

The Mobilities of Dead Bodies and Body Parts, Past and Present

A two-day inter-disciplinary seminar generously funded by the Wellcome Trust Small Grants Scheme

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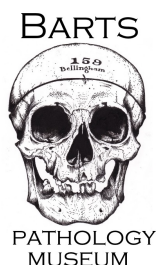
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Welcome from the Organisers

On behalf of the Advisory Board, we are pleased and excited to welcome you to *Corpses, Cadavers and Catalogues: The Mobilities of Dead Bodies and Body Parts, Past and Present*. Over the next two days, we will be visiting two of London's most fascinating medical museums and hearing papers from across a variety of disciplines on the subject of human remains, research, and mobility. We originally developed the concept of this conference to bring together the research we are undertaking for our respective PhD projects in the Geography departments of Queen Mary University of London and University of Oxford with our professional experience of working in medical museums. Sarah, a qualified objects conservator, is currently working as an Assistant Curator at the Hunterian Museum as part of her AHRC funded DPhil, while Kristin has formerly served in curatorial capacities at the Hunterian Museum and the British Association of Plastic and Reconstructive Surgeons.

An interest in the dead body, and particularly its shifting meanings, mobility and agency, can be seen in recent works of museology, geography and history of medicine (Hallam, 2007; Maddrell and Sidaway, 2010; Alberti, 2011; Young and Light, 2013). The biographies of human remains held by museums have been an area of considerable interest for medical museums dealing with their Victorian inheritance. The process by which pathological specimens or samples transform from intimate relics of life to scientific data has been explored by social historians of medicine, anthropologists and archaeologists (Boston et al., 2008; Fontein et al., 2010; Withycombe, 2015). There remains, however, little discussion across these disciplines as well as need to further explore the movement of the dead body, both in the past and present, in order to consider broader questions of power, imperialism and globalisation.

As museum professionals crossing into the world of academic geography, we found these theories of meaning, mobility and agency provided a fascinating insight into our previous professional work. The aim of this two-day conference is to bring together individuals from across different disciplines, to highlight both the potential of mobility theories to academia more widely, and the share the exciting variety of research currently being undertaken using human remains and museum collections. We hope these sessions will spark connections and conversation, and encourage a greater inter-disciplinary dialogue about museums, academia, and the research potential of human remains.

We would like to thank our supervisors Dr Tim Brown (QMUL), Dr Alastair Owens (QMUL), Dr Beth Greenhough (Keble College, Oxford), Dr Sam Alberti (National Museums Scotland) and Professor Catherine Nash (QMUL) for their support and guidance in this process. We are also grateful to Carla Valentine, Technical Curator of the Barts Pathology Museum, and the staff of the Hunterian Museum at the Royal College of Surgeons, particularly Hayley Kruger and Carina Phillips, for their enthusiasm in helping us put on this event in their fantastic institutions. We would also like to thank the Wellcome Trust for their generous support through the Wellcome Small Grants Scheme which has made this conference possible.

We hope you enjoy the next two days and we look forward to getting to hear about your research!

Kristin Hussey (QMUL) and Sarah Morton (Keble College, Oxford)

**Please not photography is not allowed in either venue out of respect for the collections*

Programme

May 17th- Barts Pathology Museum

9:30-10:00- Coffee and Registration

10:00-10:10- Welcome from Kristin and Sarah, Co-organisers

10:10-10:20- Welcome from Carla Valentine, Technical Curator

Session 1- Introduction: Cultural Context and Mobilities

Chair: Dr Tim Brown (QMUL)

10:20-10:40 Dr Avril Maddrell* (UWE Bristol) – Spatial perspectives on embodying death, mourning and remembrance

10:40-10:55 Dr Claire Nally (University of Northumbria) - Cross Bones Graveyard: Memory and Submerged Sites of Mourning

10:55- 11:10 Kelly Kubiak Fish (Hunter House Museum) - Plastinated Cadavers as Funerary Art: Expanding their Definition of Funerary Art and Architecture

11:10-11:30 Professor Craig Young*(Manchester Metropolitan University) - ‘Corpse geographies’: the materialities, mobilities and agencies of the dead

11:30-11:45 Questions

Session 2- The Female Body

Chair: Sarah Morton (Keble College, Oxford)

11:50-12.10 Dr Maria Fannin* (University of Bristol) - Generative bodies: placentas, pregnancy and pathology in the medical museum

12.10-12:25 Laura Neff (Royal Holloway) - Surgical Techniques and Practices in Abdominal Operations on the Post-Mortem Record: 1860-1890

12:25-12:40 Joanna Ebenstein (Morbid Anatomy Museum, New York) – The Anatomical Venus: Popular Depictions of Death and Beauty from the Science Museum to the Fairground Display

12:40-12:55 Questions

Lunch Break 13:00-13:45 with workshop:

Ways of looking at medical collections - a practical workshop with Lucy Lyons

Stopping to look slowly and make closer observations is often seen as a luxury yet is an essential part of research. In this workshop you will have the opportunity to get close up and appreciate a selection of

specimens from the Barts Pathology collection. Led by artist Lucy Lyons, you will be guided in the art of slow looking and slow drawing and hopefully re-evaluate these specimens and the usefulness of drawing in everyday life.

Session 3- The Historical Disposal and Acquisition of Bodies

Chair: Kristin Hussey (QMUL)

13:50-14:05- Jolien Gijbels (University of Leuven) - The disposal of dissected corpses in late nineteenth-century Belgium

14:05-14:20 - Evi Numen (Mütter Museum, Philadelphia) - In the Margins: How Physicians, Resurrectionists and Collectors evaded the Law in 19th Century Philadelphia

14:20-14:35 - Dr Laurens de Rooy (Museum Vrolik) - The body-issue – the role of corpses in the disciplinary development of anatomy in the Netherlands 1880-1930

14:35-14:25 Questions

14:50- 15:10 Tea Break

Session 4- Bodies in the Museum (1)

Chair: Carla Valentine (Barts Pathology Museum)

15:15-15:30 Karin Tybjerg (Medical Museion, University of Copenhagen) - Scale in the History of Medicine

15:30-15:45 Lisa Wynne Smith (University of Essex) - Hans Sloane's Human Fossils

15:45-16:00 Megan Bayles (University of California) - The Mütter Museum, Reenactment, and the Production of Wonder

16:00-16:15 Questions

Session 5- Bodies in the Museum (2)

Chair: Dr Gemma Angel (UCL)

16:20-16:35 - Pia Edqvist and Wendy Birch (Petrie Museum, UCL) - The Application Of Modern Science To The Human Remains From The Petrie Museum – It's Time To Come Out Of Storage!

16:35-16:50 Dr Marjan Doom (Museum of Morphology, Ghent University) - How to engage the museum visitor in the ethic debate on the display of human remains: The Post Mortem exhibition (Ghent University) as a case study

16:50-17:05 Professor Dr. Robert Juette (Director of the Institute for the History of Medicine of the Robert Bosch Foundation) - Drafting

Recommendations on the treatment of human remains in collections, museums and public places in Germany

17.05-17:20 Questions

17:20-17:30 Concluding Remarks

18:00-21:00 Conference Dinner

Punch Tavern, 99 Fleet Street EC4Y 1DE

May 18th- Hunterian Museum at the Royal College of Surgeons

9:30-10:00- Coffee and Registration

10:00-10:10- Welcome from Kristin and Sarah, Co-organisers

10:10-10:20- Welcome from Carina Phillips, Curator of the Wellcome Pathology Museum

Session 1- Repatriation of human remains and emotional geographies

Chair: Carina Philips (Royal College of Surgeons)

10:20-10:40 Amber Kiri Aranui* (Museum of New Zealand Te Papa Tongarewa) - The political and emotional impacts of the dead: Colonial and postcolonial transformations of Maori ancestral remains

10:40- 10:55 Dr Jon Royne Kyllingstad (Norsk Teknisk Museum) - Contested Sami Skulls

10:55- 11:10 Catherine Nash (QMUL) - Charles Byrne: Biomedical, national and regional relatedness

11:10- 11:20 Questions

11:25- 12:35 Session 2- Panel Discussion: The Criminal Corpse

Chair: Dr Tim Brown (QMUL)

Professor Sarah Tarlow (University of Leicester) - Movers and shakers: Movement, agency and the creepiness of the corpse in chains

Dr Emma Battel Lowman (University of Leicester) - Heterotopias of dissection: The criminal corpse, punishment spaces, and body geographies in early modern England

Dr Shane McCorristine (University of Leicester) - The five-fingered beast: The sinister history of the hand of glory

Ali Wells (Herbert Art Gallery and Museum) - Mary Ann Higgins: The Story of a convicted murderer and her remains

Lunch Break 12:35-13:25

Session 3- Representing the Corpse

Chair: Sarah Morton (Keble College, Oxford)

13:30-13:45 Kathryn Smith (Liverpool John Moore University) - ID/Inventory: Lives of the (unidentified) dead within South African mortuary records

13:45-14:00 Alison Moulds (University of Oxford) - The pathological specimen and patient preference in Arthur Conan Doyle's "The Story of the Brown Hand"

14:00-14:15 Dr Emily August (Stockton University) - The Coffin's Tenants: Women Writers and the Subject Position of the Corpse

14:15-14:30 Questions

Session 4- Conflict, Trauma and Movement of Bodies

Chair: Kristin Hussey (QMUL)

