



29th AEIMS Congress & 4th Edition of Vesalius Continuum **VESALIAN LANDSCAPES**

22 - 24 June 2023 | Antwerp, Belgium

29th Congress of the European Association of Medical and Scientific Illustrators & 4th Edition of Vesalius Continuum

This year's AEIMS Congress is hosted by 'Biological and Medical Art Belgium (BIOMAB)' at the University of Antwerp, 22-24 June 2024.

We have an exciting program with the emphasis on Vesalian legacy with many promising presentations and workshops.

Student scientific illustrators are especially encouraged to bring their portfolios and present their artwork during the portfolio discussions, as well as during the breaks in between activities.

It is a tradition for the yearly AEIMS Meeting to organize a Salon of Student and Professional Artwork to display and to share what we all have been creating.

We are looking forward to welcome many colleagues from all over the world in order to make this 2023 AEIMS Congress a great success.

Join us at #VESALIUS2023 in Antwerp - packed full of spotlight and educational sessions, social networking events and workshops focused on Vesalian legacy.

With our warmest regards,
On behalf of the 2023 AEIMS & Vesalius Continuum Congress Organizing Committee

Ann Van de Velde
President AEIMS, UAntwerp

Pascale Pollier-Green,
Immediate past President AEIMS

Francis Van Glabbeek,
President BIOMAB, UAntwerp

Bob Van Hee,
Em. Prof. of Surgery and Medical History
Director of the Lambotte Museum for the History of Health Care, UAntwerp

Marc De Roeck,
Medical Doctor, UAntwerp

With the support of



Association Européenne des Illustrateurs Médicaux et Scientifiques - AEIMS
Biological and Medical Art in Belgium - BIOMAB
Royal Academy of Fine Arts Antwerp
Koninklijke Artsenvereniging van Antwerpen - KARVA
Antwerp University Hospital - UZA
RUBI - The Cultural Factory UAntwerp
Plantin-Moretus Museum
Museum of Contemporary Art in Antwerp - M HKA
Garant Uitgevers NV
Brepols Publishers NV
Chirurgie voor Medische Studenten - CHIMES

Special thanks to Ines Van Meerbeeck, Ernest Van Buynder, Valérie Gillis, Nele Crabbé,
Veerle Van den Broeck, Catherine Ongenaë and Tiago Da Silva Marta, UAntwerp

Lay-out

Natacha Hoevenaegel
Nieuwe Media Dienst

PROGRAMME

Thursday 22 June 2023: Pre-conference Workshop

Venue: University of Antwerp, Campus Drie Eiken, Universiteitsplein 1, Building TB, Antwerp
Meeting point: Entrance Hall Antwerp University Hospital - UZA at 13h00 (walking distance)

13h15 - 17h00

REGISTRATION and WELCOME

Campus Drie Eiken - Building TB - Universiteitsplein 1 - Wilrijk - Dissecting Room

In this masterclass by Registered Medical Illustrator Pascale Pollier you'll get the opportunity to transform anatomical specimens and bones into artworks by using carbon dust, silver point and watercolour techniques.

Friday 23 June 2023: Scientific Programme & Exhibition VESALIAN LANDSCAPES

Venue: University of Antwerp, Stadscampus, Lange Sint-Annastraat 7, Antwerp

09h00 Entrance & Posters set up

09h15 Welcome - Marc De Roeck

09h30 - 10h30 PLENARY SESSION I

Moderated by Bob Van Hee and Philip Van Kerrebroeck

09h30 Latest Vesalian discoveries and development of the Fabrica
Vivian Nutton

10h00 Canani and Vesalian myology
Francis Van Glabbeek

10h30 COFFEE BREAK

11h00 - 12h45 PLENARY SESSION II

Moderated by Vivian Nutton and Francis Van Glabbeek

11h00 The activities of Vesalius in Padua: a paragon for the 21st century professor
Bob Van Hee

11h30 The 'consilium' by Vesalius for a noble man with recurrent urinary problems
Philip Van Kerrebroeck

12h00 My ouroboros journey in Art and Science
Pascale Pollier

12h45 LUNCH

13h30 - 14h15 Afternoon concert by the pianist Elke Robersscheuten and Theo Dirix:
'Vesalian landscapes in music, poetry and photographs'
(Grauwzusters Chapel, same building) – Book launch

14h15 - 15h30 PARALLEL SESSIONS

14h15 Life-casting demonstration "One hand of a surgeon, one hand of an artist"
Pascale Pollier - Moderated by Ray Evans

14h15 AEIMS Poster presentations
Moderated by Ann Van de Velde

14h15 Medical Art & Book presentations
Moderated by Tom Quisenbaerts

15h30 TEA BREAK

16h00 - 17h45 PLENARY SESSION III
Moderated by Bob Van Hee and Pascale Pollier

16h00 Vesalius and anatomical megadrawings, a personal journey
Efrain A. Miranda

16h30 How Andreas Vesalius inspired early veterinary authors
Peter Bols

17h00 The death and burial of Vesalius, and incidentally, of Pierre-Augustin Guys
Theo Dirix

17h30 Closing remarks
Francis Van Glabbeek

17h45 End of the scientific programme

18h00 RECEPTION & WALKING DINNER
in the Grauwzusters Chapel (same building) with visit exhibition

Saturday 24 June 2023: Post-conference Guided Tour

Venue: Museum Plantin-Moretus, Vrijdagmarkt 22, 2000 Antwerp

10h30 - 12h30

Walk inside the printing office and house of the Plantin-Moretus family as if you were a friend of theirs visiting 500 years ago. Christophe Plantin spent his life among books. His publishing house was the top in 16th Century Europe. Together with his wife and five daughters, he lived in an imposing property on Vrijdagmarkt. They converted the 'Gulden Passer' ('Golden Compass') into a beautiful mansion. Today, his house a UNESCO World Heritage site. You can admire the oldest printing presses in the world and a rich collection of art, including portraits by Rubens. In the library, you will find manuscripts, incunabula and original prints of the *Vivae imagines corporis humani* by the Spanish physician Juan Valverde. This work was first published by Plantin in 1566 and was inspired by the anatomical work of Andreas Vesalius. Discover the magic of this Museum. In mansion and printing press, in room and studio, in letters and typography and finally, in beautiful books. Experience how, long before our digital age, words and images were spread around the world.

