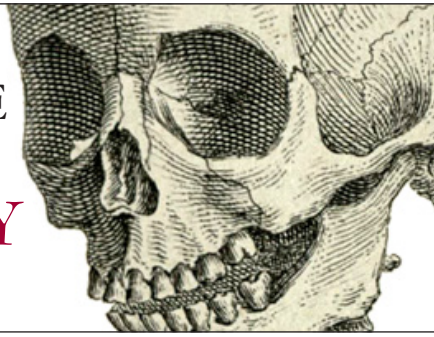


THE NEW YORK  
ACADEMY OF MEDICINE  
FESTIVAL OF  
MEDICAL HISTORY  
& THE ARTS



OCTOBER 5, 2013

Welcome to our day of free events from 11 AM to 7 PM, celebrating scholars, writers, artists, and thinkers working at the intersections of history, medicine, art, and the humanities. Sponsored by the Brandt Jackson Foundation, today's festival is produced by The New York Academy of Medicine's Center for the History of Medicine and Public Health, with guest curators Lawrence Weschler and Morbid Anatomy's Joanna Ebenstein.

The Center for History preserves and promotes the heritage of medicine and public health in New York City and beyond. Our library collections of more than 500,000 volumes have been open to the public since 1878, and we continue to welcome readers by appointment, Tuesday through Friday.

Follow our blog, "Books, Health, and History," at [nyamcenterforhistory.org](http://nyamcenterforhistory.org), our twitter handle, @NYAMHistory, or our Facebook page, [facebook.com/nyamcenterforhistory](https://www.facebook.com/nyamcenterforhistory), for information about our collections and upcoming public events and programs exploring the historical, artistic, ethical, and humanistic dimensions of medicine and public health.

Enjoy the day, and we hope to see you again at some of our future events!

**Lisa O'Sullivan**

Director, Center for the History of Medicine  
and Public Health  
[losullivan@nyam.org](mailto:losullivan@nyam.org)

**Paul Theerman**

Associate Director, Center for the  
History of Medicine and Public Health  
[ptheerman@nyam.org](mailto:ptheerman@nyam.org)

Free Wi-Fi is available throughout the building using network **ECC**.  
Please use the hashtag **#NYAMHistFest** when tweeting about the event.

Please respect speakers if they request no photography during their events.

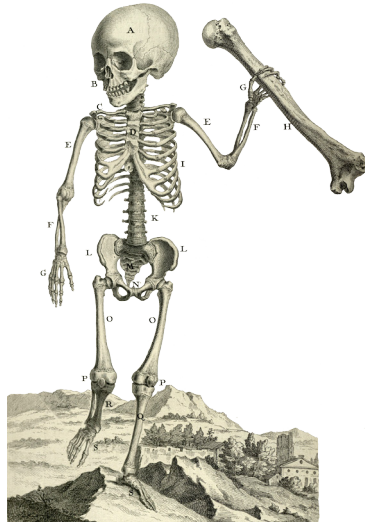
Some events will be photographed and recorded; by attending this festival, you grant permission to The New York Academy of Medicine to use, reproduce, and publish photographs and video that may include your image, likeness, and voice online or in print.



