

ACCEPTED AS A POSTER

Author: Noriko Akiho-Toyoda

Affiliation(s): Niigata University of Health and Welfare, Kaishi Professional University

Title of proposal: "Animating Medicine: Interdisciplinary Exploration of Animation's Impact on Healthcare Communication and Education within Graphic Medicine"

This presentation explores the intersection of animation, medicine, and narrative, elucidating its potential for advancing healthcare communication and education. We scrutinize the unique contributions of animation films to the medical domain, juxtaposing them with traditional comics and webtoons. Highlighted are two collaborative projects conducted in partnership with a healthcare university and the Department of Animation and Manga at a professional institution.

Project 1: Eye Exercise Videos for Children

In collaboration with healthcare and animation experts, our interdisciplinary team crafted engaging and educational eye exercise videos for children. Employing the dynamic nature of animation, these videos seek to enhance the enjoyment and efficacy of eye exercises for pediatric patients. The project rigorously evaluates the impact of animated content on children's adherence to eye care routines, exploring potential benefits for visual health.

Project 2: Occupational Therapy Episodes

Collaborating with occupational therapists and animation professionals, our second project focuses on producing animated episodes illustrating the pivotal role of occupational therapists (OT) across diverse healthcare scenarios. The objectives include fostering patient comprehension of occupational therapy's significance and providing OT students with valuable educational resources. Animation serves as a conduit for simplifying intricate therapeutic concepts, ensuring accessibility to a broader

audience.

Comparative Analysis with Comics and Webtoons

This presentation critically assesses the efficacy of animation in medical communication by juxtaposing it with traditional comics and webtoons. We delve into how the dynamic nature of animation enriches the conveyance of medical information, engages diverse audiences, and potentially enhances health outcomes. Through a meticulous examination of the strengths and weaknesses inherent in each medium, we illuminate the unique affordances of animation within the realm of graphic medicine.

Prospects for Future Collaboration

As we present our findings, we invite discourse on the potential for further collaboration between the fields of Graphic Medicine and Anime/Manga. Specifically, we propose engaging university students specializing in animation to explore innovative methods for integrating animation into medical education and patient communication. This collaborative approach holds promise for elevating the intersection of storytelling, animation, and healthcare, laying the groundwork for future interdisciplinary initiatives.

Join us in this scholarly exploration of the synergies between animation and medicine, envisioning a future where visual narratives significantly contribute to the advancement of healthcare education and patient engagement.

Sample images or web links to work being discussed: <https://youtu.be/yG7gED-XEbg>

ACCEPTED AS A WORKSHOP

Author: Muna Al-Jawad

Affiliations: Consultant Geriatrician, University Hospitals Sussex (UK) Senior lecturer, Brighton and Sussex Medical School (UK) PhD student, School of Art, University of Brighton (UK)

Title of proposal: Comics-based research in the healthcare humanities: a workshop for researchers (or research-curious people)

I use comics to research my practice as a clinician, teacher and in leadership as well as supervising others doing the same. Having published comics-based research in medical journals for over 10 years, in 2023 I undertook a PhD by publication, which I will have submitted by the time of the conference. Alongside providing a meta-narrative for my published works, the PhD has allowed me to explore the creative and artistic processes through which I make research comics. This has felt a bit like excavating the workings (or the “magic”) of comics in this context. One of my comics from my latest explorations is shown below. Through reflecting on my work, I have reinforced that for me comics are about relationships and connection through multi-layered narratives. I have created a map of the important comics creators and scholars who have inspired and guided me in this interdisciplinary field.

In the workshop I propose to show my version of the map of the field and something about my process of comics-making for research purposes. After this background I will ask participants to make a comic which best fits with their research experience so far:

1. A “process awareness” comic for experienced researchers/artists
2. A “fuzzy focus” comic for novice researchers/artists

We will discuss the comics produced to help progress the comics-based research we are doing or propose to do.

Sample images or web links to work being discussed:

[Old Person Whisperer – Using comics to research my practice as a doctor \(wordpress.com\)](#)

Author: Aman, Mr Dennis

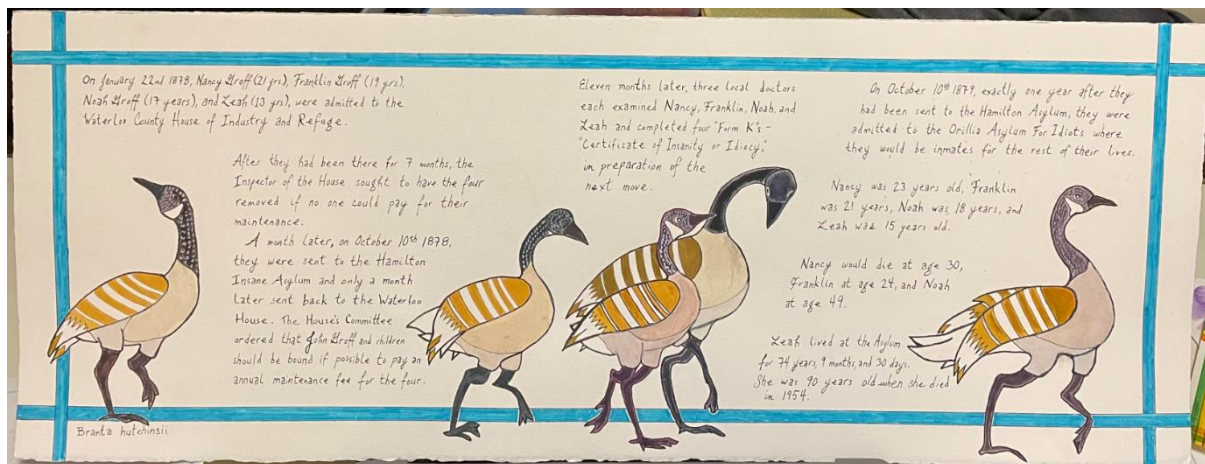
Title of proposal: Any Sufficiently Advanced Technology is Indistinguishable from Magic

In the 3rd of 4 issues of “The Sacred Harp of New Hamburg” a familyhistory comic that I am creating with my 17-year-old, I find myself struggling to tell the story of my great-great-grandmother and her tribulations as a mother of 11 children, 4 of whom were severely mentally disabled.

As a genealogist writing about ancestors who are dealing with a genetic disease, I want to be as accurate and honest as possible with dates and facts, keeping conjecture to a minimum. But I felt stifled to tell a story where so much is unavailable to me. How did she feel? What did she believe? The 200 pages of medical records and her letters from the 1880s only tell half a story.

What allowed me to move forward was to invent a magical device. Something that for them would have been a mesmerizing technology. When my great-great-grandmother is introduced to a large telescope in an observatory, and told she is seeing stars as they appeared hundreds of years in the past, she perceives it to have more power than it does. Here is where I can open a wormhole- a magical technology that allows me to commune with her, to stand in her shoes, and ponder how she felt about the then unnamed disease that ravaged her family, and if it might be conquered some day in the future.

Science Fiction author Arthur C. Clarke said that “any sufficiently advanced technology is indistinguishable from magic.” If my great-greatgrandmother had been shown a telescope and a star 200 light years away and told that the starlight had taken centuries to reach her, there’s no doubt in my mind. She would have no words.







ACCEPTED AS AN ORAL DISCUSSION

Author(s): Soha Bayoumi

Affiliation(s): Johns Hopkins University

Title of proposal: Pandemic Funnies: Humor in COVID-19 Comics

I think of humor as a form of magic! From the ways we think about “laughter as the best medicine” to the ways we think about humor as a coping mechanism. Visual humor during the COVID-19 pandemic has found a home in a variety of platforms, media, and genres: from internet memes on social media to lighthearted public health posters to funny TikTok videos. In this presentation, I focus on visual humor in Englishlanguage comics produced during the COVID-19 pandemic. Arguing that humor played several roles in comics about the COVID-19 pandemic, from the cathartic to the didactic, I hope to explore the different ways in which humor was integrated into COVID-19-related comics. I will analyze comics published in news media, such as NPR, the LA Times, and the Washington Post, webcomics from various artists, such as Ned Barnett, Jason Chatfield, Gemma Correll, and Mike Natter, as well as specialized comics publications and anthologies published about COVID, such as COVID Chronicles, Quarantine Comix, C’rona Pandemic Comics, and The Lockdown Lowdown, among others. Through this analysis, I hope to explore how humor served both as a coping mechanism and as a tool of subversion. I discuss how different coping mechanisms enacted through comics, from parody and satire to mimicry, irony, and irreverence, have served to reorient both comics creators and readers towards both the daily and existential struggles caused, revealed, or exacerbated by the pandemic. I argue that even though many Graphic Medicine comics deal with a variety of difficult topics, often personal narratives of illness, also known as “graphic pathographies,” that do not always rely on humor as a narrative tool, the COVID-19 collective crisis has ironically reinvigorated the role of humor in Graphic Medicine, as even the most personal narratives found resonance in collective struggles.

ACCEPTED AS A POSTER

Author: Cara Bean

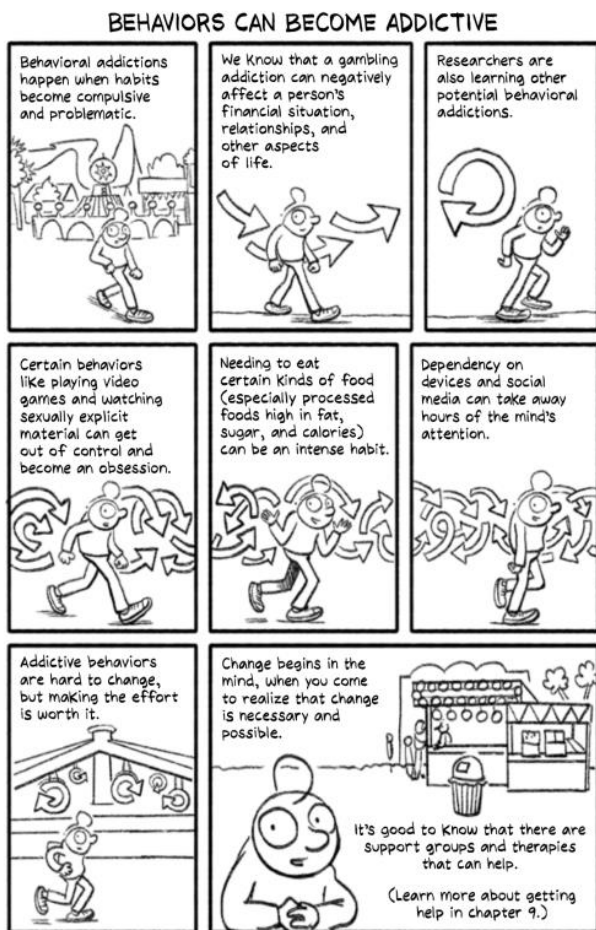
Affiliation: Workman Publishing

Title of proposal: Narrative Eye Contact: Using Different Points of View to Talk to Kids about Mental Health

In the making of my nonfiction graphic work *Here I Am, I Am Me: An Illustrated Guide to Mental Health*, I used first-person narration to drive home the book's main points. However, my first draft had several inconsistencies, which my editors pointed out, namely that my narrator would "speak" without speech bubbles while looking at the reader. This point forced me to take stock of my narrative strategy and understand how I was using two forms of narration to reach the audience. After this breakthrough, I revised the draft and reached a more consistent and meaningful reading experience.