14:35-14:50 Dr Jess Bier (Erasmus University Rotterdam) - Visibility, Value, and the Measure of a Life: Body Recovery and Identification after the Sinking of the Titanic

14:50-15:05 Laura Tradii (University of Oxford) - "Their dear remains belong to us alone": Repatriation, exhumation and movement of corpses after WW1

15:05-15:20 Ginna Camacho and Eduardo Diaz (Pontificia Universidad Javeriana- EQUITAS) - Human dead bodies and the post-conflict scenario in Colombia

15:20-15:10 Questions

15:35-16:10 Tea Break and Archives Presentation with Louise King, Royal College of Surgeons Archivist (1st Floor) *No photography allowed

Session 5- Bodies to Data

Chair: Professor Catherine Nash (QMUL)

16:10-16:25 Tinne Claes and Veronique Deblon (University of Leuven) - When nothing remains: The destruction of historical anatomical collections in postwar Belgium

16:25-16:40 Erin Grosjean (York University, Toronto) - From Decay to Data: Interrogating the Barriers to Human Decomposition Study at the Tennessee Body Farm

16:40- 16:55 Ellen W. Lange and Phil Loring (Norsk Teknisk Museum) - Skeletons in the Closet

16:55- 17:15 Professor Bronwyn Parry* (KCL) - Making Relics: The politics of performance
17.15- 17:30 Questions

Closing Remarks 17:30-17:45

18.00-20.30 Drinks Reception Royal College of Surgeons (Ground Floor)

Abstracts of Papers 17th May Barts Pathology Museum

Session 1: Cultural Context and Mobilities

Dr Avril Maddrell* (University of the West of England)
Spatial perspectives on embodying death, mourning and remembrance.

This paper makes the case for significance of spatial perspectives on dying, death, mourning and remembrance, including the corpse itself. It presents a dynamic conceptual framework for understanding the varied spatialities of death, dying, mourning and remembrance, including physical, embodied-psychological and virtual spaces (Maddrell 2015). Drawing on and meshing feminist theories of embodiment and emotional geographies, the material and the more-than-representational, the paper moves from the culturally-contextualized corporeal experience of dying, to the gendered and performative dead body, and the shifting constellation of corporeal-emotional-psychological experience of relational absence-presence through living with the deceased.

Dr Claire Nally (University of Northumbria)
Cross Bones Graveyard: Memory and Submerged Sites of Mourning

The current paper addresses Cross Bones Graveyard in London, a site owned by London Underground, which was a burial ground mainly for prostitutes (both women and children), who became almost invisible in subsequent historical accounts. The site closed in the Victorian period, due to being 'overcharged with dead'. Whilst increased visibility of Cross Bones in popular culture (including a forensic documentary by the BBC in 2010) has raised the profile of the site, there is little academic study of the nexus of activism, women's rights, Neo-Victorian historical recovery, and cultural memory. The BBC programme focuses

on 'Cross Bones Girl,' a corpse which was one of the Victorian internments at the site. The way in which this body is constructed by the documentary team – as a prostitute, a victim and a young woman – actually participates in reinscribing the trauma of history.

By comparison, several campaigners, including the writer John Constable (who published *The Southwark Mysteries* in 1999, after a production at the Globe Theatre) and the International Union of Sex Workers, have constructed the forgotten graveyard as a shrine to lost women of history – online petitions and performances, as well as monthly vigils, indicate how foundational unofficial monuments are to a construction of local community: 'the multiple references of communal belonging, marginality as a major constituent of community, and the occasional character of communal bonds occurring in monumental space' (Sakr, 2013). As an unofficial shrine, the graveyard is invested with powerful symbolic and political nuances, both historical and contemporary.

Kelly Kubiak Fish (Hunter House Museum) Plastinated Cadavers as Funerary Art: Expanding their Definition of Funerary Art and Architecture

Human remains have been utilized for centuries for to create imagery dedicated to religious devotion, remembrance and anatomy. Through placing plastinated cadavers amid objects such as ossuaries, tomb sculpture, portrait paintings, medical dioramas, and contemporary artists such as Damien Hirst or Marc Quinn, the association between plastinates and funerary art becomes clearer to recognize. As a new form of burial, the act of donating one's remains to be plastinated allows us the ability to view these objects as a form of funerary art. The simple fact that donors request their remains to be preserved for immortality via plastination places them within the genre of funerary art, ultimately expanding its definition – one that extends beyond a repository for the dead or an expression of grief. They also incorporate elements of memorialization. People donate their bodies to Body Worlds do so as a new form of burial and to be remembered. When viewed within the context of a museum display and art history, these plastinated cadavers no longer retain a purely anatomical reference. The sculptures not only remind viewers of their ultimate death, they also remind the twenty-first century viewer how to live beyond how their bodies work. Transcending beyond their controversial display, they have also become a new recognize form of disposal and burial, and ultimately art, thereby representing a new shift in memorials and

funerary art. Plastinated cadavers are a new form of tomb effigy and memento mori.

Professor Craig Young* (Manchester Metropolitan University)
Corpse geographies: the materialities, mobilities and agencies of the dead.

This paper considers work across a range of disciplines which has begun to engage with the politics of the materiality, mobilities and agency of the dead body. It will seek to develop a notion of corpse geographies; at the intersection of agency, materiality and mobility. Starting with the idea that the dead can be surprisingly mobile and increasingly visible, it considers the various politics that are provoked by these mobilities and the material dimensions of human remains as they move across fields of regulation and urban, national and international political contexts. Examples will be drawn from the re-interment of King Richard III, the exhumation of bodies for DNA testing (eg. the Ceausescus), the repatriation of bodies from Malaysia Airlines flight MH17 and the de-Communistisation of space by moving dead bodies in post-socialist Romania. The paper argues for a continuing role for the dead body as an active material and political agent across a range of contexts and processes.

Session 2 – The Female Body

Dr Maria Fannin* (University of Bristol)
Generative bodies: placentas, pregnancy and pathology in the medical museum.

Much of the existing work on historical anatomy collections recount how the isolation and collection of the placenta as a research material was central to the development of knowledge in Western medicine about the beginnings of human life. Competing hypotheses over the role of the placenta and its function in pregnancy animated early modern medical debates in Europe, and its collection was part of the broader practice of obtaining, preserving and utilising anatomical specimens in the education and training of medical professionals. Medical historians have carefully detailed how representations of pregnant bodies and of the spaces of the interior of women's bodies in anatomical illustration shaped presumptions of social and biological differences between women and men. Fewer works specifically address the opening of women's bodies for anatomical study and the collection of women's bodies and body parts as anatomical specimens.

Today, historical anatomical collections pose continued preservation and curatorial challenges in light of changing attitudes towards the donation and display of human bodies. New collections of placental specimens are generated in order to better understand pathology during pregnancy or to generate 'archives' of pregnancy for epidemiological study. These developments point to the need to investigate the mobility of the placenta and the value attributed to historical collections of placental material. This paper draws on research in anatomical collections and contemporary placenta biobanks to consider how material cultures of collecting and curating help shape the creation of the placenta as a scientific object.

Laura R. Neff (Royal Holloway University of London)
On the 'Post-Mortem' Record: Surgical, Techniques and Practices in Abdominal Operations 1860-1890.

This paper will examine the use of female and infant 'dead bodies' by abdominal surgeons to understand internal anatomy and pathology in relation to surgical access and failure in the late Victorian period. The skill required to complete an operation successfully was learned through repetition, animal experimentation and post-mortems on unsuccessful cases. For the surgeon, the post-operative question remained: why did some patients survive? And some patients die?

In 1891, Robert Lawson Tait (1845-1899) remarked that, 'I have, however, already pointed out that an abdominal section preformed before death is, for such a purpose as this, quite as satisfactory as a post-mortem examination.' The ways in which abdominal surgeons created 'bodies of knowledge' from the dead bodies of their unsuccessful cases will elucidate a wider social construction of internal health and illness. Abdominal surgeons demystified the internal workings of the female body by placing pathological specimens from unsuccessful cases into museum collections. Abdominal surgeons illuminated the enigmatic structures and functions of the abdominal cavity through expert surgical skill within evolving surgical systems that, by the 1890s, had solidified into a respectable specialism. No longer in the 'dark', these surgeons expressed their skills and systems through the standardization of case notes, operations and post-operative results. This loosely connected network of surgeons established surgery as a skillful, systematic and standard branch of medicine.

Joanna Ebenstein (Morbid Anatomy Museum)
The Anatomical Venus: Popular Depictions of Death and Beauty from the Science Museum to the Fairground Display

Of all the artifacts from the history of medicine, the Anatomical Venus—with its heady mixture of beauty, eroticism and death—is arguably the most seductive. These life-sized dissectible wax women reclining on moth-eaten velvet cushions—with glass eyes, strings of pearls, and golden tiara crowning their real human hair—were perfected in eighteenth-century Florence as the centerpiece of the first truly public science museum. Conceived as a means to teach human anatomy, the Venus also tacitly communicated the relationship between the human body and a divinely created cosmos; between art and science, nature and mankind. Today, she both intrigues and confounds, troubling our neat categorical divides between life and death, body and soul, effigy and pedagogy, entertainment and education, kitsch and art.

