has been supported by the Mellon Foundation, the Max Planck Institute for the History of Science, and the American Philosophical Society and has been published in the journals *Humanities*, *Isis*, and *Perspectives on Science*.

### **Magdalena Czaroryjska Meier**

*CHUV-University of Lausanne*

The art of showing off in the cyberspace reinvented: challenges, solutions and perspectives in collections enhancement: two Swiss examples

Curators in Swiss peer institutions, *Institute for the History of Medicine in Bern* and *Institute of Humanities in Medicine in Lausanne*, collaborators within an informal working group *Historical Medical Collections*, we introduce two digital enhancement projects conceived and developed as part of our missions.

After a sudden end to a museum project, the *Medical Collection Inselspital Bern* had to develop a new strategy to present itself to a wider public. In addition to smaller exhibitions organized in cooperation with other institutions and guided tours of the collection depot, a digital museum was developed. It combines elements of traditional exhibitions with the strengths of an online solution and has been the central instrument of our outreach work for two years. A digital permanent exhibition, special exhibitions and blog posts offer multimedia insights into the history of medicine, always based on the collection objects. The Medical Collection Bern is trying to use synergies, for example by translating the digital content into smaller analogue exhibitions. In addition, the digital museum serves as a hub for social media presence. The starting point for the digital platform project of the *Medical Humanities Library in Lausanne* was the wish to present its collections in an impactful and thorough way. Comprising print materials and medical heritage objects inventoried in two distinct databases, classified according to multiple classification systems and subdivided following three different logics, these collections have a complex structure. They

also refer to a fairly broad subject area. Creating their virtual interactive map, we offer a possibility for everyone to explore them freely, to find what seems to be lost in catalogues and to comprehend what textual descriptions cannot say.

Magdalena Czartoryjska Meier MAS ALIS, librarian and archivist, head of the library and special collections at the Institute of Humanities in Medicine (IHM, CHUV-University of Lausanne, Switzerland). Coming from the artistic background, she is particularly interested in the enhancement of collections as a form of performance.

### **Tricia Close-Koenig**

*University of Strasbourg*

Sensory learning with sensitive collections: object-based teaching and the new horizons of the Strasbourg medical collections

The Strasbourg *Faculté de Médecine* has a medical collection rich in historicity and reputation dating from the 17th century. Alongside this, the pathological anatomy collection is particularly unique in that it consists of millions of pathology paraffin blocks, histopathology slides – and the accompanying records – from the routine autopsy activity and the laboratory diagnosis activity at the *Institut d'Anatomie Pathologique* from the 1870s to 2004. The autopsies were performed for the Strasbourg hospital and histopathology diagnoses were performed for the hospital, as well as for doctors and private medical laboratories in Strasbourg and the wider surrounding region. This material was preserved as a medical archive, available for the care of returning patients, without patient consent for the use of the tissues in research. Although the IAP no longer houses a pathology service, the materials are still stored in the hallways, cellar and attic of the institute.

It is not obvious what status this medical material has. It is not a research collection, for which there is clear legislation in France based on patient rights and anonymity. In fact, there is a contradiction between historical practices of accumulation and archiving of laboratory medical materials and current legislation rendering research samples void of patient and origin details. As a historical archive (or biobank), it is the detailed records that give meaning to the tissues, individually and collectively. This presentation will present this neglected collection and the challenges of making it available for current medical research, and notably for archeogenomic and exposomic studies.

**Katie Dabin**

*Science Museum, London*

Cancer Revolution: Visions of the future of cancer care

Cancer is a disease many of us will encounter in future but most would rather not think about – especially on a fun-filled family day out. In 2021 the Science Museum Group opened *Cancer Revolution: Science, Innovation and Hope*; the first object-rich touring exhibition inviting visitors to explore the past, present and future of cancer care and re-examine their perceptions of this disease.

For medical museums to remain relevant, it is vital they address contemporary health concerns. Cancer is a growing challenge facing individuals, health systems and societies – especially as our populations age. Alongside their mission to inform and inspire, museum spaces and collections should provoke strong emotions, and act as springboards for starting difficult conversations.

This paper explores how *Cancer Revolution* engaged a diverse audience with a new vision of living with cancer and facilitated discussions about the disease. From an innovative partnership with funders Cancer Research UK to the use of design, contemporary art commissions, and explorations of histories and material cultures of cancer, it outlines how we navigated the many challenges posed by this sensitive subject. Approaches taken to support visitors, staff, and volunteers – given the emotions and anxiety such topics as ‘end of life’ and ‘side effects’ could elicit – will also be addressed. Reflecting on themes of generosity and altruism, the paper examines how the exhibition – developed in collaboration with individuals living with cancer – became a platform for contributors and visitors alike to share their experiences of this disease, resulting in a powerful expression of hope.

Katie Dabin is Curator of Medicine at the Science Museum, London. Katie was lead curator for *Cancer Revolution: Science, Innovation and Hope* (2021-2023), and lead curator on the *Medicine and Bodies* gallery (2019), and most recently on updates to the *Who Am I?* gallery focussing on genomics, neuroscience and identity (2023). Katie has delivered creative projects including: *First Time Out* regional partnership exhibition project (2013), as an author for 'The Medicine Cabinet' (2019) and the 'Brought to Life' history of medicine website (2009). Between 2019 and 2022 Katie was Chair of the London Museums of Health and medicine network. Her research interests are in genomics, biochemistry, neuroscience and medical imaging.

## **Sebastian Döring**

*Universitätsklinikum Magdeburg*

'Sleep—Sore—Stress. Cultures and Techniques of Biofeedback systems 1960-1990'. Research project in the Medical Collection of the Universitätsklinikum Magdeburg

Biofeedback is a cultural, psycho-physiological, and medical technique that has been practiced since 1969. Medical recording devices (e.g. EEG, EMG, ECG) are combined with behavioral and learning-theoretical approaches via visual or acoustic feedback channels in order to train physiological processes. The insight that the autonomic nervous system responds to classical conditioning was groundbreaking.

At the heart of the research project 'Sleep—Sore—Stress. Cultures and Techniques of Bio-Feedback systems 1960-1990' is the medical technology collection of the University Hospital Magdeburg. It is a 'time capsule' of discretely constructed analog-electronic bio-monitoring systems from the 1970s and 1980s, manufactured in the GDR. In the mid-1990s, the University Hospital Magdeburg was equipped with new medical technology as part of an investment package in the East. An employee of the medical technology department viewed the discarded devices and founded the collection for training purposes. During the three-year research phase of the project, the devices in the collection serve as objects of investigation with regard to knowledge configurations, technological power practices and individual self-techniques of contemporary discourses on bio-monitoring and in particular on biofeedback.

In my presentation, I will first remind you of the scientific-historical upheaval of the 'cybernetic epoch', in which (neuro)physiological functional models were set up using communications technology vocabulary and equipment, so that knowledge from the functional models could be transferred to medicine.

Furthermore, I present the cultural technique and practice-based approach of the project. In a series of several 'Temporary Object Laboratories', the decidedly media-induced self-relationships in biofeedback become the subject of humanities and cultural studies research.

Sebastian Döring, b.1977, is a research associate at the collection research and collection management staff at Otto-von-Guericke University Magdeburg. Prior employments include the Interdisciplinary Laboratory at the cluster of Excellence *Image Knowledge Gestaltung* at Humboldt University, Berlin, where he conducted a project on medical signal recorders in the university collections of Charité Universitätsmedizin and the Museum of Medical History Berlin. Between 2009 and 2012, he served as the curator of the Media Archaeological Fundus at Humboldt University. Between 2012 and 2015, he and media artist Jan-Peter E.R. Sonntag conducted the conceptual art project *apparatus operandi* in the Friedrich Kittler collections at Deutsches Literaturarchiv Marbach (German Literature Archive Marbach).

## **Stewart Emmens**

*Science Museum, London*

Stewart Emmens is Curator of Community Health at the Science Museum. During a long career at that institution, he has been involved in a wide range of projects focussed on the museum's internationally renowned medical collections. In recent years, prior to *Injecting Hope: The Race for a COVID-19 Vaccine* (2022), he was also lead Curator on *Wounded: Conflict, Casualties and Care* (2016) and *Medicine & Communities* (one of the museum's new permanent galleries - 2019), where he also contributed to the latter's two associated publications – *Medicine: An Imperfect Science* and *The Medicine Cabinet* (both 2019). His research interests include military medicine, limb prostheses and 19-20<sup>th</sup>-century public health and in February 2020 he initiated the Science Museum's COVID-19 Collecting Project.