I would use a Lightning Talk to discuss how the original and revised passages read differently, how a deep dive into my process helped me better understand the world I'd created, and why a division of the narrative points of view is so critical to the book's impact.

[Link to Book: Here I Am, I Am Me: An Illustrated Guide to Mental Health](#)



BEHAVIORS CAN BECOME ADDICTIVE TOO

Substances aren't the only subjects of addiction. Behavioral addictions happen when habits become compulsive and problematic.



We know that a gambling addiction can negatively affect a person's financial situation, relationships, and other aspects of life.



Researchers are also learning about other potential behavioral addictions.



Certain behaviors like playing video games and watching sexually explicit material can get out of control and become an obsession.



Needing to eat certain kinds of food (especially processed foods high in fat, sugar, and calories) can be an intense habit.



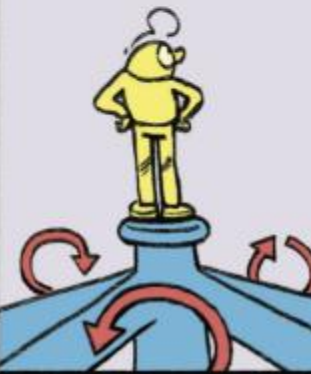
Dependency on phones, tablets, and computers, as well as social media can take away hours of the mind's attention.



Addictive behaviors are hard to change, but making the effort is worth it.



It gives you control over your actions, instead of the other way around.



Change begins in the mind when you come to realize that change is necessary and possible.



ACCEPTED AS A WORKSHOP

Author: Cara Bean

Affiliation: Workman Publishing

Title of proposal: Pen, Pencil, Ruler, Eraser: Celebrating Difference in the Art Space

What do you do when a student storms out of your classroom? As a 20 year veteran teacher and art educator, I was surprised when a forty-year-old student did just that. Upon careful reflection, I realized I hadn't properly laid the groundwork for student success in that particular workshop. I hadn't taken into account that some students were actually terrified of drawing.

In this workshop, we'll discuss drawing styles and celebrate what we all bring to the art space. Since we're all at different levels, I help students redefine what success means by first validating where they're at and how they feel about drawing. Then we'll do some simple drawing exercises together and reflect upon how acknowledging your feelings about drawing is the first step toward creative freedom.

Link to Why Draw?: <https://www.carabeancomics.com/why-draw>

Sample images:



Boston Book Festival



Blackhawk Middle School, Educator Workshop



ACCEPTED AS A LIGHTNING TALK

Henny Beaumont

Dirty Work

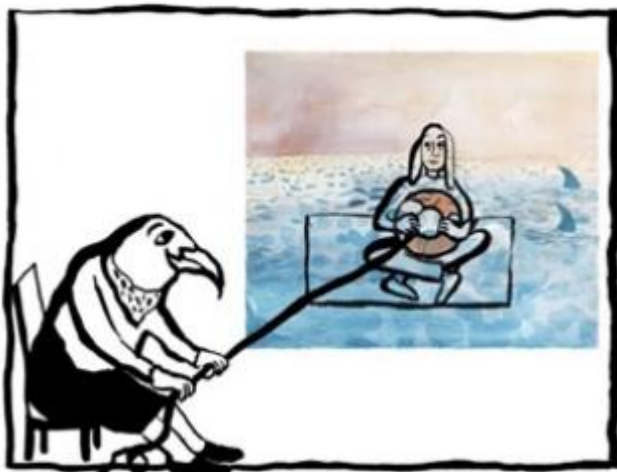
I would like to show an extract from my novel - dirty work. This is my second graphic book and this time is a novel not a graphic memoir. It's about therapy and family disfunction- a story about a family on the point of no return. The main protagonists are George and Wendy, the self destructive parents of two young boys-Max and Josh. The book lays bare the parents disastrous affairs, jealousy, mistrust and childhood violence, but ends in forgiveness and understanding. In therapy, the couple begin to understand the nature of their own upbringings and effects it has on their relationship and parenting.

The story resolves at the end of their individual therapies. The couple begin to understand their own difficulties separately and cease to blame each other for the failings of their relationship. They finally come together for support and forgiveness. I've applied to talk at your conference because I was struck by how strongly this book relates so to your theme of magic and medicine. Characters in the book turn from humans to vampires and wolves to symbolise the main characters fears and distrust around sex and possible abuse.

The characters fantasy life and therapy sessions are drawn in colour. I use magical realism and poetry to describe the patients fantasies and their past and by contrast their real life is drawn in black and white. The chapter that I am submitting uses magic realism to discuss the feelings that are evoked during therapy and the difficulty of using the help that is on offer. This chapter is silent. the rest of the book has text too.

This book has been written with a grant from the Arts Council and is as yet un published, and this will be it's first outing.





Adam Bessie

Author, *Going Remote: A Teacher's Journey*

(illustrated by Peter Glanting)

Professor of English

Abstract:

Waiting for the Next Wave:
On Suffering and the Sublime in Beautiful (Illustrated) Places

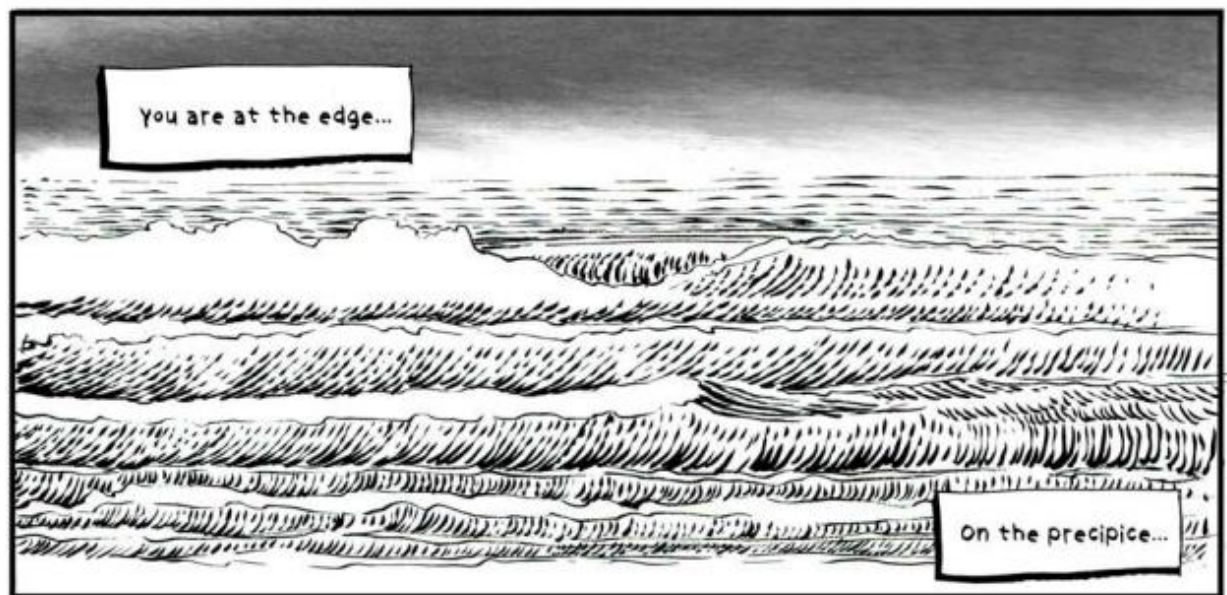
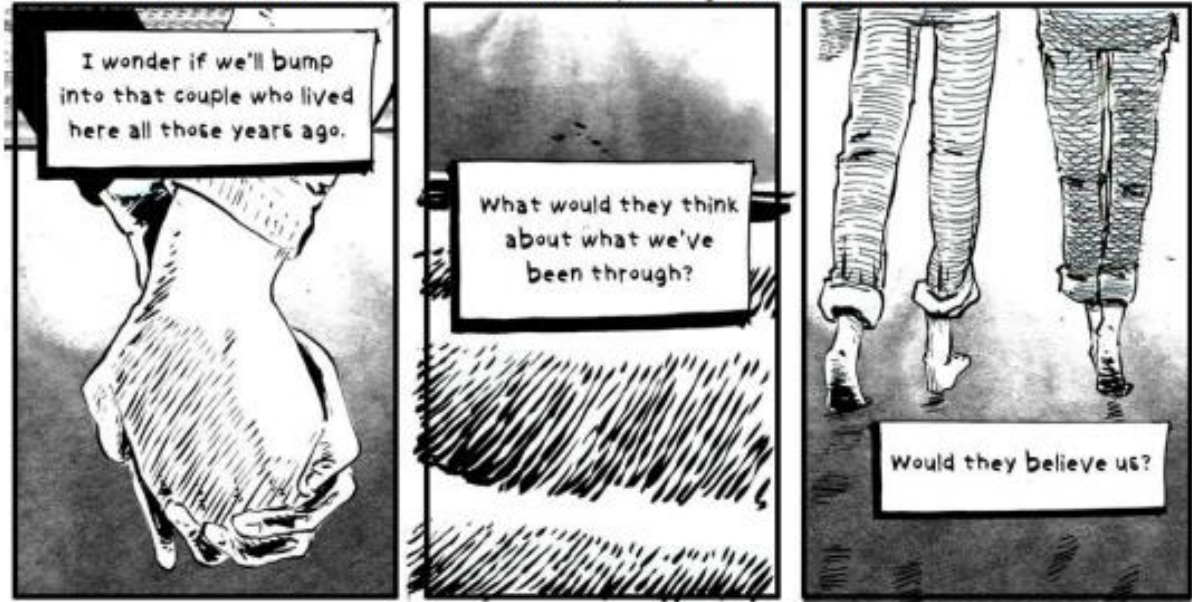


Figure 1 Illustration by Peter Glanting. All images by Glanting.

“To suffer is not enough. We must also be in touch with the wonders of life,” Zen master Thich Nhat reminds us in his masterwork *Being Peace*, whose words strike at the core of this twenty-minute, dynamic interactive presentation centered around my memoir comic with illustrator Peter Glanting “Waiting for the Next Wave” (*Mutha Magazine*, June 2023). Set the sublime and sometimes terrifying waters of Ocean Beach, San Francisco, “Wave” endeavors to transform personal suffering and joy – of a decade long struggle with a brain tumor, the IVF process and birth of our son, the devastating climate-changed fueled Northern California wildfires, and the prolonged panic of Covid-19 pandemic – into wonder through the unique alchemical power of comics. “Waves” is a graphic investigation of the *sublime* – an experience of intense natural beauty embedded with awe and terror. Together, we will explore the relationship between *sublime spaces* and the healing of traumatic experience – and how comics is the ideal medium for this journey. Further, we will invite the audience to share their sublime spaces – including those they’ve experienced in Ireland.