This heavily illustrated lecture will explore the Anatomical Venus within her historical and cultural context in order to reveal the shifting attitudes towards death and the body that today render such spectacles strange. It will also reflect on connections between death and wax, the tradition of life-sized simulacrum and preserved beautiful women, immaculate corpses of the Catholic faith, the phenomenon of women in glass boxes in fairground displays, and ideas of the ecstatic, the sublime and the uncanny.

Session 3- The Historical Disposal and Acquisition of Bodies

Jolien Gijbels (University of Leuven)
The disposal of dissected corpses in late nineteenth-century Belgium

In medical histories the poor have often been portrayed as the victims of anatomists who used their bodies to gain anatomical knowledge (Richardson 1987; Hurren 2012). The treatment of the corpses of poor patients was indeed closely related to their social status. Patients without financial means payed their health treatment in kind on the dissection table. However, the end of the nineteenth century witnessed changing attitudes towards the poor. The dissection of their bodies was increasingly contested and the proper disposal of their remains became more important (Strange 2005; Claes 2015). Recent literature has explained this development by referring to socio-political shifts in the late nineteenth-century city, as well as to legal debates about consent (Sappol 2004; Holger Maehle 2009). Moreover, research has shown the

changing attitudes towards pauper burials, notable in the shift from anonymous mass graves to personal graves (Strange 2003). However, scholars have rarely addressed how these new burial standards influenced hospital practices.

I will foreground the contested meaning of pauper corpses by studying how the preparation for funerals, funeral rites in hospital chapels and the transportation of dissected remains changed in late nineteenth-century Belgium. After dissections, what was left of the body was placed in a plain coffin and transported to the cemetery by the hospital. This treatment of corpses was increasingly contested by funeral societies and patients' relatives. By analysing this debate, I will show how the rise of individual and sentimentalised burials influenced the treatment of dissected remains in the hospital.

Evi Numen (Mutter Museum, Philadelphia)
In the Margins: How Physicians, Resurrectionists and Collectors evaded the Law in 19th Century Philadelphia

Philadelphia was a buzzing medical center in the late 19th century. With the flood of the weary, injured, and disabled veterans of the American Civil War, the need for hospitals and well-educated physicians increased tenfold. Medical schools sprouted, admissions rose, and with them the demand for bodies; cadavers for dissection and specimens for the classroom. In 1883, the number of cadavers needed by medical students exceeded the number of legally available bodies by 40%. Where did these bodies come from? Cadaver procurers, known pejoratively as resurrectionists, obtained them from prisons, asylums, poorhouses, and the city morgue. From procurement to distribution, the entire process was regulated by the Pennsylvania Anatomy Act of 1867. However, to satisfy the pressing demand for cadavers in the area, both anatomists and resurrectionists often worked together in the margins of the law. I examine three examples of how omissions and vague language in the Pennsylvania Anatomy Act were exploited for supposed scientific ends. A one-eyed horse thief becomes the epicenter of a national scandal post-mortem, a fetal specimen is obtained from a dying woman, and a jar of anonymous epileptic brains in the Mutter Museum's collection raises questions of propriety of collecting.

Dr Laurens de Rooy (Museum Vrolijk)
The body-issue – the role of corpses in the disciplinary development of anatomy in the Netherlands 1880-1930

The need for human corpses for teaching (and research?) was and still is unique to the discipline of anatomy. My paper will focus on these pivotal 'objects' of anatomical teaching and particularly on their role in the direction and progression of the Dutch anatomy labs. Between the 1880s and 1930s these labs experienced a shortage in bodies for dissection. I argue that this so called 'body-issue' had its effect on the prosperity of the labs, and their direction of research.

Session 4- Bodies in the Museum (1)

Karin Tybjerg (Medical Museion, University of Copenhagen) Scale in the History of Medicine

The exhibition *The Body Collected* at Medical Museion in Copenhagen displays the heart blood of the medical museum – the pathological specimens – as part of a longer history on the uses of human material in medicine from pathological collections to blood samples in biobanks. The ordering principle – scale – prompts a new, material way of thinking about medical history in the 19th -21st centuries.

The principle of scale is simple and instantly graspable and in addition it captures essential features of the historical development of medicine. Objects in the exhibition are ordered by scale from the whole body to its molecules: Skeletons and embryos, organs, biopsies, slices of tissue, blood samples and DNA snips. The principle of scale draws on the materiality of the objects, but at the same time mirrors a shift in medical interest towards smaller and smaller units.

In this way it becomes possible to see changes in medical science through the specimens that are collected and investigated. The paper provides a material reading and continuation of some of the insights from Jewson's famous paper "The disappearance of the Sick Man in Medical Cosmology 1770-1870" (1976), which points to changes in the units of body under investigation. The paper will show how the concept of scale can be used to elucidate continuities such as the use of collections to generate medical knowledge, as well as changes such as where disease was thought to be located and when patients were diagnosed.

Lisa Wynne Smith (University of Essex)

Hans Sloane's Human Fossils

Correspondents often offered to show Sir Hans Sloane (1660-1753) curiosities: conjoined twins, horned women, stone skeletons, and more. Sometimes correspondents sent him odd bodily bits (calcifications were especially popular), while others wanted to sell him curiosities; still others sent him case studies and objects to be written up in the *Philosophical Transactions of the Royal Society*. Sloane was one of the great eighteenth-century collectors, whose museum would become the core foundation of the British Museum in 1753. Contemporaries praised him for his extensive collections—and dismissed him as a dabbler for the same reason.

But Sloane intended his collection to contain universal knowledge. Certainly, as a physician, he was interested in collecting items that would contribute to medical knowledge. Best known for his Herbarium, he also had a sizeable collection of human body parts. These were described, often with details of the process of acquisition, in his catalogue: 'Fossils, vol. 1, Coralls, Sponges, Crustaceae, Human'. Body parts often, but not always, came from the poor and slaves. Scholars have given much attention to Sloane's collections, but have only considered the medical aspects of his collections in passing. I will consider the intersections between Sloane's correspondence, medical practice and collections. Looking at what types of human remains Sloane acquired will indicate his motivations, such as whether he was discerning or had specific medical goals, while considering his specimen-collecting networks and sources will suggest how body parts were traded and who benefited.

Megan Bayles (University of California)

The Mütter Museum, Reenactment, and the Production of Wonder

The Mütter Museum, located in Philadelphia, Pennsylvania, can be described as a "museum of a museum." Home to an astounding collection of 25,000 human specimens and historical medical ephemera, many of which date from Dr. Thomas Dent Mütter's original donation in 1858, the museum has self-consciously conserved not only these objects for display, but also some of its logic of display.

In the 1980s, under the advisement of then-director Gretchen Worden, the Mütter underwent its only major renovation. In that process, the decision was made to retain aspects of its nineteenth century

appearance. In contrast with many trends in museum display, the Mütter decided that more was more — at least when it came to objects on display. Warm wooden cabinets are resplendent, lined with human specimens and models of papier mache and wax. But, of course, it is not merely a preservation of the museum, but an interpretation of a nineteenth century museum for late-twentieth and now twenty-first century audiences.

This paper analyzes the present-day manifestation of the Mütter Museum as a citational performance, as incomplete mimesis, as a rupture in time, in the spirit of Rebecca Schneider's theorization of reenactment. In particular, I argue that the Mütter's reenactment of the nineteenth century exhibitionary space is an intentional attempt to produce contemporary manifestations of wonder.

Session 5- Bodies in the Museum (2)

Pia Edqvist and Wendy Birch (UCL)

The Application Of Modern Science To The Human Remains From The Petrie Museum – It's Time To Come Out Of Storage!

The Petrie Museum houses an estimated 80,000 objects, making it one of the largest collections of Egyptian and Sudanese archaeology in the world. This collection consists of 70 human remains, currently inappropriately housed and with documentation spread over several locations. This collection ranges from hair fragments to lower limbs; there are no complete individuals present. Furthermore this collection includes 10 heads, the majority of which currently have no associated documentation, and which were donated to the Museum via private collectors - possibly illustrating a trend in collecting at the time.

A multidisciplinary project was initiated in 2015, with the aim of improving the current documentation, long-term accessibility, storage and research potential of these human remains. As the majority of these remains currently have little or no documentation, the main aim of this project is to collate all of the available documentation from its various sources, therefore increasing the value of this collection for teaching and research. In addition, accurate anatomical descriptions will be produced for each specimen, as currently many of these descriptions are incorrect; moreover several human specimens are currently documented as being non-human. The state of preservation of each specimen will be assessed and radiographs and CT scans will be obtained and made available to future researchers therefore preserving

the integrity of these specimens. Once complete it is hoped that this project will result in an updated accurate catalogue of these remains, which with their more complete documentation and images will form an invaluable teaching and research resource.