*At the heart of urban health since 1847*

# SCHEDULE AT A GLANCE

Collection Tours	Hosack Hall First Floor	Room 21 Second Floor	Main Reading Room Third Floor
<p>Introduction to the Rare Book Collections &amp; the Gladys Brooks Book and Paper Conservation Lab</p> <p>Meet in first floor lobby.</p> <p><b>11:30 AM</b> <b>12:30 PM</b> <b>1:30 PM</b> <b>2:30 PM</b> <b>3:30 PM</b></p> <p><i>Tours last approximately 50 minutes.</i></p>	<p><b>11:00 AM–12:00 PM</b> Carl Schoonover and Michael Benson, <i>A Cosmic/Neuronal Slapdown</i></p> <p><b>12:00–1:00 PM</b> Lawrence Weschler and Bill Hayes, <i>A Pair of Anatomy Lessons</i></p> <p><b>2:00–3:00 PM</b> Dániel Margócsy, <i>The Royal Treatment</i></p> <p><b>3:15–4:00 PM</b> Jane Gauntlett, <i>What It Feels Like to Have an Epileptic Fit</i></p> <p><b>4:00–5:30 PM</b> Oliver Sacks, <i>The Guardian Spirits Behind Awakenings</i></p> <p><b>5:30–6:30 PM</b> Riva Lehrer, <i>Jarred: Self-Portrait in Formaldehyde</i></p>	<p><b>11:00–11:30 AM</b> Salvador Olgúin, <i>An 18th-Century Mexican Biography of Death</i></p> <p><b>11:30 AM–12:00 PM</b> Elizabeth L. Bradley, <i>The Pygmy and the Protoplasm: Eugenics Goes to the (Human) Zoo</i></p> <p><b>12:00–12:30 PM</b> Dániel Margócsy, <i>The Anatomy of the Corpse : Ruysch, Descartes, and the Problem of Wax</i></p> <p><b>12:30–1:00 PM</b> Mark Dery, <i>Gray Matter: The Obscure Pleasures of Medical Libraries</i></p> <p><b>1:00–1:30 PM</b> Carl Schoonover, <i>Premodern Neuroscience: Antiquity to Cajal</i></p> <p><b>2:00–2:30 PM</b> Amy Herzog, <i>Memento Mori</i></p> <p><b>2:30–3:00 PM</b> Marie Dauenheimer, <i>18th- and 19th-Century Anatomical Models</i></p> <p><b>3:00–3:30 PM</b> Samuel Strong Dunlap, <i>Peale’s Museum</i></p> <p><b>3:30–4:00 PM</b> Mike Sappol, <i>Radiant Modernity: Rays, Beams, and Waves, 1920–1960</i></p> <p><b>5:30–6:00 PM</b> Colin Dickey, <i>Cranioklepty: A Few Thefts of Some Famous Skulls</i></p> <p><b>6:00–6:30 PM</b> Michael Johns, <i>Experimenting with Death: An Introduction to the Terror Management Theory</i></p> <p><b>6:30–7:00 PM</b> Daniel K. Smith, <i>Anthropodermic Bibliopegy</i></p>	<p><del><b>11:00 AM–12:00 PM</b> Kriota Willberg, <i>Musculo-skeletal Anatomy on the Body of a Live Model</i></del> <i>Sorry, cancelled due to unforeseen circumstances. We plan to reschedule in 2014.</i></p> <p><b>12:00–1:00 PM</b> Sigrid Sarda, <i>Medical Wax Moulage Demonstration</i></p> <p><b>1:00–2:00 PM</b> Mike Sappol, <i>Combat Fatigue Irritability (1945): A “lost” Gene Kelly movie</i></p> <p><del><b>2:00–3:00 PM</b> Kriota Willberg, <i>Musculo-skeletal Anatomy on the Body of a Live Model</i></del></p> <p><b>3:00–4:00 PM</b> Sigrid Sarda, <i>Medical Wax Moulage Demonstration</i></p>



## SCHEDULE

# FESTIVAL OF MEDICAL HISTORY & THE ARTS

## TOURS

11:30 AM • 12:30 PM • 1:30 PM • 2:30 PM • 3:30 PM

*Every hour on the half hour,  
starting at 11:30. Meet in the first floor lobby.*

### **Introduction to the Rare Book Collections & the Gladys Brooks Book and Paper Conservation Lab.**

In this guided tour of the Romanesque Revival structure, built in 1925–1926, you'll get an introduction to our collections with Arlene Shaner, Acting Curator and Reference Librarian for Historical Collections, and Rebecca Pou, Archivist. You'll have the chance to see some of our rare medical books up close and get a behind-the-scenes tour of our book and paper conservation laboratory with lab head and conservator Erin Albritton, senior conservator Anne Hillam, and conservator Christina Amato.

## HOSACK HALL, FIRST FLOOR

**11:00 AM – 12:00 PM**

**Carl Schoonover and Michael Benson**

### **A COSMIC/NEURONAL SLAPDOWN**

Neuroscientist Carl Schoonover (*Portraits of the Mind*) pits his laptop full of awe-inspiring microscopic images of the brain against that of photographer-writer-filmmaker Michael Benson (*Beyond, Far Out, and Planetfall*), full as it is of stunning telescopic images of the solar system and the galaxies. The winner is to be judged, as it were, by legendary film and sound editor Walter Murch (present by video). Musical accompaniment, the “Dueling Banjos” theme from *Deliverance*, will be played by Daniel Erker.

**12:00 – 1:00 PM**

**Lawrence Weschler and Bill Hayes**

### **A PAIR OF ANATOMY LESSONS**

Art writer and curator Lawrence Weschler (*Vermeer in Bosnia*) discourses on Rembrandt’s *Anatomy Lesson* and then engages essayist Bill Hayes in a conversation about the legendary anatomist Henry Gray (the subject of his book *Gray’s Anatomy*).

**2:00 – 3:00 PM**

**Dániel Margócsy**

### **THE ROYAL TREATMENT**

Starting out from a consideration of the exquisitely agonizing last hours of French regent Mazarin (as evoked at length by Roberto Rossellini in his film *The Taking of Power of Louis XIV*), Hunter College historian Dániel Margócsy and Lawrence Weschler discuss what once passed for the height of medical care (bloodletting, stool analysis, leeches, and the like) and compare it with our current practices.