“Wave” began its life on the radio waves. Airing in the summer of 2022 on CIDRAP (Center for Infectious Disease Research and Policy) epidemiologist [Dr. Michael Osterholm’s COVID-19 report](#), I wrote the original script for the listener-created “Beautiful Place” segment, which closed out each of his weekly data-driven podcasts. While I loved the audio script, I felt I couldn’t quite get to the sublime essence of Ocean Beach. And thus, in collaboration with Peter Glanting, we set about adapting it to comics form, which required deeper immersion within the space than the audio segment. Our journey from audio to visual storytelling will be key to the conversation, showing how comics can work to foster wonder amidst suffering.



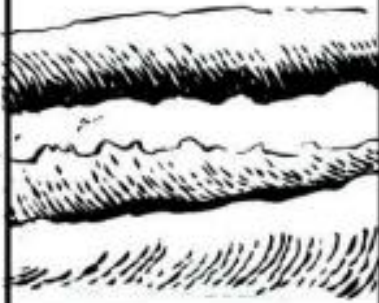
Works Cited and Consulted

- Black, Ralph W. "From Concord Out: Henry Thoreau and the Natural Sublime." *Interdisciplinary Studies in Literature and Environment*, vol. 2, no. 1, 1994, pp. 65–75. *JSTOR*, <http://www.jstor.org/stable/44087324>. Accessed 17 Jan. 2024.
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- Haines, Steve and Standing, Sophie. *Trauma is Really Strange*. Singing Dragon. Philadelphia, PA. 2015.
- Herman, Judith. *Trauma and Recovery: The Aftermath of Violence – From Domestic Abuse to Political Terror*. Basic Books. New York, NY. 2015.
- Kaufman, Obi. *The Coasts of California: A California Field Atlas*. Heyday Books. Berkeley, CA. 2022.
- Osterholm, Michael. *Osterholm Update*. Center for Infectious Disease Research and Policy at the University of Michigan.

Sample Images from “Waiting for the Next Wave”
(see full seven-page comic here at [Mutha Magazine](#).)



This was a time before
I proposed to Corin...
Before I was diagnosed
with brain cancer...



Before we were married...



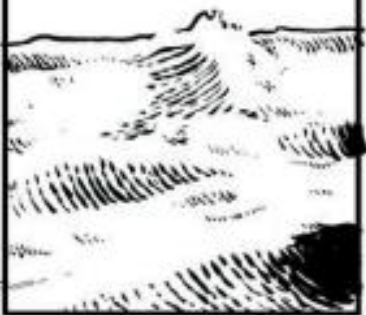
Before chemotherapy.



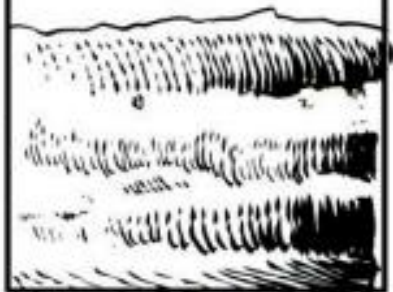
Before the IVF...



Before we moved
across the bridge...



Before the wildfires
taught us to wear
KN-95 masks...



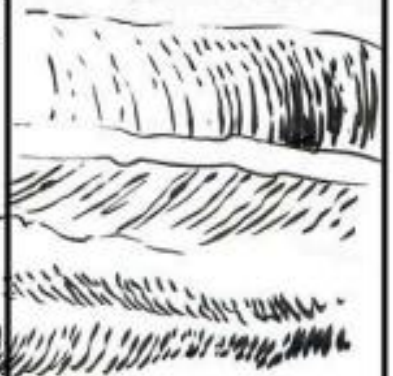
Before the first
wave of Covid hit...



Before we had to put
the masks on again...



We returned to
breathe.



An excellent explainer of the sublime to be used in the presentation from [Existential Comics](#).



Mohler, Corey. "The Beautiful and the Sublime" *Existential Comics*.

Brady, Loretta

Place, power and processing: How a map story exploring health equity became a tool to process community violence.

This lightning talk presentation features the development of a visual puzzle comic story prototype created through community planning, public health equity, graphic medicine and game design workshops over a 5 day graphic medicine residency. The comic story depicts the professional resilience and personal emotions associated with the public health workforce, including emergency medicine and first responders. The game prototype further employs graphic medicine and narrative medicine techniques to both relay health education and education about health equity and community conditions. This flash talk will focus on how the prototype enabled a therapeutic graphic and narrative medicine intervention in the context of regional community violence. Rounds, Map was a prototype visual puzzle health storytelling game created in the summer of 2023 based on comic (2021) and visual novel game (2022) scripts and narrative design sourced from a story written by Dr. Loretta Brady and illustrated by Dani Coca (comic), Abigail Dalicandro and Serena Denault (video game artists). In summer 2023 over a five day mini-residency hosted by Dr. Brady Rounds, Map was created by residents artist Virginia Fulford, a medical illustrator, and Julianna Robidoux, a grassroots storyteller and communications professional. The artists engaged in both seminars and workshops over the five day period, but also participated in two community planning public sessions. These sessions included interaction with local community members and highlighted significant local level examples of health inequity experienced at a neighborhood level. During the course of prototype playtesting local and regional (to the location of our lab and the neighborhood depicted within Rounds, Map) community gun violence occurred. As we sought to engage professionals who respond to such violence, undergraduate students learning about the connection of violence to health, and community members, we found elements of the prototype lent themselves to creatively supporting the emotional processing of the play testing groups, while also providing imaginative and reparative processing through graphic medicine prompts and exercises. We share the insights gained from these uses of the Rounds, Map prototype and explore future applications of the game format for graphic medicine benefits where power, place and patient experiences play out.

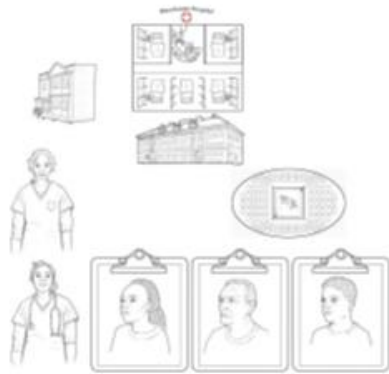
Chart to compare elements across graphic medicine formats for the comic story Rounds

Original Comic: Rounds	Visual Novel Game: Rounds VNG (presented at GM Toronto 2023)	Map Visual Puzzle /Narrative Map :Rounds, Map (prototype developed summer/fall 2023)
Designed as a restless resource to promote dialogue among Frontline Healthcare workers and between their families.	Designed to model physician community engagement and highlight social determinants of health relevant to reducing gun violence.	Designed to allow social determinants of health and built and natural environmental conditions impacting patient and physician wellbeing.
Exterior shots include an urban environment on	Exterior shots depict a grey environment. Inside	Hospital, homes of characters, and patient

public transit line and small urban hospital.

the hospital is shown including nurses station, ER exam rooms, waiting rooms, triage rooms, and hallways between treatment spaces.

communities and homes. Bus routes, stadium locations, news locations, schools, and parks should be shown.

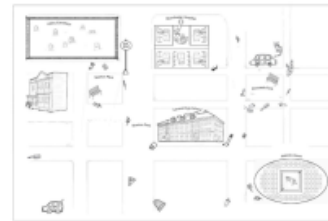
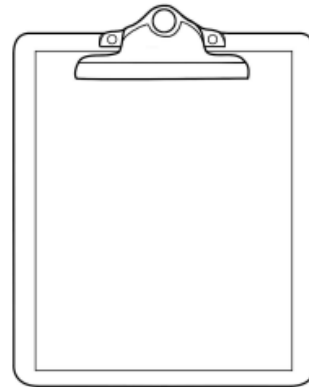
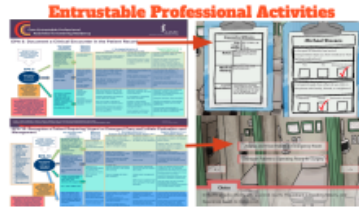


Yellow hoodies man

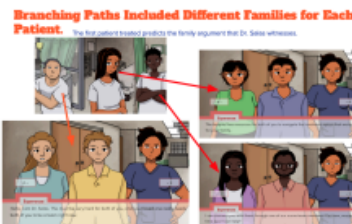
Yellow hoodie man



show phone, ipad, other tech where she enters patient info

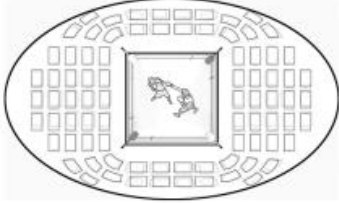





bridging stories:
the patient's families



their families actions.



		
	<p>Buildings_Boxing ...</p>	
		<p>Manchester Hospital</p> 
		

ACCEPTED AS AN ORAL DISCUSSION

Author: Brian Callender, MD

Affiliation: University of Chicago

Title of Proposal: Comics, Time, and the Temporalities of Illness

In this talk, I will discuss the various ways that time is experienced in illness and depict how comics explore and express these different temporalities. Comics are an exploration of space and time. They are able to magically expand, suspend, and contract time to express how time is experienced. In illness, time is experienced in a variety of ways. Graphic medicine, especially as expressed in graphic illness narratives, is essentially an exploration of this lived experience of illness. When ill, the subjective feeling of time is often out of sync with objective (clock) time, and this temporal asynchrony is often compounded within the context of clinical or hospital time, which have their own discordant rhythms and expectations (physician time, nurse time, discharge time). Illness also often alters one's relationships to their past and future. These alterations in time perception are essential features of illness and depicted in graphic illness narratives. In my talk, I will present examples of how comics as a medium can manipulate time to express these different temporalities of illness and healthcare. I will pay particular attention to how panel structures and page layouts reconstruct time and create the sense of time passing, both within the text and as perceived by the reader. I also plan to discuss how subjective time is contrasted with objective time, as literally depicted (watches, clocks, calendars, etc.), to illustrate the tensions that often exist between different temporalities within healthcare. The objective of my talk is to highlight how temporal manipulations in comics capture the varying temporalities of illness.