**Dr Marjan Doom (Museum of Morphology, Ghent University)
How to engage the museum visitor in the ethic debate on the display of human remains: The Post Mortem exhibition (Ghent University) as a case study**

The University of Ghent plans to open a new Science Museum in 2019. Academic collections from various disciplines, currently scattered throughout the campus, will be centralized in a permanent exhibition on the nature of science. In its mission statement the Ghent University Museum focuses on a philosophical storyline, offering a metaphysic rather than a historical vision on science. The museological scenography will aim to engage the visitor through evoking ethical reflections on science and scientific practice. To test and fine-tune this approach, the university is currently engaged in putting on temporary exhibitions. From the 15th of October to the 20th of December 2015 the “Post Mortem” exhibition ran in the library, laboratory and autopsy rooms of the Department of Forensic Medicine, shortly after the department had moved. The presentation addressed the confrontation with the dead body through an art-science dialogue. The visitor was guided on a tour through a clinical setting juxtaposing medical, zoological, archeological and ethnographic collections alongside contemporary works of art. This created a stimulating platform that provoked numerous ethical questions such as “How and why does the scientist approach the dead body as a study object?” and “How can collections resulting from medical research be exhibited to the broad public without objectifying human remains?”. By including contemporary art, visitors became aware of and receptive to ethical aspects in those scientific disciplines that deal with the dead body. The exhibition received a positive response from the press, attracting more than 5000 visitors over the course of 10 weekends.

**Professor Dr. Robert Juette (Director of the Institute for the History of Medicine of the Robert Bosch Foundation)
Drafting Recommendations on the treatment of human remains in collections, museums and public places in Germany**

Until recently the legal community has tolerated, at least, the practice of creating, storing and displaying specimens of human remains without

the consent of the deceased. Current legislation regulating the treatment of human remains held in collections, museums and public places is still highly fragmentary, and is insufficient for the resolution of the legal and ethical problems associated with them. This was one of the reasons why a working group consisting of experts from different academic fields (museums studies, pathology, anatomy, forensic medicine, law, medical history, bioethics) and chaired by the author of this paper was set up in Germany in 2000. It should be mentioned that their work was not commissioned by any governmental institution but that it was initiated by a few people who were concerned about the lack of regulation in a highly sensitive field. Its task was to draft recommendations on the treatment of human remains in collections, museums and public places.

In view of the fact that legislation regulating the treatment of human remains in collections, museums and public places is highly fragmentary these recommendations published in 2003 intended to set up a legal framework for the dignified treatment of human remains in the future. These recommendations have in the meantime been approved by the German Medical Association as well as by the Secretariat of the Standing Conference of the Ministers of Education and Cultural Affairs of the German federal states. They did not become, however, legally binding, but had nevertheless a positive effect on the display of human remains in medical museums and anatomical collections all over Germany. They also serve as a kind of benchmark for handling human remains in ethnographic collections. The bottom-up approach (initiative by experts in the field, then seeking approval by legal institutions and government institutions) proved to be very successful in the German context. The paper deals with the rationale behind these recommendations and the impact they had on the display of human remains.

Abstracts of Papers 18th May

Hunterian Museum at the Royal College of Surgeons

Session 1 - Repatriation of human remains and emotional geographies

Amber Kiri Aranui* (Museum of New Zealand Te Papa Tongarewa) **The political and emotional impacts of the dead: Colonial and postcolonial transformations of Maori ancestral remains**

For the past 20 years the main focus of museological and academic publications has been how requests for the return of human remains has effected the institutions in which they reside. Opinions regarding the loss to science and even humanity have been widely discussed, but what about the effects of the descendant communities from which these remains originate?

This paper looks at the political and emotional impacts of both the collection of Māori ancestral remains and their return back to descendant communities in Aotearoa/New Zealand. To provide a broader and more holistic picture of these impacts I will discuss how views regarding human remains from both Māori and European perspectives have developed and transformed over time. Some of these perspectives, as will be discussed, have transformed far more than others.

Dr Jon Røyne Kyllingstad (Norsk Teknisk Museum) **Contested Sami Skulls**

The University of Oslo holds an anthropological bones collection, which contains approximately 7500 units, including circa 1000 skulls from the Sami, the indigenous people of northern Scandinavia. Most of these skulls have been excavated from Sami cemeteries during the interwar years as part of an attempt to explore the racial identity and history of the Sami. At present, this collection is, similarly to other such collections in various countries, generally seen as the product of unethical and racist research, and subjected to debates and struggles concerning ethical management, research, ownership, and demands for repatriation or reburial. At the same time, ancient bones are increasingly in demand as research objects due to new scientific methods such as a DNA-sequencing and stable isotope analysis, which promise to extract new types of historical information from the bones.

In 2008 the Norwegian state established a national research ethics committee entitled to undertake ethical assessment of research projects that include human remains. This presentation will discuss the conflict over the Sami skulls in Norway, the establishment of the ethics committee, and reflect upon some of the key ethical issues that the committee has worked with.

Catherine Nash (QMUL)

Charles Byrne: Biomedical, national and regional relatedness

This paper considers the social, cultural and scientific making of different models of agency, ethics and relatedness through the remains of Charles Byrne (1761-1783) held in the Hunterian Museum at the Royal College of Surgeons. These remains of the so-called 'Irish Giant' have been the subject of persistent media interest because of claims that they should be buried at sea in accordance Byrne's wishes. They have also been central to recent scientific research which has addressed the genetically inherited condition that Charles Byrne suffered (Familial Isolated Pituitary Adenoma) and has linked Byrne to a group of living people in Northern Ireland who carry the same mutation. Focusing on the debate about re-burial, this paper traces the ways in which different constituencies of concern, ethical claims and values are constituted in relation to, and through, the remains. This includes the making of different geographies of relatedness to and around Byrne on the basis of genetic connection, shared experience, ethnicity and nationhood, and the enrolling of the familial into claims about the continued biomedical value of the remains. The paper traces the distinctive postcolonial ethics and politics of reburial involved in terms of how the remains are animated in relation to ideas of their Irish national or regional origin.

Session 2: Panel –The Criminal Corpse in Motion in Early Modern Britain

This panel grows out of the work of the Wellcome Trust-funded project, "Harnessing the Power of the Criminal Corpse" which takes a multi-disciplinary approach to the period of British history (1752-1832) during which those convicted of murder were sentenced not only to death on the gallows but also to one of two types of post-mortem punishment: dissection and anatomisation or gibbeting (known as 'hanging in chains'). Even when life had left the body, the criminal corpse was still an object of power - social and symbolic, medicinal, judicial, political and scientific. In this panel, we focus on the mobilities of criminal corpses – and pieces of criminal corpses – in early modern

Britain to explore three kinds of movement involving these criminal corpses and how these relate to issues of power, display, time, folklore, literature and the broader social histories of this period.

Professor Sarah Tarlow (University of Leicester)

Movers and shakers: Movement, agency and the creepiness of the corpse in chains

Dead bodies do not move. Movement is a quality of a living body, and when a dead body moves, or seems to move, normal expectations are thwarted, onlookers are discomfited or even terrified: the moving dead remain a reliable ingredient in horror fiction and film even after centuries of exploitation. From the late medieval period until the early nineteenth century the bodies of some executed criminals were 'hung in chains' – suspended in a gibbet cage. In Britain's 1752 Murder Act this post-mortem punishment was formalised as one of the two 'further signs of infamy' to be visited upon the corpses of murderers, as an alternative to anatomical dissection. Yet the two treatments have very different tendencies: where dissection obliterates and universalises the body, hanging in chains writes it into the landscape and perpetuates his (all known cases are male) individual fame. Hanging in chains also puts the corpse into a strange, liminal context, in which it can seem to move, to make sounds, and as studies of contemporary folklore and historical geography show, to have a name, an active agency in popular stories and a considerable degree of active power. This paper explores the swinging, creaking, cuning, cursing, talking and generally signifying corpse in chains; and its power to move and be moved.

Emma Battell Lowman on behalf of Dr Elizabeth Hurren (University of Leicester)

Heterotopias of dissection: The criminal corpse, punishment spaces, and body geographies in early modern England

The 1752 adoption of a 'New Style' Gregorian calendar by Parliament caused public pressure for all sorts of official time to be recalibrated by the English state. Henceforth in capital justice the construction and consumption of the amount of physical time that could be spent with the criminal corpse, executed for murder, became a contested subject, engaging the early modern crowd. That perspective has been neglected in social histories because the punishment journey of the condemned tends to stop at the scaffold. An added difficulty, is that the social geography of designated dissection spaces and the staging of post-mortem 'harm' inside them still remains obscure in socio-crime studies.

This article retraces their cultural diversity, as well as punishment logistics, rediscovering the polyvalent nature of capital time. If scholarship is to better understand how exactly post-execution punishment spectacles were performed in provincial life of the 18th and 19th centuries, then it is essential to fuse together disciplinary and methodological perspectives on a wider canvas than is currently the case in early modern literatures. It involves retracing new official time-keeping schemes that enabled penal surgeons to manipulate narratives of punishment for their dramatic potential at criminal dissections. Often medico-legal officials exploited theatrical devices from Classical tragedy to ensure that the punishment rites had emotional appeal, visual credibility, moral coherence, and professional validation. The criminal corpse was hence an historical prism for the re-interpretation of official time and its timely spectatorship, stimulated by English calendar reform that was realigned with Enlightenment Europe.

Dr Shane McCorristine (University of Leicester)

The five-fingered beast: The sinister history of the hand of glory

From 'Thing' in the Addams Family to Dr Strangelove's 'alien hand', contemporary audiences have no shortage of images of dismembered or dangerous hands. In this context it is worth remembering that many of the gothic motifs used by writers and directors draw inspiration from a medieval belief. The 'hand of glory' was a pervasive and rooted northern European folk belief that the severed hand of a hanged man (in its most common articulation) could give its owner magical powers when it was turned into a candle. These magical powers varied according to region and time period, but were mainly said to make housebreakers invisible and inhabitants unable to wake up. This paper will set out the origins of this belief in ancient ideas about powerful dead hands before turning to the particular reasons why the hands of executed criminals were thought to have magical or virtuous powers by hangmen, apothecaries, healers, witches, and thieves in the early modern period. After ascertaining the extent to which hands of glory were actually used, the paper concludes by looking at how the severed and animate magical hand became an important theme in nineteenth-century literature.

