

Panel One: Curating Disability

Sue Austin is a multimedia, performance and installation artist. Over an extended period of time her practice has operated as a vehicle to open up a thinking space around the materiality of the wheelchair. This is used as a metaphor to raise questions about the value of diversity to society through raising the profile of 'difference'. Rather than being didactic, however, a primary aim is to create portals or multiple entrances into the resulting artwork (e.g. through live art, associated online and multi-platform presentation, etc) so that it can find a way to ask questions but at the same time leave space for the audience to generate their own meanings. Sue aims to find dramatic and powerful ways to re-position disability and Disability Arts as the 'Hidden Secret', and argues that this 'secret', if explored, valued and then shared, can act to heal the divisions created in the social psyche by cultural dichotomies that define the 'disabled' as 'other'. <http://www.wearefreewheeling.org.uk>

Professor Jocelyn Dodd (University of Leicester) is director of the Research Centre for Museums and Galleries (RCMG), School of Museum Studies, University of Leicester. RCMG research stimulates new thinking and practice enabling cultural organisations to become more ambitious and impactful in nurturing more equitable and inclusive societies. Her research is informed by many years working in the museum sector, and she has co-led a number of large research projects with multiple partners including *Exceptional & Extraordinary: Unruly bodies and minds in the medical museum* (2016).

Jocelyn's presentation will focus on *Exceptional & Extraordinary: Unruly bodies and minds in the medical museum*. Since humans first appeared on earth no two have ever been the same. Yet somewhere along the way, certain bodies and minds came to be highly valued whilst others became viewed as problematic; as deviant and unruly, deficient and requiring adjustment towards a perceived idealised norm. *Exceptional & Extraordinary* invited four artists to explore behind the scenes of eight of the UK's most renowned medical museums and - in collaboration with experts in medical history, disability and museums - to produce a series of thought-provoking new commissions that examine our attitudes towards difference with the aim of stimulating debate around the implications of a society that values some lives more than others. Using a trading zones model, *Exceptional and Extraordinary* is firmly rooted in the social model of disability and challenges the impact the medical model of disability which has been so pervasive and get so corrosive and harmful.

Tony Heaton (Shape Arts www.shapearts.org.uk & www.tonyheaton.co.uk) is the founder of NDACA - the National Disability Arts Collection and Archive. A practising sculptor, his work *Monument to the Unintended Performer* was installed on the Big 4 at Channel 4 TV Centre in London to celebrate the 2012 Paralympics, and his sculpture *Gold Lamé* currently occupies the Liverpool Plinth.

He has been involved in the arts and museums sector for over twenty-five years with a particular emphasis on access and inclusion. Tony is a consultant/advisor to many

major cultural organisations, including the Tate, the British Council, and the Research Centre for Museums and Galleries. Tony was the Chief Executive of Shape Arts from 2008-17, and is currently Chair of Shape Arts.

Within a wider discussion on access and inclusion Tony will share his experience developing the award-winning exhibition *Re-framing Disability: Portraits from the Royal College of Physicians*, which explored a group of portraits from the RCP archive depicting disabled men and women, some of whom earned a living exhibiting themselves to the public. Tony will also highlight work by disabled artists in museums including a site-specific performance by artist Aaron Williamson, commissioned by Shape Arts and The Arts Catalyst for the *Labyrinth of Living Exhibits* at the Hunterian Museum in 2011; and Yinka Shonibare's video *Effective, Defective, Creative* (2000), displayed in the Science Museum in 2012.

Katherine Ott, PhD, is a curator in the Division of Medicine and Science at the Smithsonian Institution's National Museum of American History in Washington, D.C. Over her twenty-year career, she has curated exhibitions on HIV and AIDS, polio, acupuncture, Special Olympics, and disability, among other subjects and collected a range of artifacts, from 1930s tactile models for the Blind and artificial skin to electroencephalography devices (EEG) and a necktie advertising Viagra. She is presently documenting curandero practices in the Southwest and tweets @amhistcurator.

Over time, collecting and exhibiting the history of medicine can feel similar to being a car mechanic who can more-or-less fix an electric driverless car but owns a 1969 Dodge Charger. There is tension between the constant stream of new information, theory, and tools and the familiar, beloved ride that brought us into the field. The cultural contingency of facts and concepts related to diagnosis, trauma, disability, body integrity, and sexuality, makes the work exciting, humbling, and sometimes intimidating. For example, in 1977, The National Museum of American History mounted "Triumph over Disability," a title that perfectly captured the take-away message. The main label for the recently opened exhibition to mark the 50th anniversary of Special Olympics begins, "Segregation takes many forms." The path from one to the other grew out of questions about who matters, who has authority, how many simultaneous truths can an audience handle, the interpretive flexibility of objects, what is healthy, and what is normal. Katherine's presentation will discuss how the application of critical disability studies to curatorial work influences interpreting medical history by both side-lining the medical "fix-it" model of understanding bodily difference and analysing the aesthetics of the context and use of medical material culture.