## **Déborah Dubald**

*University of Strasbourg*

Déborah Dubald is currently a postdoctoral researcher based at the Sociétés, Acteurs, Gouvernements en Europe laboratory at the University of Strasbourg where she works for the SNF/FNS Sinergia project "An interdisciplinary model to explain neverending infectious diseases. The case of syphilis, from 1859 to the present". Her project focuses on the uses of medical collections, from instruments to human remains, in interdisciplinary research in the present. Together with Dr. Tricia Koenig, she is a co-advisor in charge of the medical collections in the historical Pathological Anatomy collection at the University of Strasbourg. She holds a PhD in History from the European University Institute in Florence (2019), entitled "Capital Nature: a History of French Municipal Museums of Natural History, 1795-1870". She is a specialist of modern material cultures of science, with a particular focus on the themes of nature, the environment and health, in collections and museums in the nineteenth century. Rooted in a social history of science, her work documents and analyses socially and spatially differentiated practices of life and health science and knowledge.

She recently co-edited with Catarina Madruga (Museum für Naturkunde, Berlin) a special issue for the *Journal of History of Knowledge* It was published at the end of 2022 and is entitled "Situated Nature: Field collecting and local knowledge in the nineteenth century".

More information : <https://neverending.unige.ch/team-partners/deborah-dubald/>

## **Aude Fauvel**

*Institute of Humanities in Medicine (IHM) CHUV-UNIL*

**Dominika Flomyn**

*The Josephinum, Vienna*

Dominika Flomyn graduated with master's degree in journalism and communication in 2011. In 2014, she absolved a course for advertising and sales. In addition, she acquired a master's degree in art and culture management. Since 2014, Dominika is employed at the Medical University of Vienna where she is in charge of the communication and public outreach at the Josephinum – Medical History Museum Vienna. She is also responsible for sponsoring.

**Richard Fraser**

*Maude Abbott Medical Museum*

Rick Fraser (BSc'69, MSc '71, MDCM'76) is a Professor of Pathology at McGill University and senior pathologist at the McGill University Health Center. He is a recipient of several teaching awards from McGill as well as Distinguished Service Awards from the Canadian Association of Pathologists and the United States and Canadian Academy of Pathology. Although actively involved in diagnostic pathology service and teaching, he has also developed an interest in medical history and has been the Director of the McGill Maude Abbott Medical Museum since its inception in 2012. With the assistance of a team of dedicated colleagues, he has re-established the once famous McGill Museum as a valuable educational resource for McGill students and staff as well as the public at large.

**Roxane Fuschetto**

*Institute of Humanities in Medicine (IHM) CHUV-UNIL*

Roxane Fuschetto is curator of special collections at IHM. She holds a Master of Arts in Art History with a dissertation focusing on the materiality of a late 15 th Century diptych. She has been working for several Swiss museums – including the Collection de l'Art Brut as an assistant curator and tour guide, and was responsible for the exhibition and publication celebrating the 100 th anniversary of the Maternity ward in Lausanne. Her reflections center mostly on the way careful and methodical investigation of objects can bring important elements to historical research that are complementary to textual sources. She is also a high school teacher, and is therefore interested in the way medical objects can appeal to younger audiences and help them have a deeper understanding of history.

**Asimina Grigoriou**

*The Sotiria Museum in the General Hospital of Thoracic Diseases*

Asimina Grigoriou is an Archaeologist & Museologist, experienced in the field of museums since 2007. Initially as a collaborator of the Hellenic Ministry of Culture and then as a free-lancer, her main occupation is the drawing and implementation of museological projects as well as the inventorying and documentation of museum collections and archives. Since 2014 she is responsible for curating the permanent exhibition at the Sotiria Museum in Athens, which is in progress. As a result of her research for the museological design of the Sotiria Museum, she proceeded in related publications in historical and museological reviews. In addition, she is currently working on her PhD thesis, concerning Medical Museums and Collections in Greece.

**Antonia Harland-Lang**

*Royal College of Nursing*

Unmasked: capturing the lived experiences of UK nursing staff during the pandemic

The Royal College of Nursing is the world's largest nursing union, and its library and archives holds Europe's largest nursing history collection. When Covid-19 hit, we knew that it was important to capture not only the experiences of UK nursing staff but their contributions at a time of national crisis. We were also aware that any collecting needed to be handled with care. How to collect ethically and usefully when nurses were working on the frontline under unprecedented pressure?

This paper explores how we navigated these challenges through light-touch collecting at the height of the pandemic and more active contemporary collecting in its aftermath. In November 2020, we launched 'Nursing a Pandemic' – a series of online peer-to peer interviews which provided a supportive space for nursing staff to share their experiences. The pandemic made huge demands on the profession and has left many feeling exhausted and demanding change. To capture this, we carried out more hands-on collecting, gathering protest banners, photographs and picket-line interviews as part of the RCN's ongoing 'fair pay for nursing' campaign.

Antonia Harland-Lang is the Events and Exhibitions Co-ordinator at the Royal College of Nursing Library and Archives. She has worked in the museum sector for over 10 years and combines a background in exhibitions and events programming with a wide-ranging experience of community engagement and collections management. During her career, she has led on the development and delivery of over 40 exhibitions and accompanying events programmes at institutions including the Royal Horticultural Society, Brent Museum and Archives, and the Museum of Oxford. She completed a PhD in 19<sup>th</sup>-century literature

and culture at the University of Cambridge in 2010.

In May 2023, these experiences, stories and objects will be at the heart of our latest exhibition:

*Unmasked: Real Stories of Nursing in Covid-19*. This paper argues that in having to adapt our collecting practices to the rapidly changing circumstances of a global pandemic, we have staged an exhibition that is both a space for reflection and a call to action – advocating for the nursing profession and the urgent need to listen to its members' voices as we look to the future.

## **Alexandra Hill**

*Wellcome Collection, London*

Looking under the Cover: the Hidden Histories of Health in the Rare Books of the Wellcome Collection

'Whereas for about six years past I have been grievously tormented by drinking strong liquors therefore for the future I intend by Gods assistance to drink nothing strong but to live a temperate life'; words written in the margins of a book in 1743. Books are more than a piece of text; they are objects with hidden stories and voices, each offering their own perspectives. By looking more closely at how practitioners, patients and institutions collected and interacted with the physical books we can explore the lived experience of health in new ways.

Focusing on the printed rare materials at Wellcome Collection I will demonstrate how a deeper understanding of the objects in our care has led to wider engagement on medicine and the wider issues of social justice. Through inventory we are discovering new voices within the material, challenging language in the catalogue and opening up areas of research beyond traditional narratives. Linking with Transcribe Wellcome, we are making the legacy and history of our collecting over the twentieth century more transparent and accessible.

It is essential we learn more about the history of the books in our collections to understand the impact of print, cataloguing and collecting in perpetuating certain narratives in both museums and society.

Ultimately by knowing what voices we do have, we can better understand whose voices we don't, and the impact this has had, and continues to have, on the story of medicine and health.

Dr Alexandra Hill (she/her) is the Librarian for Printed Rare Materials at Wellcome Collection where she is responsible for the Museum Accreditation inventory of the printed rare materials. Her research interests focus on the materiality of books printed between 1450 and 1851, while her book 'Lost Books and Printing in London, 1557–1640: An Analysis of the Stationers' Company Register' explores the role of loss and survival on our understanding of early modern print culture. She is currently investigating the legacy of collecting, cataloguing and dispersal of the early printed books at Wellcome Collection.

**Kerstin Hulter Åsberg**

*Uppsala Medical History Museum*

MD, ass. professor, Department of Medical Cell Biology, Uppsala University

**Marion Hulverscheidt**

*University Kassel*

Gall Skulls in Medical Museums and Anatomical Collections

Medical history museums are expected to meet a wide variety of demands: to educate, to entertain, to be a little scary, and to enhance the reputation of the university at which they are often located.