**3:15 – 4:00 PM**

**Jane Gauntlett**

### **WHAT IT FEELS LIKE TO HAVE AN EPILEPTIC FIT**

One day in North London in 2007, Jane Gauntlett, 25, a student previously having worked in mental health, was brutally attacked in broad daylight while bicycling. Robbed and left for dead with massive head injuries, she survived and recovered, albeit plagued by several grand mal seizures a week. Gauntlett has since developed a highly imaginative way to convey the actual felt experience of such seizures (and other such medical episodes), which she has demonstrated to audiences throughout the world.

**4:00–5:30 PM** Oliver Sacks

### **THE GUARDIAN SPIRITS BEHIND AWAKENINGS**

Filmmaker Bill Morrison's new 15-minute documentary will be screened and followed by a discussion between Oliver Sacks and curator Lawrence Weschler. Morrison's documentary (with music by Philip Glass) was created from more than 5 hours of archival Super 8 film that Sacks shot in 1969 at the time of the uncanny awakening of his ward of entranced postencephalitic patients. Oliver Sacks will discuss those days, focusing in particular on the benign influence of two powerful mentors who held sway over his life during that period, the Soviet neuropsychologist A. R. Luria and the English poet W. H. Auden.

**5:30–6:30 PM** Riva Lehrer

### **JARRED: SELF-PORTRAIT IN FORMALDEHYDE**

Chicago artist Riva Lehrer was born with spina bifida (a split spine) in 1958. Being visibly different has meant that she has often confronted descriptions of her body as stunted, twisted, or deformed. These complicated encounters have led her to think about the human body, both in her practice as a portraitist, and as a highly prized lecturer in anatomy at the School of the Art Institute of Chicago. Lehrer's art explores definitions and truthful representations of the experience of disability, the divide between inner and outer life, the mystery of survival and triumph of the creative mind. Her talk will begin with the unsettling experience last year of coming upon a fetal specimen with a condition very like her own on display at the Mutter Museum in Philadelphia.

## ROOM 21, SECOND FLOOR

**11:00 – 11:30 AM** Salvador Olguín

### **AN 18TH-CENTURY MEXICAN BIOGRAPHY OF DEATH**

*La Portentosa vida de la muerte* (The Astounding Life of Death) is a rare, fantastically illustrated 18th-century book recounting the many adventures in the life of Death, conceived as a woman. Author Joaquín Bolaños (1741–1796) tells the story of “The Empress of the Sepulchers” from her humble beginnings in the Garden of Eden, where she is said to have been born from Adam’s Sin and Eve’s Guilt, to her dramatic destruction on Judgment Day. Banned by the Inquisition, this subversive, satirical tragicomedy with engravings by Francisco Agüera Bustamante (active 1784–1829), one of the earliest satirical illustrators in Mexico, had a lasting influence on Mexico’s popular representations of death. This lecture will discuss this irreverent book, focusing on cultural attitudes toward death in Mexico from pre-Columbian times to the present day, touching on subjects such as Day of the Dead, rural Mexican postmortem photography of the 1940s and ’50s, and the contemporary worship of Santa Muerte.

**11:30 AM – 12:00 PM** Elizabeth L. Bradley

### **THE PYGMY AND THE PROTOPLASM: EUGENICS GOES TO THE (HUMAN) ZOO**

Since the 1876 Philadelphia exposition, the World’s Fairs enthralled America with the introduction of thrilling inventions (the telephone, Heinz Ketchup, the Ferris Wheel, cotton candy). But at the end of the nineteenth century, the World’s Fairs also featured lavish anthropological exhibitions with large ethnographic enclosures, re-created habitats in which “exotic” natives from around the globe performed traditional tasks for thousands of curious, mostly Anglo-Saxon spectators. These “human zoos,” the descendant of the *villages nègres* of Victorian colonial expositions, offered ethnographers a rare opportunity to observe, measure, and analyze other races. Their observations lent inspiration and encouragement to practitioners of the new discipline of eugenics, which soon brought field researchers to the freak shows at Coney Island, that *ne plus ultra* of human zoos.

**12:00 – 12:30 PM**

**Dániel Margócsy**

**THE ANATOMY OF THE CORPSE: RUYSCH, DESCARTES,  
AND THE PROBLEM OF WAX**

Dániel Margócsy will survey early modern efforts in accurate visualization of the human body, touching on Descartes' philosophical musings on the nature of representation and the vibrant anatomical culture of the contemporary Dutch Republic, where the French philosopher resided for much of his adult life. Margócsy will examine in detail the working methods of Dutch physician Frederik Ruysch, famous for his macabre tableaux, who hoped that engraved illustrations and anatomical preparations were imaging techniques that might offer a faithful representation of human life immune to Cartesian skepticism over the reliability of images.