Panel Two: Curating Mental Health

Sam Curtis (<http://www.scurtis.co.uk>) is an artist and curator based in London. He currently works as a curator at the Bethlem Gallery situated within the Bethlem Royal Hospital, the gallery supports artists with lived experience of mental illness. Sam graduated from Goldsmiths MFA programme in 2008 and has exhibited across the UK, Europe and the USA. His work is represented by Division of Labour.

Sam will be discussing recent curatorial project **Our Future Likes** at Bethlem Gallery, which explores the lives we live on and off-line. The exhibition reveals how some artists and young people in our society are taking the lead, creating art that explores how we can make the internet a more positive and contemplative space and aims to provide a platform for the voices, views and experiences of young people in relation to life online and its impact on their mental health. Artists have worked with young people on psychiatric wards, from local schools and from local groups to develop a diverse variety of contributions around the exhibition theme.

As well as giving his perspective on some of the workshop's research questions, Sam will discuss models of socially engaged and participatory art practice in relation to co-production and some of the ethical challenges around people in psychiatric care participating in art-based projects that aim to provide a public space for their voices, expressions and ideas.

Jane Fradgley (<http://janefradgley.com>). Jane Fradgley is a visual artist, poet and art director with a fashion and tailoring background who studied her MA at St Martin's School of Art. Among her widely exhibited bodies of work is a project created in 2012, called *held*. Originally commissioned by Guy's and St Thomas' Charity, for an exhibition at Guy's Hospital, the work explores the nature of *strong clothing*, used in past treatments for psychiatric patients. Having personal experiences of psychiatric care, and a lifetime interest in clothing, Jane used photography to interpret a collection of such garments archived at Bethlem and her series now sits in the permanent collection of the Bethlem Museum of the Mind.

Jane will reflect upon the journey of *held* from commission and research to challenges and positive outcomes: through exhibiting and working with curators in art, health and museum settings; the engagement with a wide range of audiences; the project informing and inspiring those working in various academic and creative disciplines and also the impact on her own practice.

Victoria Tischler PhD is a chartered psychologist and associate fellow of the British Psychological Society. She has over 25 years' experience in the mental health field, in academia, the charity sector, and in statutory services. Victoria's research focuses on creativity and mental health. She leads a number of projects that develop and evaluate visual arts and multi-sensory interventions for older people with a focus on dementia.

She is an experienced doctoral supervisor and external examiner with considerable expertise in public engagement, knowledge transfer and consultancy. She is particularly interested in developing, curating and commissioning art and mental health activities. She is executive editor for the journal *Arts and Health*, a Trustee for *Paintings in Hospitals*, and a member of *PS/Y*, an arts, curating and research collective. She regularly acts as a media consultant and presenter on art and mental health issues. Victoria tweets at @victischler.

Victoria's presentation, *Art in the Asylum: communities and controversies*, explores engagement with mental health staff and service users as part of the *Art in the Asylum* exhibition (Djanogly Gallery, 2013). The exhibition explored the therapeutic and diagnostic use of art in mental health settings from 1830s to the 1970s, also investigating the influence of 'asylum art' on art historical movements such as Surrealism and Expressionism. This included art collected and celebrated by professionals in mental health contexts, work thought to decipher the psyche and made by those deemed mentally ill, and the work of established artists that was inspired and influenced by mental distress.

The development of the exhibition was an interdisciplinary, historical exploration of art created in asylums, and all artists featured were deceased. The project engaged the public, including professionals and those who use mental health services via an events programme where topics such as Electro Convulsive Therapy (ECT), Cognitive Behavioural Therapy (CBT) and art therapy were considered.

Whilst the exhibition and associated events were largely positively received by a wide range of visitors, controversies regarding the choice of work, the ethical framework within which it was created and acquired, and wider issues about inclusion, language and 'good practice' were raised. The presentation will reflect upon this and the inherent tension of projects such as *Art in the Asylum* that consider sensitive and complex topics and that traverse academic, curatorial and public engagement spheres.

Solomon Szekir-Papasavva is the Engagement Officer for Wellcome Collection's Art and Health collections, a grouping of artistic and archival material created in healthcare contexts.

Solomon has been working with artists affected by health issues, practicing and trainee art therapists, and the arts in health research community to stimulate the exploration and research of the collections, and to challenge how Wellcome Collection manages and interprets this material. Solomon comes from an education and museum engagement background, and has worked with a mix of audiences in Japan, Brazil and across the UK. He has led programmes for The Institute of Sexology at Wellcome Collection and Bloomsbury Festival.