This paper focuses on so-called Gall skulls, which are present in many medical history museums and anatomical collections. These teaching and learning objects are easy to recognize, fascinating because they are human skulls, disturbing because another person has drawn and written something on these human bones, and irritating because we need a translation aid to place these objects in their context. Moreover, as teaching objects, the various existing skulls according to Gall do not necessarily transport the same message.

By means of the exhibition history of a single Gall skull from the anatomical collection of the Charité Berlin, I will demonstrate how such skulls are contextualised in current exhibition or used as mere eye-catchers to attract attention, but not to stimulate learning and thinking.

This paper is based on the research and communications I conducted during a research stay at the Center for Anthropological Research on Museums and Heritage, CARMAH, Berlin. This revealed that Gall Skulls are present at many collections from as early as the 19th century. At the same time, the records and designations on these skulls diverge greatly. Did they mainly function as individual learning aids? The working hypothesis is that by a synopsis of many of these individual objects, further insights can be gained. This requires a benevolent cooperation between museum and collection managers.

Marion Hulverscheidt, \*1970, trained MD and a researcher in history of science/medicine, lecturer at the Section for Modern and Contemporary History at Kassel University.

My research is mainly based in 19th and 20th century medicine with connection to late 19th century and ethical trajectories into current medicine and society. I focus on knowledge production and the cultural and political influences within. For the last 25 years I was working on deciphering the mental attitude governing medical practice, be they colonial, racist or patriarchal.

## **Cat Irving**

*Surgeons' Hall Museums, Royal College of Surgeons of Edinburgh*

New media and anatomical collections: the cases of the Surgeons' Hall Museums of Edinburgh (UK) and Morgagni Museum of Human Anatomy of Padua (Italy)

Recently medical museums have resumed an educational and research function, thus leading to new ways of studying the history of medicine and pathology, with a more technological and innovative approach in step with the times. The application of Augmented Reality (AR), Quick Response Codes (QR), and other digital technologies and media within the medical museums proved to be an efficient tool for exhibit displays, but also a way to increase the learning effectiveness of anatomical and pathological education.

Following a £4.4 million refurbishment in 2015 which greatly increased accessibility to the collection, Surgeons' Hall's redisplay included a "virtual dissection" and touch screens allowing a deeper investigation. In 2021, the Body Voyager galleries were opened exploring the future of robotic surgery, including similarly cutting-edge technology, such as an AR Robotic Surgery Station to simulate the experience of the surgeon.

The renovation of the Morgagni Museum of Human Anatomy (Padua) has led to the development of new didactic supports, both modern and traditional, such as a paper caption book, QR codes, and a dedicated app for Augmented Reality. The interactivity of the Morgagni Museum plays a fundamental role in the study of the diseases on display, both scientifically and educational.

These two approaches for presenting specimens and medical instruments to the specialists and the general public may provide fundamental data for the development of shared methods and useful comparisons to continue progressing in the study and musealisation of human remains, albeit bearing in mind different legislations of the various countries.

Cat Irving is the Human Remains Conservator at Surgeons' Hall Museums, part of the Royal College of Surgeons of Edinburgh. She has been caring for anatomical and pathological museum collections for over twenty years, and has worked extensively on the collections of the Hunterian Museum at the University of Glasgow, which include the eighteenth century preparations of William Hunter. In 2022 she worked with the skeleton of serial killer William Burke at the University of Edinburgh.

**Manuel Kaiser**

*Inselspital, University of Bern*

Manuel Kaiser PhD, historian, head of the Medical Collection Inselspital Bern (Inselspital, Institute for the History of Medicine at the University of Bern, Switzerland). As a trained historian of science, he is interested in the history of medicine with its instruments and apparatus and, above all, in how to make it accessible to the public in innovative ways.

**Uta Kanis-Seyfried**

*The Wuerttemberg Psychiatric Museum*

Uta Kanis-Seyfried. Dr. rer. soc., cultural and social scientist, trained editor (print). She studied German language and literature, political science and empirical cultural studies at the University of Tübingen, doctorate in empirical cultural studies. Since 2009, academic assistant in the research area History of Medicine at the Center for Psychiatry South Württemberg / Clinic for Psychiatry and Psychotherapy I at the University of Ulm, working for the Württemberg Museum of Psychiatry and the publishing house Psychiatry and History, among others. Since 2016 also head of the scientific library / library for employees and patients of the ZfP Südwürttemberg at the Ravensburg-Weissenau site.

**Hubert Kowalski**

*University of Warsaw Museum*

Hubert Kowalski, professor in the Department of Archaeology, University of Warsaw, Director of the University of Warsaw Museum. His research focus is the reception of the artistic culture of ancient Greece and Rome in European art, the looting of cultural goods in the early modern era, and the history of museology. President of the Association of University Museums in Poland.

**Phil Loring**

*Norsk Teknisk Museum, Oslo*

Graphic medicine in the museum

Comic books are not just for children. Instead, they are a medium suited to being read together, by people of different ages and backgrounds. This is arguably no more true than in the subgenre of comics known as graphic medicine, in which artists tell visual narratives about illness, treatment, death, and recovery.

When Nasjonalt Medisinsk Museum at Norsk Teknisk Museum opened its latest permanent exhibition about bodies, health, and medicine, called Life and Death, we took inspiration from graphic medicine to produce an experimental exhibition catalog in the form of a graphics anthology. We partnered with six artists and a comic book publisher to challenge the boundaries between art, medicine, and museum practice.

Each chapter featured a key object from the exhibition. There are chapters about human remains, light therapy, Covid-19, psychiatric medications, orgone accumulators, and the CPR dummy known as Resusci-Anne. The museum selected the objects and the artists to go with them, but we did not control the content. We gave each artist creative freedom rather than defined learning objectives.

This catalog, and the exhibition it accompanies, are for people who might not think “medicine” is for them. The underlying message is: Medicine is for everyone. It defines our lives. Our attitudes toward health, bodies, and normality shape everything we do. We encourage other medical museums to draw on graphic medicine in order to reach new audiences.

Phil Loring is Curator of the History of Medicine at Norsk Teknisk Museum in Oslo, Norway’s national museum of science, technology, and medicine. He previously worked at Harvard’s Collection of Historical Scientific Instruments and at the Science Museum in London.

### **Giovanni Magno**

*Morgagni Museum of Human Anatomy, University of Padua*

Medical Museums in Padua (Italy): from the 18th century “pathological cabinets” to the modern Morgagni Museum of Human Anatomy

During the 18th century, Antonio Vallisneri created the first scientific museum in Padua (Italy) gathering peculiar biological specimens for students’ education, departing from the previous attitude of the Cabinets of curiosities. Giovanni Battista Morgagni also tried to create a medical museum in 1756, although he never succeeded. It was only in the 1860s that Lodovico Brunetti managed to establish the first Museum of Pathology.

The absence of laws on body acquisition and the lack of medical records made it difficult to know if the specimens were voluntarily donated or collected posthumously. Also, different attitudes towards death may have favored a spontaneous donation of bodies.

In 1933, new laws significantly limited the possibility of specimen preservation in Italian anatomical museums, leading to a decline in medical museology. A new 2020 legislation now allows consensual body donation for study, medical training, and scientific research, with updated regulations for body restitution.

Today the growing criticism of traditional medicine has shown the need for a medical museum equally in step with the times. Thus, the old Museum of Pathology was recently renovated and renamed Morgagni Museum of Human Anatomy, to improve the educational and scientific usability of the specimens, also for non-specialistic visitors. The exhibition focuses on the scientific nature of the preparations using methods that ensure respect for the human body, to increase knowledge on sensitive topics and issues, such as human pathologies and ancient living conditions, often intended only for specialists. Indeed, nowadays, these specimens have also an important value for understanding Western cultural heritage.

Giovanni Magno, Ph.D., is currently the curator of the Morgagni Museum of Anatomy of the University of Padua. He is also appointed as a Subject Expert in History of Medicine at the University of Padua, Italian teaching qualification in the subject. His fields of interest are paleopathology, experimental bioarchaeology, conservation of human remains, new technologies for museology and biocultural reconstructions of ancient populations.

