

‘Finding a Leg to Stand On: Clinical, Critical & Creative Approaches to the Human Body’

Mondays, 6-9pm

Birkbeck, University of London & St George’s Medical School, University of London

Convenors:

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Teaching Team:

Dr Jo Winning (English, Theatre & Creative Writing, BBK)

Dr Suzannah Biernoff (History of Art, BBK)

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Dr Deborah Padfield (Fine Art, Medical Humanities, SGUL)

Assessment:

1. 1000-word reflective writing piece (0%), due Mon Feb 10th (week 5);
2. 1500-word resubmission of reflective writing piece (40%), due Mon 9th March (week 9);
3. 3000-word essay (60%), due Mon 27th April 2020

Module description

What does it mean to *be* and *have* a body? How do we speak about and define bodily experience? What happens when the body fails? How do we diagnose and treat the body? Patients and healthcare practitioners might answer these complex questions in very different ways, yet both play a fundamental role in the practice of medicine.

This module is taught by clinicians and artists from St George’s Medical School and academic staff from Birkbeck. Using an applied medical humanities’ approach, in which the different humanities disciplines (philosophy, cultural studies, literary studies, sociology, history of art) and medicine are used as lenses through which to analyse illness, human experience and clinical practice, this module will take the leg as its primary focus. The leg, as a tangible example of a component of the body, allows us to explore the ways in which bodies are constructed culturally, clinically, politically and experientially.

The module will explore ideas such as surface and depth, normality and abnormality, presence and loss, visibility and invisibility, beauty and ugliness, illness and health. It will examine the relations between culture, society, the body and illness.

Learning aims

The aims of this module are:

- To bring the languages and teachings of the humanities (philosophy, cultural studies, literary studies, sociology, history of art) and of biomedicine into dialogue with each other.

- To provide opportunities for flexible thinking and a broadening of skills and capabilities for both medical and humanities students. The intellectual palette for medical students will be broadened to include core skills of reflection and interpretation. Arts and humanities students will benefit from a unique chance to engage with real-life clinical practice and biomedical constructions of the body and illness.
- To provide opportunities for alternative ways of learning through multidisciplinary teaching and mixed student cohorts, through first-hand experience of creative processes, museum object handling, gallery, museum, pathology and archive visits and through discussion and debate across different educational trainings.
- To encourage reflective practice and critical thinking.
- To develop the ability to communicate in a range of formats.
- To encourage independent and self-directed research.

Learning objectives

On successful completion of this module, students should be able to:

- discuss and interrogate, with peers from contrasting educational backgrounds, the complexities of the human experience of identity, embodiment, illness and pain.
- position their own disciplinary understandings within a broader picture of different disciplinary approaches, understanding the ways in which key terms such as: body, identity, doctor, patient, disease, symptom, health are discursively constructed in different contexts, historical periods and cultural environments.
- understand and value the application of the critical skills of the humanities disciplines within both clinical practice and cultural analysis, at the same time as understanding biomedical constructions of the body and clinical practice within and beyond medical culture.
- access and utilise other kinds of knowledge in order to broaden their understanding, undertaking critical reading of both primary and secondary theoretical and cultural texts, as well as aesthetic objects.
- reflect critically on their clinical, intellectual and/or creative practices both individually and in a group.
- write in critical and more exploratory or experiential ways about the nature of their own clinical and intellectual practices.
- be willing to take intellectual risks and form their own research questions supported by sustained, critically-rigorous arguments.

Syllabus

Week 1 'Introduction: journeys and movement': Jan 13th 2020 (Birkbeck) (JW & AB)

In this introductory session we will explore the field of medical humanities and what it means to study in a transdisciplinary way, with sessions led by clinicians, academics and artists. We will discuss the learning approaches taken within the module and what it means to learn in a mixed cohort of humanities and medical students, who are undertaking reflective writing and thinking alongside each other. We will begin our examination of the leg, as both a part of the human body *and* as a clinical and cultural construction.

Seminar reading:

Sunaura Taylor & Judith Butler, *Examined Life* (dir. Astra Taylor, 2008)

[https://www.youtube.com/watch?v=k0HZaPkF6qE&list=PLEZTkLbdhBQrLxqtsEbEh4OGQ_FEAFn0b] [link uploaded on Moodle/Canvas]

Jo Winning, 'The Body and the Senses,' in *The Edinburgh Companion to the Critical Medical Humanities*, ed. Angela Woods and Anne Whitehead (Edinburgh: Edinburgh University Press, 2016), pp. 325-335 [uploaded on Moodle/Canvas]

Further reading:

- Neville Chiavaroli, Chien-Da Huang & Lynn Monrouxe, 'Learning Medicine With, From, and Through the Humanities,' in *Understanding Medical Education: Evidence, Theory and Practice* (Oxford: Wiley-Blackwell, 2019) pp. 223 – 237.