ACCEPTED AS A PANEL DISCUSSION

Panel Proposal: Old Ways of Seeing, New Ways of Looking

Panelists: Vera Camden, PhD, Professor Emerita of English Kent State University and Training and Supervising Analyst, Cleveland Psychoanalytic Center

Valentino Zullo, PhD, LISW-S, Assistant Professor of English, Ursuline College and Social Worker/Psychoanalytic Candidate, Cleveland Psychoanalytic Center

Suzy Becker, Author/Cartoonist, Faculty Illustration Institute

Comics on the Couch: Old Ways of Seeing, New Ways of Looking

In her *Psychoanalysis and Narrative Medicine*, Rita Charon asks: “What . . . is the relation between narrative medicine and psychoanalysis?” She offers this answer: “If psychoanalysis reminds us of the corporeal dimensions of insight, narrative medicine reminds us of the metaphorical dimensions of illness” (30). The discourse of psychoanalysis has long understood that the body tells a story not yet spoken. Framed by nineteenth-century photographs of hysteria, psychoanalysis has always attended to the body as a source of insight for the patient and practitioner that may take shape in words but originates through unruly drives and veiled desires. The claim of our panel will be that comics, not unlike photography, offers yet another way, another medium to draw from the embodied psyche, not through photographic reflection but haptically. Thus, as we ask in our forthcoming special issue of *American Imago*, “Comics on the Couch,” what is the relation between psychoanalysis and graphic medicine? Our panel discussion draws from this issue of the journal founded by Freud and Hans Sachs in 1938, and whose very title—*IMAGO*—references the power of interior imagining. Such a juxtaposition reaffirms that the language of psychoanalysis itself derives its potency from its literary and humanistic origins. And by the same token, the practice of graphic medicine like narrative medicine instrumentalizes literature, art, and creative expression in the service of health.

The panel includes the editors of this issue. We have also included representative acclaimed author and graphic artist, Suzy Becker, who as a graphic contributor to the issue will speak to the questions which the volume addresses: How might psychoanalysis, which relies upon recursivity help us think about comics and sequentiality? How can comics, filled with bodies displaying internal experience on the surface illuminate psychoanalysis, which opens both the analyst and analysand to the theaters of corporeality? Putting comics on the couch once more, we explore the pairing might help us to look at both psychoanalysis and graphic medicine with new eyes.

ACCEPTED AS A LIGHTNING TALK

Author: Amanda Cannella

Affiliation: Carleton University

Title of proposal: Practically Magic: Playing Through the Pain in the Third Space

If we follow Arthur C. Clarke's edict about sufficiently advanced technologies being indistinguishable from magic, and transpose it from the realm of science fiction, or the literal technological advancements in the medical world, we see Graphic Medicine and its unique potentialities in visual communication as a form of magic. Through the medium of comics, the 'art,' 'craft,' or 'skill' of the root of the Greek word techno, shine through as patients communicate the aspects of their lives with illness(es) that have been relegated to the periphery, reclaiming their voices, and creating comic pathographies that speak to the experiences of countless others.

Graphic medicine has unrecognized potential as a means of addressing gaps in communication, especially in chronic pain care, where sufficient language is lacking. The graphic medium disrupts the existing prioritizing of authoritative scholarly written texts and has value especially in its ability to reach beyond the average academic audience, a somewhat magical ability. With images from my autoethnographic pathography *Living Pain*, I explore: the prescriptive duties as a patient that fall outside of the normally considered areas; meta-drawing (or depicting the act of therapeutic drawing/creation in works of graphic medicine); and citational roadmaps as an integral feature of key graphic medicine texts.

The third space facilitated by Graphic Medicine is conducive to play, so the act of a patient drawing a door into their own world, and consequently holding a mirror up to the experiences of others, is a radically magical act of creation. Play is and ill-afforded opportunity when sick, as is having control of our own narratives. Patient pathographies have potentialities for interpatient communication, which are compounded by the sheer scope of light such works can shed on the experiential embodiment of illness and disability to healthcare practitioners, caregivers, and loved ones.

Sample images or web links to work being discussed (if applicable):



HELL... WHAT NOW?

TITLE:

CREATING SEEMS SO EASY IN THEORY

PERHAPS A TITLE COMES LATER, BLANK PAGE, EMPTY SPACES.

WITHOUT FAIL, MY BRAIN TAKES ME BACK TO THE PAIN CLINIC.

PAIN CLINICS

PAIN

PLEASE WRITE DOWN THE BEST TREATMENT YOU CAN THINK OF FOR YOUR PAIN. PLEASE WRITE DOWN THE WORST TREATMENT YOU CAN THINK OF FOR YOUR PAIN. PLEASE WRITE DOWN THE MOST PAINFUL TREATMENT YOU CAN THINK OF FOR YOUR PAIN.

HOW MUCH PAIN DID YOU FEEL BEFORE TREATMENT? HOW MUCH PAIN DID YOU FEEL AFTER TREATMENT?

10 20 30 40 50 60 70 80 90 100

NUMBER THAT DESCRIBES HOW SINCE YOU WERE INTERVIEWED AND IS COMPLETELY

stabbing
shootin
syrickling
tearling
drilling
stabbing
landmines
4 sharp
cutting
in cordless
pinching
pressing
grinding
crushing
trapping
pulling
wrenching
7 suck

14 paralyzing
grinding
cruel
vicious
killing
15 wretched
blinding
16 maiming
torture
massive
intense
unbearable
17 spreading
radiating
penetrating
18 tight
futile
deserved
excruciating

unragging
nauseating
nausea
headac

IT'S A CHECK FOR ALMOST ALL OF THEM

THAT FACE TAIN'T ME

FUCK IT

WHY DO THEY GET TO LOOK SO PEACEFUL?



ACCEPTED AS A LIGHTNING TALK

Authors: Christine Lynn Chen

Affiliation: Mayo Clinic

Title of proposal: Critical conversations in critical care: ensuring dignity in all that we do

As a resident physician, I have been trained to think using a biomedical framework, built upon objective data and evidence. Yet in my day-to-day caring for patients, I encounter countless moments of magic that defy the limits of that framework. I have turned to comics to capture those moments, to create visual time capsules to remind myself to never lose a sense of wonder and awe in my clinical work.

Some of my most intense moments of magic came when I was caring for critically-ill patients and their families in the medical ICU. I saw firsthand the duality of both our most advanced medical interventions, as well our most ancient human tools: communication, empathy, grace. Most importantly, I learned that my responsibility as a physician was more than just staving off death at all costs, but rather centering the person at the heart of our decisions and aligning our medical plans around their wishes for a dignified life. I carry within me snapshots of so many moments shared with patients and their families that feel sacred and suspended in time. I sought to infuse those moments into this piece drawn after my first month in the ICU. Just as I witnessed the power of these sacred moments in medicine, I also have experienced the magic of graphic medicine to build bridges across disciplines, borders, and communities. Illustrating and sharing comics like this one have sparked meaningful conversations with people I would otherwise have not connected with. Through this piece and sustained engagement in graphic medicine, I hope to promote reflective conversations about what it means to care for others with dignity – in life and in dying. I look forward to continuing to engage with the magic of the vibrant 2024 Graphic Medicine Conference community.

During my first month of residency working in the ICU



Our days were a blur working to stabilize patients who were critically ill

And racing to fix what was making them so sick.

But there were some cases we could not fix. Some patients we could not cure or save.

These were hard.

Yet one of the biggest lessons I learned was that even if we could not save someone ... we could always, **ALWAYS**, work to give them and their family as much dignity as possible.





It was the greatest privilege to be a part of their care.



These moments, and the lessons they taught me, will stay with me for a lifetime.

CHRISTINE
EMMA
CHEN 2023

ACCEPTED AS A LIGHTNING TALK

"This really resonated with me:" Applying McCloud's "amplification through simplification" to graphic mental health narratives

By Caitlin Cook

In his landmark work *Understanding Comics*, comics theorist Scott McCloud described the simple, cartoonish character design as “stripping down an image to its essential ‘meaning’” (McCloud, 1994). By embracing this rather than working with a more realistic art style, McCloud posits, the comic artist enhances their ability to deliver meaning in their storytelling. In 2021, for my master’s thesis, I began a graphic medicine project called *Anhecomics*. *Anhecomics* takes a journalistic approach to graphic medicine, using true stories gathered from anonymous sources to spread awareness about the realities of clinical depression. When making my design choices, I kept McCloud’s theory of “amplification through simplification” in mind, despite depression being a deeply complicated topic. My seemingly contradictory finding has been that it is by valuing simplicity that I have been able to make *Anhecomics* an effective forum for discussing clinical depression. In this adaptation of my award-winning thesis, I will discuss the influence McCloud’s theory had on my creative choices, how readers have responded to those creative choices, and how visual simplicity has been a powerful tool in other graphic mental health narratives.

ACCEPTED AS A WORKSHOP

Authors and affiliations: KC Councilor, PhD, Southern Connecticut State University and Catherine Gouge, PhD, West Virginia University

Title of proposal: “The Transformative, Therapeutic Magic of Redo Comics”

At the heart of both magic, writ large, and the magic of comics, in particular, is transformation. Our workshop will give participants an opportunity to experience the transformative, therapeutic magic of processing a memory through comics creation. The workshop leaders have practiced this kind of comics making themselves and have experience guiding others through this activity (most recently, at the week-long Rhetoric Society of America Summer Institute in 2023). The workshop has proved to be a very moving and transformative—sometimes quite emotional—experience for participants. We will guide participants through a series of drawing and writing exercises that will help them process a memory of something they regret and transform it and their relationship to it—reworking the neural pathways related to the memory. Though we will only have time to do one version of this activity and discuss it as a group, we will teach participants three different versions they can explore themselves and/or with students if they want to use it as a teaching activity.

We will also discuss with participants, briefly, examples of this in our own work and those of others who have done similar things in their published comics: For example, we will discuss Elizabeth Trembley's graphic memoir, *Look Again*, in which she explores six versions of a traumatic memory and how she is transformed by drawing through them; and we will discuss Erin Bahl's series of “response comics,” “Spectrum,” which is being published across multiple “Graphic RHM” columns in the journal for the Rhetoric of Health and Medicine. We will invite participants to consider memories related to caregiving or clinical practice, though this workshop would be good for anyone who is interested in exploring the therapeutic benefits—and transformative magic—of drawing as well as those interested in productive exercises for their classrooms.

ACCEPTED AS AN ORAL DISCUSSION

Neal Curtis, University of Auckland

Elliptical Testimony: substituting, masking and omitting images in Graphic Medicine

In *The Sick Rose; or Disease and the Art of Medical Illustration*, Richard Barnett explains how images were crucial to the development of the medical profession. Using examples from the 18th and 19th centuries he details how the detached gaze of authority was secured through a process of repetition and selection in which the particularity of an individual was expunged in favour of what might be deemed the universal. Over the course of the 21st century, Graphic Medicine, especially in the form of patient testimony has regularly used images to do the exact opposite, namely challenge the supposedly objective voice of authority and reassert particular experiences of disease or illness. According to scholars like Elizabeth El Rafeie the multimodal nature of the comics medium has enabled especially creative uses of visual metaphor—pictorial, stylistic and spatial—to show patient and carer experiences. However, after briefly reviewing some of the material on the use of the visual in Graphic Medicine, this paper asks how the specificity of patient experience can be expressed through creative decisions to not show. In other words, instead of using innovative pictorial metaphors what happens when creators rely on forms of ellipsis as a central narrative device? Is it possible, then, that a decision to intentionally leave something out can generate a more effective revelation.