Ali Wells (Herbert Art Gallery and Museum)

Mary Ann Higgins: The Story of a convicted murderer and her remains

The Herbert Art Gallery and Museum holds a very unusual 'object' for a local authority collection – the head of the last woman to be hanged on Whitley Common, Coventry. This paper explores the diverse narratives that Mary Ann's head inspires – her personal story, crime and punishment in 1800s, the treatment of human remains in 1831 and today, in contemporary museum practice. Using primary sources the paper will start with Mary Ann's story – what we know about her life, the death of her uncle, her arrest, trial and hanging on 11 August 1831. This will be set in the context of Coventry at the time. The second half of the talk will focus on her head's journey to the Herbert and beyond. In 2009 she was displayed for the first time since arriving at the museum in 1972. The temporary exhibition, *The Hour of Death*, explored the stories of the last two women to be hanged in Coventry. The exhibition was developed in partnership with a post-graduate researcher and complemented a theatre production, *The Last Women*. In 2015 a public talk was given about Mary Ann's story and attendees had a chance to view her head, should they wish to.

This leads on to a discussion about making the decision to display human remains in museums and how it can be done in an appropriate way. What kind of comments and reactions were there to Mary Ann's head and what is the future of this 'object'?

Session 3- Representing the Corpse

Kathryn Smith (Liverpool John Moore University)

ID/Inventory: Lives of the (unidentified) dead within South African mortuary records

South Africa's pre-democratic history is a story of racial segregation that found expression in all facets of human life. This segregation was most keenly experienced spatially, in spaces and structures of everyday life but also in death; racial segregation was applied in the planning of South African cemeteries before its application in other environments. In the post-democracy period, the traces of racial categorisation regarding the dead persist in explicit and implicit ways. This paper presents critical and creative reflections on the lives of the anonymous and unidentified dead in South African medico-legal archives and anatomical/anthropological collections via two artworks: *ID/Inventory* (1999) and *The Studio Familiar: X0198/1669* (2014), and their

installation in the context of the exhibition *Between Subject and Object: Human Remains at the Interface of Art and Science* (Cape Town, 2014). Produced more than 15 years apart, in direct response to working with/in forensic pathology and anthropology facilities in different cities in South Africa, these works echo issues raised in recent scholarship (Hook 2013, Sey 2015) that consider the effects (and affects) of visual representations of the dead in the context of South Africa's history of violent political conflict. As such, this paper explores the role of the anonymous post-mortem body in processes of both physical identification and constructions of socio-cultural identity, in a highly complex and ideologically fraught contemporary context.

Alison Moulds (University of Oxford)- The pathological specimen and patient preference in Arthur Conan Doyle's 'The Story of the Brown Hand'

Arthur Conan Doyle's "The Story of the Brown Hand" – published in *Strand Magazine* (May 1899) – centres on the retention, circulation, and disposal of 'native' body parts among British medical men. The ghost story depicts a retired surgeon (Sir Dominick Holden) who is being haunted by a former patient (an Afghan hillman), whom he treated during his illustrious career in British India. Holden amputated the patient's hand and retained it for his pathological collection, despite the hillman's religious objections. When the patient dies some years later, his ghost sets out to reclaim his missing hand, unaware it has been destroyed in a fire. In the course of the narrative, Holden and his nephew appease the ghost by offering it a substitute, the severed hand of a Lascar, appropriated from Shadwell Seaman's Hospital.

Though there has been scant scholarship on this text, postcolonial criticism has problematised the way in which it represents 'brown hands' as essentially interchangeable. In this paper I will argue that the narrative nevertheless functions as a cautionary tale in which the Western doctor is punished for his lack of sensitivity or respect for Eastern customs and beliefs. I will place the story in the context of medical practice in nineteenth-century British India, showing how – after the 1857 'Mutiny' – there was an increasing emphasis on acknowledging racial and religious differences. Emerging conceptions of native patient preference were of course constructed or negotiated by the colonisers and I will interrogate the patient's (dis)empowered status in the text. For while the hillman's sense of outrage governs the plot (and is, to some extent, vindicated), it must be interpreted and placated by the intervention of British medical men.

**Dr Emily August (Stockton University)- The Coffin's Tenants:
Women Writers and the Subject Position of the Corpse**

The female corpse is an enduring cultural trope, one that has long been used as an object of erotic desire and necrophilic exploration. So too in the Victorian social world: as the corpse came to new cultural prominence in the nineteenth century through its widespread use in medical developments, writers and artists began using the figure of the corpse to reinforce traditional images of female oppression. But when women writers of the nineteenth century take up the corpse as a theoretical tool, they inaugurate an exciting, transformative process. Rather than experimenting with the object of the corpse, women writers inhabit its subject position, putting the corpse to surprising, politically subversive uses. By embodying the silent, supine subject position of the corpse, women writers interrogate the cultural limitations placed on women of the period.

My paper explores how three nineteenth-century women writers—Fanny Burney, Christina Rossetti, and Emily Dickinson—used the corpse to mobilize a set of social issues around the female body. Through their adoption of the corpse's subjectivity, these writers direct attention to the ways in which women were treated, legally and socially, as corpses. They employ surgical and funerary vocabularies associated with the corpse to investigate three key issues that the corpse's subjectivity evoked: to explore their sexuality, to illuminate the ways in which legal and social custom withheld women's property rights to their bodies, and to make visible the politics of dissection and the uses of the dead body. My paper contrasts these writers' uses of the corpse with popular literary and artistic productions from Thomas Eakins, the Pre-Raphaelite Brotherhood, and Arthur Conan Doyle, to demonstrate the pervasive objectification and eroticization of the female surgical patient and corpse that these writers worked to interrupt.

Session 4- Conflict, Trauma and Movement of Bodies

**Dr Jess Bier (Erasmus University Rotterdam)
Visibility, Value, and the Measure of a Life: Body Recovery and
Identification after the Sinking of the Titanic**

This paper analyzes body identification practices after the 1912 sinking of the Titanic. Following the trail of two bodies whose identities were

the subject of intense scrutiny, I trace the intricate links between colonialism, migration, finance, and technology. The pre-World War I period was crucial to the history of globalization, and the Titanic was an icon of the age. The ship was insured almost as an afterthought, because it was considered too big to fail. However, instead of heralding an era of instantaneous travel and communication, the Titanic ultimately drew attention to numerous omissions and confusions in global circulation.

Life insurance policies were crucial for Titanic victims' families, and they are notable because they attribute specific economic values to individual human lives (Zelizer 2010). However, a claim's success depended upon proof that the policy holder had died in the sinking, and this relied on a convoluted body recovery process that made use of emerging radio technology. Rather than a lapse in otherwise rational procedures, I show how body recovery and identification practices were shaped by the materials, values, and forms of valuation inherent in systems of global integration—systems whose priorities may have contributed to the disaster in the first place.

This allows for an understanding of how, rather than simple aberrations, disasters instead can be symptomatic of the geographical discontents that trouble the core of global circulation. For although globalization is sometimes said to be placeless, instead it relies on specific spatial and historical legacies that have long informed the ways that circulations are identified, valued, and made visible.

Laura Tradii (University of Oxford)

“Their dear remains belong to us alone”: Repatriation, exhumation and movement of corpses after WW1

Soon after the First World War, the British Government prohibited the repatriation of the cadavers of fallen soldiers. The Imperial War Graves Commission was then charged with concentrating in appositely designed memorial cemeteries the hundreds of thousands of bodies scattered in battlefield burials. Although such task has often been presented as a monumental yet smooth-running effort to organize, make sense of and memorialize the horrors of the battlefield into well-defined spaces, I will illustrate how my research, based on the archival material of the Commonwealth War Graves Commission, challenges such understanding. In fact, by exploring the vehement opposition of bereaved relatives as well as the reports of the Commission, I will show how the trajectory of the corpse from the battlefield or isolated grave to the “dignified” and undisturbed resting place of the Commonwealth

cemetery is much less linear, for cadavers are repeatedly exhumed, moved, transported, reorganized, smuggled and even sold as relics. Drawing insights from such cases, I will ultimately argue that the prohibition of repatriation and the reaction of the bereaved families to such policy reveal a marked clash between a traditional understanding of burial rituals and the governmental appropriation of mourning, which through the almost unprecedented institution of war cemeteries led to a redefinition of kinship around the war, the army and the fallen comrades.

GINNA CAMACHO AND EDUARDO DIAZ (Pontificia Universidad Javeriana-EQUITAS)

Human dead bodies and the post-conflict scenario in Colombia

After several decades experiencing a painful and complex internal armed conflict, Colombia is closer than ever to reaching a peace agreement in Havana in 2016. But a post-agreement era will require much effort to heal the wounds. One particular and very sensitive topic is the use and meaning of the dead body during the conflict. In the socio-political context, both legal and illegal armed actors have used dead bodies in several practices of systematic violence, generating a huge impact to human dignity, truth and justice. At the same time, in the biomedical context practices of scientific and forensic research, experimentation, donation, organ transplantation and medical education have also generated an “industrialization of death”. These practices have involved the use of a great number of identified and unidentified unclaimed bodies.

