



Annual digital art exhibition
September 29-October 1, 2016

In partnership with/ En partenariat avec:



<https://thebodyelectric-lecorpselectrique.ca>

 @TBE_ICRE

Curatorial Statement

Welcome to The Body Electric, the third annual digital art exhibit supported by The Royal College of Physicians and Surgeons of Canada, at the International Conference on Residency Education (ICRE). It features the works of professional artists, educators, researchers, students, residents and health care providers from around the world, that were selected by a jury and are presented in this digital exhibit.

This year, we invited artists to address the ICRE's focus on quality and patient care by exploring the theme of care and caring within medicine and health care. The inspiring and often provocative creations in the exhibit put forth perspectives that rarely emerge in the workshops and presentations of a medical education conference, and engage us in both affective and critical conversations with our practices of caring as patients, educators and health care providers.

Just as “care,” as both noun and verb, has numerous meanings, there are diverse interpretations of the overarching theme in this exhibit. In its most literal sense— relevant in the phrase health care— care is the provision of what is necessary for the health, maintenance and protection of someone. Yet, as we are reminded by the works of **Julien Poitras**, through comedic absurdity, and **Alexandre Coutin and colleagues**, who use design to educate and advocate, our health system often fails to meet the needs for care that our patients and communities long for. Numerous artists, including **Bryn Ludlow, Cristina Vidrutiu, Marilyn Mitchell, Wendy Palmer**, draw upon the idea

of loss in connection with care. This paradoxical pairing underscores a need to care for our patients, families, colleagues and communities during the tragic yet common human experience of illness and loss.

The concept of self care for health care providers, and that of caring for our colleagues and communities, resonates in the work of **Hesam Noroozi** and **Annie Kei. C. Michael Gibson's** mixed-media work of tuxedoed characters in free-fall, rescued by a hero's mythic arm, illustrates these themes with piercing drama. In considering the reasons for the figures' downward tumble and how to care for them once they are rescued, a holistic conceptualization of caring seems elemental. The works of **Raven Crow, Claire Tatangelo, Laura Thippawong, Lesia Szyca** and **Yi Ariel Liu** highlight caring as it relates not only to the body but to the mind, spirit, and emotion.

Caring for ourselves and our patients and families may be deepened through a holistic understanding of care, so too should it be founded on relationships— with each other, with the land, with families and communities. Relationality in health care, and the interconnectedness of the physical self with inner and outer worlds, are explored in the works of **Ansel Ooman, Elizabeth Lopez, Jinke Wang** and **Emily Thurston. Amy Jeffries'** exquisite ceramic creations, in which human bones commingle with the mollusoid bones of the ocean, embody this relationality. Their fragility and painstaking detail draw attention to another meaning of the noun “care,” which is serious attention or detailed

Lisa Richardson and Allison Crawford
Co-Curators

consideration applied to doing something correctly, or bringing something into focus or life.

As health care providers and educators, we aspire to always do our jobs with this level of “serious attention and detailed consideration”. Art and artistic production exhort us to turn our attentive gaze to our own practices. Reflexivity, illustrated explicitly in **Samatha Theriault’s** anatomical drawing of a heart that includes the coiled edge of her drawing book, is a way to nurture, sustain and deepen our abilities to care. **Catherine Richard’s** *L’Intrus* engages the viewer in a sensory experience of reflexivity as we imagine palpating and listening to the beating ventricles, and in so doing pay attention to our embodiment and its vulnerability. The powerful role of artistic production as a reflexive tool for patients and families is highlighted in the works of **Dayna Slingerland** and **Pauline Sameshina**. In the current digital era, the stitches in *Slingerland’s* textiles remind us of the physical aspects of caring, and of the succor of our grandmothers and older generations.

In addition to the aesthetic pleasure provided by the stunning pieces in this year’s show, one of its primary aims is to move beyond observation and reflection to action. We hope that you will be inspired to imagine new possibilities and dimensions of care for your patients, your trainees and yourselves, and that you will be moved to enact them in your everyday practice.



Artists



Alexandre Coutin, Groonie Tang, and Laurence Biro

Our work strives to facilitate inclusion and improve quality of care for LGBTQ patients by providing a holistic understanding of their identities. We created an LGBTQ Health infographic to teach medical learners gender and sexual diversity concepts.