ORAL PRESENTATIONS ABSTRACTS



Latest Vesalian discoveries and the development of the Fabrica

Vivian Nutton

In preparing a book that traces the history of the Fabrica, I have looked at several aspects of Vesalius' work that have been almost entirely neglected. The Basle edition of the Paraphrasis has been wrongly assumed to repeat the 1537 Louvain edition. For its marginalia adds much new information about Vesalius in Paris and Brussels, as well as opening up new questions about Vesalius and Basle. A further detailed look at the historiated chapter initials in both 1543 and 1555 editions throws new light on Vesalius and his artists, as well as on his relations with Oporinus. This paper will briefly present some of my conclusions.

Chorda Achillis (Verheyen 1693) ou le tendon d'Achille entre anatomie et mythologie

Jacqueline Vons et Francis Van Glabbeek

Les Carnets d'histoire de la médecine n° 1, Tours, Nov 2022, p. 70-79.

Désigné depuis Hippocrate et Galien comme le plus grand tendon du corps humain, réputé pour sa robustesse, le tendon calcanéen ne paraît cependant pas avoir de nom spécifique dans la littérature médicale avant la fin du XVII^e siècle; c'est en 1693 plus précisément que Philip Verheyen, professeur d'anatomie à Leyde et à Louvain indexa pour la première fois une figure de ce tendon par une périphrase mythologique chorda Achillis, après en avoir donné une description anatomique précise.

On peut se demander quel processus a conduit Verheyen à établir un lien entre le tendon le plus résistant du corps humain et la figure mythique d'Achille, et par quel concours de circonstances cette dénomination s'est développée essentiellement dans un milieu médical, avant de devenir une image banale, qui s'est imposée pendant près de trois siècles en latin, dans sa traduction en français et dans d'autres langues.

La première description morphologique minutieuse de ce tendon est due à André Vésale (1514-1564), dans le chapitre LIX du deuxième livre du De humani corporis fabrica de 1543 consacré aux muscles extenseurs du pied. Vésale note qu'à l'arrière de la jambe, peu avant son insertion, le tendon s'écarte quelque peu du tibia et laisse un espace creux (cavitas) triangulaire dont la base formée par le tendon est proéminente par rapport à l'axe vertical du tibia. C'est par ce creux, dit-il, que les bouchers font passer un bâton en travers pour transporter les bœufs ou les moutons abattus et qu'Achille «fit passer une corde à travers la jambe d'Hector, et traîna son corps autour des murailles de Troie en l'ayant attaché à son char, comme l'a chanté Homère».

La dissection réalisée par Francis Van Glabbeek au laboratoire d'anatomie de l'Université d'Anvers permet de vérifier la justesse du procédé décrit par Vésale et la résistance du tendon alors que le corps est tracté par des lanières de cuir. L'observation de cet espace creux, entre tibia et tendon, permet à l'anatomiste de proposer une explication rationnelle à un récit où le merveilleux l'emporte sur les faits historiques. C'est l'endroit où reposent déjà les doigts de Thétis, qui tente de rendre son fils immortel dans l'eau du Styx, épisode mythologique tardif qui ne figure pas dans l'Iliade, mais dans un poème latin, l'Achilléide de Stace, et qui a inspiré nombre d'artistes.

Cette brève incursion dans la mythologie, la littérature et les textes médicaux montre que l'histoire de la médecine, indissociable des circonstances et des milieux qui la font évoluer, se situe à la confluence de plusieurs courants dans la société et se construit en même temps que celle des idées et des mots.

Canani and Vesalian myology

Francis Van Glabbeek

Although the Ferrarese Giambattista Canani (1515-1579 ns) was a remarkable, famous leading, doctor anatomist in the sixteenth century he is absolutely not as well-known as contemporaries such as Vesalius, Fallopio, and Colombo, nowadays. Even more, his only work on the muscular anatomy of the upper limb *Musculorum humani corporis picturata dissectio* can be considered as a renewing pre-vesalian masterpiece. Not only its content is revolutionary but also the copper etchings are of remarkable quality and exactitude. These are the results of Canani's multiple human dissections, carried out with the utmost care, eager to explore each muscle into the smallest details.

Nowadays the rare copies of his work are hosted in the most precious libraries all around the world. In the USA only three original copies can be found: one in the Yale University Library, one in the Rubenstein Library at Duke University and one in the Library of The New York Academy of Medicine.

The Yale copy belonged to the famous doctor Harvey Cushing, neurosurgeon and professor of surgery and neurology at *Harvard Medical School* in Boston. He was also a bibliophile and the owner of an extensive medical-historical library, including many editions of Vesalius's works and a first edition of Canani's, purchased from a private bookseller in Florence in 1923, and used it for his facsimile edition with Streeter in 1925 of the *Picturata dissectio*. After his death, the whole library was gifted to the *Yale University Library* and is currently held in their *Medical Historical Library*.

The Duke copy is held at the *Duke University Rubenstein Library*. It was purchased by its first owner, Dr Le Roy Crummer, in Milan in 1923 from Hoepli, a private book dealer, during one of his travels across Europe in search of old medical works and manuscripts.

Dr Le Roy Crummer was born in 1872 and obtained his bachelor's degree in 1893 from the University of Michigan and his MD at Northwestern University in 1896. He was a cardiologist and also a fervent bibliophile, who also owned a 1555 edition of Vesalius' *Fabrica*. After his death in 1934 most of these works came the possession of the library of Michigan University. The fate of his *Picturata dissectio* was different. It was finally acquired by Dr Josiah Charles Trent after receiving it from publisher Henry Schuman. Duke received the J.C. Trent Collection in 1956.

Harvey Cushing and Le Roy Crummer were known, in their time, as 'friendly rivals' in search of famous medical works.

The third American copy was obtained by Dr. William Stone in 1928 and can now be found at the historical book collection of The New York Academy of Medicine.

The activities of Vesalius in Padua: a paragon for the 21st century professor

Robrecht (=Bob) Van Hee

The period that Vesalius wrote his famous *Fabrica*, was also the period that Vesalius was professor of anatomy and surgery in Padua.

In these 6 years Vesalius became a paragon of what the duties expected of an academic professor in the 21st century. University professors indeed are supposed to combine three sorts of activities at the highest possible level, namely teaching, research and social service.

Vesalius's activities are an example of all these three duties he fulfilled in Padua and beyond.

21st century professors therefore should take notice of Vesalius's achievements.

The 'consilium' by Vesalius for a noble man with recurrent urinary problems

Philip Van Kerrebroeck on behalf of Omer Steeno, Maurits Biesbrouck and Theodoor Goddeeris

It was generally accepted that the oldest consilium written by Vesalius goes back to 1542. However, a consilium by Vesalius and written in 1538 for Bernhardus of Augsburg is now presented. Who probably was affected by gonococcal urethritis.