### **Sinethemba Makanya**

*University of the Witwatersrand, Johannesburg*

#### Releasing the Caged Healer – New Directions for African Medical Museums

“The walls vibrate, the energy is frenetic, this is not a calm space for healing and contemplation ...” Within the Adler Museum of Medicine, the only medical museum of its kind on the African continent, is a large display box within which a diorama depicts a ‘typical’ scene of an African ‘traditional’ healer in consultation with a person. Through transparent Perspex, a broad description is given of the place of African healing traditions in Southern Africa. The two figures in the box are surrounded by different healing instruments and objects of spiritual significance, the providence of which is not explained to the viewer. This display fits within a larger permanent exhibition that traces a ‘western’ teleology of the emergence of biomedicine from Europe, gesturing to other healing traditions that intersect this pathway. The caged healers are positioned in an ascribed socio-spatial relationship to biomedical hegemony rather than in conversation with biomedicine and its emergence. The recognition of ‘other’ healing traditions does little justice to the relationships between diverse healing traditions, nor does it open up epistemic dialogue across ontological diversity. Using the trope of the caged healer, we ask ‘how do we reposition diverse ontological traditions in conversation with each other, while avoiding a hagiographic, Eurocentric teleology in our depictions of medicine, health, healing and disease?’ ‘What are the opportunities to reposition African healing ontologies in conversation with the emergence of biomedicine within the Southern African context? Following current debates about the provenance, custodianship and positioning of sensitive collections from Africa and elsewhere and given the potential to re-picture and reposition African healing ontologies, this paper explores both theoretical and practical measures for

centering the Adler Museum within calls for decolonizing and re-curriculating medical histories within the African context.

Sinethemba Makanya is an academic coordinator at the Department of Family Medicine and Primary Care at the University of the Witwatersrand. Makanya completed her PhD in Medical Humanities and Psychology at the Wits Institute of Social and Economic Research (Wiser), University of Witwatersrand. Her thesis, *Ukugula Kwabantu: The constructions of mental health by traditional healers in a peri-urban context*, allowed her to draw upon her concurrent roles as a scholar and traditional healer, focussing on constructions of reality, knowledge, the human and health, whilst centring an African paradigmatic worldview understood through her initiation into traditional healing. Her research interests centre around Indigenous Knowledge Systems and the application of their philosophies by practitioners (such as izinyanga and izangoma) in ways that strengthen theory from (and of) the Global South. She is also interested in how Indigenous Knowledge Systems and their practitioners can become active players in the transformation of curricula. Makanya was featured on the *Mail and Guardian 200 Young South Africans List* (2018) in the category of Science and Technology, for the contribution of her research in demystifying practices of traditional healing and (re)centring indigenous knowledges. She completed a Masters in Drama Therapy at New York University in 2012, and has lectured and supervised research at Drama for Life (University of Witwatersrand) and the University of Pretoria.

### **Chuma Makunga**

*University of the Witwatersrand, Johannesburg*

Chuma Makunga is a Public Health Fellow currently working as a lecturer in the Department of Family Medicine and Primary Care, at the University of the Witwatersrand (Wits). She currently teaches Health Systems Sciences and Integrated Primary Healthcare and coordinates an academic teaching site for the Nelson Mandela Fidel Castro Collaboration training program. Chuma was born in a small two-roomed village clinic nurse's home in Hewu District, Whittlesea. Her mother who was a district midwife had insisted on delivering her own baby at home, after she lost the previously baby during delivery in a hospital. This brave little girl subsequently spent her formative years amongst healthcare workers in the villages of the Eastern Cape, which she believes laid the foundation for her current passion in health systems and health advocacy. Dr C, (as she is commonly called by both students, nurses and some patients) has a rich experience as a clinician and has worked across all levels of the healthcare system, ranging from primary healthcare clinics, hospitals at district level, provincial level as well as tertiary hospitals in both the public and private sector where she spent time as an Emergency Medical Practitioner for the Netcare group, Mediclinic as well as Life Healthcare group. A period of about ten years in her professional career was spent away from clinical medicine, when she worked as a drug developer in

the pharmaceutical industry as well as medical advisor for health systems strengthening programs. She is a multi-modality healer initiated as a spiritual healer, an energy healer, Reiki practitioner, Access Bars practitioner and Crystal healer and is currently going through initiation as a herbalist and Sangoma. She has a keen interest on medicinal plants. She believes in equity in healthcare, inclusivity and recognition of medical humanities.

**Natasha McEnroe**

*Science Museum, London*

Collecting in a Pandemic: Ethical Challenges and Personal Reservations

Curators of health and medicine are experienced in the dual responsibilities of caring for historic objects whilst simultaneously creating a significant resource for the future through contemporary collecting. This split of focus was both an advantage and a challenge for the Science Museum's curators as they began their extensive COVID-19 collecting work in February 2020. Only too aware of the gaps surrounding previous pandemics in the collection, and well-versed in managing subjects of sensitivity, the team faced a challenge. How to collect to the highest ethical standards in a time of crisis – personal, professional and global?

Collecting COVID-19 raised many of the perennial challenges around collecting contemporary science, including the issues of getting hold of objects that relate to turning points and moments of significance as they occur or risk the objects being lost – without the benefit of hindsight. Practical issues aside, the biggest questions we faced were ethical. How to approach medical practitioners when they were engaged in life-saving work? How should we collect misinformation, especially around anti-vax beliefs? How to manage the emotional toll of living through the pandemic while collecting around it, especially when we were all working from our homes?

Natasha McEnroe is the Keeper of Medicine at the Science Museum in South Kensington, London. Her previous post was Director of the Florence Nightingale Museum, and prior to this she was Museum Manager of the Grant Museum of Zoology and Comparative Anatomy and Curator of the Galton Collection at University College London. From 1997 – 2007, she was Curator of Dr Johnson's House in London's Fleet Street and has also worked for the National Trust and the Victoria & Albert Museum. Natasha was editor of *Medicine: An Imperfect Science* (Scala, 2019) and co-editor of *The Medicine Cabinet* (Carlton, 2019). Her research interests focus on 19th -century public health and the history of nursing.

To mitigate these issues, the team developed ethical guidelines, now due for review as we focus on preserving future pandemics for posterity. In this paper, Natasha McEnroe will examine what lessons the Science Museum curators learned about ethical museum practice and about our own working lives.

**Shelley McKellar**

*Western University, London, Canada*

Decontextualizing and Recontextualizing Medical Objects: The Role of Imagination, Connections, and Relevancy in Teaching with Medical Collections

Our Covid-19 pandemic experiences are shaping our perspectives and teaching of past disease outbreaks, knowledge production in medicine, and social behaviours. One might ask: how could it not? As a professor of medical history and curator of a university medical artifact collection, I recognize my students' plea for connections and relevancy when exploring past medical events in comparison to current disease challenges. Medical collections have contributed to my ability to do this. The value of medical collections is their role in offering a tangible focus (specifically materiality and meaning) as a pathway into broader questions that link past, present, and future challenges, particularly when instructors foreground connections and relevancy, with a dose of imagination, as a strategy to engage students. This presentation plays with the concepts of decontextualizing and recontextualizing medical objects to interrogate medical objects as disruptive and fleeting, spotlighting uncertainty in medicine, and thus drawing connections and current-day relevancy for students in medical history courses. In the fall of 2022, senior undergraduate students and I linked three disparate medical objects—a Covid mask, a tonsil guillotine, and a carbolic acid sprayer—to investigate this line of inquiry. Borrowed from Western's Medical Artifact Collection, objects were handled by all students. This object-centred teaching approach, with its focus on the use-context and use-value of medical objects within broader material culture theories of materiality and meaning, will be discussed as a strategy to keep medical collections relevant in tandem with current student interests. Student feedback will also be shared and discussed.

[Professor Shelley McKellar](#) is the Hannah Chair in the History of Medicine, Schulich School of Medicine and Dentistry and a professor in the Department of History at Western University, London, Canada. She is author of *Transforming Dentistry* (2022), *Artificial Hearts* (2018), *Medicine and Technology in Canada* (2008), and *Surgical Limits* (2003). Her research and teaching interests include the history of medical technology, instruments and devices, surgery, and medical biography. She also curates the [Medical Artifact Collection](#) at Western University, which is a research and teaching collection, representative of late 19th- and 20th century practice and teaching of health and medicine in Canada.