Raven Crow

The Medicine Wheel has many teachings within it. It helps us to honour the four nations: Yellow, Red, Black and White people. The Medicine Wheels within our being help us to see clearly, to speak our truth and to sense the world around us. I added my own teachings with the blue colour representing father sky and the water beings.



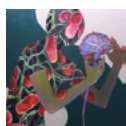
Dr. C. Michael Gibson

The hopes and capacity for self-healing on the part of the patient, and the compassion and "placebo effect" offered by the shaman have now been replaced by the indifferent potent drugs of the physician scientist. When modern medicine fails, sometimes a long arm, either your own, that of a loved one, that of a healer or love and forgiveness themselves reach down and pull you out of the dust bin of the void; and a soul is redeemed and healed.



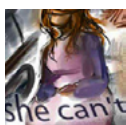
Amy Jeffreys

This piece has come to be a result of loss, and the melancholic thoughts following. The theme compassion relates to my pieces as they evoke an emotional response from the audience that triggers a recollection of a personal experience with loss. I strive to have the viewer respond to my own suffering by extending an understanding of this experience and therefore lending compassion.



Annie Kei

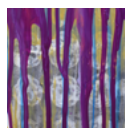
My project is a visual exploration of the "Gut-Brain Axis" research, a field in medicine which has only gained popularity in recent years. It ties closely to this year's ICRE theme "Advancing Quality: Aligning Residency Education and Patient Care", as my project reaches out to the notion of caring for patients beyond using only pharmaceutical products and traditional clinical methods.



Dr. Yi Ariel Liu

I believe that developing a genuine curiosity for the patient's wellbeing and reason for presenting can help us overcome counter-transference. The brain that emerges from the patient in the painting shows

that there can be many things that the patient is thinking about that are hidden from the physician during a clinical encounter.



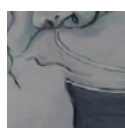
Elizabeth M. Lopez

A thread in my work follows the destruction and loss from dementia. I am intrigued by impermanence; the passage of time, inevitable damage, decay and change, and the relativity of existence.



Bryn A. Ludlow

The contrasts between time, degradation of the brain represented by ellipses as Amyloid plaques covering the time, and experience of grief, are addressed in my two pieces about dementia and loss. By sharing my vulnerable experience of grief in the painting, I hope it is evident that the technique of sweeping brush lines in the figure, and background, expresses the experience of letting go the grief that I felt when creating this work.



Marilyn Mitchell

This painting relates to aligning Residency education and patient care since it is about how even the most fragile people contain something inexplicable when they are alive. We know it most intensely when a person dies. Whatever it was that gave them life is suddenly gone. This painting is meant to depict the moment this man's life left him. He was a real patient of mine and I intentionally made him vague in order to protect his identity.



Hesam Noroozi

Turn the patients' attention to the moment, to the brighter side, and let him/her acknowledge the entire emotions and thoughts. In some mood disorders, psychotherapy can help patients to deal better with their emotions and thoughts.



Ansel Oomen

The body and its organ systems comprise a lush, corporeal garden that grows, blooms, and senesces along a natural cycle. At any given season of their life, an individual will experience periods of invigoration and decline. Central to the vitality of a garden, however, is careful design and cultivation. In this sense, the physician acts as master gardener by being in tune with the earth.

**Wendy Palmer**

WINGS is one of thirty pairings of photographs and imagist poems in the exhibition "Edges of Light: Images of Breast Transformation". A collaborative effort between photographer Wendy Palmer and subject/author Dr. Kimberly Myers, the exhibition chronicles Myers's journey with breast cancer from diagnosis through reconstruction.

**Dr. Julien Poitras**

Julien Poitras, vice-doyen à la responsabilité sociale à la Faculté de médecine de l'Université Laval, médecin d'urgence au CHAU de Lévis et bachelier en Arts visuels, fait de la bande dessinée et opère une petite maison d'édition, Moelle graphique

**Catherine Richards**

Catherine Richards is a visual artist working with new and old technologies. Her work explores the volatile sense of ourselves as new information technologies shift our boundaries.