Accordingly, I will consider the techniques of substituting in *Spellbound* by Bishakh Som; masking in *I'm a Terminal Cancer Patient but I'm Fine* by Hilnama; and omitting in *And Now I Spill the Family Secrets* by Margaret Kimball.

Escaping the inescapable: dissociation, magical thinking and Munchausen by Proxy

Proposal for oral presentation of 20 minutes for the 2024 Graphic Medicine Conference in Athlone, Ireland.

Presenters: Margreet de Heer and Nina Blom

Format: talk with pictures

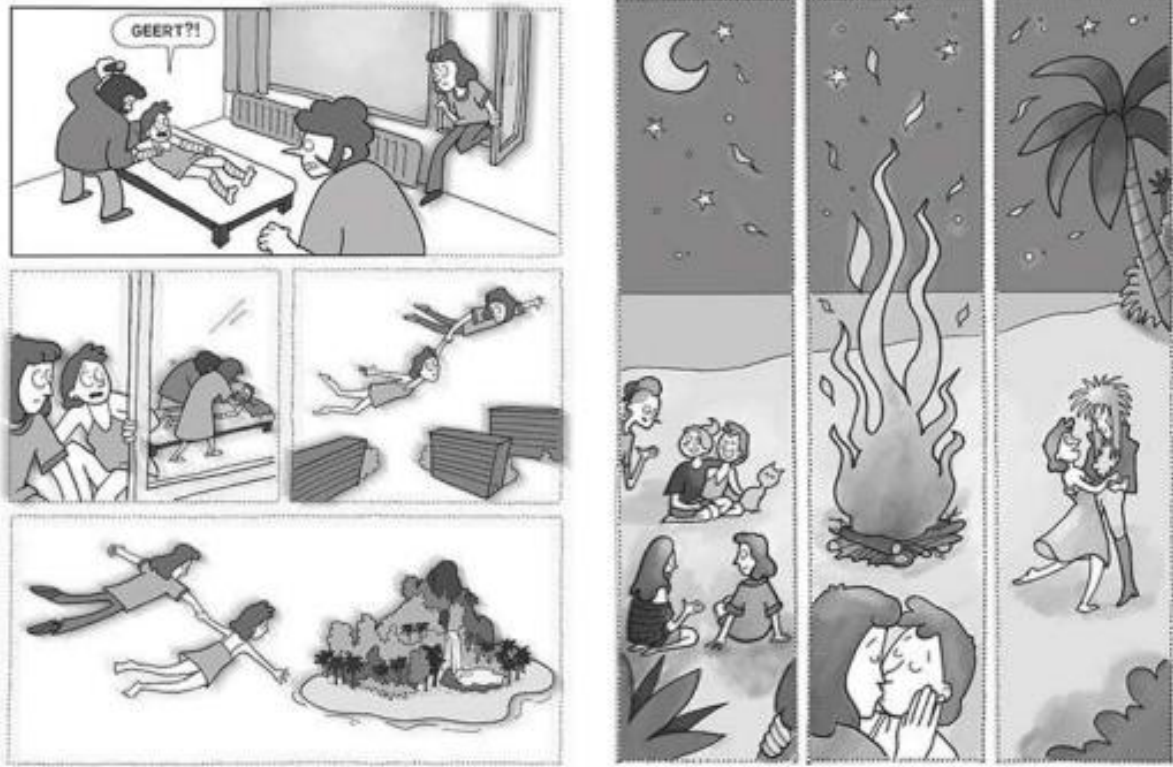
Nina Blom, survivor of the childhood abuse commonly known as Munchausen Syndrome by Proxy (now termed FIAD: Fictitious Disorder Imposed on Another), where a parent invents illnesses for a child to the point where it becomes really sick, and graphic novelist Margreet de Heer, known for her educational comics, teamed up to create the graphic memoir 'You're going to Die'.

Their collaboration held two magical aspects:

- When the abuse was going on, Nina would dissociate, retreating into a magical world of her own invention, where all her loved ones would be and everyone would be safe. Margreet made certain choices in drawing this magical world, and also colorist Ruben Brinkman contributed to distinguishing these scenes from the "normal" world.
- The drawing of Nina's story turned out to be a therapeutic journey with a few magical moments for both Nina and Margreet as details that Margreet thought she creatively "invented" turned out to have been real. When, halfway through, Nina was hospitalised and had to undergo a gallbladder operation, lines between the past and present, Nina's reality and the comic seemed to get really blurred.

Margreet de Heer is a graphic novelist from The Netherlands, internationally known for her series 'Discoveries in Comics', which explained philosophy, religion and science, among other topics. She was elected Comic Artist Laureate of the Netherlands in 2017, and spent three years promoting graphic novels in schools. In 2023 she collaborated with Nina Blom on the graphic memoir 'You're going to die', about Nina's youth.

Nina Blom is a Dutch author who is a survivor of the childhood abuse commonly known as Munchausen Syndrome by Proxy (now termed FIAD: Fictitious Disorder Imposed on Another), where a parent invents illnesses for a child to the point where it becomes really sick. At the age of fourteen she was rescued by police from her own home, where her mother had immobilised her and fed her dozens of pills a day. As she recovered, Nina vowed to make it her life's mission to spread awareness of this kind of abuse, which often goes unseen. In 2011 her autobiography 'You're a horrible child' was published, and in 2023 this was adapted into the graphic novel 'You're going to die'.



Above: examples of magical "dissociation scenes" from the graphic novel *You're going to die*

Below:
The magical congruence between Nina healing in the past (1989)
and in the present (2023)



Nina in hospital, 1989



Nina in hospital, 2023
with the poster of the progress of our book

ACCEPTED AS A LIGHTNING TALK

Author(s): Shontay Delalue and Vinald Francis

Affiliation(s): Dartmouth College, Geisel School of Medicine

Title of proposal: Graphic Medicine as a Tool to Raise Awareness of Medical Misogynoir Across Three Centuries

The title of our proposed lightning talk is 'medical misogynoir'. Medical misogynoir is a phrase we are using to describe the hundreds of years of medical mistreatment experienced by Black women in the United States. We are creating a comic that will tell the experiences of 3 Black women - one from each of the following centuries: 1800s, 1900s, and 2000s. There is a magic in being able to travel back over three centuries to elevate the narratives of Black women and hopefully have their stories lead to better treatment for this population today.

Misogynoir is a term coined by Black feminist writer Moya Bailey and is described as the unique form of anti-black misogyny faced by black women. It essentially means the specific form of discrimination experienced by Black women at the intersection of their race and gender. When examining data in the U.S. on Black women's health outcomes, there are staggering prevalence rates and mortality rates for this population when it comes to almost every major disease - especially maternal health and breast cancer deaths regardless of education level and/or socio-economic status. A concise way to do a look back over hundreds of years is through graphic medicine. In a short amount of time, you can get the reader to wrap their mind around the story that would take weeks to tell in a traditional lecture. This talk will be about the process of gathering historical data and developing the narrative based comic. There is a magic in combining art and medicine where the reader is left with a palpable image as well as impactful information.

We believe graphic medicine will increasingly be used as a tool in academic medicine and public health education to expand learners' perspective taking with the ultimate goal of addressing health disparities.

ACCEPTED AS AN ORAL DISCUSSION

Authors: Renée B. Adams, Gaëlle Denis, Michael Green, Vanessa Lawrence, Yva Mitchell

Affiliation:

1. University of Oxford Renée Adams is an academic and artist who is currently exploring comics as a means of creating greater research impact.
2. Independent artist. Gaëlle Denis is an acclaimed Franco-British film director and artist. She has honed her animation skills at the prestigious Royal College of Art. Her exceptional work has secured numerous accolades, including a BAFTA and Cannes Film Festival recognition.
3. Penn State College of Medicine Michael Green is a physician and writer who is co-president of the Graphic Medicine International Collective, an organization devoted to the intersection of the medium of comics and the discourse of health care. He has published numerous articles and other pieces about Graphic Medicine in the lay and professional literature.
4. Independent artist Vanessa Lawrence, a Brighton-based artist and educator, is a Royal Drawing School graduate and VIA Arts Prize finalist. Her recent exhibitions include Figaro at Glyndebourne 2022 and Sussex Contemporary 2023.
5. Homerton Hospital Yva is an NHS doctor and artist primarily interested in the figure.

Abstract: Distant Connections: Finding our future

Distant Connections is a comic collective of artists from diverse cultural backgrounds across Europe, China, the USA, and beyond. Our narratives initially explored our lockdown experiences. We then focused on other subjects involving emotions of isolation and loneliness. We are proof that engaging with the arts bolsters confidence and enhances mental health. We produced 3 zines about the pandemic. On International Women's day 2021, we issued a call for submissions on the topic of women's pandemic experiences, and these submissions formed Zine #3. On International Women's day 2022, we invited submissions on the topic "Finding our Future" and compiled them into Zine #4. Zine #4's theme emerged from discussions about world events as we navigated out of a global pandemic. We recognized the importance of exploring topics ranging from the #MeToo movement to the conflict in Ukraine.

Zine #4 spotlighted resilient and empowering narratives about or by women worldwide, serving as a platform to amplify their stories. We intended to highlight the complexities of the female experience while celebrating progress and acknowledging victories that have led to improved rights and opportunities for women. By fostering dialogue, our aim was to contribute to ongoing efforts towards gender equity and social justice.

Our call for submissions received a worldwide response. Through Zines #3 and #4, we connected more than 60 authors from 15 countries and shared their work with a broader community.

In our presentation, we will introduce our group, Zine #4, and the work of some contributors. These include Myfanwy Tristram, who explores the power of comics to engage, and create change; Judy Powell, whose graphic memoir won the 2021 LDC Rosalind Penfold Prize; Jane Horton, whose graphic memoir was shortlisted by LDC in 2021. We anticipate that our presentation will spark a stimulating dialogue about future projects.