The original manuscript of the 1538 consilium as written by Vesalius himself is still missing, and we do not know if it still exists. Although the document preserved in Schweinfurt clearly is a transcription, there is no doubt that Vesalius is the author of the text.

This consilium differs from Vesalius' main opus, the *Fabrica*, in terms of language used and is closer to the language as used in his *Paraphrasis*. The fact that the consilium is a purely clinical document may explain this difference, as indeed the diagnostics are not based on physiological nor pathophysiologic information. Furthermore, much of the therapeutic advice is based on naturally occurring products and polypragmasy, and thus may explain the rather 'regular' language.

The consilium can be divided into two parts. The first part is rather short and discusses the content of the original request, as it was addressed to Vesalius. This part also includes the medical history of the patient. The second part is double the length of the first part, and contains the personal advice of Vesalius. Additional remarks to the text have been added by another (later?) hand, but the original copyist also wrote some personal notes in the margin. Furthermore, in the margin of two pages, a couple of small drawings have been added that illustrate some sounding instruments, as they were constructed and used by Vesalius himself and to which he refers in this consilium.

The detailed description of the symptoms of the patient and the proposed treatments, present a unique view on the thoughts and actions of the younger Vesalius and the diagnostic and therapeutic possibilities of his time. In this consilium we get to know Vesalius, not as an anatomist but as clinician.

My ouroboros journey in Art and Science

Pascale Pollier

Artistic scientific research is, I believe, one of the ways out of the cul-de-sac that modern art brought us into during the latter part of the twentieth century. By returning to serious scientific and anatomical study, doors opened to a new discipline altogether. My personal journey as a medical artist took me from scientific wonder and intense interest in alchemy, through artistic anatomical research, on to functional medical illustration and back to conceptual art and sculpture. Having completed a course in forensic facial reconstruction I developed the idea of making a reconstruction of Andreas Vesalius's face. Thus, began a quest to find the lost grave of the great anatomist. We have not found it yet but have already changed history.

Afternoon concert: Vesalian landscapes, in music, poetry and photographs

Theo Dirix and Elke Robersscheuten

The pianist Elke Robersscheuten and Theo Dirix are delighted to invite you to the landscapes where Andreas Vesalius spent his most fertile years as an anatomist. This afternoon concert in the Grauwzusters Chapel will not 'speculate' or provide a new view on the Vesalian landscape, echoing the headlines of the American medical librarian Cavanagh. Nor will it be a musicological or art-historical study of Vesalian iconography. Instead, we'll demonstrate, not academically but in music and in poetry, that the landscapes pictured in the second book of *De Humani Corporis Fabrica Libri Septem* form a canvas on which the *Zeitenwende* of our culture and identity is painted. What Andreas Vesalius and his illustrator Jan Steven van Calcar saw in the landscapes of Northern Italy, illustrated a view of the world between that of the Italian scholar and poet Francesco Petrarch and that of the later modern Romantics. With interpretations of *Sonetto 123* and *Thrénodie I*, Elke Robersscheuten and Theo Dirix will take you on a road trip through the Euganean Hills. They also based themselves on verses of Petrarca, Vondel and Shelley and were inspired by the work '*Années de Pèlerinage*' of Franz Liszt.

Life-casting demonstration "One hand of a surgeon, one hand of an artist"

Pascale Pollier

For the hand lifecasting demo I propose to cast one hand of a scientist and one hand of an artist and make a resin bronze sculpture of one hand being thrown away by another very much like the legend of how Antwerp got its name as explained in the text below.

"According the legend, the giant Druon Antigoon guarded a bridge over the river Schelde at the port, demanding a tax from passing ships. When a person did not pay, Druon would cut off a hand (Dutch: hand) and throw (Dutch: werp) it into the river. Silvius Brabo, a mythical young Roman soldier, challenged Druon, cutting off his hand and throwing it into the river. Thus, the city gained its Dutch name Antwerpen from *handwerpen* (literally translated as 'throwing hands'). This mythical story is also depicted by a fountain in front of the Antwerp City Hall."

We (BIOMAB - Biological and Medical Art in Belgium) will donate the resulting sculpture to the University of Antwerp symbolising our longstanding collaboration between the Arts and Sciences in Antwerp, as a token of our appreciation for all the support given to us over the past decades.

BIOMAB was officially founded in 2010 at the University of Antwerp after the Medical Art Conference "Confronting Mortality with Art and Science" at the Flanders Meeting and Convention Center Antwerp, A Room with a ZOO in 2007.

Long may the collaboration continue!

Vesalius and anatomical megadrawings, a personal journey

Efrain A. Miranda

One of the many aspects of Andreas Vesalius' lasting legacy is the concept of describing human anatomy as it is, as seen in the cadaver, opposed to Galen's followers' dogma describing what anatomy should be, as stated by Galen. Vesalius wanted accuracy in anatomical description, and he did so both in intricate textual description and in images that have been admired for centuries. These images were so stunning and the text so complicated that Harvey Cushing (1869-1939) said that "As a book, the *Fabrica* has probably been more admired and less read than any publication of equal significance in the history of science".

Another aspect is the larger size of the images in his folio-sized book *De Humani Corporis Fabrica: Libri Septem*. In Vesalius' time the concept of "zooming in" on an image did not exist, so only a larger image could present the student with the resolution needed to view detailed anatomy.

Andreas Vesalius' brother, Franciscus, stated that anatomical images "can never be large enough" in the cover letter of the *Epistola rationem modumque propinandi radicis Chynae decocti*. In fact, it was Andreas Vesalius himself who said this first in his letter to Johannes Oporinus in the opening letter with instructions on how to print the *Fabrica*.

Smaller and larger books followed Vesalius' *opus magnum*. The largest was that of Paolo Mascagni (1755-1815) whose posthumous hand-colored megaprint *Anatomiae Universae Icones* was published between the years 1823 and 1832. The story behind the publication of this book is a sad tale of prison, family problems, greed, and plagiarism.

Also presented are the speaker's personal experience with megadrawings produced with different artistic techniques used in the last centuries to teach anatomy before the advent of slide projectors and the digital world.

How Andreas Vesalius inspired early veterinary authors

Peter Bols

During the Italian Renaissance, human and animal anatomical drawing evolved from 'art' to 'science' with Leonardo Da Vinci (1452-1519) being one of the first important protagonists. Next to the enormous boost in knowledge on horseback riding and the establishment of riding Academies, the upscaling of modern book printing from halfway the 15th century on caused an explosion of the 'budding science' of hippiatrics (= overall study of the horse). By the end of the 16th century, Italian riding masters were training German, English and French professionals shaping the 17th century as the 'golden age' of equitation.