**12:30 – 1:00 PM**

**Mark Dery**

**GRAY MATTER: THE OBSCURE PLEASURES OF MEDICAL LIBRARIES**

Medical libraries such as The New York Academy of Medicine's offer ready access to a mother lode of "invisible literature," the SF novelist J. G. Ballard's term for medical textbooks, scientific journals, technical manuals, and other gray matter. Although it comprises a veritable galaxy in the universe of print media, invisible literature is nowhere to be found in general-interest bookstores and is never reviewed in mainstream book pages for the simple fact that no one, not even the specialists who are its intended audience, thinks of this stuff as literature in the literary sense of the word. But what if we did?

**1:00 – 1:30 PM**

**Carl Schoonover**

**PREMODERN NEUROSCIENCE: ANTIQUITY TO CAJAL**

Our understanding of the brain depends in large part on the tools that were invented to look at it. Confronted with an undifferentiated mass of gray, students of the nervous system have had to get clever and probe it in ingenious ways. This talk will present a whirlwind survey beginning with the earliest attempts to interact with this extraordinarily complex organ, up to the seminal technical innovations in the late 19th century that launched the modern field.

**2:00–2:30 PM** Amy Herzog**MEMENTO MORI: REFLECTIONS ON DEATH  
AND THE ART OF THE TABLEAU**

Amy Herzog will survey a spectrum of artistic and museological dioramas, waxworks, and postmortem photographic practices, and the hermetic, frozen worlds each offer to the viewer. Something profoundly fetishistic and mildly necrophilic lies at the heart of the diorama—an apparent desire to encapsulate and reanimate those items on display. The paradoxical tension between preservation and regeneration seems germane to the 19th-century imagination in general, the moment at which many of the visual practices Herzog will discuss came into being. While dioramas in particular are driven by a certain pedagogic directive, their lessons are more ambiguous than their creators likely imagined.

**2:30–3:00 PM** Marie Dauenheimer**18TH- AND 19TH-CENTURY ANATOMICAL MODELS  
IN EUROPEAN COLLECTIONS**

In this illustrated presentation, Marie Dauenheimer will examine the art and history of the wax anatomical models of the Museo Zoologico La Specola in Florence, Italy. From the mid-18th to early 19th century, the museum's Wax Modeling Workshop created more than 2,000 wax models of human anatomy, widely considered to be the finest in the world. Dauenheimer will discuss how and why these anatomical masterpieces were created, who the anatomists and artists were who created them, and the place of these collections in the history of anatomical art, touching as well on the wax anatomical models of Bologna, which predate those of La Specola, and Dr. Louis Auzoux's dissectible papier-mâché anatomical models.

**3:00–3:30 PM** Samuel Strong Dunlap**PEALE'S MUSEUM IN PHILADELPHIA**

From its beginning, Charles Willson Peale's museum in Philadelphia, opened in 1786, expressed a clear message of collection presentation arranged along the lines of the latest available scientific principles. Peale and his talented progeny were some of the last of the 18th-century naturalists, a time when early professional scientists were just emerging. The very progressive educational and scientific approach of the Peales includes many fascinating links with early evolutionist ideas and modern medicine.



**3:30–4:00 PM****Mike Sappol****RADIANT MODERNITY: AN ICONOGRAPHY OF RAYS, BEAMS, AND WAVES, 1920–1960**

As technologies of industrial modernity proliferated between 1920 and 1960, the public was gripped by a technomania for rays, beams, and waves. Electromagnetism, radioactivity, radio waves, X-rays, ultra-violet rays, infra-red rays, cosmic rays, gamma rays, brain waves—and all sorts of exotic, miraculous, and terrible rays soon to be discovered or invented—received effulgent representation in illustrated science-fiction, movies, comic books, and other entertainments. In a talk richly illustrated with images commissioned by popular science writer Fritz Kahn, Mike Sappol will present the world in luminous transition as electrification came to cities all over the world in the 1920s and '30s. Fritz Kahn was among those enchanted with rays, beams, and waves, and was eager to cater to his readers' enchantment with the same. His five-volume series *Das Leben des Menschen* ("The Life of Man"), with more than 1,200 modernist artworks illustrating Kahn's novel concepts for depicting physiology and function, was published in 1920 in Germany.

**5:30–6:00 PM****Colin Dickey****CRANIOKLEPTY: A FEW THEFTS OF SOME FAMOUS SKULLS**

In the early nineteenth century, with the rise of phrenology, the belief that genius leaves its mark on the shape of the head, the skulls of several famous musicians, artists, and writers were stolen. Among others, between 1790 and 1840, the skulls (or parts thereof) of Mozart, Beethoven, Haydn, Goya, were stolen by a strange mix of phrenologists and other collectors to sell, study, or put on public display. Author Colin Dickey will discuss these stories and the motivations behind this skull thievery.