This situation requires an interdisciplinary and comprehensive approach in order to forgive the unforgivable. In this paper we argue that the uses of the dead body deserve and require a bioethical reflection, which illuminates the implications for human dignity and the truth, justice and reparation process in which Colombia is involved. Based on a research carried out in the context of a Master program in Bioethics, which sought to analyse the uses of the dead body, and the forensic work related to the identification and management of corpses and body parts found in mass graves, the importance of differentiating between dead body, corpse, cadaver and missing person is discussed.

Session 5- Bodies to Data

Tinne Claes and Veronique Deblon (University of Leuven)
When nothing remains: The destruction of historical anatomical collections in postwar Belgium

In 1845, a collection of 200 skulls was transferred from the prison in Ghent to the anatomical museum of the university. Even though the science that had incited the conservation of the inmates' remains - phrenology - was already under discussion, the university welcomed the collection enthusiastically. For over a hundred years, it was used to teach craniology and craniometry. With the development of new anthropological and criminological theories at the end of the century, the collection gained international fame and became a research tool again. However, when World War II discredited the ideas of degeneration the skulls evoked, curators decided to 'clear them up'. Today we are left with nothing but a catalogue, in which the objects – as well as the subjects they once were – are listed and described.

We will build on the history of the phrenological collection to theorize the disposal of collections in two ways. First, we will use the idea of absence-presence (Maddrell 2013) to conceptualize the meaning of the destruction of human remains. Today, it is precisely the absence of the objects that defines their historical and emotional significance. Related to this, we will discuss the difficulties of researching material culture when the actual objects have been lost. Second, we will address if the destruction of specimens, as it occurred in postwar Belgium, was an ethical decision or rather a measure to avoid public outrage. A biography of the lost phrenological collection will allow us to reflect on the circulation of human remains, as well as on the ethics of conservation and display of anatomical collections over time.

Erin Grosjean (York University, Toronto)
From Decay to Data: Interrogating the Barriers to Human Decomposition Study at the Tennessee Body Farm

When donor bodies arrive at the Anthropology Research Facility (ARF) or “Body Farm” at the University of Tennessee, Knoxville, they begin a journey of metamorphosis. Individual cadavers are given a number as they become a research subject and object of scientific inquiry; they are studied closely and measured as they decompose under a wide variety of potential conditions; their skeletonized remains are measured and catalogued as they become permanent members of the William M. Bass Donated Skeletal Collection; and they serve as educational tools for

training students and forensic professionals (Bass 2003; Shirley et al., 2011).

My paper will highlight the ARF as a site ripe for future research on the human cadaver and the role it plays in the production of scientific knowledge. I will examine the tensions between attempting to create a universal formula for estimating the postmortem interval out of geographically situated, corporeal bodies and how the ARF transforms flesh and bone into scientific data (Cockle and Bell, 2015; Igo 2008; Latour and Woolgar 1986; Porter 1995). Despite its status within the forensic community and the numerous forensic and anthropological studies conducted at the ARF or using the Donated Skeletal Collection, academic discussions of the facility seem to have remained within the anthropology and forensic scientific communities, while a more comprehensive analysis of the work of the ARF barely exists outside of its coverage in popular media (cf. Watson 2010). My work seeks to interrogate the limits of translational practices from decay into data, seeking to re-situate a positivist practice in the geographically and demographically specific bodies it originates from.

Ellen W. Lange and Phil Loring (Norsk Teknisk Museum) Skeletons in the Closet

In 2010, while breaking ground for a cycle path near the village of Flisa, Norway, workers uncovered a skeleton without a skull. Multiple actors quickly stepped up to speak on behalf of the bones: police, historians, local residents, museum professionals, medical experts, genealogical researchers, and the church. It emerged that the area had been used for executions in the 1700s, and a foreign-born woman named Anna Østmo had been beheaded there in 1784 for double infanticide. The bones evoked both historical and contemporary questions. Who was this Anna? How and why had she killed her own babies, and how common were these types of case? Should Anna be buried in consecrated ground, or should her bones be placed in a museum? Should she be DNA-tested? Who decides? As museum people, we are fascinated by the processes and exclusions by which material things become political issues, and vice-versa.

Our newest research project, 'Skeletons in the Closet', seeks to uncover human remains currently lying buried within medical collections throughout Norway. Archaeological material, such as Anna's skeleton, has received much more attention than human remains historically collected in the course of medical research, education, and treatment. Unlike in the UK, such material does not fall under Norway's Biobank

Act or other regulations, and therefore it is in many cases inadequately registered and looked after. This situation offers us an opportunity to allow artefacts and collections to generate research questions, gather stakeholders, and arouse political debates. What kinds of inquiry does this material lend itself to, and what kinds of publics have access?

Bronwyn Parry (King's College London)
Making Relics: The politics of performance

Scientific analysis, for example DNA sampling, can work to unleash the affective potency of a relic by establishing its provenance – that it comes, in fact, from the person or people we assume it does, be they aboriginal tribal leaders, Richard III, lost relations or casualties of crimes, disasters or other calamities. The establishment of provenance can trigger equally powerful demands to then deal with these artefacts (which would otherwise be characterised as waste or unaccountable remnants) as significant remains. At what point, though, does a significant remain become a relic? Can contemporary remains be understood as 'relics'? When would a significant contemporary remain be said to have become a relic and why?

To constitute a relic remains must be understood to have become 'objects of reverence' that emanate, I would argue, a strong affective or psychic resonance. In this paper I examine the tensions that emerge between truth, evidence and belief as the status of these traces change. I argue here that the affective force field that surrounds such objects sets up a 'space of communion' between the present and the past in which the lived experience and power of the deceased becomes present and available to perform perhaps two kinds of work: to attest and to bear witness. This attesting and witnessing can, however, become highly contentious when human remains and relics are selectively enrolled by differing constituencies to impart competing narratives that serve diverse political or cultural ends. During the Alder Hey scandal, for example, children's stored bodily parts were called upon to both testify as evidence of scientific malpractice (as specimens) and on the other hand to bear witness, as hallowed bodily parts, to the immorality of their acquisition. Other archaeological relics are similarly called upon to sustain differing theories or attest to the existence of forces beyond our reckoning, for example, as the Turin shroud does. It is in these complex contestations over what a relic is, and what it does, that we can see the extraordinary sociological work they perform in the construction and maintenance of various identities and, thus, of the need to understand them not as static artefacts but rather as 'performances in process'.

Speaker Biographies

Keynote Speakers

Dr. Avril Maddrell: Avril is a social and cultural geographer. Her research and publications focus on: Gender; Spaces of Death and Mourning; Pilgrimage and Sacred Mobilities; Charity Shops and alternative consumption; Geographical Thought and Practice. Fellow Royal Geographical Society with IBG (RGS-IBG); Co-Editor *Gender, Place and Culture*; served on RGS-IBG Research and Higher Education Committee; RGS-IBG Book Series; DEMOS Advisory Board on Charity Retailing.

Dr Maria Fannin: Maria is Senior Lecturer in Human Geography in the School of Geographical Sciences at the University of Bristol, UK. Her research focuses on the social and economic dimensions of health, medicine and technology, particularly in relation to reproduction and women's health. She has conducted research on the use of contracts in commercial cord blood banking and on the cultural and economic understandings of hoarding in the human tissue economy. Her most recent project, with collaborator Julie Kent, examined the creation and maintenance of a regional placenta biobank in the UK. She is currently conducting research on the value attached to human placental tissue in the biosciences, medicine and alternative health practices. Her work has appeared in the academic journals *Body & Society*, *Feminist Theory* and *New Genetics & Society*.

Professor Craig Young: I am a Human Geographer with research and teaching interests in urban change, particularly focusing on post-socialist cultural identity in the former Eastern Europe, memory, commemoration, identity and death and 'creative city' policy. Co-organiser of public engagement event "Encountering Corpses II" 2016 at Manchester Southern Cemetery Crematorium Chapel. Co-organiser of public engagement event "Encountering Corpses" 2014 at the Manchester Museum, including tours of Manchester's Southern Cemetery and a photography exhibit and community arts project at Sacred Trinity Church, Salford. Project partners are Manchester Museum, Manchester Guided Tours and Sacred Trinity Church. Member of the ESRC Peer Review Academy.

Amber Kiri Aranui: Amber is of Ngāti Kahungunu, Ngāti Tūwharetoa, Waikato, and Ngāi Tahu descent. She was born and raised in the Hutt

Valley, Wellington. Amber has a strong background in New Zealand archaeology and anthropology. Her previous experience, knowledge, and existing relationships with iwi and hapū tribes throughout the country are assets to the repatriation programme. Amber gained a Bachelor of Arts in Anthropology and Religious Studies from Victoria University, and a Master of Arts in Archaeology from the University of Auckland. She is undertaking a PhD (Doctor of Philosophy) with Victoria University, focusing on Māori perspectives on repatriation.