Back in 1598, the Bolognese senator and lawyer Carlo Ruini (1530-1598) published his *opus magnum* '*Dell' anatomia et dell'infermita del cavallo*'. Back in 1598, the Bolognese senator and lawyer Carlo Ruini (1530-1598) published his *opus magnum* '*Dell' anatomia et dell'infermita del cavallo*', which eventually came out a few months after his death. It is generally considered as the first veterinary reference book to describe the anatomy of a single species, other than human. Count Carlo Ruini di Monte Cogaruccio e di Zola was born in a wealthy Bolognese family, never had any formal training as a physician but seemed to have been an avid collector of horses and an excellent rider. Born in 1530, he must have been 34 years old when Vesalius died, so both men could be considered contemporaries.

Ruini's '*Dell' anatomia et dell'infermita del cavallo*' was illustrated by a series of remarkable full-page anatomical woodcut plates, some of which clearly referred to the 'Vesalean muscle man'. The fact that a distinguished Bolognese lawyer would prefer the slaughterhouse to study horse cadavers instead of pleading at court has generated a considerable amount of speculation as to the origin of the contents and plates. Ruini must have collaborated with horse anatomists, such as his cousin Orazio Francini. Some scholars suggested even that he must have had access to drawings made by Da Vinci himself, while others attributed the magnificent woodcuts to an unknown artist probably from the workshop of Titian. Recent opinions favor Carracci as the artist behind the plates, or at least somebody from his *Accademia degli Incamminati* (1582).

While most analysts agree that in many (contemporary) minds, the works of Vesalius and Ruini were connected in terms of style, fluidity and detail of the plates, Singer stated that 'the work does for equine anatomy a similar service to that which the *Fabrica* of Vesalius has done for human anatomy ...'. These similarities underpin the general perception that Vesalius certainly inspired authors like Ruini when they were illustrating their own reference books. Because many later authors would plagiarize Ruini's plates. Andreas van Wesel clearly influenced some of the earliest veterinary authors, both directly and indirectly by publishing his masterpiece '*De Humani Corporis Fabrica*' in 1543.

The death and burial of Vesalius, and, incidentally, of Pierre-Augustin Guys

Theo Dirix

In September 2017, Apostolos Sarris, Sylviane Déderix and Nikos Papadopoulos scanned the crossing of Kolokotroni and Kolyva in Zakynthos, using a Ground Penetrating Radar (GPR). This second phase of our search for the grave of Vesalius was sponsored by Art Researches Science International Collaborations (ARSIC), with Pascale Pollier as its driving force, and with the support of crowdfunding and the author. During the field work, the crew was strained by French neighbours who came from the other corner. At the top of their voice, they slandered the author of the *In Search of Andreas Vesalius*, without realising he was eavesdropping. They called him a nuisance who must have infested these fine archaeologists with his fantasy of Vesalius's grave, because nobody on the island has any memory of his presence in the church before it disappeared, contrary to that of the French Philhellene Pierre-Augustin Guys. Their message was received loudly and clearly. But whether it's about Guys or Vesalius, no authority will ever agree to open the streets and private properties where the Santa Maria may be situated. Nobody will ever force the owners out of their houses even if we observe possible foundations of larger constructions underneath, mixed with recent utilities. That, however, doesn't mean ARSIC will leave Vesalius Rest In Peace. This presentation explains why we should never give up the search: first of all because the goddess Fortuna, who is the personification of luck, is still very powerful in Greece. Secondly because the 'earthly' authorities have failed more than once, and finally because the public sometimes needs a little help from its friends, and vice versa. To increase the pressure, the Flemish non-profit organisation vzw Beweging Vlaanderen-Europa, just approved the request to install a remembrance plate. The municipality isn't very excited about it, but the Catholic Church has already agreed that it will be welcome on the walls of the San Marco. The inauguration is planned for later this year.