**Paulette Milnes**

*University of Otago*

Human Remains and Ethical Collections

The fact that museums hold human remains is increasingly contentious. For some institutions this is not a significant issue, but for medical museums holding human remains in teaching collections, it is a fundamental ethical question. Discussions of human remains in museums often focus on repatriation debates, particularly of those remains collected in contexts of power imbalances. However, this simplifies the issue, and largely ignores the use of human remains in teaching future health professionals. Further discussion is often limited to entrenched positions without reflection of some of the deeper ethical questions regarding acquiring, holding, and using human remains.

Questions such as:

- If all human remains are to be treated with respect, what does respect mean, who decides that, and who is being respected?
- Is it ethical to hold human remains for medical education, and not use them?
- Who is harmed in using, or not using, human remains to educate health professionals?
- Is it possible to ethically acquire new human remains for collections?
- Are current discussions limiting the agency of marginalised groups?
- Should human remains be anonymous?
- Is there one answer for the museum and health professions, if they are servicing different communities, with different cultures and ethical positions?

Taking the New Zealand context as a starting point, this paper will argue that the ethical position of human remains in museums, particularly medical museums, has not been discussed with enough nuance or understanding, and that any conclusions made are temporary as human remains are emotionally loaded objects that defy simplistic, one-off conceptions. The aim of this paper is to raise points for consideration rather than provide answers, as answers are culturally and temporally bound.

Paulette Milnes is a Senior Administrator for Ethics and Research at the University of Otago. She holds a Master of Arts in Museum Studies from Victoria University of Wellington, New Zealand. Her research focused on the ethical collection and use of human remains in the W.D. Trotter Anatomy Museum and Drennan Pathology Museum at the University of Otago, New Zealand.

**Paul Wolff Mitchell**

*University of Amsterdam*

Beyond the Facial Angle: Petrus Camper and the Birth and Afterlife of Racial Science in Anatomical Collections

This paper concerns the role of university and medical museum collections in the construction of scientific racism and the telling of its history. I trace the collection of racialized fetal and infant bodies alongside those of adult skulls in the development of “racial craniology” in the 18<sup>th</sup> century. Specifically, I follow racialized bodily remains collected by Dutch anatomist Petrus Camper around 1755-1789, from both his own dissections and obstetric practice and through a network of collector-anatomists, with specific reference to Samuel Thomas von Sömmerring in Kassel. I follow the “shelf lives” of these objectified bodies in their movements from the private collection of Camper and his son, anatomist Adriaan Gilles Camper, to accession in the Anatomisch Museum of the Rijksuniversiteit Groningen in 1820, to the Universiteitsmuseum Groningen in 2003. Focus on how these remains were collected, catalogued, categorized, exhibited, and represented in texts throughout this span brings into view how old but persistent museum classifications – for example, between “wet” and “dry” or “embryological” and “craniological” collections containing remains from the same individual, or bodies collected for the same racial-scientific ends - have served to reproduce a partial, problematic origins story for racial craniology. Here, critical attention to the role of museum practices reveals elided conceptual and material connections between racialized craniology and the broader racialized anatomy - and colonial political order - from which it was birthed, and it prompts reflection on how we might tell histories about and grapple with the legacies of scientific racism in the medical museum.

Paul Wolff Mitchell received a Ph.D. in Anthropology from the University of Pennsylvania in 2022. His dissertation, “The Making and Unmaking of Cranial Race Science: the Origins and Afterlives of Anthropological Human Skull Collections, 1768-1851,” both examined the emergence of “cranial race science” in global colonial-imperial circulations of racialized discourses and bodies, and traced the afterlives of human skull collections as they shifted in registers of scientific, historical, ethical, and political significance. He is a consulting scholar at the Mutter Museum in Philadelphia and has published in *PLoS Biology*, *Annals of the History and Philosophy of Biology*, and in the edited volume, *Embodied Difference: Divergent Bodies in Public Discourse* (Rowman and Littlefield); a forthcoming essay on skull collectors and slavery will appear in edited volume *Ordering the Human: Global Science and Racial Reason* (Columbia University Press). He is currently writing a book based on his dissertation research and is curating an upcoming exhibit at the Library Company of Philadelphia, funded by the Pew Center for Art & Heritage in the United States. He is currently a postdoctoral scholar with “Pressing Matter: Ownership,

Value and the Question of Colonial Heritage in Museums,” affiliated with the University of Amsterdam, Department of Anthropology.

### **Hope Miyoba**

*Science Museum Group, London*

Hope Miyoba was formerly a Wikimedia-in-Residence at Leeds Museum and Galleries from 2019-2020 and has been at the Science Museum Group since 2020 onwards. Hope organises editathons centred around under-represented groups within society. Whilst working at the Science Museum Group, during covid-19 lockdown she organised a completely remote volunteering project. From this project numerous articles were created and amassed a combined number of more than 10 million article views. Hope was interviewed for an episode for Leeds Museum and Galleries 'Museums n'That' podcast series about the relationship between cultural heritage sites and institutions and Wikipedia. She worked with Leicester University and Dr Sophie Frost on two podcast episodes discussing how new digital labour is disrupting, reorganising, and progressing the Science Museum Group's core priority to promote science capital. Currently she works as a digital content editor for the Science Museum Group, creating, editing and writing content for the multiple webpages across the institution.

### **Evi Numen**

*Old Anatomy Museum, Trinity College Dublin*

Do No Harm: Re-contextualizing the Medical Museum in the 21st Century: the Old Anatomy Museum (Dublin)

The dead never rest in peace, and some lead quite active afterlives. Human remains in museums fall in the liminal category of residing in what is their final resting milieu in a secular, visible, and visitable context. They, more so than others, live on. They are remembered, talked about, and talked to; not by bereaved family, but by their caretakers and visitors. The displayed dead are continuously mourned and commemorated through narratives shared in the form of museum tours and curatorial text.

The conceptually eternal afterlife of the displayed dead is amplified by the inherent power that human remains hold. Beyond their specific identity, they represent an encounter with mortality, and a rare confrontation with the sheer fragility of the human condition, one that is no longer available to the general public. They occupy, however, a frequently questioned terrain. Why are they not buried? Why are they 'on display'? Why are they excluded from the assumed universal funereal and burial rites?

This presentation attempts to answer some of these questions and offer new ones for consideration. To

do so it draws parallels between the institutional death rites performed in the terrain of museums and through museum work, and the cultural death rites that both venerate and confront the dead body in its physicality and inherent emotional gravity. A marriage of these practices is proposed as a framework for the creation of an engaged process that treats human remains in museums with dignity.

Evi Numen is the Curator of the Old Anatomy Museum of Trinity College Dublin. Since 2018 she has been working on a project to catalogue, conserve, and curate the medical heritage collection of the School of Medicine. She holds a Master of Fine Arts from the University of Pennsylvania in Philadelphia. Before her current engagement, she held the position of Exhibitions Manager & Designer at the Mütter Museum of The College of Physicians of Philadelphia from 2009 to 2016. Her research interests include 19<sup>th</sup>-century dissection, medical museum practices, and their intersections with end-of-life rituals. She is the founder and curator of 'Thanatography,' an online exhibition of contemporary mourning art and writing. In recent years she has curated virtual exhibitions featuring the collection of the Old Anatomy Museum and is currently leading an ambitious virtual exhibition project on the history of pandemics in Ireland, funded by the Heritage Council of Ireland.

### **Martina Peters**

*The Josephinum*

Martina Peters studied conservation and restoration at the University of Applied Arts in Vienna, Austria. Since 2008, she has specialized in the conservation and restoration of wax artifacts and models. She graduated in 2011 with master's degree with the research topic of preventive conservation at Vienna's Josephinum. Since 2013, she has been responsible for the conservation and restoration of the anatomical wax model collection, the historical instruments, and preventive conservation at the Josephinum – Medical History Museum Vienna. In 2016, she began her PhD studies on the anatomical wax model collection.

### **Toine Pieters**

*The digital National Pharmacy Museum*

Toine Pieters is professor of the History of Pharmacy and Allied Sciences in both the Department of Pharmaceutical Sciences and the Freudenthal Institute (he is also acting Head of this Institute) and senior fellow of the Descartes Institute of the History and Philosophy of the Sciences and the Humanities. Toine Pieters has published extensively on the history of pharmacy and allied sciences, medical humanities and digital humanities.