**6:00–6:30 PM** Michael Johns

**EXPERIMENTING WITH DEATH: AN INTRODUCTION TO THE TERROR MANAGEMENT THEORY**

Cultural anthropologist Ernest Becker suggested that the capacity to understand one's mortality and the ways people handle their awareness of their mortality could explain behaviors ranging from genocide to altruism. Terror Management Theory (TMT) was developed based on Becker's work and provides a scientific framework for testing his idea about death as a core motivator of human behavior. Over the last 25 years researchers have conducted hundreds of studies to test hypotheses derived from TMT. These studies have examined how mortality salience—the awareness of one's eventual death—influences behaviors ranging from aggression and stereotyping to creativity and sexuality. In this lecture Michael Johns will introduce the theory and discuss experiments that have been conducted to test its tenets.

**6:30–7:00 PM** Daniel K. Smith

**ANTHROPODERMIC BIBLIOPEGY: BOOKS BOUND IN HUMAN SKIN AND THE STORIES BEHIND THEM**

Macabre and disturbing, examples of anthropodermic bibliopegy—or the binding of books in human skin—have been treated as curios and overlooked as objects of serious study. Most were created in the interest of memorializing or as warnings, but some specific volumes were sought out to be rebound in human leather by faddish collectors. Daniel K. Smith has examined, photographed, and researched examples at Philadelphia's Mütter Museum, The Grolier Club, and The John Hay Library at Brown University, and found fascinating histories that illuminate worlds as diverse as grave robbing, the King of Belgium, New England highwaymen, and 19th-century Parisian aristocracy.

## MAIN READING ROOM, THIRD FLOOR

**11:00 AM – 12:00 PM** **Kriota Willberg** *Sorry, cancelled due to unforeseen circumstances. We plan to reschedule in 2014.*

### ~~MUSCULOSKELETAL ANATOMY ON THE BODY OF A LIVE MODEL~~

~~Kriota Willberg draws musculoskeletal anatomy on the body of a live model. Willberg discusses anatomy, describes the projected artwork, and chats with the audience, as she draws on the model—her living canvas. Willberg’s intricate, colorful anatomical renderings shift and deform as the model moves and shifts position, and projected illustrations present examples of contemporary and historic artistic and scientific representations of the human body and anatomy.~~

**12:00 – 1:00 PM** **Sigrid Sarda**

### **MEDICAL WAX MOULAGE DEMONSTRATION**

Moulage is the art of making a cast to create a model demonstrating a physical condition, such as a dermatological disease or traumatic injury. Sigrid Sarda will demonstrate and explain in detail the process of creating a medical wax moulage, illustrating each step. She will discuss current and historical techniques, as well as the use of moulage in medical training.

**1:00 – 2:00 PM** **Mike Sappol**

### **COMBAT FATIGUE IRRITABILITY (1945): A “LOST” GENE KELLY MOVIE**

Historian Mike Sappol of the National Library of Medicine introduces *Combat Fatigue Irritability*, a 1945 wartime naval training film starring Gene Kelly. Kelly plays the role of Seaman Bob Lucas, whose ship was sunk in battle. Although Lucas survives, he suffers from what now might be termed “post-traumatic stress disorder.” With psychiatric help, Lucas moves from illness to wellness. Although Kelly was proud of his excellent performance, few people have seen this film outside of its wartime context. Mike Sappol will provide expert commentary on the development and use of film in both medicine and war and the changing medical understanding of wartime psychological trauma.

## MAIN READING ROOM *(continued)*

**2:00–3:00 PM** **Kriota Willberg** *Sorry, cancelled due to unforeseen circumstances. We plan to reschedule in 2014.*

### ~~MUSCULOSKELETAL ANATOMY ON THE BODY OF A LIVE MODEL~~

~~Kriota Willberg draws musculoskeletal anatomy on the body of a live model. Willberg discusses anatomy, describes the projected artwork, and chats with the audience, as she draws on the model—her living canvas. Willberg’s intricate, colorful anatomical renderings shift and deform as the model moves and shifts position, and projected illustrations present examples of contemporary and historic artistic and scientific representations of the human body and anatomy.~~

**3:00–4:00 PM** **Sigrid Sarda**

### **MEDICAL WAX MOULAGE DEMONSTRATION**

Moulage is the art of making a cast to create a model demonstrating a physical condition, such as a dermatological disease or traumatic injury. Sigrid Sarda will demonstrate and explain in detail the process of creating a medical wax moulage, illustrating each step. She will discuss current and historical techniques, as well as the use of moulage in medical training.