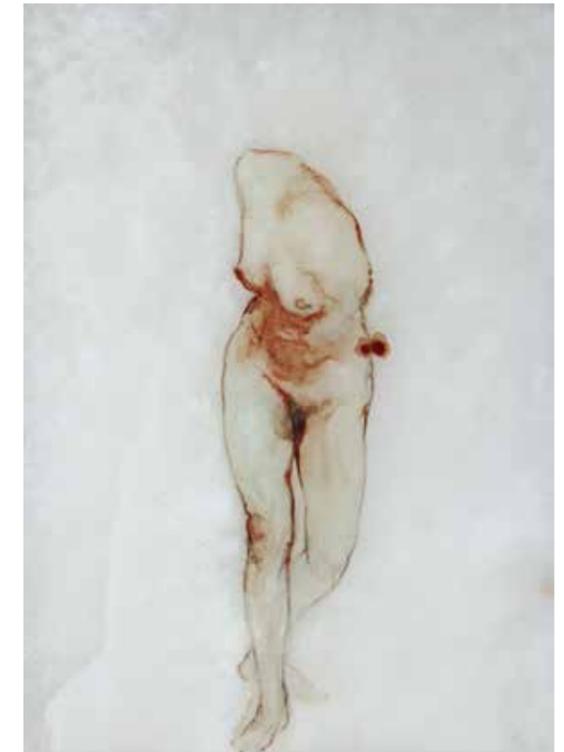
ART EXHIBITION VESALIAN LANDSCAPES



Sofie Müller

6 blood drawings on albast

Each 21 x 30 cm



Annelies Slabbinck

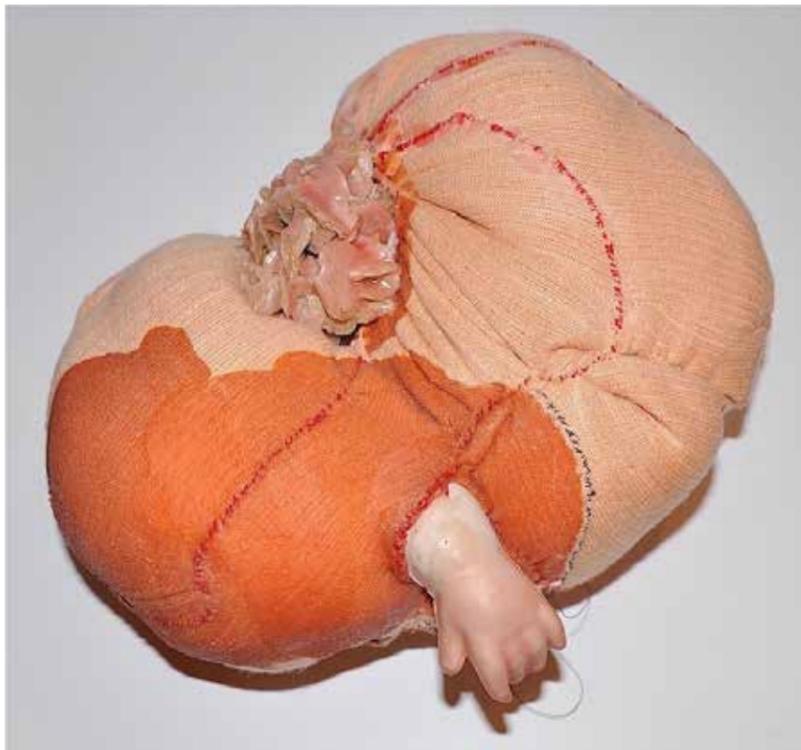
Cerebrum 2019

35 cm L * 25 cm B



**Teratoma-Tumor
sculptures 1/3 2018**

32 cm L * 27 cm
B * 17 cm H



Cell 2020

40 cm L * 25 CM B



Spine 2019
98 cm L * 7 cm B



Corporis Reliquiae IV 2018
10 cm H * 10 cm H



Teratology Studies II 2019
30 cm H * 30 cm B



Identification 2017
30 cm L * 13 cm B



Ludwig Van de Velde

Eye, 2008

11x8x4cm - Oak



Wound, 2008

19x27x6cm - Oak



Pascale Pollier

“Inevitable fatum” was, mixed media 2015

As a map for the spiritual soul (torso), the rational soul (brain) and the appetitive soul (liver), Pascale Pollier explores pre-Vesalian philosophy, inspired by a woodcut made for the German professor of anatomy, Johannes Eichmann or Dryander (1500-1560). As in Andreas Vesalius’ major work *The Fabrica*, the back is clearly defined by the musculature, sinew, blood vessels, nerves, flesh and bones, and as such turns into a complex human anatomical landscape.

Photographer credit: Kimberley Dhollander (Evenbeeld) voor Kunstwerk

44cm B x 25cm D x 67cm H



Chantal Pollier

'the hill 2' en 'the hill 3'. Convergenten.

A series of black marble works and linocuts. (2017 – 2022 and ongoing)

My 'Convergenten' series is the preliminary result of the skin / landscape research for which I received a scholarship from the Ministry of Culture and Heritage of Flanders - Belgium in 2017, and I continued my research throughout the following years. For my research I collaborated with the morphology department of the veterinary faculty of the University of Ghent where I got inspired by the physical appearance of the skin of different animals. I took castings and saw skin cells under the microscope where I gazed at a landscape of wrinkles, wounds, mountains, and rocks. The title 'Convergent' refers to a biological phenomenon. A convergence evolution is the evolution of the same function in different groups of animals that are not further related. For example, the wings that developed in bats and birds.

The black marble comes from the quarries in Mazy (Belgium) and is 360 million years old.

The 'Convergenten'-series consists of cuts in an imaginary landscape, in a parallel universe in which this landscape is a body.

'Convergent – the hill 3'

L30cm – B25,5 cm – H15,5cm

Stand: L 30cm – B25,5cm – H 75cm

Black Belgian Marble with stand made for the work



'Convergent – the hill 2'

dL36cm – B30cm – H23cm

Stand: L36cm – B30cm - H 90cm

Black Belgian Marble, stand made for the work.



Bryan Green

“Energy behaves differently when observed “

<https://youtu.be/uS0o-lq7ScI>, <https://am.rsu.lv/en/bryan-w-green>



Ann Van de Velde

In volle strijd vloeit er bloed (In every battle blood will flow)

An educational book about immunology

Materials: 20 Etchings Size: A3 format

Ann Van de Velde werkt als medisch kunstenaar onder de naam Sanguine: de kleur van bloed hebben - gekenmerkt door overvloed en actieve circulatie van het bloed - te anticiperen op het beste - niet moedeloos - vertrouwen - vol hoop // bloedkleur - rood - bloedsteen - rood krijt // om te bevleken met bloed - om de kleur te geven van bloed - to ensanguine



In het begin is er de herkenning van het 'eigen' en het 'vreemde'. Het antigen ontmoet het antilichaam.



**POSTER PRESENTATIONS
ABSTRACTS, BOOKS & MEDICAL
AND BOTANICAL ART WORK**



The importance of integrating the visual arts into the medical curriculum

**Tom Quisenarts¹, Yuki Dejonckheere¹, Ingri Dahi¹, Francis Van Glabbeek^{1,2},
Pascale Pollier^{2,4,5}, Babette Van Rafelghem¹, Tom Dietvorst³, Johan Devrome³,
Joachim Deblock³, Lou Gils³ and Ann Van de Velde^{1,2,5}**

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² Biological and Medical Art in Belgium (BIOMAB)

³ Royal Academy of Fine Arts Antwerp, Belgium

⁴ Medical Artists' Association of Great Britain (MAA)

⁵ Association Européenne des Illustrateurs Médicaux et Scientifiques (AEIMS)

Medical education has long been considered as a mostly scientific education with a clear focus of knowledge on bio-medical processes, pathologies, diagnostics and therapy. In more recent years there is an increasing appreciation of soft skills in medical curriculum, such as communication and empathy to name a few. How these soft skills should be taught however, is less clearly established. One of the possible approaches is to use art and art-based workshops in order to work these soft skills which are necessary in clinical practice. In order to explore the integration of visual arts in the medical curriculum we will first take a look at the interaction of art and science in order to get a better understanding of how these two seemingly distant worlds can come together. Next, the properties of art which make it a suitable candidate for helping in the development of soft skills will be discussed. We then reflect on the learning outcomes which can be expected from art-based workshops and how to achieve these outcomes by considering the pedagogical concerns. After presenting the why and how we will proceed to discuss the challenges of implementing art-based workshops in the medical curriculum. To wrap up this chapter we will discuss our ongoing research focussed on how medical students perceive the use of art in their lessons on anatomy, which we believe to be an opening for the further integration of the visual arts into the medical curriculum.

Can visualization of medical information improve the health literacy of patients?