- Des Fitzgerald & Felicity Callard, 'Entangling the medical humanities,' in *The Edinburgh Companion to the Critical Medical Humanities*, ed. Woods & Whitehead (Edinburgh: Edinburgh University Press, 2016)

- Monica Greco, 'Logics of Interdisciplinarity: the case of medical humanities,' in *Interdisciplinarity: Reconfigurations of the Social and Natural Sciences*, ed. Georgina Born & Andrew Barry (London & New York: Routledge, 2013), pp. 226-246.

- Johanna Shapiro, Jack Coulehan, Delese Wear & Martha Montello, 'Medical Humanities and their discontents: definitions, critiques, and implications,' *Academic Medicine* 84:2 (2009), pp.192–198.

- John Spicer, Debbie Harrison & Jo Winning, 'The humanities in medical education,' in *Oxford Handbook of Medical Education*, ed. Kieran Walsh (Oxford: Oxford University Press, 2013), pp. 233-243.

- Anne Whitehead & Angela Woods, 'Introduction,' in *The Edinburgh Companion to the Critical Medical Humanities*, ed. Woods & Whitehead (Edinburgh: Edinburgh University Press, 2016)

Week 2 'Embodiment and Cartesian Dualism': Jan 20th 2020 (SGUL) (JW)

In this session we will explore the place of the body within human experience. We will start with the work of the seventeenth-century French philosopher René Descartes, whose theories of the mind and body have had a very long-lasting impact on our understanding of what it means to be human. We will then consider the process of 'embodiment', which describes the way that certain factors of identity – such as gender or ethnicity – are constructed as more closely aligned with 'bodilyness' than others.

Seminar reading:

René Descartes, *Meditations, 1-VI*, in *Meditations on First Philosophy*, edited by John Cottingham, *Cambridge Texts in the History of Philosophy* (Cambridge: Cambridge University Press, 1996), pp.12-62 [uploaded on Moodle/Canvas]

Margaret Edson, *W;t* (London: Nick Hern Books, 1999). [We will use both the play script and Mike Nicholl's 2001 film adaptation *Wit* in seminar discussion, please watch the following film clip: <https://www.youtube.com/watch?v=UgeOJPxxXjQ&t=453s>]

Ingrid Pollard *Postcards Home* (London: Chris Boot Books, 2005) [images uploaded on Moodle/Canvas]

Further reading:

- Sarah Cunningham-Burley & Kathryn Backett-Milburn, eds., *Exploring the Body* (Basingstoke: Palgrave MacMillan, 2001)
- Ian Burkitt, *Bodies of Thought: Embodiment, Identity and Modernity* (London: Sage, 1999)
- Thomas J. Csordas, ed. *Embodiment and Experience: the existential ground of culture and self* (Cambridge: Cambridge Univ. Press, 1994)
- Philip Hancock et al, eds, *The Body, Culture and Society* (Buckingham: Open University Press, 2000)
- Alexandra Howson, *The Body in Society: An Introduction* (Oxford: Polity, 2004)
- Sarah Nettleton & Jonathan Watson, eds, *The Body in Everyday Life* (London: Routledge, 1998)
- Sue Scott & David Morgan, eds, *Body Matters: Essays on the Sociology of the Body* (London: Falmer Press, 1993)
- Bryan S. Turner, *The Body and Society: Explorations in Social Theory* (London: Sage, 2008)

Week 3 'Bipedality and Subjectivity': Jan 27th 2020 (Birkbeck) (JW)

In this session we will establish the connection between language and sensorimotor functions, in other words the way that our everyday language assumes and concretises our ideas about being bodies in physical and cultural environments. For this session, we will be focus specifically on human bipedality – being creatures that walk on two legs, as opposed to four – and also examine the ways in which the 'metaphors we live by' create notions of normative embodiment and human subjectivity.