Web link: <https://distantconnections.co.uk/>



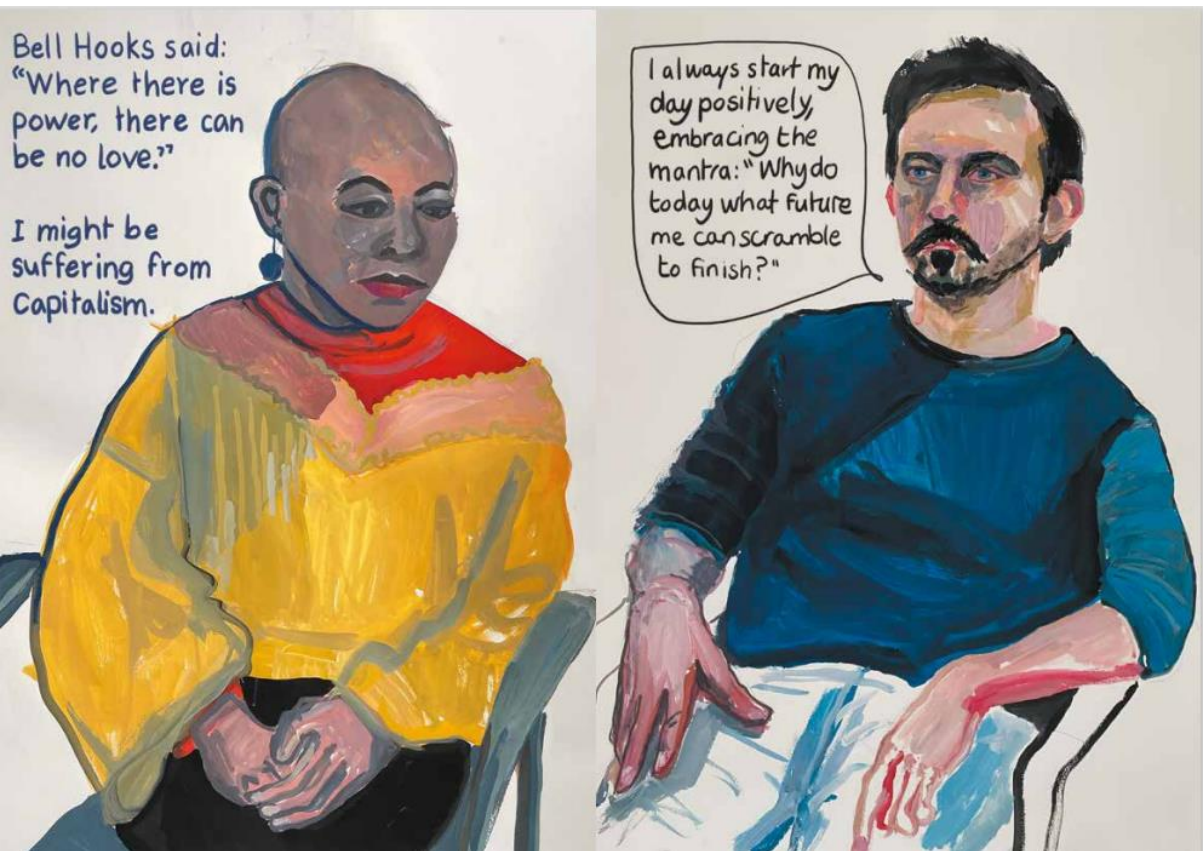
The
**lockdown
lowdown**

graphic narratives for viral times

**Finding
our future**

DISTANT CONNECTIONS

#4



I OFTEN LOOK TO THE PAST WHEN PONDERING THE FUTURE. MY MOTHER WAS A POWERFUL PRESENCE IN MY LIFE, BUT SHE DIED TRAGICALLY AT A YOUNG AGE (THE SAME AGE I AM NOW).



SHE WOULD OFTEN SAY, "IT'S NICE TO BE IMPORTANT, BUT IT'S MORE IMPORTANT TO BE NICE," AND SHE SHAPED OUR FAMILY BY TEACHING US RIGHT FROM WRONG AND GOOD FROM BAD, PROVIDING THE GLUE THAT HELD US TOGETHER.



WHEN YOU HAVE WORKED HARD AND DONE WELL, AND WALKED THROUGH THAT DOORWAY OF OPPORTUNITY, YOU DO NOT SLAM IT SHUT BEHIND YOU. YOU REACH BACK.
- MICHELLE OBAMA



PUBLIC STATUES UNFOLD NARRATIVES OF SUCCESS AND EMPOWERMENT.*

LANGUAGE IS POWER, LIFE + THE INSTRUMENT OF CULTURE, THE INSTRUMENT OF DOMINATION + LIBERATION

PUBLIC STATUES IMMORTALISE A STORY INSPIRING FUTURE GENERATIONS.*

ENGLISH HERITAGE
ANGELA CARTER
1940-1992
Writer
lived here from 1976

WOMEN MAKE UP LESS THAN 30% OF SPEAKING PARTS IN HOLLYWOOD FILMS ONLY 24% OF SUBJECTS OF GLOBAL NEWS STORIES
- CAROLINE CRIADO-PEREZ (NEW STATESMAN)

IN 2018 AFTER A CAMPAIGN LAUNCHED ON INTERNATIONAL WOMEN'S DAY 2016 THE FIRST STATUE OF A FEMALE HISTORICAL FIGURE WAS UNVEILED. THE STATUE OF MILLICENT FAWCETT (SUFFRAGIST) WAS CREATED BY FEMALE ARTIST GILLIAN WEARING. - WHICH REAL LIFE HISTORICAL WOMAN WOULD YOU LIKE TO SEE COMMEMORATED PUBLICLY?

THERE ARE OVER 800 PUBLIC FACING STATUES RECORDED IN THE UK. ONLY 146 COMMEMORATE WOMEN. 125 OF THOSE A NAMED NON-ROYAL AND 21 ARE GENERIC WOMEN.

IF YOU ARE A WOMAN YOUR BEST CHANCE AT BECOMING A STATUE IS TO BE A MYTHICAL OR ALLEGORICAL FIGURE, A FAMOUS VIRGIN, ROYAL OR NUDE.
- CAROLINE CRIADO-PEREZ (NEW STATESMAN)

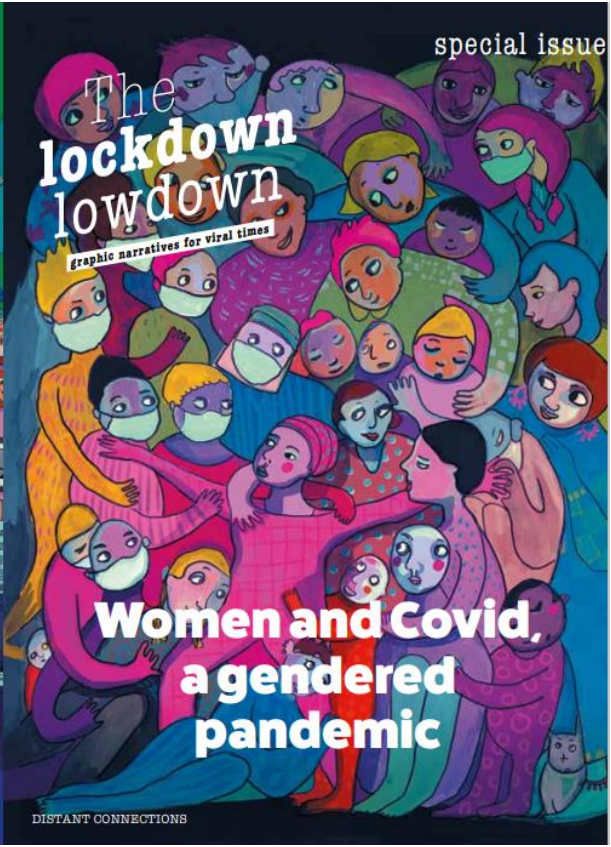
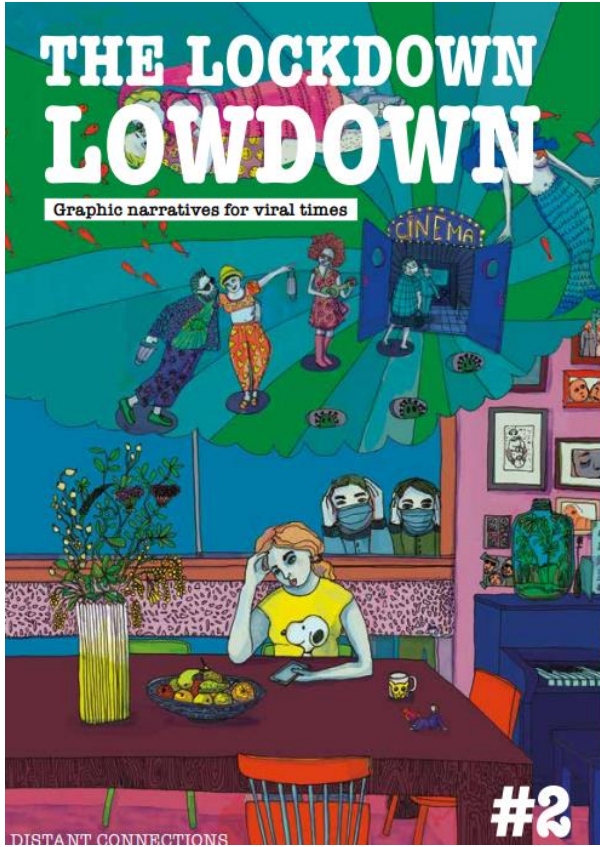
PUBLIC STATUES SCULPTURE ASSOCIATION - PSSA.COM
ADVANCING THE UNDERSTANDING OF PUBLIC SCULPTURE AND STATUES



"CREATING STATUES OF WOMEN ARE AN INVESTMENT IN THE FUTURE OF EQUALITY."
- STATUES FOR EQUALITY

OF THE 125 STATUES OF NAMED "NON-ROYAL" WOMEN ONLY 2 COMMEMORATE NON-WHITE WOMEN THEY ARE POCAHONTAS AND MARY SEACOLE THE BRONZE STATUE OF MARY SEA COLE WAS UNVEILED IN 2016 THE RESULT OF A 12 YEAR CAMPAIGN. IT WAS THE FIRST IN THE UK TO HONOUR A NAMED BLACK WOMAN. POCAHONTAS IS INCLUDED IN THE NON ROYAL LIST AS SHE IS NOT A BRITISH ROYAL

PRINCESS POCAHONTAS (1590-1617) WAS A NATIVE AMERICAN, ROYAL + WIFE OF TOBACCO PLANTER JON ROLFE. THE GRADE I LIFE-SIZE BRONZE OF POCAHONTAS AT ST. GEORGES CHURCH IN GRAVESEND, KENT. HAD ITS ENTRY ON THE HERITAGE LIST UPDATED IN 2017 TO INCLUDE A FULL DESCRIPTION OF HER LIFE AND ROLE IN ENGLISH AND AMERICAN HISTORY.



ACCEPTED AS AN ORAL DISCUSSION

Authors: Christina Doonan (she/her), Associate Professor of Political Science and Gender Studies, Memorial University Q. Jane Zhao, (she/they), PhD student, Institute of Health Policy, Management and Evaluation (IHPME), University of Toronto, Toronto, ON

Title: Demystifying “ED” (Eating Disorders) through the Magic of the Graphic Novel

One coping mechanism people experiencing eating disorders and their loved ones are typically taught during treatment is to externalize the eating disorder by imagining it as a separate entity with its own identity and agenda. Many even give the eating disorder a name. Some visualize this otherwise incorporeal entity as an animal, alien, mythical creature, or other person. For its part, the eating disorder tends to pursue its agenda as clandestinely as possible, creating a state of isolation, withdrawal, and shame for individuals, allowing it to reinforce and consolidate its hold. The successful operation and existence of the eating disorder, thus, relies in part on its mystery and inaccessibility. Anthropologist Michael Taussig defines magic as “knowledge of knowledge that has to remain inaccessible.” In other words, magic can be understood as awareness of and access to that which is usually hidden and secret.