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Background: The health literacy of a patient is considered to be one of the core elements in the principles of medicine, and its promotion is critical to participation in health and health care. Health literacy “implies the achievement of a level of knowledge, personal skills and confidence to take action to improve personal and community health by changing personal lifestyles and living conditions.” It is well known that health literacy also plays a huge role in the forming of the doctor-patient-relationship (DPR). This relationship is built on respect and common understanding and is in need of clear communication from both the doctor and the patient. Generally, not all patients fully comprehend medical instructions from the physician. This may stem from using medical jargon and more dense language. Because of the inadequacy of health materials, patients may rely on oral communication, especially patients with limited literacy. On the other hand, insufficient physician counseling may also be a root cause of the problem. This may be caused by time limitations, distractions in the clinical environment or lack of skill. Miscommunication in the health setting may then lead to health problems of the patient. This universal issue has led to a growing body of research, that explores the gap between the patient’s health literacy and the capabilities required to manage health. **Objectives:** Investigating the possible relationships between the use of health materials, more specifically medical illustrations, and their possible impact on communication and health literacy.

Methods: The databases PubMed and Web of Science were searched for articles related to health literacy and patient education by means of illustrations. There were 46 and 288 results for Web of Science and PubMed respectively. After three selection rounds, ultimately, 10 studies were included in the systematic review.

Conclusion: The overall outcome is that information that is accompanied by illustrations/pictographs improves the recall, understanding, and adherence to information. Studies show that this impact is largest in low literacy groups, in higher literacy groups the effect might not be as prominent. However, the addition of illustrations may bridge that gap formed by difference in literacy which is beneficial. Out of these results we can also conclude that the quality of the illustrations is of utmost importance for patients to properly understand them and to be of use.

Society of Botanical Artists in Belgium

Hilde Orye

Botanical Art and Illustration Belgium

In 2021 the first Belgian Society of botanical artists became a fact. Its aim is to join professional botanical artists as well as lovers of botanical art in an effort to inform the Belgian public as to what botanical art and illustration is. The society provides a platform for active members to show their works and to organize lectures and excursions for all of its members.

Botanical illustration is a wonderful combination of Biology and Fine Arts. Being a botanical illustrator means you have to observe the characteristics of the plant and render them very realistic in graphite, pen and ink, watercolour, gouache or oil paints. One doesn’t become a botanical illustrator overnight, it takes a long time to become an accomplished artist.

Hilde Orye, president of the Belgian Society of botanical artists has been teaching botanical art since 2017. She started at the botanical garden in Ghent and now teaches at different locations in Flanders.

www.botanischekunstenaarsbelgie.be

www.hildeorye.be



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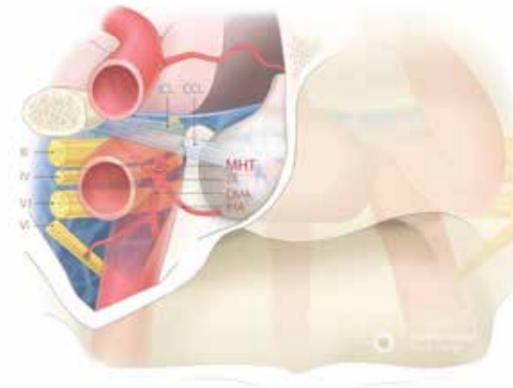


Figure 1. Illustration showing the meningo-hypophyseal trunk vascular pattern. ICL, interclinoid ligament; CCL, caroticoclinoid ligament; MHT, meningo-hypophyseal trunk; TA, tentorial artery; DMA, dorsal meningeal artery; IHA, inferior hypophyseal artery.

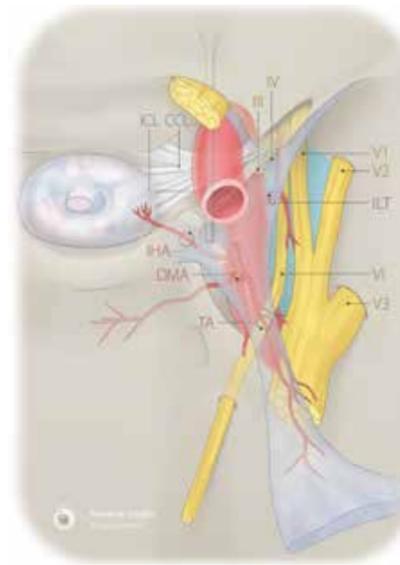


Figure 2. Illustration showing from and microscopic view the position of the endoscopic and the neural structures in the endoscopic endonasal trans cavernous approach. ICL, interclinoid ligament; CCL, caroticoclinoid ligament; IHA, inferior hypophyseal artery; DMA, dorsal meningeal artery; TA, tentorial artery; ILT, inferior lateral trunk.

Reference

Dra. Vega Asensio

Ilustradora Científica | NorArte Visual Science

NorArte - Visual Science studio was created in 2011. The studio is currently formed by illustrators with different artistic and scientific backgrounds, and it is specialized in improving scientific communication and popularization through the use of high quality scientific illustrations, animations and infographics and custom designs.