Seminar reading:

George Lakoff & Mark Johnson *Metaphors We Live By* (Chicago: Univ. of Chicago Press, 2003). Chap. 4 'Orientational Metaphors' & Chap. 12 'How is Our Conceptual System Grounded?' [uploaded on Moodle/Canvas]

George Lakoff, *Philosophy in the Flesh: The Embodied Mind and its Challenge to Western Thought* (USA: Basic Books, 1999). Chap. 4 'Primary Metaphor and Subjective Experience' [uploaded on Moodle/Canvas]

Further reading:

- Ian Burkitt, *Bodies of Thought: Embodiment, Identity and Modernity* (London: Sage, 1999)

- Erving Goffman, *Stigma: Notes on the Management of Spoiled Identity* (Harmondsworth: Penguin, 1968)
- Oliver Sacks, *A Leg to Stand On* (London: Picador, 1986)
- Jo Spence, *Putting Myself in the Picture, A Political, Personal and Photographic Autobiography* (Seattle: The Real Comet Press, 1988)

Week 4 'What is a Leg 1 - Historical Anatomies': Feb 3rd 2020 (Wellcome Library Field Trip) (SB)

Meet at 6pm by the reception desk in the Wellcome Collection building, 183 Euston Road. Please aim to arrive a few minutes early as it may be difficult to find us if you are late. Danny Rees (Wellcome Library Engagement Officer) will be joining us.

In this session we will think about the role of images in the history of medicine and look at a range of examples from the Wellcome Library's iconographic collection. Photographs, diagrams, imaging technologies and artworks can be used to persuade, instruct, analyse, direct, delight, record and provoke; they are bearers of knowledge, tradition and ideology, and rhetorical tools. In preparation for the visit please read the short text by Ludmilla Jordanova below (you can download a PDF on Moodle) and browse the Wellcome's [historical images](#) online (enter 'leg' in the search bar and select 'Pictures'). Can you make any general observations about the search results, in terms of subject matter, medium, style or period?

Seminar reading:

Ludmilla Jordanova, 'Happy Marriages and Dangerous Liaisons: Artists and Anatomy,' in *The Quick and the Dead: Artists and Anatomy*. (London: South Bank Centre / National Touring Exhibitions, 1997): 100-13.

'Surface to Microscopy' : PDF of various anatomical studies [uploaded on Moodle/Canvas]

Further reading:

- Samuel J.M.M. Alberti, 'Drawing Damaged Bodies: British Medical Art in the Early Twentieth Century.' *Bulletin of the History of Medicine* 92.3 (2018): 439-73.
- Martin Kemp, "'The Mark of Truth": Looking and Learning in some Anatomical Illustrations from the Renaissance and Eighteenth Century,' in *Medicine and the Five Senses*, ed. William F. Bynum and Roy Porter (Cambridge: Cambridge UP, 1993), 85-121.
- Michael Sappol, *Dream Anatomy* (Washington, DC: US Department of Health & Human Sciences, 2002).

Week 5 'What is a Leg 2 - Observation, Interpretation & Collaboration': 10th Feb 2020 (Pathology Museum, SGUL) (DP)

In this session, we will consider questions such as: How do we interpret signs? How do we navigate and negotiate differences in what we see? What is the value of intense looking? How does our subjectivity affect our seeing? How do we create stories and narratives for other people – and what are the ethics of this? The session will be co-facilitated by a

pathologist, an archivist and an artist. It will involve working collaboratively and practically in the Pathology Museum at St George's where we will explore interpretation, narrative and observation. You will NOT be doing any dissection but you will be introduced to the museum by its director Dr Carol Shiels and consider some of the ethical questions raised by the language and laws surrounding the specimens and collections. We will then consider observation and interpretation through a process of quick collaborative mark-making/drawing exercises and short observational and imaginative writing exercises before discussing what the clinical patterns and signs reveal about the narratives behind the individual 'pots' or cases. Further connections will then be made with some of the objects in the St George's archives such as their unique post mortem records by archivist Carly Manson.

Seminar reading:

Wendy Moore, 'The Coachdrivers Knee', in *The Knife Man* (London: Bantam Books, 2006), Chap. 1 [uploaded on Moodle/Canvas]

Ruth Richardson, 'A Necessary Inhumanity?', *BMJ Medical Humanities*, Vol. 26, issue 2 (2000), pp 104-106 [uploaded on Moodle/Canvas]

Jane Wildgoose, 'Zones of Morbidity', catalogue essay for *Psycho* Exhibition, Anne Faggionato Gallery, London 2000 [uploaded on Moodle/Canvas]

Jane Wildgoose, 'Who really owns our bodies?', *The Guardian* 30th Jan 2001 [uploaded on Moodle/Canvas]

Further reading:

- Ruth Richardson, *Death, Dissection and the Destitute: The Politics of the Corpse in Pre-Victorian Britain* (Chicago: University of Chicago Press, 2001)
- Ruth Richardson, *The Making of Mr. Gray's Anatomy: Books, Bodies, Fortune, Fame* (USA: Oxford University Press, 2009)
- Helen MacDonald, *Human Remains: Dissection and its Histories* (New Haven: Yale University Press, 2006)

Week 6: Reading Week, 17th Feb 2020

Week 7 'Theory of the Absent Leg I: Prosthetics: 24th Feb 2020 (Birkbeck) (SB)

(poss swap with my session and invite Sophie de Oliveira Barata from the alternative limb company to take a session

Please watch the interview with performance artist Lisa Bufano .

[<https://vimeo.com/44203006>] in advance of this session, and prepare a very informal 5 minute talk on an artificial leg of your choice. There are plenty of examples on Wellcome Collection's historical images database [<https://wellcomecollection.org/works>] (search 'artificial leg') and other suggestions are provided below. You may focus on historical or contemporary prosthetics, or choose an artwork or image that relates to the broader theme of prosthesis. When preparing your presentation think about the choice of materials, how it

might feel to wear and use the limb you've chosen, and the relationship between form (how it looks) and function.

Note that there is no set discussion text for this session but there are suggestions under 'Further reading' for those who would like to do some preparatory reading.

Links:

Channel 4 Paralympics 'Meet the Superhumans'
[<https://www.youtube.com/watch?v=tuAPPeRg3Nw>]

'In Pictures: Prosthetics in Time', *BBC News*, 7 Mar. 2012
[<https://www.bbc.co.uk/news/health-16599006>]

'The Body Extended: Sculpture and Prosthetics', Henry Moore Foundation, 2016
[<https://www.henry-moore.org/whats-on/2016/07/21/the-body-extended-sculpture-and-prosthetics#>]

Kathryn Hughes, 'Lives and Limbs: How Prosthetics Transformed the Art World', *The Guardian*, 15 July 2016 [<https://www.theguardian.com/artanddesign/2016/jul/15/lives-and-limbs-how-prosthetics-transformed-the-art-world>]

Lisa Bufano: artist's website [<http://www.lisabufano.com/info.php>]; Vimeo interview [<https://vimeo.com/44203006>]; Five Open Mouths, 2006 [<https://www.youtube.com/watch?v=AC1RHxgCAGI>]

Aimee Mullins: 'My 12 pairs of legs' 2009 TED Talk [https://www.ted.com/talks/aimee_mullins_my_12_pairs_of_legs?language=en]; interview for *SHOWStudio's* 'In Fashion' series, 2012 [https://www.showstudio.com/projects/in_fashion/aimee_mullins]

The Alternative Limb Project [<http://www.thealternativelimbproject.com/>]

Further reading:

- Laini Burton and Jana Melkumova-Reynolds, "'My Leg is a Giant Stiletto Heel": Fashioning the Prosthetised Body.' *Fashion Theory*, 23.2 (2019), 195-218.
- Chris Champion, 'Interview: Punk Prosthetics: The Mesmerising Art of Living Sculpture Mari Katayama.' *The Guardian*, March 6, 2017.
- Sophie Goggins, Tacye Phillipson, and Samuel J.M.M. Alberti, 'Prosthetic limbs on display.' *Science Museum Group Journal* 8.08 (2017).
- Katherine Ott, 'The sum of its parts: An introduction to modern histories of prosthetics' in *Artificial Parts, Practical Lives: Modern Histories of Prosthetics*, ed. K. Ott, S. Mihm, and D. Serlin (New York: New York University Press, 2002), 1–42.
- Graham Pullin, *Design Meets Disability* (Cambridge, MA: MIT Press, 2009).
- Vivian Sobchack, 'A Leg to Stand On: Prosthetics, Metaphor and Materiality' in *The Prosthetic Impulse: From a Posthuman Present to a Biocultural Future*, ed. J. Morra and M. Smith (Cambridge, MA: The MIT Press, 2006).

Week 8 'Theory of the Absent Leg 2: Pain': 2nd March 2020 (SGUL) (DP & JW)

This session will explore notions of visibility and invisibility with specific reference to chronic pain and phantom limb pain. You will be introduced to the work of contemporary artists making pain and phantom pain visible, such as Padfield and Wright, gaining an understanding of the role that visual metaphors/visual images can play in making the subjective invisible experience of pain visible and sharable. Deborah Padfield will discuss the process of co-creating photographs with people with pain, which reflect their unique experiences. Chronic Pain will be discussed as a complex set of interacting processes along with its significant impact on sufferers. The session will touch on ways in which images can be an effective communication tool thus reducing the isolation of those who live with persistent pain. You will get a chance to work with a set of PAIN CARDS (images of pain co-created with chronic pain patients) yourself during the session. As a theoretical framing we will consider phenomenological approaches to the body using Maurice Merleau-Ponty's *The Phenomenology of Perception* as a key text.