**Marta Piszczatowska**

*University of Warsaw Museum*

Marta Piszczatowska, PhD, curator at the University of Warsaw Museum. Research interests: medical museology, medical museums in Poland and Great Britain, history of gynaecology and obstetrics, academic heritage, author of exhibitions held in university museums. Vice president of the Association of University Museums in Poland.

**Sara Ray**

*Science History Institute, Philadelphia*

The body and the body politic: considering the role of anatomical museums in turbulent times

When Gerard Vrolik began collecting anatomical specimens in the 1790s, he did so within a period of dramatic political and social upheaval. His son Willem, whose additions to, and research on, his father's collection made it famous across Europe, reflected in the preface to his 1849 publication *Tabulae* that "this enterprise was only made possible by the supportive cooperation of my fellow countrymen. In [the book], I think I can detect the restless development of a scientific mind, which is doubly remarkable in a country with such narrowly defined borders and in such turbulent times." The body and the body politic: considering the role of anatomical expertise in turbulent times.

This talk contextualizes the Vrolik collection within the revolutionary period between 1780 and 1848 and inquires into the relationships among anatomical collecting, medical expertise, and the politics of revolution. The Vrolik collection reflects Gerard and Willem's interests in obstetrics, embryology, and anatomical "malformations." This talk asks what we might learn by situating Willem's technical research and the Vrolik's collecting priorities within the milieu of contemporary public health concerns – including maternal and infant mortality and the development of state aid for "crippled" beggars.

By situating the Vrolik collection within its sociopolitical context, the paper invites discussion about how this collection might answer to contemporary ethical and epistemological questions, including about reproductive rights and disability. If an anatomical museum can be emblematic of professional authority, socioeconomic status, and scientific expertise, this talk seeks insights into present challenges and opportunities for museums in our own moment of political, cultural, and professional transformation.

Sara Ray received her Ph.D. in the History and Sociology of Science from the University of Pennsylvania. Her dissertation, "Monsters in the Cabinet: Anatomical Collecting, Embryology, and Bodily Difference in

Holland, 1664-1850,” examined the role of anatomical preparations of fetal remains in the development of embryological science and in the formation of ideas about normal and abnormal human anatomy. Her research has been published in the *Journal for the History of Biology* and is forthcoming in the edited volume *Rethinking the Public Fetus: Historical Perspectives on the Visual Culture of Pregnancy*. She currently works at the Science History Institute in Philadelphia.

### **Stephen Pentz**

*University of the Witwatersrand, Johannesburg*

Stephen Pentz is a lecturer and academic coordinator for health systems science housed in the Department of Family Medicine and Primary Care at the University of the Witwatersrand (Wits). Pentz completed his Masters in Social Anthropology at the University of Cape Town in 2011, where he looked at the relationship that young people from a peri-urban background have with traditional African medicine in the context of HIV/AIDS. Following this, he worked on an EU-funded project looking at human resources for health in the context of primary health care. This led him to the Wits Department of Family Medicine & Primary Care where he developed an undergraduate stream in health systems science within the Bachelor of Health Sciences, which he currently coordinates and teaches. He is currently working on his PhD focusing on defining the field of health systems science in the South African context. His other research interests include historical archival work on South African health systems where he is running a digitising project (Dig-it!) on the National Health Services Commission Report of 1944, housed in the Adler Museum of Medicine.

### **Laurens de Rooy**

*Museum Vrolik, Amsterdam*

Obstetrics and race in the medical museum – the origin and afterlife of Gerard Vrolik's collection of racial pelvises

This paper concerns relations among racial science, obstetrics, and medical museums in the 19<sup>th</sup> century, and their continuing relevance. In focus is Gerard Vrolik's collection of racialized pelvises and their pivotal and problematic role in the history of scientific racism, in practical obstetrics, and the framing of Museum Vrolik, Amsterdam's anatomical museum (now: Amsterdam UMC-AMC).

In 1826, Gerard Vrolik (1775-1859), founder of Museum Vrolik, published *Consideration of Pelvic Differences in Different Human Races*, the first systematic, comparative study of racialized pelvises. Vrolik was convinced of racial hierarchy, articulating white, European superiority and black, African inferiority in

this publication. The pelvises Vrolik studied were later listed in the museum's 'ethnographical collection': approximately 300 racially classified skulls, skeletons, wet-preserved preparations, and plaster models from across the world. Vrolik's obstetric training suggests that his interest in these pelvises primarily arose from clinical, not "ethnographic", concerns, as is demonstrated by close study of the numbers, labels and writing on these and other remains in his collection.

Although neither these pelvises nor any other parts of Vrolik's 'racial collection' are currently displayed, they remain a distressing legacy for two reasons: 1] this collection embodies the troubling heritage of colonialism and scientific racism linked to the museum's founders, directly connecting to the topical debate of decolonizing the (medical) museum; 2] ideas about alleged racialized anatomical differences, especially regarding pelvic shape and childbirth, are still in circulation. What role(s) can the anatomical museum have in addressing the afterlives of the scientific racism its collections helped to birth?

Dr. Laurens de Rooy is curator director of Museum Vrolik, the anatomical museum of UvA (now: Amsterdam UMC-AMC). His interests are in the history of anatomy, zoology and anthropology especially related to the museum's collection and collectors. He teaches medical history at AMC and is PI in the NWA project 'Pressing Matter: Ownership, Value and the Question of Colonial Heritage in Museums'

### **Sabine Schlegelmilch**

*Institute for the History of Medicine in Würzburg*

Assistant Prof. Dr. phil. Sabine Schlegelmilch trained in Classics and German literature (interdisciplinary thesis in Classics, Archaeology and Egyptology)

Teachers Training for Latin, Greek and German (2008/08)

Research assistant at the Institute for the History of Medicine in Würzburg (since 2009)

2018: habilitation in History, Theory and Ethics of Medicine

Research focus: Early Modern Medicine; Medicine in photography, film and TV; material culture of medicine

Since 2018: Permanent position as Assistant Professor at the Institute for the History of Medicine in Würzburg; Head of the Medical Collections, University of Würzburg (since 2018).

### **Stephanie Seville**

*Museum of Medicine & Health, The University of Manchester*

Stephanie Seville is the Heritage Officer looking after the Museum of Medicine and Health

**Anna Stenkula**

*Uppsala Medical History Museum*

Museum Director, Uppsala Medical History Museum, Uppsala university

**Fenneke Sysling**

*Leiden University*

Naming colonial human remains: two logics

This talk is a reflection on the naming of colonial human remains: the publication of the names of the individuals these remains belonged to. Names play a crucial role in recognizing people as unique individuals, and they also carry significant social information, revealing aspects such as ethnic background, religion, social class, or age. Unfortunately, the names of individuals are often lost within collections of human remains. At the same time, it is surprising that in a substantial number of cases, we do have access to these names.

In this presentation, I will discuss ethical considerations around naming practices. From a medical ethics perspective and within medical institutions, anonymization of bodies and human remains is a normal practice. Medical historians too opt to use pseudonyms or anonymize the patients they write about. On the other hand, scholars and activists advocate a more humanizing, decolonial, or "from below" approach to medical collections. They argue that returning names to our ancestors can reestablish their visibility, grant them agency, and contribute to addressing historical injustices. In the course of this talk, I will explore the pros and cons of naming and the logics at play, with examples drawn from Dutch colonial collections.

Fenneke Sysling is an assistant professor at the University of Leiden, specializing in the history of science and colonialism. She wrote *Racial Science and Human Diversity in Colonial Indonesia* (2016), and her upcoming project is about medical practices and ethics in colonial Southeast Asia. Her interests include colonial heritage, museum objects, and natural history.