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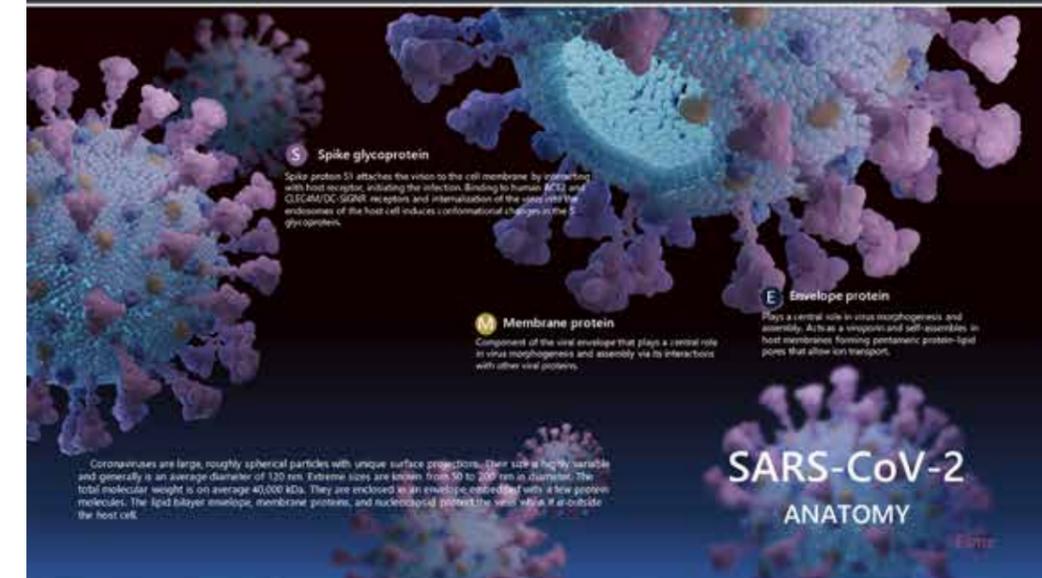
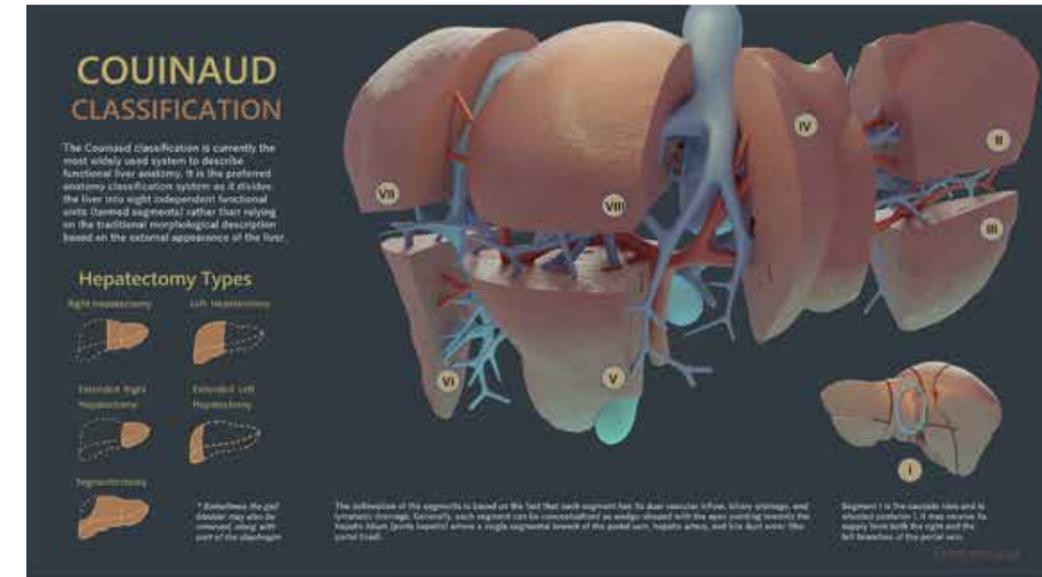
www.elearning.norarte.es

Xiaohui Wang and Yu Zhu

Max Planck Institute and Tübingen University, Germany

Xvitart Medical Visualization Studio (XMIStudio) was established in Xi'an, China in 2021, its members are mainly Chinese students and researchers with medical or biological backgrounds from all over the world. Xvitart means the intersection of life science and art. They are an online studio dedicated to the visual communication of biomedical sciences using Computer Graphics methods.

Here they have selected several representative works, the titles are shown in the figure, involving the fields of anatomy, histopathology and surgery. They are used for medical education, scientific research presentation and artistic exhibition.



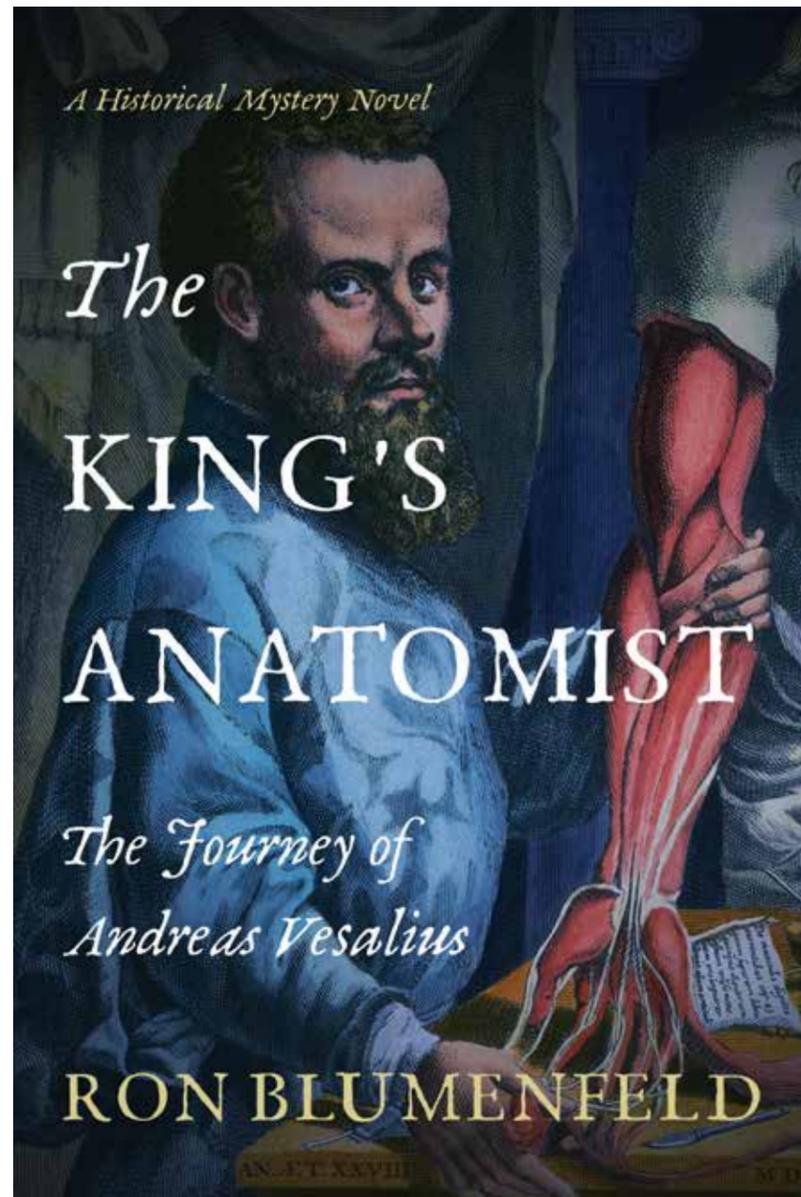
Ron Blumenfeld

The King's Anatomist The Journey of Andreas Vesalius

In 1565 Brussels, the reclusive mathematician Jan van den Bossche receives shattering news that his lifelong friend, the renowned and controversial anatomist Andreas Vesalius, has died on the Greek island of Zante returning from a pilgrimage to the Holy Land. Jan decides to journey to his friend's grave to offer his last goodbye.