This paper presentation explores the magic of graphic novels and memoirs in rendering the disorienting and seemingly mysterious or hard-to-explain experiences of eating disorders in ways that make them accessible to readers and to artists themselves. Using examples from graphic novels and memoirs such as *Eat and Love Yourself*, *Lighter Than My Shadow*, *Inside Out* and others, we discuss devices by which authors demystify eating disorders. For example, in *Eat and Love Yourself*, one such vehicle Sweeney Boo uses is a magical chocolate bar that transports the eater back to formative memories of their eating disorder. In Katie Green’s *Lighter Than My Shadow*, her eating disorder begins to manifest as a scribble outside of her body that gradually fills the space around her. Nadia Shivack’s *Inside Out* illustrates her eating disorder as a shapeshifting “alien,” depicted sometimes as a dragon, sometimes as armour, or sometimes a man on a motorcycle named “ED.”

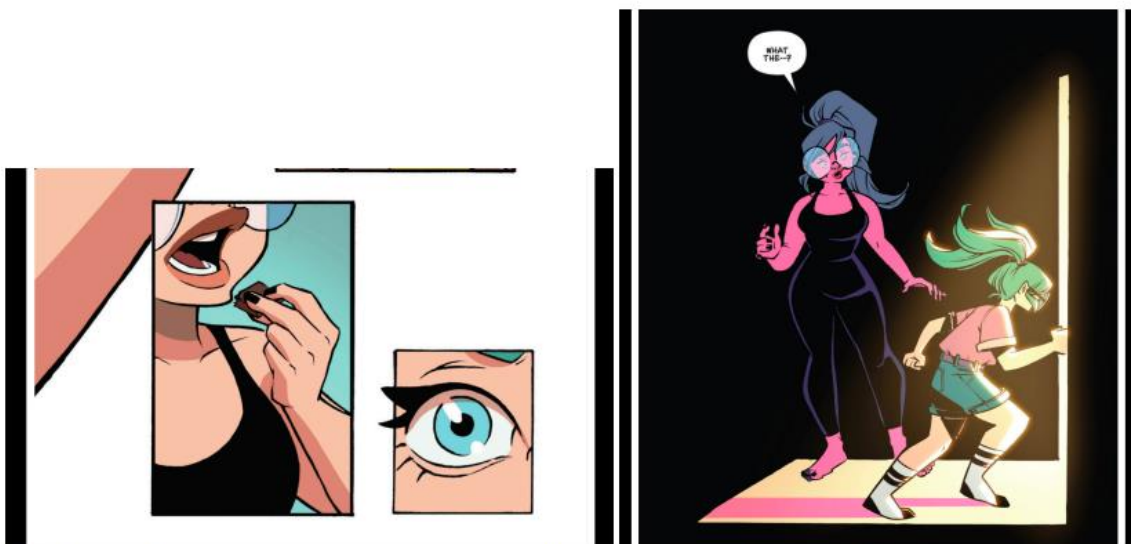
Sample images



The Eating Disorder alien / monster from Nadia Shivack's *Inside Out*.



The expanding scribble from Katie Green's *Lighter Than My Shadow*.



Traveling to formative memories via magical chocolate bar in Sweeney Boo's *Eat and Love Yourself*.

ACCEPTED AS AN ORAL DISCUSSION

Author(s): Sarah Evans, Tianna Miles, and Lacy Molina

Affiliation(s): University of North Texas

Title of proposal: The Magic of Mirrors, Doors, and Sliding Glass Windows in Graphic Medicine: Pilot Study Results of a Public Library Health Literacy Program

The magic of books offers readers invaluable insight into human experiences. Books are mirrors, doors, and sliding glass doors – stories can mirror parts of our lives back to us, provide us a window into different lives, or open the door to empathy for other people's experiences (Bishop, 1990). Oftentimes, it is difficult for Black, Latinx, Indigenous, and lower socioeconomic individuals to find texts that mirror their experiences – especially health experiences. In recent years, Graphic Medicine helped bridge the gap in communicating subjective aspects of health-related issues. In the United States, Black, Latinx, and Indigenous individuals and those from lower socioeconomic backgrounds struggle to find mirrors that reflect their health experiences.

At the 2021 Graphic Medicine Unconference, Dr. Evans presented plans for the interdisciplinary pilot study "What Health Looks Like: Using Graphic Medicine to Bring Underrepresented Voices Forward Through Public Library Health Literacy Programs." In this follow-up presentation, her team will share the results of implementing this study in rural and urban settings. Participants in each program iteration followed a pattern of hesitation, engagement, disclosure, and creativity. They began with doubts and curiosity about their ability to draw or even understand comics. As they read comics about other people's health experiences, participants expressed compassion for the authors and excitement about the communicative power of the medium. Group members then started sharing their health experiences, often finding commonalities in their barriers to medical care. As participants began to draw their own comic creations, early doubts disappeared, replaced by a determination to make their experiences known. The presenters will conclude by discussing the challenges and opportunities of implementing this type of program and sharing plans for the project's future.

References:

Bishop, Rudine Sims. 1990 "Mirrors, Windows, and Sliding Glass Doors." *Perspectives* (Gerontological Nursing Association (Canada)) 6 (3): ix–xi.

Sample images or web links to work being discussed <https://sevans.ci.unt.edu/whathealthlooklike>

ACCEPTED AS A LIGHTNING TALK

Author: Grace Farris, MD

Affiliation: Dell Medical School, University of Texas-Austin

Title of proposal: See One, Do One, Teach One: Medical School Memoir Work in Progress

In her essay collection *Letter to a Young Female Physician: Notes from a Medical Life*, Suzanne Koven writes, “I wonder whether, just as we take recertification exams every few years, we might be required, at intervals, to rewrite our medical school admissions essays, to articulate at each stage of our careers just what sort of doctors we aspire to be. Origin myths are meant to be retold and reinterpreted again and again.” In this lightning talk I will explore some of the themes in my work-in-progress graphic memoir about medical school and residency. The memoir grapples with what it means to be a doctor, reinterprets this origin story, explores biases pervasive in the medical education sphere, and how a physician’s identity develops over the years. I will show some scenes from human anatomy, pediatrics and surgery rotations that depict the professional identity formation that takes place during medical school. There is magic in myth-making, in unraveling a story and re-telling it in comics form, and even though my project is a medical narrative, the magic and reprieve art has brought to my medical career remains a throughline from the early medical school years to residency.

Sample images or web links to work being discussed:



ACCEPTED AS A LIGHTNING TALK

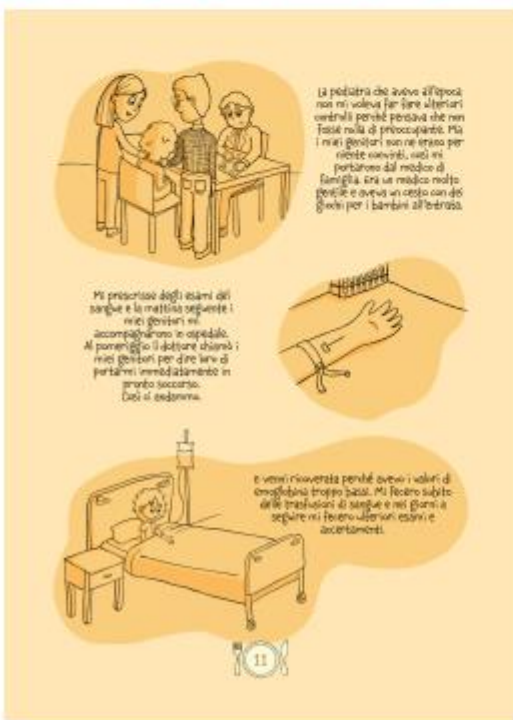
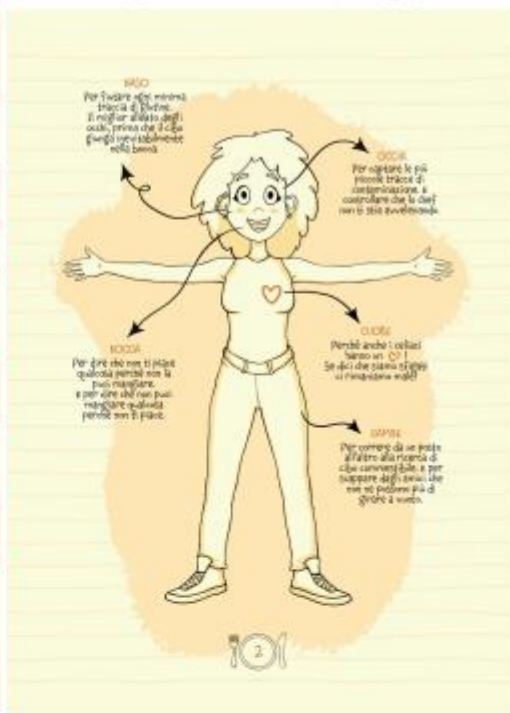
Coeliacs' survival kit - gluten free comics to raise awareness

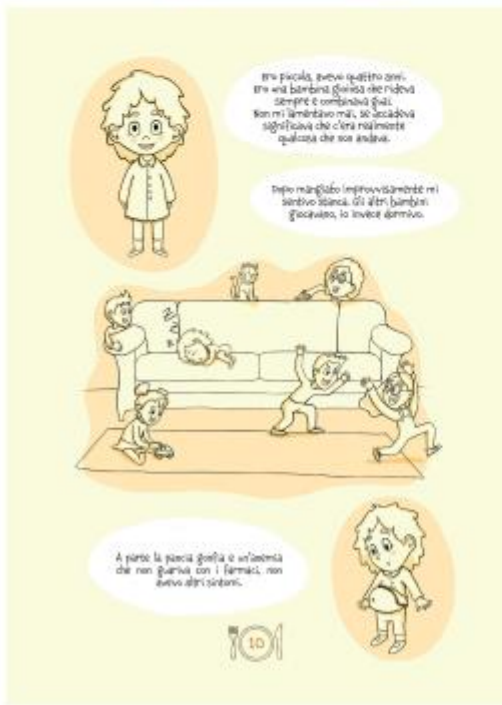
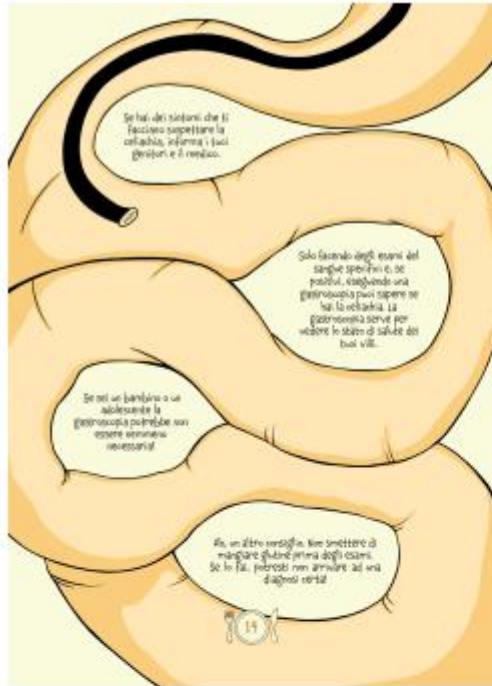
Author(s) Martina Virginia Follador