**Lucienne Thys-Senocak**

*Koç University, Istanbul*

Military Medical Museums: Responding to Crises

The Gülhane Medical Museum's collection in Ankara first opened to the public in 1986, but the collection has had a much longer and peripatetic past reflecting many of the political changes that have happened

in Turkey during the last century. The fate of the Gülhane collection has been entangled with that of Turkey's military medical schools and hospitals, ever since the Gülhâne Tatbikat School and Serîriyat Hospital was founded in 1898 by sultanic decree. The most recent iteration of the Gülhane Medical Museum occurred just after an attempted coup on July 15, 2016 which prompted the central government to close all the military academies in the country, including those, like Gülhane, which trained doctors and other healthcare workers for the military. The Gülhane medical collection is now connected to the University of Health Sciences in Ankara which is slated to open a new space in 2024 to house the collection. The new facility in the nation's capital hopes to engage more closely and actively with medical students, healthcare workers, hospital visitors, and other stakeholders in the community. This paper presents some of the opportunities that the Gülhane collection presents for public outreach--particularly after the major earthquakes of 2023 in the southeast region of Turkey-- because many of the objects are related to emergency medical response. It also examines how this collection is being recontextualized to interpret how medical practices in Turkey have intersected, for over a century, with several international medical and pharmaceutical networks.

Department Chair, Department of Archaeology and History of Art, Koç University, Istanbul, Turkey  
Co-founder of Koç University Medical and Health Humanities Initiative, Koç University (2019)  
Founding faculty member of Koç University's, Dept of History (1993), , MA program in Anatolian Civilizations and Cultural Heritage Management (2005), Dept. of Archaeology and History of Art (2009), Dept. of Media and Visual Arts (2010), MA and PhD Programs in Archaeology and the History of Art (2010), Research Center for Anatolian Civilizations ANAMED (2005)

### **Carsten Timmermann**

*Museum of Medicine & Health, The University of Manchester*

Carsten Timmermann is Professor of the History of Science, Technology and Medicine and Academic Lead for the Museum

### **Catarina Teixeira**

*Lisbon Medical School Anatomy Museum*

Catarina Teixeira is an integrated researcher (PhD student) from Institute of Contemporary History of the University of Évora, Portugal, in the Research Group of "Sciences: Studies in History, Philosophy and Scientific Culture". Her PhD project, "The 'Anatomy Museum' of the Medical-Surgical School of Lisbon

(1836-1910): a biography of an invisible collection”, is funded through a research scholarship granted by the Portuguese National Funding Agency for Science, Research and Technology (2021.07319.BD).

### **Karin Tybjerg**

*Medical Museion, Copenhagen*

#### The Medical Museum as a Trickster – The Changing Relations between Medical Science and Medical Museums

Medical museums once formed an integrated part of medical science. They were materialisations of medical categories of the body and diseases, and they delineated medicine from quackery as well as demonstrated how medicine could control unruly elements of society. Modern day medical museums are, however, no longer part of the essential infrastructure of biomedical research, and may even seem like a quaint or pedagogic foil to the laboratories of steel and glass. In this more uncertain relation, we may envisage a new role for the medical museum drawing inspiration from anthropology and the figure of the mythological trickster. This character – exemplified by Loke, Odysseus or the North West Coast Indian Raven – is neither insider nor outsider. He teases gods (in white coats) and humans (publics) and through this destabilisation of the ruling order, creates culture.

Karin Tybjerg is associate professor at Medical Museion, University of Copenhagen, and at the NNF Center for Basic Metabolic Research. She did her PhD and a research fellowship in History and Philosophy of Science at University of Cambridge and have held positions as Keeper of Ethnography and Modern History at the Danish National Museum and as Head of Astronomy at Kroppedal Museum. Her position at Medical Museion combines research, curating and teaching and her interests lie in the intersections between practices in the contemporary biosciences and history and philosophy of science. A main driver is to cast a new light on current practices through historical and philosophical approaches.

### **Lisa Vanderheyden**

*Utrecht University*

#### The Provenance History of Fetuses of Nineteenth and Early Twentieth Century Amsterdam (1860-1930)

In this paper, I reflect on the history of a medical collection and the relevance of provenance research beyond merely tracing objects to their origins. Provenance research (1) places medical collections within their cultural-historical contexts and give answers to museums visitors in the process, avoiding condemnation of the past through contemporary ethical norms. Provenance research also (2) is a

starting point toward writing broader histories. It can shed light on what is obscured in the one-sided view that medical museums often display through a focus on only those specimens that were collected, or which remain in collections today.

The collecting of fetal bodies in the late nineteenth and early twentieth century in Amsterdam illustrates these arguments well. My project began as provenance research of late 19th and early 20th century fetuses and stillborn children in the collection of the Museum Vrolik, the anatomical museum of the University of Amsterdam. My preliminary results show a much larger cultural history to be written. Fetal bodies were collected for myriad reasons, by many custodians (such as medical students, midwives, abortionists, grieving families, police officers, among others). It exemplifies how human remains were preserved outside the medical museum as well, and how provenance research can be a good starting point to uncover this history.

I am Lisa Vanderheyden, as a PhD candidate I am conducting provenance research on an anatomical and cultural-medical collection of fetuses from the Museum Vrolik in Amsterdam. My research is a cooperation between the Amsterdam University Medical Center and the University of Utrecht (Freudenthal Institute). My promotion will be brought to conclusion under the supervision of Bert Theunissen, Hieke Huistra and Laurens de Rooy.

### **Ruben Verwaal**

*Erasmus University Medical Centre, Rotterdam*

Co-curating Inclusive Healthcare: An Exhibition on Deafness and Hardness of Hearing in the Erasmus Medical Centre, Rotterdam

One of today's urgent issues is how to build an inclusive healthcare system serving an increasingly diverse population. Although most hospitals and medical faculties nowadays offer their students and staff courses in EDI (equality, diversity and inclusion), the drive towards equity, culturally sensitive care, and a welcoming learning environment can be hampered by historically grown hierarchies and the implicit biases of a predominantly homogenous workforce. This paper argues that when medical museums and collections work in active partnership with diverse communities, they can contribute to mutual understanding, wellbeing and more inclusive healthcare. For example, the *Yo, Doc, Listen Up!* exhibition at Erasmus MC, Rotterdam, adopted a methodology inspired by critical medical humanities. The aim was to have direct societal impact by means of dialogue between curators, physicians, and d/Deaf and hard of hearing (DHH) people and organisations. This cross-sector collaboration enabled (1) historical awareness; (2) critical review; and (3) the mobilisation of change. First, placing hearing differences in various historical contexts showed that these have been differently defined and understood, unearthing a

more varied DHH culture than hitherto acknowledged. Second, showing how notions of health and disability are themselves historically contingent, the project questioned the stark divide between normative claims of disability and health improvements on the one hand, and the actual experiences of DHH people on the other. Finally, by being explicitly entangled with the clinic and stakeholders' everyday experiences, the project stimulated reflection and discussion about d/Deafness diversity and inclusion among patients, healthcare professionals, and medical students.

Ruben Verwaal (PhD, 2018) is curator and assistant professor at the Department of Medical Ethics, Philosophy and History, Erasmus University Medical Centre, Rotterdam. He recently published 'Fluid Deafness: Earwax and Hardness of Hearing in Early Modern Europe', *Medical History* 65 (2021), 366–383. He co-curated the exhibition *Yo, Doc, Listen Up!* ([yodoclistenup.nl](http://yodoclistenup.nl)) at the Erasmus MC, in collaboration with DHH expert groups and the Institute for Medical Humanities, Durham.

### **Stavros Vlizos**

*Sotiria Hospital Museum*

Graduate of the University of Ioannina and Dr. Phil. of the Ludwig-Maximilian University of Munich, I first worked as a contract archaeologist at the Ministry of Culture (1997-2001) and then at the Benaki Museum (2002-2013) as a researcher and assistant to the Director. In the Department of Archives, Library Studies and Museology of the Ionian University, I teach as Associate Professor a wide range of courses in Museology and Archeology. From 2003 to 2017 I was a member of the Advisory Academic Staff at the Hellenic Open University. I am the director of the Museum Collections of the Ionian University and the Amykles Research Project. Furthermore, I am associate of the Athens Archaeological Society, corresponding member of the German Archaeological Institute, member of the ICOM, as well as Coordinator of the Ionian Islands Museum Network and co-founder of the Athens "Roman Seminar". As Scientific Director of EU funded projects, I conduct research related to the promotion of the archaeological heritage through innovative technologies. My research interests and publications refer to issues of promotion and management of museums, cultural heritage and archaeological goods, as well as issues of highlighting the material culture of Ancient and Roman Greece, and the importance of ancient sanctuaries diachronically.