## **ANATOMICAL WORKSHOPS (REGISTRATION REQUIRED)**

**11:00 AM–2:00 PM**

**Samuel Strong Dunlap**

### **DISSECTION AND DRAWING WORKSHOP WITH REAL ANATOMICAL SPECIMENS**

Modern scientific dissection and illustrations date back to the Renaissance. Basic anatomical dissection, illustration, and knowledge remain fundamental to many fields, such as evolutionary biology, surgery, medical education, and forensic science. In this workshop, attendees will dissect and draw a *Didelphis virginiana*—the North American opossum—a “living fossil” whose anatomy has remained virtually unchanged over the past 70 million years, making it a good model for a basal—i.e., early or original—mammal. Many comparative skeletal materials will be available for examination and illustration, and additional specimens may also be available. Gloves, scalpels, and probes will be provided. Marie Dauenheimer, medical illustrator (and instructor of this afternoon’s carbon dust workshop), will assist with this workshop.

**4:00–7:00 PM**

**Marie Dauenheimer**

### **CARBON DUST DRAWING WORKSHOP FEATURING REAL ANATOMICAL SPECIMENS**

Carbon dust is a technique perfected by the medical artist Max Brodel at the Johns Hopkins University School of Medicine in the late 19th century. This technique—an essential component of medical illustration education until the digital age—allows the artist to create luminous, textural, three-dimensional drawings by layering carbon dust on prepared paper.

Today’s one-day intensive workshop will teach students the use of this all but forgotten medium and guide each student in the creation of a finished work based on real anatomical specimens supplied by the instructor. The workshop will also include an historical lecture placing carbon dust drawings in the context of the history of anatomical and medical art. The instructor will provide all materials necessary for this workshop and will also share finished carbon dust drawings.

## PARTICIPANTS



**Michael Benson** is a widely published writer (*The Atlantic*, *The New Yorker*, and others), award-winning filmmaker (the 1995 documentary on the cultural and artistic backdrop to the fall of Yugoslavia, *Predictions of Fire*), and photographer/image processor. His books compiling and elucidating planetary and galactic marvels include *Beyond: Visions of the Interplanetary Probes* (2003), *Far Out: A Space-Time Chronicle* (2009), and last year's *Planetfall*. His most recent film is a feature-length global, and indeed galactic, road movie, entitled *More Places Forever*. And he is currently at work on a book of electron-microscopic images.



**Elizabeth L. Bradley, PhD**, is an historian whose interests include the human archaeology of New York City as well as the intersections of literature, science, and American popular culture. Her books include *Knickerbocker: The Myth Behind New York* (Rutgers University Press, 2009) and *New York* (forthcoming from Reaktion Books). Dr. Bradley is also the editor of the Penguin Classics edition of Washington Irving's *A History of New York*. She has contributed articles on New York's singular features to numerous anthologies, as well as to publications such as *Edible Brooklyn*, *Bookforum*, and *The New York Times*. Dr. Bradley is currently at work on a history of the impact of the eugenics movement on American arts and letters. She lives in Brooklyn.



**Marie Dauenheimer** is a board-certified medical illustrator working in the Washington, DC, metropolitan area. She creates medical illustrations and animations for interactive media, websites, apps, and publications. Marie received her master's degree in medical and biological illustration from the Johns Hopkins University School of Medicine, where she was introduced to the carbon dust technique. In addition to maintaining a successful medical illustration business, Marie organizes educational travel opportunities through the Vesalius Trust. These "Art and Anatomy Tours" to Europe offer the chance to study the vast history of art and anatomy by visiting dissecting theatres, anatomy museums, anatomical wax collections, and art collections.



**Mark Dery** is a cultural critic. He has been a professor of journalism at NYU, a Chancellor's Distinguished Fellow at UC Irvine, and a Visiting Scholar at the American Academy in Rome. His books include *The Pyrotechnic Insanitarium: American Culture on the Brink* and *Escape Velocity: Cyberculture at the End of the Century*. His latest book is the essay collection *I Must Not Think Bad Thoughts: Drive-by Essays on American Dread, American Dreams*. Dery is at work on a biography of the author, illustrator, and legendary eccentric Edward Gorey for Little, Brown.



**Colin Dickey** is the author of *Cranioklepty: Grave Robbing and the Search for Genius* and *Afterlives of the Saints: Stories from the Ends of Faith*. He is a regular contributor to *Lapham's Quarterly* and *The LA Review of Books*.



**Samuel Strong Dunlap, PhD**, traces his interest in Charles Willson Peale to his frequent use of museum collections in his research as well as his descendent relationship through Peale's eldest son, Raphaelle. His areas of interest include early human evolution, musculoskeletal anatomy of primates, forensics, and Darwin studies. He teaches anthropology at Northern Virginia Community College in Annandale. Following a postdoctoral fellowship in the Anatomy Department of Howard University College of Medicine, Dr. Dunlap has recently returned to anatomical research, dissecting human, ape, monkey, and opossum limbs. He is also engaged in an analysis of the New York school artist Mark Rothko's signature work. His wife, Marie Dauenheimer, joins him in this study, which will provide a scientific anthropological explanation for the universal sublime/spiritual experience that Rothko sought.