Panel Three: Curating Medicine

Sophie Goggin is the Curator of Biomedical Science at National Museums Scotland in Edinburgh. She led on the biomedical content in the award-winning new Science and Technology galleries, which opened in 2016. Her research interests include patient voice and prosthetics. She tweets at @sophgoggs.

Medical objects have been used to tell clinical, technical and personal stories in museums. Sophie's presentation will reflect on the ways prosthetics, asthma, genetics, and the users of these medical technologies have been represented in recent projects at National Museums Scotland, using methods of co-production. In our new displays we aren't seeking to erase the voice of medical professionals but are looking to redress the balance by including the voices of patients and users of the medical technology in our collections. This balancing act between clinicians, patients, users and our other audiences has its own challenges. How can we responsibly display medical objects and portray their users in the museum? And whom are we displaying them for?

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 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 co-editor of *The Hospital in the Oatfield – The Art of Nursing in the First World War* (2014). Natasha's Twitter handle is @natashamcenroe.

Dr Katy Barrett is Curator of Art Collections at the Science Museum, London. Previously she was Curator of Art, pre-1800, at Royal Museums Greenwich, and has held various posts at the Whipple Museum for the History of Science in Cambridge, the Natural History Museum, the British Museum, the Pitt Rivers Museum in Oxford and the National Gallery, London. She has higher degrees in History of Art and History of Science, and is active on social media as @SpoonsonTrays. Katy has co-authored *The Sun: One Thousand Years of Scientific Imagery* due in Autumn 2018.

Natasha and Katy will co-present a paper titled 'Peopling the Medicine Galleries at the Science Museum'. In autumn 2019 the Science Museum will open a suite of five new Medicine galleries. Occupying most of the first floor of the South Kensington site, this will create the largest medical museum in the world, within an existing science museum with established audiences. Medicine sits interestingly within this broader science context, where visitors arguably have clearer personal histories of medicine: their 'medicine capital' is higher than their 'science capital'. Yet, medicine is as much cultural as scientific, requiring different approaches and interpretation.

The new galleries have a major focus on representation, allowing audiences to see themselves in the faces associated with medical stories. In this paper, two members of the team will look at different approaches to peopling the spaces: at how controversial objects have been approached and incorporated; and at a series of portrait photographs developed with a high-profile artist and a participation project. We will

consider how approaches from the (visual) medical humanities open up different opportunities in these galleries, and what this might teach us of broader relevance to the Science Museum collections and spaces.

Lucy Zacaria, Head of Arts, Imperial Health Charity. Lucy joined the art collection team at Imperial as the arts manager in June 2014. Prior to this Lucy worked within the art department at Deutsche Bank for 15 years. Her role there included managing the UK collection of one of the largest corporate collections in the world as well as introducing and running the many staff engagement projects. Lucy holds a degree in Business Studies, a level three City & Guilds diploma in Photography and is a member of the Association of Women in the Arts.

Lucy manages the art collection, curatorial team and arts engagement programme for the Imperial Health Charity. The Charity's priorities are to enhance the healing environment and visitor experience throughout the five hospitals that make up the Imperial College Healthcare NHS Trust. As a fully accredited museum through Arts Council England, the charity has policies and procedures in place to ensure the future of the art collection and to continue to acquire and commission artworks that improve the environment across the Trust. Our cross-platform arts programme includes: creative workshops, music, dance, theatre performance and a sensory garden.

Lucy's presentation will explore 'curating medicine' from the perspective of a hospital arts organisation. This will include an overview of Imperial's art collection (both historic and new acquisitions and major commissions) and audience engagement programme for hospital patients (including music, theatre, dance, creative workshops and museum outreach). Key questions will include: can you measure the impact of visual art in a hospital? (drawing on findings from a survey carried out at Imperial College Healthcare NHS Trust in 2014); who is the audience for Imperial's art collection, and how is this audience engaged? (addressing patients, staff and visitors' perspectives and asking how the right artworks are identified for different clinical spaces); and how do artists feel about their work being in a medical environment? (using quotes and statements from some of the wonderful artists worked with).

Martha Fleming (<http://www.marthafleming.net>) is a historian of science, curator, and artist with an interdisciplinary career spanning several decades. She has worked in management, research, teaching and creative capacities; in museums, universities and scientific institutions; and inside disciplines ranging from biomedicine and astrophysics to the history of science and technology, as well as design and the fine arts. She is a member of the UK Museums Association, the Museums and Galleries History Group, the History of Science Society and the British Society for the History of Science, and the International Association for Word & Image Studies, and is currently a Senior Research Associate at the British Museum.