Seminar reading:

Deborah Padfield, Helen Omand, Elena Semino, Amanda C de C Williams & Joanna M Zakrzewska, 'Images as catalysts for meaning-making in medical pain encounters: a multidisciplinary analysis', *BMJ Med Humanities* Vol. 44, Issue 2 (2018): 74–81 [uploaded on Moodle/Canvas]

Deborah Padfield, "'Representing" the pain of others', in *Another way of knowing; Art, disease and illness experience*, ed. Alan Radley & Susan E. Bell, *Health: An Interdisciplinary Journal for the Social Study of Health, Illness and Medicine*, Vol 15: 3 (May 2011): 241-258 [uploaded on Moodle/Canvas].

Alexa Wright, 'Alexa Wright in conversation with Keith Roberts', in Keith Roberts, *Making Faces* (Norfolk, Norfolk Contemporary Art Trust, 2006) [<http://www.alexawright.com/>]

Maurice Merleau-Ponty, *The Phenomenology of Perception* (London: Routledge, 2004) [extracts from Chap. 1 'The Body as Object and Mechanistic Physiology' [uploaded on Moodle/Canvas]

Further reading:

- Rita Charon, R. (2001) 'The patient-physician relationship. Narrative medicine: a model for empathy, reflection, profession, and trust', *Journal of the American Medical Association* 286, 15/1, pp.897-902
- Alexa Wright, *A View from Inside* (2012) [For this project see: aviewfrominsidephotoseries.wordpress.com] (Ten portrait photographs in the book draw on the principles of eighteenth-century portrait painting to give form to the unique realities encountered by different people during psychotic episodes)
- Deborah Padfield, *Perceptions of Pain* (Stockport: Dewi Lewis Publishing, 2003)
- Elaine Scarry, *The Body in Pain: The Making and Unmaking of the World* (Oxford: Oxford University Press, 1985)

Week 9 'Identity and Disability: Critical Disability Studies': 9th March 2020 (Birkbeck) (MR)

In this session we explore the social model of disability, which is the view that disability is the outcome of the interaction between individual differences/impairments and the physical and social environments. We will begin with a description of the model by one of its founders, Mike Oliver, who also takes issue with the over-theorisation of the model and argues for a focus on practical concerns. We will also consider two contrasting kinds of objection to the social model; the first accuses the model of minimising the priority and seriousness of impairments, and the second accuses it of the opposite: that it essentialises the notion of 'impairment' thus paying little attention to how individual differences are, in part, socially produced.

Seminar reading:

Mike Oliver, 'The Social Model in Action: if I had a hammer', in *Implementing the Social Model of Disability: Theory and Research*, ed. Colin Barnes and Geoff Mercer (Leeds: The Disability Press, 2004) [uploaded to Moodle/Canvas]

Ron Amundson and Shari Tresky, 'On a Bioethical Challenge to Disability Rights', *Journal of Medicine and Philosophy* Vol. 32, Issue 6 (Nov-Dec 2007): 541-61 [uploaded to Moodle/Canvas]

Shelley Tremain, 'On the Government of Disability', *Social Theory and Practice*, Vol. 27, Issue 4 (2001):617-636 [uploaded to Moodle/Canvas]

Further reading:

- Robert Bogdan, *Picturing Disability: Beggar, Freak, Citizen and Other Photographic Rhetoric* (Syracuse University Press, 2012)
- Dan Goodley, Rebecca Lawthorn, Kirsty Liddiard & Katherine Runswick-Cole, 'Provocations for Critical Disability Studies', *Disability and Society*, Vol. 34, Issue 6 (2019): 972-997
- Robert McRuer, *Crip Theory: Cultural Signs of Queerness and Disability* (New York: New York University Press, 2006)
- Dianne Pothier and Richard Devlin, *Critical Disability Theory: Essays in Philosophy, Politics, Policy, and Law* (Vancouver: University of British Columbia Press, 2006)

Week 10 'Erotics, Aesthetics and Taboo': 16th March 2020 (SGUL) (AB & JW)

In this session, we will work through a series of cultural case studies, including the French painter Toulouse Lautrec, the singer and actress Madonna and the drag artist RuPaul, to consider the mechanisms by which the leg as a body part is aestheticised, eroticised or rendered taboo. These case studies will allow us to examine socio-cultural constructions of sex and gender, particularly as these are mobilised through practices of looking and regulated through cultural systems of power and privilege and the ways in which these constructions change over time and are marked intersectionally by issues of race and ethnicity.