**Joanna Ebenstein** is an artist and independent researcher. She runs the Morbid Anatomy Blog and Morbid Anatomy Library in Brooklyn, which makes available her collection of books, artifacts, and curiosities relating to medical museums and the history of anatomy. She also produces the Morbid Anatomy event series, with workshops, field trips, lectures, symposia, and spectacles devoted to the anatomical and the arcane for audiences in New York, Los Angeles, London, and beyond. She is the coauthor of *Walter Potter's Curious World of Taxidermy* (Constable and Robinson, 2013) and coeditor of the forthcoming *Morbid Anatomy Anthology*. She is currently acting as researcher for The Wellcome Collection in London.



**Daniel Erker** is a member of the music collective Jones Street Station. In addition to composing and recording, Danny plays mandolin, banjo, and guitars, and, on the side, professes linguistics at Boston University. [www.jonesstreetstation.com](http://www.jonesstreetstation.com).



**Jane Gauntlett** has served as a performer, writer, and producer for such esteemed companies and UK venues as Complicite, Barbican, Shunt, Battersea Arts Centre, Edinburgh Fringe, and the National Theatre from her base in London. In 2009 she cofounded Sublime & Ridiculous, a company born out of a desire to communicate the incommunicable by way of inspired storytelling and innovative technology, allowing participants to be led astray by their own senses. In 2011, she launched *In My Shoes* as a project to help people in extreme, unique, and difficult situations communicate their experiences to wider society through art and first-person documentary, a project that has seen her working with doctors, scientists, transgender people, people with mental health issues, human rights activists, caregivers, and paramedics across the world.



**Bill Hayes**, a recipient of a Guggenheim Fellowship in nonfiction (2013–14), is a frequent contributor to *The New York Times* and the author of *Sleep Demons: An Insomniac's Memoir*; *Five Quarts: A Personal and Natural History of Blood*; and *The Anatomist: A True Story of Gray's Anatomy*. He is currently at work on a new book, *Sweat: A History of Exercise*.



**Amy Herzog, PhD**, is Coordinator of the Film Studies Program at the CUNY Graduate Center, where she is on the faculties of music, theater, and women's studies, and associate professor of media studies at Queens College. She is the author of *Dreams of Difference, Songs of the Same: The Musical Moment in Film* (Minnesota, 2010), and coeditor, with Carol Vernallis and John Richardson, of *The Oxford Handbook of Sound and Image in Digital Media* (Oxford University Press, 2013). She has published work on philosophy, film, popular music, pornography, architecture, rats, and sideshow attractions.

**Michael Johns, PhD**, is a social psychologist currently residing in New York City. He has published more than a dozen research articles and book chapters on a variety of topics, including terror management theory. Before moving to New York City, Dr. Johns was an assistant professor of psychology at the University of Wyoming.





**Riva Lehrer** is an artist, writer, and activist whose work focuses on socially challenged bodies such as her own (she was born in 1958 with spina bifida). Her portraits have been featured in such venues as the United Nations, the Chicago Cultural Center, and both the National Museum of Women in the Arts and the Smithsonian in Washington, DC. Her writing and visual art are included in the new anthology *Sex and Disability* (Duke University Press), and she has been the subject of several documentaries, including *The Paper Mirror*, by Charissa King-O'Brien (with graphic novelist Alison Bechdel), and *Self Preservation: The Art of Riva Lehrer* by David Mitchell and Sharon Snyder. She lives in Chicago, where she teaches drawing and anatomy at the School of the Art Institute of Chicago and is a visiting artist in medical humanities at Northwestern University.



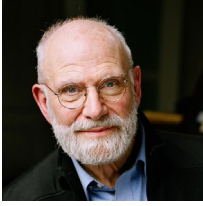
**Dániel Margócsy, PhD**, is an assistant professor of early modern European history at Hunter College—CUNY. He was the 2012–13 Birkelund Fellow at the Cullman Center for Scholars and Writers, the New York Public Library. A historian of science by training, he has published articles on the development of taxonomy, the visual culture of early modern anatomy, and the aesthetics of curiosities. He has coedited “States of Secrecy,” a special issue of the *British Journal for the History of Science*, and his forthcoming book *Commercial Visions: Science, Trade and Visual Culture in the Dutch Golden Age* will be published in 2014 by the University of Chicago Press.



**Bill Morrison** is a filmmaker who specializes in wresting remarkably haunting imagery from lost and decaying footage. His legendary epic *Decasia* (2002) is available from Icarus Films, as are the more recent *The Miners' Hymns* (2011) and *The Great Flood* (forthcoming 2013); *Just Ancient Loops* (2012) is on the festival circuit. He is the winner of many awards, including a Guggenheim, two Bessies, and an Obie. [www.billmorrisonfilm.com](http://www.billmorrisonfilm.com)



**Salvador Olguín** was born in Monterrey, Mexico, and currently lives in Brooklyn. He holds a Masters degree in humanities and social thought from NYU. Olguín's work focusing on the role of postmortem photography in contemporary Mexican culture has recently been published in journals and book chapters in New York and Spain.