Professor Bronwyn Parry: Bronwyn's primary research interests lie in investigating how human-environment relations are being re-cast by technological, economic and regulatory change. She has developed expertise in a number of key areas: the rise and operation of the life sciences industry, informationalism, the commodification of life forms, posthumanism, applied bioethics, legal approaches to the regulation of nature, and the public understanding and reception of science. As part of her wider commitment to promoting the visual arts as a medium for communicating complex ethical issues in science to a wider public she mounted a ground breaking interactive exhibition *Mind Over Matter* with the artist Ania Dabrowska in 2011 which explored attitudes to memory loss and brain donation for dementia research.

Speakers Tuesday 17th May

Dr Claire Nally is a Senior Lecturer in Twentieth-Century English Literature at Northumbria University, specialising in Modernism, subcultures and gender studies. She has published several published books: *Envisioning Ireland: W. B. Yeats' Occult Nationalism* (Peter Lang, 2009); *Selling Ireland: Advertising, Literature and Irish Print Culture, 1891-1922*, (with John Strachan, Palgrave, 2012); *Naked Exhibitionism: Gender, Performance and Public Exposure*, (ed. With Angela Smith, I. B. Tauris, 2013); *Forming and Performing Feminism* (ed. With Angela Smith, Palgrave, 2015); and is the co-editor of the 'Gender in Popular Culture Library Series'. Her next monograph (2017) is entitled *Steampunk: Gender, Subculture and the Neo-Victorian*.

Kelly Kubiak Fish recently graduated from Pratt Institute (Brooklyn, New York) in May 2015 where she earned a dual Master's degree in Library Sciences with an emphasis on archives and Art History, specializing in funerary art and architecture. After graduation, she returned to Norfolk, as her husband is currently attached to the USS

Harry S. Truman. This past fall, Kelly once again volunteered at the Hunter House Victorian museum as a docent. In January 2016, she began working part-time at the Hunter House as their Preservationist and Outreach Coordinator. Her goal is to earn a doctoral degree in art-history, specializing funerary art.

Laura R. Neff is a PhD candidate at Royal Holloway, University of London. Her thesis on the history of abdominal surgery in the Victorian period. Previously, she completed her MA at the Wellcome Trust Centre for the History of Medicine at UCL and her BA at American University in Washington, DC. Laura is interested in the history of surgery since 1800, forensics, medicine in the British Empire and the history of medicine in America.

Joanna Ebenstein is a multidisciplinary artist, curator, writer, lecturer and graphic designer. She originated the Morbid Anatomy blog and website, and is co-founder and creative director of the Morbid Anatomy Museum in Brooklyn, New York. She is author of *Anatomical Venus*, co-author of *Walter Potter's Curious World of Taxidermy*, with Dr. Pat Morris and co-editor of *The Morbid Anatomy Anthology*. She also acted as curatorial consultant on Wellcome Collection's "Exquisite Bodies" exhibition of 2009. She has also worked with such institutions as Wellcome Collection, the New York Academy of Medicine, the Dittrick Museum and the Vrolik Museum.

Lisa Smith is a Lecturer in Digital History at the University of Essex. In addition to developing Sir Hans Sloane's Correspondence Online (which received funding from the Social Sciences and Humanities Research Council of Canada), she has published widely on the history of medicine, gender and the body. She is also a co-founder and editor for *The Recipes Project* and blogs at The Sloane Letters Blog and Wonders and Marvels.

Jolien Gijbels studied Cultural History at KU Leuven and Heritage Studies at the University of Amsterdam. Since 2015, she has been collaborating as a research associate on the research project 'Anatomy, scientific authority and the visualized body in medicine and culture' at the Cultural History since 1750 research group at KU Leuven.

Evi Numen is an artist, independent researcher, and curator from Athens, Greece. She received her Bachelor and Master of Fine arts from the University of Pennsylvania. She holds the position of Exhibitions

Manager at the Mütter Museum of The College of Physicians of Philadelphia since 2009. During this time, Numen has organized, designed and installed multiple exhibitions at the Mütter Museum as well as curated their contemporary medical themed art shows. She is the founder and curator of thanatography.com an online exhibition of contemporary mourning art. In her spare time, Numen volunteers as a death midwife and hospice worker.

Laurens de Rooy is curator of Museum Vrolik, the anatomical museum of the University of Amsterdam, that is housed in the Academic Medical Center of Amsterdam. In 2009 he took his PhD in the history of science for a dissertation about the history of Dutch anatomy around 1900. In 2012 he realized the refurbishment of the permanent exhibition of Museum Vrolik.

Karin Tybjerg is Associate Professor at the Medical Museion, University of Copenhagen, where she divides her time between research, teaching and curatorial work. She was head curator of the recent exhibition *The Body Collected* and has written about the links between bio-banks and anatomical collections. Previously she has worked as a research fellow at Department of History and Philosophy of Science, University of Cambridge, and as head of Modern History and Ethnographic Collections at the Danish National Museum.

Lisa Smith is a Lecturer in Digital History at the University of Essex. In addition to developing Sir Hans Sloane's Correspondence Online (which received funding from the Social Sciences and Humanities Research Council of Canada), she has published widely on the history of medicine, gender and the body. She is also a co-founder and editor for *The Recipes Project* and blogs at The Sloane Letters Blog and Wonders and Marvels.

Megan Bayles is a doctoral candidate in Cultural Studies at the University of California, Davis. Her research is located at the intersections of body theory, medical history, freak and disability studies, museum studies, visual culture and material culture. Her current work focuses on the histories and theories of human bodies on display, particularly in museum contexts, and how they function in the production of wonder and curiosity. She is also a freelance editor, and recently co-edited (with Achy Obejas) *Immigrant Voices: 21st Century Stories* (Great Books Foundation, 2014), a collection of short stories by immigrant writers in the U.S.

Pia Edqvist MSc- Pia has a BA in Archaeological Conservation from University of Gothenburg, Sweden. As an archaeological conservator Pia worked primarily with excavated material at Tromsø University Museum, Norway. In 2014 she obtained an MSc in Conservation Science from Oslo University, Norway. Her interest in human remains has evolved over the years as a result of her museum and fieldwork in Europe and Egypt. Pia is currently the Curatorial Assistant at the Petrie Museum of Egyptian Archaeology, University College London. Here she works closely with researchers, undertakes preventive conservation and is currently leading a team documenting and rehousing the human remains collection.

Wendy Birch PhD.- Wendy currently works as a forensic anatomist at University College London; she also manages and teaches in the Anatomy Laboratory. She currently runs the Forensic Osteology and Anthropology module for MSc students from the Jill Dando Institute, iBSc students from the medical school and BSc students from the biosciences department. She has over 25 years' experience working with human remains. Her main areas of interest include human anatomy and decomposition, forensic osteology and the excavation and identification of human remains. She is currently researching trauma patterns on bone and the effects of different environmental conditions of the rate of decomposition.

Marjan Doom graduated as a veterinarian (Ghent University, Faculty of Veterinary Medicine) in 2006 and was then selected for the Rotating Small Animal Internship program. Subsequently, she worked in private practice as a veterinary surgeon. Since 2008 she is conservator at the Museum of Morphology in the Faculty of Veterinary Medicine. Marjan recently completed her PhD on the morphology and vascularization of the canine omentum. She was co-curator of the Post Mortem exhibition. As a member of the organizing committee of the Ghent University Museum, she is engaged in the concept development of this new museum.

Robert Jütte is currently Director of the Institute for the History of Medicine of the Robert Bosch Foundation and Adjunct Professor of History at the University of Stuttgart. He was visiting professor at the universities of Innsbruck/Austria and Zürich/Switzerland. He is a social and medical historian and the author or editor of over 35 books, some translated into English and into other languages. He is the editor

of the medico-historical journal *Medizin, Gesellschaft und Geschichte*. He is a member of the steering committee of the Scientific Board of the German Medical Association. Since more than 12 years he has served on ethic committees on human remains research and display in Germany, Austria and Switzerland. He also initiated the German guidelines regarding the display of human remains in public spaces.

Speakers Wednesday 18th May

Jon Røyne Kyllingstad (PhD) is member of the Norwegian National Committee for Research Ethics on Human Remains and Senior Curator at Norsk teknisk museum where he leads the research project From racial typology to DNA-sequencing: 'Race' and 'ethnicity' and the science of human genetic variation 1945-2012 (<http://www.ethnicityandrace.com/>) He is a historian specializing in the history of science and, and has for many years been interested in ideas about race and human differences. In 2014 he published *Measuring the Master Race*, a book about physical anthropology in Norway and the rise and fall of the scientific idea of a Nordic master-race.

Catherine Nash is Professor of Human Geography, at Queen Mary, University of London. Her research interests are in geographies of relatedness particularly in relation to ideas of kinship, shared ancestry and origins. She is currently extending her recent work on the making of relatedness and difference in popular genealogy and in the cultures of human genomics by pursuing ideas of interspecies kinship. Her recent books include: *Of Irish Descent: Origin Stories, Genealogy and the Politics of Belonging* (2008) and *Genetic Geographies: The Trouble with Ancestry* (2015).

Sarah Tarlow is Professor of Historical Archaeology at the University of Leicester. She has published widely on the archaeology of death and the body and the archaeology of post-medieval Britain and Ireland. She is currently leading the Wellcome-funded interdisciplinary research programme 'Harnessing the Power of the Criminal Corpse'.