**Pauline Sameshima**

The beauty of the journey (the flowering foliage) as evidenced by the participants, is self-created—this flowing journey of joyful moments reflects resiliency and hope created through support and outlook. The shadow on the winter trees is created with the Sanskrit Maha Mrityanjaya Mantra which encourages the recognition of an evolving self and the new possibilities that recognition brings.

**Dayna Slingerland, and Pauline Sameshima**

Dayna Slingerland and Pauline Sameshima from Lakehead University in Thunder Bay, Ontario created "Dandelion Hopes" as a collaborative, arts integrated research art piece. The work celebrates a process of making as well as the final product.

**Lesia Szyca**

My work deconstructs traditional images of death by taking them out of their intended context and exploring their components. In particular, I explore beauty in its ties to death and the macabre of preservation.

**Claire Tatangelo**

In this installation, I explore what it means to understand my whole, integrated self by studying anatomy, reflecting on memories, and visually depicting somatic experience. Collectively, these pieces are my perception of how the mind and body are connected. Images inspired by human thought,



emotion, and form have the power to stimulate insight and empathy towards others.

Samantha Theriault

The intention of the piece is to represent the historical origin of scientific research and education. As a practicing Registered Nurse specializing in Cardiology, I use artistic renditions to commit anatomy to memory.

**Laura Thipphawong**

My interdisciplinary research, writing, and art practice centers around the critical theory of violence, sexuality, folklore, science, and the abject image in cultural media.

**Emily Thurston**

This series is truly about the body as opposed to the individual within the frame. The body is used as a key, or a tool in each selected environment. The environments have surreal qualities to them; allowing the position of the body within them to confuse a person and take them away from the mundane aesthetics a female body has historically been photographed in. The body begins to create a dialogue with the earth, a reaction of escapism.

**Cristina Vidrutiu**

Cristina Vidrutiu is a Research Fellow of the Art, Science and Business Program, at Akademie Schloss Solitude, Stuttgart, working on an interdisciplinary project on Illness narratives (narrative research and art installation).

**Jinke Wang**

These paintings are assignments from Dr. Stephen Tulk's Human Anatomy class and Jon Todd's class at OCAD University. With reference to George Bridgman's anatomy drawings, I sought to express the power and aesthetics of muscle that lies beneath our skin, and works as precise as a clock.

Curatorial Team



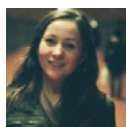
Lisa Richardson, MD MA FRCPC, Co-Curator

Lisa Richardson is an award-winning clinician-educator in the University of Toronto's Division of General Internal Medicine. Her academic interest lies in the integration of critical, non-bioscientific perspectives into medical education. She currently practices at the Toronto Western Hospital where she is Site Director for the Core Internal Medicine Residency Program. She is Faculty co-Lead in Indigenous Medical Education for the University of Toronto's medical school and is an Assistant Professor in the Department of Medicine. She is a 2014-2016 AMS Phoenix Fellow.



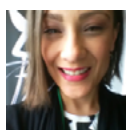
Allison Crawford, MD FRCPC, Co-Curator

Dr. Allison Crawford is a Psychiatrist and Assistant Professor at the University of Toronto, and Director of the Northern Psychiatric Outreach Program and Telepsychiatry at the Centre for Addiction and Mental Health. Her focus is on community and transcultural psychiatry, and arts-based health research. She is a PhD candidate in the Department of English at UofT; her dissertation explores physician-writing in the Canadian Arctic and Inuit literature on health. She is Editor-in-Chief of *Ars Medica: A Journal of Medicine, the Arts and Humanities* www.ars-medica.ca.