**Oliver Sacks, MD.** London-born (1933) and New York–based, Oliver Sacks is a frequent contributor to *The New Yorker* and *The New York Review of Books* and is a professor of neurology at the NYU School of Medicine. He is best known for his collections of neurological case histories, including *The Man Who Mistook His Wife for a Hat* (1985); *Musicophilia: Tales of Music and the Brain* (2007); *The Mind’s Eye* (2010); and his latest, *Hallucinations* (2013). *Awakenings* (1973), his book about a group of patients who had survived the great encephalitis lethargica epidemic of the early twentieth century, inspired the 1990 Academy Award–nominated feature film starring Robert De Niro and Robin Williams. *The New York Times* has referred to him as “the poet laureate of medicine.”



**Michael Sappol, PhD,** is an historian in the History of Medicine Division of the National Library of Medicine (National Institutes of Health), Bethesda, MD. His scholarly work focuses on the body and the history of anatomy, the history of death, and the history of medical illustration and display and medical film. He is the author of *A Traffic of Dead Bodies* (2002) and *Dream Anatomy* (2006), and editor of *Hidden Treasure* (Blast Books, 2012). His current book project, nearly complete, is *How to Get Modern with Scientific Illustration*. He lives in Washington, DC.



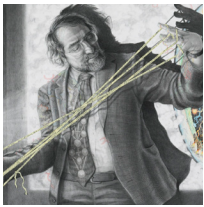
**Sigrid Sarda** constructs life-size human figures made of wax incorporating human remains, in the tradition of the doll as a magical object. The figures become talismans, reliquaries housing human bones. In the tradition of the diorama, each tableaux is peppered with the grotesque, comic, and at times empathetic life-size characters along with backdrops of popular cultural and biblical icons, engaging in what our culture deems acceptable by today’s standards. Borrowing from fables, allegories, and fairytales, with her characteristic dark humor, Sarda creates a world of flipped morality and a decaying system of values run amok.



**Carl Schoonover, PhD,** is a postdoctoral fellow in the Axel laboratory at Columbia University, where he studies the neural circuitry of instinctual fear behaviors. He is the author of *Portraits of the Mind* and has written for *The New York Times*, *Le Figaro*, and *Scientific American*, and he cofounded *NeuWrite*, a collaborative working group for scientists, writers, and those in between. Schoonover’s radio program, on WKCR 89.9FM, focuses on opera, classical music, and their relationship to the brain.



**Daniel K. Smith** is a collector, bookbinder, and the proprietor of Strike Three Press, which publishes limited-edition books. Dedicated to maintaining traditional hand binding and printing methods, Strike Three Press publishes the work of American illustrators. Its most recent effort is *Brooklyn's Rescued Bestiary* by Virginia Cahill with engravings by David Klein. Letterpress printed and hand bound in an edition of 64 copies, it was reviewed in *Communication Arts Illustration Annual 52* and is part of the permanent collection of the Ringling Museum of Art in Sarasota, Florida. Strike Three Press books are in the permanent collections of Haverford College, the Schomburg Center of The New York Public Library, and the University of Denver.



**Lawrence Weschler**, curator and interlocutor at today's event, was for more than twenty years (1981–2001) a staff writer at *The New Yorker* magazine, where his work shuttled between political tragedies and cultural comedies. From 2001 through this past September he was the director of the New York Institute for the Humanities at NYU (and for much of that time, concurrently, the artistic director of the Chicago Humanities Festival). His more than fifteen books include *Seeing Is Forgetting the Name of the Thing One Sees* (a biography of artist Robert Irwin), *Mr. Wilson's Cabinet of Wonder* (on the Museum of Jurassic Technology in LA), and most recently *Uncanny Valley: Adventures in the Narrative*. (PORTRAIT: Riva Lehrer, *Lawrence Weschler: PT Barnum of the Mind*, 2008)



**Kriota Willberg** has an MFA in interdisciplinary arts from Goddard College. Through drawing, writing, performance, and needlework she explores the intersection of body sciences with creative practice. She has taught anatomy to artists working in a variety of media, as well as pathology and massage technique. Willberg has studied personal training and exercise and is a licensed massage therapist. Her blog examines medical themes through the lens of Hollywood films. Willberg's projects have received support from the American Antiquarian Society, the Brooklyn Arts Exchange, Dixon Place Theater, the Experimental Media and Performing Arts Center, Franklin Furnace, and others. She currently works at Memorial Sloan Kettering Cancer Center as a massage therapist. *Sorry, Ms. Willberg's demonstrations have been cancelled due to unforeseen circumstances. We plan to reschedule in 2014.*