Emma Battell Lowman is a Research Associate with the Harnessing the Power of the Criminal Corpse project at the University of Leicester, funded by the Wellcome Trust. She is currently co-authoring a book on the comprehensive research of the project with Professor Sarah Tarlow (forthcoming 2017). In addition to this area of work Emma is also a

scholar of reconciliation, Indigenous resurgence and decolonization in Canada and is the co-author of *Settler: Identity and Colonialism in 21st Century Canada* with geographer Adam Barker (2015).

Shane McCorristine is an interdisciplinary historian with interests in the 'night side' of nineteenth-century experience – namely social attitudes to the supernatural, death, and disappearance. Shane graduated from University College Dublin in 2008 and since then has worked as a postdoctoral researcher in LMU Munich, Maynooth University, and the Scott Polar Research Institute, Cambridge. He was also a member of the Wellcome-funded 'Criminal Bodies' team at the University of Leicester from 2013 to 2015.

Ali Wells is a museum professional with 11 years' experience and has been a curator at the Herbert Art Gallery and Museum since 2007. Her responsibilities lie across the natural sciences and human history collections. She has curated temporary exhibitions on a range of subjects: costume, ancient Egypt, children's television and (in 2016) local wildlife. Other key work includes supervising curatorial trainees and an Effective Collections project focussing on making the most of the Herbert's costume collection. Ali has given papers at the cross-disciplinary conference Tailored Trades (organised by the University of Exeter) and at the specialist museum network conference – Dress and Textiles Specialists.

Kathryn Smith (MAFA, MSc) is an interdisciplinary visual artist with a specialization in craniofacial identification and depiction. In addition to her forensic practice, topics of interest include risk, experimentation and the avant-garde, the visual cultures of science and the ethics of collecting and displaying human remains. She has exhibited and published extensively, including several major curatorial projects for museums and galleries. She was Fine Arts programme co-ordinator at Stellenbosch University (South Africa) from 2006-2015, and is currently reading for a PhD in forensic art at Liverpool John Moores University, based in Face Lab.

Alison Moulds is a second-year DPhil English Literature student at St Anne's College, University of Oxford. Working as part of the AHRC-funded project 'Constructing Scientific Communities', she is researching the construction of the doctor/patient relationship in nineteenth-century medical writing, including medical journals and fiction by doctors. This paper is taken from her research on professional identity

formation in colonial India. She previously undertook her MA Victorian Studies part-time at Birkbeck College, University of London while working full-time in health policy and public affairs. She is Peer Review Editor for the Victorian Network journal.

Dr. Emily August is an Assistant Professor of British Literature at Stockton University, where she teaches courses in Romantic and Victorian literature and Medical Humanities. Her current book project, *Cadaver Poetics*, is a transatlantic investigation of how nineteenth-century surgery's new relationship with the cadaver transformed the cultural and literary landscape, resulting in a new theory of the human body as an animated corpse. Her work is especially interested in the ways that writers and artists used the figure of the corpse to reinforce or critique the oppression of socially marginalized peoples.

Dr. Jess Bier is a postdoctoral researcher at Erasmus University Rotterdam, and her work engages with the changing geographies of knowledge. She focuses in particular on crucial pivots that highlight the political role of science and technology in global circulation. They include financial regulation during the ongoing crisis, digital cartography in Palestine and Israel, logistics and shipping infrastructure, and disaster body recovery. Her first book, *Mapping Israel, Mapping Palestine: Occupied Landscapes of International Technoscience*, is forthcoming from the MIT Press. In 2013, a chapter of her dissertation received a prize from the Middle East Section of the American Anthropological Association (AAA).

Laura Tradii- I am an anthropologist currently enrolled in a MSc in the History of Science, Medicine, and Technology at the University of Oxford. Although I am generally interested in the study of death across anthropology, philosophy and literature, my research focus is on the way in which context-specific practices and discourses construct the dead body as being human or non-human. After having conducted a brief study, now published in *Mortality*, on the way human remains are understood in the context of a research facility, I am now researching on the cultural understandings underlying exhumation practices during WWI.

Gina Paola Camacho Cortes- Bachelor in Biology, Specialist in Forensic Anthropology and Specialist in Criminal Investigation, Bioethics Master candidate from the Pontificia Universidad Javeriana of Colombia. Co-founder of the Forensic Entomology Laboratory at the National

Institute of Legal Medicine and Forensic Sciences of Colombia. There I worked for over 10 years as an expert witness in the estimation of death time of cadavers in advanced stage of decomposition. The last 3 years I have worked as an advisor and criminal analyst on issues of political violence and organized crime for the General Prosecutor's Office. Currently, I work as a forensic coordinator of the "Colombian Inter-disciplinary Team for Forensic Work and Psychosocial Assistance" –EQUITAS- for the forensic analysis cases of grave violations of human rights and international humanitarian law such as enforced disappearances, massacres and extrajudicial executions, occurred in Colombia in the context of armed conflict. I have developed fieldwork for the search of missing persons in cemeteries and mass graves.

After studies in Leuven and Vienna, Tinne Claes received an MA in History in 2013. Since then, she has been working as a PhD student on the research project 'Anatomy, scientific authority and the visualized body in medicine and culture' at the University of Leuven. Tinne studies how Belgian anatomists handled the corpse in the late-nineteenth and early-twentieth century. Questions about bodily integrity, ownership of remains and identity of the corpse are at the heart of her research, which aims to be a cultural history of anatomy.

Veronique Deblon received an MA in History from the University of Leuven and an MA in Cultural Heritage Studies from University College London. She is working at the University of Leuven as a PhD student on the research project 'Anatomy, scientific authority and the visualized body in medicine and culture'. She particularly looks at anatomists' representations of life and death. Her research focuses on anatomical collections whereby she investigates issues of authorship, intellectual property and ownership.

Erin Grosjean- Holding an MA in Science and Technology Studies (2014) from York University in Toronto, Canada, I am a first year doctoral student in same program. My Master's focused on looking the Anthropology Research Facility (ARF) at the University of Tennessee, Knoxville as an example of a trading zone (see Galison 1997). Taking an interdisciplinary approach, my doctoral research will explore developments in physical anthropology that led to the study of human decomposition and the wider social history of the ARF. I am also interested in the ARF as a site of scientific practice, issues surrounding

how scientific expertise is determined and granted, and the interaction between science, the law, and the wider public.

Ellen W. Lange studied history of ideas and contemporary literature, earning her Master's in 2000. Since 2003, she has been curator in medical history at the Norsk Teknisk Museum, Norway's national museum of science, technology, and medicine. She has developed and worked on numerous exhibitions and outreach projects, many of them with a contemporary, dialogical and interdisciplinary focus. Recent examples include the award-winning exhibition 'Thing – technology and democracy', 2014-15 (in the project group, responsible for developing interactive discussions about DNA sequencing, robotic seals and other kinds of care technology), 'Life before death', 2014 (curator/project leader), and 'In my shoes: undocumented immigrants in Norway', 2014-2015 (curator/project leader).

Phil Loring joined the medical department of the Norsk Teknisk Museum in 2014, after having worked for five years as Curator of Psychology at the Science Museum in London. He curated the exhibition 'Mind maps: stories from psychology' (2013-14) at the Science Museum and also helped author the acclaimed web resource 'Brought to life: exploring the history of medicine'. He has a Master's degree in medical anthropology, and is currently completing his Ph.D. in history of science. At the Teknisk Museum, he is piloting a series of evening courses for adults which combine history of medicine with cooking, and helping to develop an exhibition on ethnicity, DNA, human remains, and the 'Nordic race'.

Lucy Lyons BA (Hons), MA, PhD, MMAA Lucy investigates drawing as a phenomenological activity that evidences experience and communicates knowledge in medical sciences. Her PhD involved using drawing to investigate the breadth of experiences of FOP. As a Postdoctoral Fellow at Medical Museion, University of Copenhagen her research investigated experiences of ageing in a medical museum context through drawing practice. She coordinated "Drawing Parallels: artistic encounters with pathology" at Barts Pathology Museum and is currently artist-in-residence at Ipswich Museum. She is a lecturer in drawing research and painting at City & Guilds of London Art School, visiting lecturer at Imperial College London where she teaches visual note taking for surgeons and a member of the Medical Artists' Association of Great Britain.

Related Sources and Projects

Conference Website

<https://cccconference2016.wordpress.com/>

We will hopefully be posting some blogs related to the conference on here soon!

Organiser and Venue contacts

Kristin Hussey: kristin.hussey@qmul.ac.uk

Sarah Morton: sarah.morton@keble.ox.ac.uk

Barts Pathology Museum

<http://www.qmul.ac.uk/pathologymuseum>

Royal College of Surgeons of England Museums and Archives

<http://www.rcseng.ac.uk/museums/>

Other Projects

If you enjoyed today, please be sure to check out these other fantastic projects:

Encountering Corpses (Manchester Metropolitan University)

<https://encounteringcorpses.wordpress.com/>

Remains 2b Seen (Barts Pathology Museum)

<https://remains2beseen.wordpress.com/relevant-museums/>

Harnessing the Power of the Criminal Corpse (University of Leicester)

<http://www2.le.ac.uk/departments/archaeology/research/projects/criminal-bodies-1>

The Corpse Project (Wellcome Trust)

<http://www.thecorpseproject.net/>

Bodies and Academia

<https://bodiesandacademia.wordpress.com/>