Erin MacIndoe Sproule, BA MFA, Assistant Curator

Erin MacIndoe Sproule is a freelance documentary filmmaker, journalist and producer, and has worked with the CBC, History Channel and Discovery Channel. She has a Masters degree in Fine Art Photography from Instituto Europeo di Design in Madrid, Spain and a Bachelor of Arts in Radio and Television from Ryerson University. <http://www.anthroscopemedia.com/>



Bryn A. Ludlow, BFA MA, Research & Graphic Design

Bryn A. Ludlow is a third-year doctoral student at York University in the Department of Communication Studies, York and Ryerson Joint Graduate Program in Communication and Culture. Since 2009, she has curated many art exhibits with a medical theme, and *The Body Electric* is the subject of her dissertation research. <http://brynludlow.com>

Advisory Group and Jury



Andrea Charise, PhD

Andrea Charise is an Assistant Professor of Health Studies at the University of Toronto Scarborough, where her research and teaching focus on health humanities, arts-based approaches to health studies, and literary representations of older age. She received the 2014 John Charles Polanyi Prize for Literature and has published in venues including *Health Expectations*, *Academic Medicine*, *Essays in Romanticism*, and *English Literary History (ELH)*. She can be found online at www.andreachecharise.com or on Twitter as @AndreaCharise.



Carol-Ann Courneya, PhD

I am the founding co-director and co-curator of the White Coat Warm Art National Art Exhibit held annually in conjunction with the Canadian Conference of Medical Education. My research is in Medical Education. Recently I have been studying the role of Arts and Humanities in shaping wellness and professional identity in medical students. My previous interests have included Faculty Development, Admissions and International Medical Education. I have ongoing scholarly connections with Patan Academy of Health Sciences in Nepal, and am Assistant Dean, Student Affairs in the Faculty of Medicine at UBC. <http://cps.med.ubc.ca/faculty/courneya/>



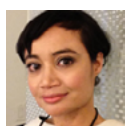
Max Montalvo, MD FRCPC

Born and raised in Mexico City, Max Montalvo immigrated to Canada with his family in 1982. He is an assistant professor at Queen's University and practicing emergency room physician in Kingston, Ontario, where he lives with his wife, their eight-year old son and their two cats. In 2010 Max directed his first feature length film, *EL PAYO*, an award-winning documentary chronicling the tragic story of an obscure and influential guitarist from northern Ontario who spawned a vibrant flamenco culture still thriving across Canada. He currently conducts research on sound and light manipulation in the emergency department. <http://www.161factorial.com/>



Stephen Tulk, MD FCFP BSc(AAM) CMI

Dr. Stephen Tulk is a practicing family physician, working in a Community Health Centre, and a medical illustrator. As Assistant Professor in the Faculty of Liberal Art & Sciences at OCADU, he teaches Human Anatomy as a science credit, and as an Instructor in the Faculty of Art, he teaches Anatomy for Artists as a studio credit. He has served as an advisor to students doing research and thesis work related to medical issues, and has helped students organize exhibits of artwork related to anatomy and the body. <http://www.ocadu.ca/academics/graduate-studies/design-for-health/faculty.htm>



Natalie Majaba Waldburger, MFA

Natalie Majaba Waldburger received her B.A. specializing in Women's Studies at Queen's University in Kingston, Ontario. She graduated with Honours from the Ontario College of Art and Design receiving the Drawing and Painting Department Medal. Currently Natalie is the Ada Slaight Chair of Contemporary Painting and Print Media. at OCAD University. Her paintings are represented in various public, private and corporate collections in Europe, North America, and Australia. Natalie is exhibiting internationally with Blunt Projects, a project-based collective representing Canadian artists internationally. <http://nataliewaldburger.squarespace.com/>

Remerciements particuliers à/ Special thanks to

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Le Corps Électrique (LCE) de pièce d'art numérique, en partenariat avec le Collège Royal des Médecins et Chirurgiens du Canada depuis 2014, comprend l'art comme une intervention qui explore, approfondit, perturbe et re-imagine la médecine. LCE est présenté chaque année à la Conférence Internationale sur la Formation des Résidents (CIFR), et peut également être consultée en ligne à <https://thebodyelectric-lecorpselectrique.ca>.

The Body Electric (TBE) digital art exhibit, in partnership with the Royal College of Physicians and Surgeons of Canada since 2014, understands art as an intervention that explores, deepens, disrupts and re-imagines medicine. TBE is presented each year at the International Conference on Residency Education (ICRE), and can also be found online at <https://thebodyelectric-lecorpselectrique.ca>.



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See you next year!
October 19-21, 2017
Halifax, Canada

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