Jan's arduous journey to Greece with his assistant Marcus is marked by shared memories, recalled letters, and inner dialogues with Andreas, all devices to shed light on Andreas' development as a scientist, physician, and anatomist. But the journey also gradually uncovers a dark side of Andreas even as Jan yearns for Anne, the widow of Vesalius. When Jan and Marcus finally reach Zante, the story takes a major twist as a disturbing mystery unfolds. Jan and Marcus are forced to take a drastic measure that leads to a shocking discovery.

www.ronblumenfeldauthor.com/the-kings-anatomist



CURTIS BROEMELWICK OR CLOSING A BIOGRAPHICAL GAP IN THE LIFE OF JOHANNES VESALIUS

GUIDO SOLD M.D. (Im Dämmergrund 4, D-46485 Wesel, Germany, guido.sold@web.de)

In an attempt to gain additional information about the ancestors of Andreas Vesalius (1514-1564) whose family came from the city of Wesel in Germany and driven by a biographical gap in the life of his great grandfather Johannes/Jan we extended our search for archival documents to Lower Rhine locations nearby starting with the city of Xanten.

Apart from mentioning a **Henr. Witinck** in a document dated 5-5-1403 and naming **Evert Witinc**, lay assessor from Wesel ("Schöffe zu Wesel") in documents dated 17-1-1411, 8-4-1426 (spelled Witinck) and 8-4-1448 (Evert Witinck) there are records dealing with **Jan Wytinck/Johannes Vesalius** and Jan, one of his sons, to be found in the chapter library of St. Victor in Xanten.

And indeed, these records seem able to throw some light upon the reasons why Jan Wytinck left his professorship in Leuven after some years for a so far unknown destination, being absent from city records there from 31-5-1443 up to 26-2-1446.

Document I (U1494/1445)

dated 21-1-1445 states that **Johannes Wytynck van Wesell Doctor in medicinen** makes public to have taken on lease for lifetime from dean and chapter of the church of Xanten (*Deken ind Caputtel der kerken van Xancte*) their farm (*hoff toe*) *Broemelwick* for yearly 14 rhenic gold guildens to be payed on St. Martin's day ... In trying to identify this farm we learned that the chapter of Xanten disposed over a vast amount of landed property extending southwards down to the city of Worms as well as over the right side of the Rhine. An amendment dated 29-5-1455 (U 1494/1455) names Jan Wytinck *meyster* and shows this leasing still to be valid.

Document II (U 1948)

dated 28-6-1467, states that now *Johanes Wytinck Doctor in medicinen ind Johan echte soen Johans (Johanes Wytinck, medical doctor, and Johan his true son)* again lease for lifetime from dean and chapter of Xanten the farm called *Broemelwick* with all belongings except what Gertruydt Hollen and her brother Sander hold etc ...

What follows are specifications about the farm-rent (again 14 guildens to be payed on November 11th), the rights and duties associated with the lease and so on. Henrick Peeck, townsman of Xanten, and J. Wytinck's brother Herman, citizen of Wesel, are given as offering bail whereby Herman is named quite correctly as the one Jan's brother and the other's uncle, respectively.

Document III (U2134)

written in Latin and dated 1-9-1478 (*anno millesimo quadringentesimo septuagesimo octavo ...*), deals only with Jan junior and states that **Johanes Wytinck** renounces all his rights of *Brumelwick* in favor of a Henricus de Hoen thus enabling his follower to take over all the matter from dean and chapter of Xanten.

In this context, it might be interesting to know that a fourth document to be found not in Xanten but in Münster at the Landes-archiv NRW, Abteilung Westfalen. 4. Nichtstaatliches Schriftgut. 4.3. Gewerbebetriebe, Adelige Häuser, Familien, Höfe. 4.3.2. Nr. 84 points to Jan jun. being also active nearer to Wesel as well.

Dated 23-9-1463 it states that **Johan Witinck, son of Johan Witinck doctoris medicinae** received a fief near *Wesel, achter den Dyck* (behind the dike) for 5 guildens, taken over from a certain Johan van der Capellen. And in some way this might fit with the fact that in 1470 Johan's brother *Henrich Witinck, meister Johans soen* applied for citizenship there.

In regard to the *hoff toe Broemelwick*, the farm in question, regional documents show that this is located on the right side of river Rhine, north of Wesel, slightly south-west of Bocholt in the now incorporated peasantry of Liedern where it is considered to be the oldest farm of the overall parish. It is mentioned first in 1265 under the name *curtis Brumelwic*, then already property of the deaconry of St. Victor in Xanten. There are arguments dating back to a donation given by Irmentrut/Imeza, one of the daughters of count Otto von Lothringen (1034-1045), thereafter duke of Schwaben (1045-1047), and the farm's wealth might be illustrated by the fact that Brumelwic had to deliver 15 *malter* of rye and 15 *malter* of oat, 1 quart of honey (for browning), 48 ducks (for the canons) and 3 geese for the feast of November 13th in remembrance of it.

In 1272 the farm had been leased to a Lubbert de Swane, thereafter to a Wolter von Keppel, in 1311 to Johann von Hamersforst and his brother Egbert and so forth, and in 1425 to a Peter von Dudenberg. In 1445 it came to *Magister Johann Wiltinch* (sic), in 1471, it is said, to *the widow with her sons (!?)*, in 1514 to *the brothers Johann and Rudolf* and in 1551 to a Henrich Robelinck. In 1574 it went to a Bernhard Branthorst, in 1591 to his widow Bela, and in 1605 to a Bernhard Willinck. Thereafter, it is stated, the tenant's family adopted the farm's name as its own with both Broemelwick (nowadays called Brömmlingshof) and the family (called Brömm(e)ling) still existing today.

Evert Wytinck, named in the above Xanten documents, could well be the father of *Jan, doctor in medicinis*, and his brother *Herman, koopman in Wesel* (as opposed to the name of Peter given erroneously by Andreas Vesalius himself).

IN SUMMARY, these documents make plausible that Jan Wytinck/Johannes Vesalius left his position as professor of medicine in Leuven for a certain amount of time in order to care for or clear up some family affairs – which fits well to the fact that he kept life-long in touch with his Rhineland relatives.

Concerning Xantens Viktor Convent, it might be added that this really rich institution counted to its provosts Johannes van der Noyt, *natus de Brabantia*, second rector of Heidelberg university, Enea Silvio Piccolomini, soon to become Pope Pius II, and, later on, Antoine Perrenot de Granvelle, chancellor of Charles V, cardinal and well-known to Andreas Vesalius.