Seminar reading:

Marjorie Garber, *Vested Interests: Cross Dressing and Cultural Anxiety* (London: Penguin 1992), Part 1, Chap. 6 'Breaking the code: Transvestism and Gay Identity' [uploaded on Moodle/Canvas]

bell hooks, *Black Looks: Race and Representation* (Oxford: Routledge, 2015) Chap. 7 'the oppositional gaze' [uploaded on Moodle/Canvas]

Amanda Kvande, 'Close Your Legs: #ManSpreaders', *The Medium* (Oct 26 2015) [<https://medium.com/gender-theory/close-your-legs-manspreaders-ee581e0b216>]

Laura Mulvey, 'Visual Pleasure and Narrative Cinema', *Screen*, Vol. 16, Issue 3 (Autumn 1975): 6–18 [uploaded on Moodle/Canvas]

Further reading:

- M. Sturken and L. Cartwright, *Practices of Looking: An Introduction to Visual Culture* (Oxford: Oxford University Press, 2001)
- K. Backett-Milburn et al, eds, *Exploring the Body* (Basingstoke: Palgrave, 2001)
- Mike Featherstone et al, eds, *The Body: Social Process and Cultural Theory* (London: Sage, 1991)
- Alexandra Howson, *The Body in Society: An Introduction* (Oxford: Polity, 2004)
- M. Pointon, *The Body Imaged: The Human Form and Visual Culture since the Renaissance* (Cambridge: Cambridge University Press, 1993)
- B. S. Turner, *The Body and Society* (Oxford: Blackwell, 1984)

Week 11 'Moving Legs': 23rd March 2020 (Birkbeck) (AB & Kai Tan Syng)

In this session, students will consider moving legs through a variety of comparisons: purposeful and pointless movement: practice and creativity: human and non human. This session will be co-facilitated by Annie Bartlett and international artist Kai Syng Tan (<https://kaisyngtan.com/>). We will consider both clinical and non-clinical situations (agitated depression, akathisia, learning to walk, running, the impact of ageing on the lower limb, the use of walking in social prescription) and running as research and mind-wandering/running for mental health. We will reassess current understanding of how we relate to our leg, body and mind, and those or others around us, drawing on concepts and practices from live art and participatory art, body-mind-world poetics from Daoism (Taoism) and how that differs from the Cartesian body-mind split. Annie will use Haruki Murakami's and Alan Sillitoe's texts on running to consider how running is ritual, more than moving legs and how older runners challenge conventional understandings of ageing. Students will be asked to participate in a final workshop, using their own experience of their bodies, to contextualise both the focus of this workshop and to reflect on the course as a whole.

Seminar reading:

Kai Syng Tan and Philip Asherson, 'How "lofty" art can help the medical world reimagine mental health', *The Conversation* (Oct 31 2018) [<https://theconversation.com/how-lofty-art-can-help-the-medical-world-reimagine-mental-health-105689>] [uploaded on Moodle/Canvas]

Kai Syng Tan, 'An exploration of running as metaphor, methodology, material through the RUN! RUN! RUN! Biennale #r3fest 2016', *Sport in Society*, Vol. 22, Issue 5 (2018): 829-845

Haruki Murakami, *What I Talk About When I Talk About Running* (London: Vintage, 2009), Chap. 6 (pp. 103-122 and except pp. 143-148) (uploaded on Moodle/Canvas)

Alan Sillitoe, *The Loneliness of the Long Distance Runner* (London: Allen, 1975), pp. 7-48 [uploaded on Moodle/Canvas]

Further reading:

Kai Syng Tan, <https://www.kcl.ac.uk/cultural/artists-in-residence/artists-in-psychiatry-psychology-neuroscience/drkaisyngtan>

Kai Syng Tan, 'New Thinking, New Making', 29th Oct 2018
<https://www.youtube.com/watch?v=mTtJOs2S400>

Alan Latham & Kai Syng Tan, 'Running into each other: Run! run! run! a festival and a collaboration', *Cultural Geographies*, Vol. 24, Issue 4 (2017): 625-630.