### **Annelies Vogels**

*KU Leuven & UZ Leuven*

Annelies Vogels is responsible for the coordination of the exhibitions organised by the University of Leuven and one of the core members of the Vesalius project team. She was involved in various

exhibitions relating to art and science, such as [‘To the Edge of Time’](#) (2021), [‘Imagining the Universe’](#) (2021) and [In Search of Utopia](#) (2016).

Body Diversity on Display: Experiences and Reflections from a Museum in the Making

See for abstract: Tinne Claes

## **Siobhan Ward**

*Trinity College Dublin*

Potted History: A Case of Imperforate Anus

While cataloguing and conserving the Wet Specimen collection in the Old Anatomy Museum at Trinity College Dublin, I noted a specimen labelled; Mesial section through the pelvis of a female child born with imperforate anus. An attempt to reach the gut from below failed and colotomy was performed but the child died in a few days. The specimen was given and described by Dr F.W. Kidd. Although this specimen has been in the collection for many years, there was no indication of how long it had been here or why Dr Kidd had given the specimen to TCD. A search revealed a journal article by Dr Kidd describing this case which brings new meaning to this 127-year-old museum specimen. ‘The case which I wish to bring under your notice this evening is one of considerable interest to the embryologist, the anatomist, the surgeon, and the obstetrician. The interest in this case is increased by the fact that it is accompanied by a frozen section of the parts, which has been most beautifully prepared and mounted by Dr Dixon, of the Trinity College School of Anatomy’. Dr Kidd describes the challenges he encounters trying to save the life of this child. It is a poignant story of a mother in her 12th pregnancy, a child who lived for 10 days, a doctor disappointed at his efforts to save the child and ultimately the need to record the condition of Imperforate Anus by retaining and preserving the human remains ‘because it might fall to the lot of any obstetric surgeon to treat some case exactly similar to the one, I have just described’

Siobhan works in the School of Medicine Trinity College Dublin as the Chief Technical Officer in the Discipline of Anatomy. The role consists of several responsibilities including management of the Body Donor Programme where we provide information to people who wish to donate their remains to medical science. Following the death of a donor we provide support for the bereaved family, look after the preservation of the donor body, support students as they encounter the donor body for the first time, and look after the final disposition of the remains.

Conserving and maintaining the wet collection of historical museum specimens, in The Old Anatomy Museum, is another area of interest and we are currently trying to gather the history of these teaching and pathological specimens, most of which are more than a hundred years old.

## **Alice White**

*Wellcome Collection, London*

### Wikimedia to Widen Museum Reach

Wellcome Collection and the Science Museum have been building upon existing programmes to reach audiences digitally, and this talk will focus on our engagement with Wikimedia projects (Wikipedia, Wikimedia Commons and Wikidata) as a way of connecting people with collections.

At the Science Museum, a volunteer programme has been running to enable staff and volunteers to contribute expertise and knowledge onto Wikimedia, in order to reach a wider global audience by engaging in places where they were already seeking information. As of the February 2023, the articles edited by the volunteers have resulted in 10 million article views. The volunteer programme is a very flexible format and we will offer suggestions for implementing it in different organisational contexts. Another project involved uploading 5,000 images of items from the Medicine Galleries. This work involved collaboration with Wellcome Collection and careful consideration of which images to share. Whilst it was important that medical traditions from around the world were made more visible to aid diversity and inclusion, it was also important to consider which images and metadata should be held back until their information could be updated to meet collection standards. This work helps to show how collections exist beyond single institutions, how we can make provenance more visible, and what we can learn by connecting catalogues.

In this paper, we will share the challenges and opportunities that arose during these projects, how we negotiated them, and what outcomes we have seen.

Dr Alice White is a Digital Editor and Wikimedian at Wellcome Collection. Since the pandemic, in her Wikimedian role she has hosted a remote internship programme and a professional development course for registered nurses, in addition to individual events aimed to support a greater diversity of content on Wikimedia. As an Editor, Alice commissions [stories](#) for [wellcomecollection.org](https://wellcomecollection.org), which might help people to engage with the collections, put collections in historical context, or give a lived experience perspective of health that is not represented in what has been collected previously and extends our understanding of what it means to have a particular health issue. She also uses pair-writing practices to produce accessible information for users about events and exhibitions.

**Louise Whiteley**

*Medical Museion, Copenhagen*

Slow collaboration and saying what matters

Both museums and biomedical research centers deal with long timescales of accumulating knowledge – and with increasingly pressured timelines of productivity. As a museum research group within a biomedical research center, the collaborations we grow over time offer an ‘escape hatch’ from this paradox, allowing the slow(er) emergence of relationships, ideas, and values around the production of shared objects. I will share examples and argue that what time allows is in part conversation about what motivates our work – where difference and disagreement are tolerated and even treated as a creative resource, rather as ‘mistranslations’ to be dissolved.

Louise Whiteley is Associate Professor in Medical Science Communication at Medical Museion and the NNF Center for Basic Metabolic Research, and her position involves research, teaching, and museum work. One of her key research interests is how biomedical research that implicates the mind affects peoples' understandings of themselves, in part through its representation in popular culture. A second key research interest is how museum exhibitions, artworks, and performance can engage with and illuminate the relationship between science and the subjective experiences it invokes, acting as a form of public research that allows different disciplinary practices to 'make something together'. Across both these themes, she has a methodological focus on the role of communication in working across different knowledge practices; including an interest in images, metaphors, and the generative possibilities that lie in the failures of translation and representation.

**Harriet Wheelock**

*Heritage Centre Royal College of Physicians of Ireland (RCPI)*

Harriet Wheelock is Keeper of Collections in the Royal College of Physicians of Ireland, with responsibility for the management and development of RCPI's heritage collections. These comprise a unique library, archive and object collection relating to RCPI and the history of medicine and medical education in Ireland. In 2018 RCPI's heritage collections received Full Accreditation under the Museums Standards Programme for Ireland.

Harriet holds a 1<sup>st</sup> class BA (Hons) in History from Trinity College, Dublin (2005), a Masters in Historical Research from Lancaster University (2007) and an MA in Archives and Records Management from

University College Dublin (2009). In September 2020 she commenced a part-time PhD in the TU Dublin School of Creative Arts looking at the history, development, and use of RCPI's collections.

### **Andreas Winkelmann**

*Medical School Brandenburg, Neuruppin*

#### Present-day ethics of historical anatomical specimens

Over the last decades it has been increasingly acknowledged that anatomical specimens in collections from National Socialist or colonial contexts are "sensitive objects". There is a growing consensus that such human remains should not be displayed in public. However, concerns are also raised regarding collection items from times when bodies were used in anatomy without consent of the deceased individual. I will take the discussions surrounding the planned display of an early 19th century "Gall skull" of the Berlin anatomical collection and other examples to scrutinise such concerns and will plead against a blanket damnation of historical anatomical specimens.

A present-day ethics of anatomical specimens has to acknowledge their ambiguity: they are sheer material objects and have at the same time a connection to a deceased person and thus to a biography. While this ambiguity is inherently not resolvable, I suggest to stress one common ground: anatomical specimens are preserved material traces of history. They carry traces of an individual life inscribed into a body as much as traces of artificial anatomical treatment. The deceased individual and anatomists thus contributed to its formation. If this process did not involve crimes – as in NS or colonial contexts – it can be reasoned that with growing historical distance, the individual aspect fades and the artefact prevails (as for example also in religious ossuaries). The history of anatomical specimens should be reflected and researched, the contributions of the individual and the 'producers' should be recognised and respected, but historical specimens should not be stashed away.

Andreas Winkelmann is a medical doctor by training and holds an additional MSc. degree in medical anthropology. Since 2015, he teaches anatomy at Brandenburg Medical School in Neuruppin, Germany. He has published on the history and ethics of anatomy – with a focus on the times of National Socialism – and since 2014 chairs the committee for ethics and medical humanities of the International Federation of Associations of Anatomists. From 2010 to 2013 he headed the Charité Human Remains Project in Berlin, which conducted provenance research on human remains in colonial collections. From 2011 onwards, he has helped to organise repatriations of human remains to Namibia, Australia, New Zealand, and Paraguay. Recently, he co-authored the German ICOM guide to provenance research on human remains from colonial contexts.