Affiliation: Associazione Italiana Celiachia Lombardia Onlus - viale Luigi Bodio, 28 – 20158 Milano (MI)

Coeliac disease is a well-known pathology in medical literature and the number of diagnoses is increasing. Despite the effective treatment, lots of coeliacs feel sorry for themselves. Outside home, coeliac disease is seen as a limit. Social life for coeliacs could be difficult and generate anxiety. However, it's not the pathology that is limiting, but people's indifference. In this context, in order to raise awareness, my graduation thesis project in IED Milano's Illustration-Animation course was born: an educational comic manual published with AIC Lombardia Onlus. The creative process was magic because I made art-therapy on myself. Writing and drawing, traditionally and digitally, let me process an important moment for me and my family, that represents the scenery of the project: my diagnosis of coeliac disease when I was four. Using comic devices, especially irony, I could magically communicate a positive message and sensitive themes without trivializing, simultaneously making the reading accessible to everybody. Graphic medicine has let me connect apparently unrelated subjects, alternating complex technical concepts with situations taken from the everyday-life of a coeliac, entertainingly. Moreover, it allows unspoken themes to rise up, as comics are versatile and highly appreciated by people. My thesis unifies my illustration studies with relevant social and medical topics, both fun and scientifically meticulous also thanks to the support of AIC Lombardia Onlus. Additionally, I developed an interactive-ebook version of the comic, available on the association's website. The main character of my thesis project, my alter-ego Skyla, comes to life through animations and plays with the reader, bridging imagination and reality. The physical and digital comic produced from my thesis is requestable to AIC Lombardia Onlus. It's used by the association in schools to sensitize children, teenagers and young people, letting them courageously face the diagnosis of coeliac disease and not feel alone.

Sample images or web links to work being discussed (if applicable)





ACCEPTED AS A LIGHTNING TALK

Author: Shawn Forde

Affiliation: University of British Columbia, Faculty of Education

Title of proposal: Reproducing reproductive trauma through comics

This presentation will provide an update on an ongoing comic project relating to infertility, masculinities, and grief. In this talk I will focus on the way that comics can be used to engage with two topics, trauma and reproduction, that have been covered extensively within comics and comics studies. However, my concern will primarily be on connections between trauma, memory, healing, and imagination. Scholars and artists have noted that drawing is healing, and I will make the argument that the magic of comics, the way that comics can move between reality and illusion, contributes to a process of healing.

Through personal narrative and with reference to research in psychology, medicine, and sociology, I will discuss reproductive trauma, including infertility and pregnancy loss. Importantly, without rituals or forms of communal mourning, those that experience reproductive trauma are often left to suffer in isolation. Personally, without a way to process the trauma and grief, we were often stuck in the past. Creating the comic became a way to represent, process, and play with memories of the past. This occurred through drawing, but also experimenting with materials and media. For example, over time I became stuck in a particular style that I felt was too literal, rigid, and representational. I ended up using extra syringes we had from IVF to start inking images and I felt this was a breakthrough. Using the syringes removed some of my pretenses about control and trying to accurately represent my memories. The images ended up loose and evocative, sometimes representing memories of the past, but also projecting forward to the future. It is this facet of drawing and comics, moving between past and future, that I will argue provides the means for coming to terms with grief and trauma.

Sample images or web links to work being discussed:

See the following Instagram posts. [Injections](#), [Intimacy](#), [Inking 1](#), [Inking 2](#)

ACCEPTED AS A POSTER

Authors: García Amor, Eugenia. Pérez Peñarroja, Laura. Dolz, Elia. Medina, Sonia. Bustamante Rangel, Alejandro. Molleda, Mercedes. Larrañaga de Bofarull, Clara. Flores Pina, Belén. Carbonell, Jaime. Millán, Mònica. Pérez de la Ossa, Nàtalia

Affiliation(s): Hospital Germans Trias y Pujol (Badalona, Spain).

Title of proposal: “Fanzines for a local celebration of the World Stroke Day 2023”.

Introduction

Fanzines are a creative media to explore visual possibilities of communication. Following the premise “do it yourself”, you can design, print and share your own messages into the community. Lately, they are coming back to schools and teaching areas. Why don't we start spreading fanzines in health spaces?

We describe the experience of designing a fanzine for a local celebration of World Stroke Day in a third level hospital in Catalonia (Spain).

Methods

Information for the comic script was collected from the weekly post-stroke webinars content, from the guide provided to patients at discharge and from conversations with the multidisciplinary stroke team (rehabilitation, nursing and neurologists). Images and visual metaphors were shared through the story, keeping in mind the structure of eight-pages fanzines. Manually inking was used to create the panels, and digital methods made the coloring. The multidisciplinary stroke team followed the creative process so they could contribute with ideas and revision.

Results

An eight-pages color fanzine was created, including an inner A3 illustration summarizing the “FAST” acronym (F means face, A identifies arm, S stands for speech and T means time is of the essence), which in catalan is known as “RÀPID” (R riure, A aixecar els braços, P parlar, I ictus, D de pressa!). It was printed in color and shared the 26th October 2023 to patients, families and health professionals in the local celebration of the World Stroke Day at Germans Trias i Pujol Hospital.

Conclusions

The creative process of a health related fanzine is challenging as it requires summarizing ideas in a clear and concise message. The purpose of the inner page is to work as a poster which could be shared and hung up in public common spaces, stimulating patients to be part of the health education chain as leading voices of the illness experience. One of the future goals of the fanzine may be to generate a primary prevention public health dynamic, so it could bring together patients' experiences and society.

HE SUFRIDO UN ICTUS. ¿Y AHORA QUÉ?



I JORNADA PARA PACIENTES Y FAMILIARES
AFECTADOS POR UN ICTUS

26 DE OCTUBRE DE 2023
HOSPITAL GERMANS TRIAS I PUJOL

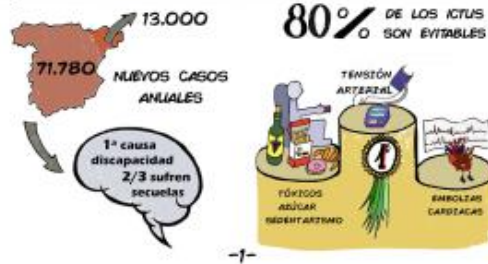
¡BIENVENIDO/A!

SI ESTÁS LEYENDO ESTO ES PORQUE NOS ACOMPAÑAS
EN LA I JORNADA PARA PACIENTES Y FAMILIARES
AFECTADOS POR UN ICTUS.



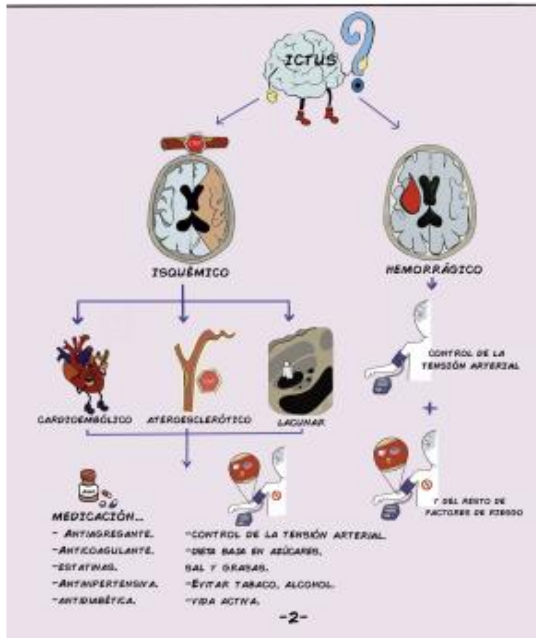
HOSPITAL GERMANS TRIAS I PUJOL
(CAN RUT)

COMO SABES, NO ESTÁS SOLO/A. EL ICTUS ES UNA
ENFERMEDAD NEUROLÓGICA ADQUIRIDA MUY COMÚN
QUE PUEDE PREVENIRSE...



-1-

SEGÚN TU TIPO DE ICTUS, EL TRATAMIENTO DE
PREVENCIÓN SECUNDARIA (TRAS EL EVENTO) ES DIFERENTE.
EL PUNTO EN COMÚN ES EL CONTROL DE LOS
FACTORES DE RIESGO CARDIOVASCULAR.



-2-

LA REHABILITACIÓN ES FUNDAMENTAL PARA MEJORAR
LA CALIDAD DE VIDA TRAS EL ICTUS. SUS OBJETIVOS
PRINCIPALES SON: RESTAURAR AL MÁXIMO POSIBLE LAS
FUNCIONES, ADAPTARSE A LA DISCAPACIDAD PARA GANAR
INDEPENDENCIA, MEJORAR LA COMUNICACIÓN Y DEGLUCIÓN.



LOS PUNTOS CLAVE A TRABAJAR
EN REHABILITACIÓN AL ALTA...

MOVILIDAD



DEGLUCIÓN



SENSIBILIDAD



ACTIVIDADES BÁSICAS
DE LA VIDA DIARIA



¿HASTA CUÁNDO TENGO QUE
HACER REHABILITACIÓN?



-3-

LA ALIMENTACIÓN BASADA EN LA DIETA MEDITERRÁNEA ES CLAVE PARA PREVENIR LOS FACTORES DE RIESGO CARDIOVASCULAR.



TRAS UN ICTUS PUEDE APARECER DIFICULTAD EN LA DEGLUCIÓN, LO QUE IMPIDE UNA CORRECTA ALIMENTACIÓN.



DEBIDO A LA ENFERMEDAD Y A LA PÉRDIDA DE INDEPENDENCIA PUEDEN APARECER TRASTORNOS EMOCIONALES, QUE GENERAN MIEDO E INSEGURIDAD EN PACIENTES Y FAMILIARES.



EL DETERIORO COGNITIVO POST-ICTUS PUEDE AFECTAR A LA MEMORIA, CAPACIDAD DE APRENDIZAJE, LENGUAJE, CAPACIDAD DE INICIAR Y MANTENER TAREAS



RÁPID!

Riure

Aixecar els braços

Parlar

Ictus ⚡

De pressa!

TRUCA AL 112 AL MÉS AVANT POSSIBLE DAVANT L'APARICIÓ DE SÍMPTOMES SUGGESTIUS DE L'ICTUS TAMBÉ PÈRDUA DE VISIÓ SOBTRADA.

*¿QUÉ CONSEJO LE DARÍAS A UNA PERSONA QUE HA TENIDO UN ICTUS Y A SU FAMILIA?

PACIENCIA

"ES UN PROCESO LENTO. CADA DÍA PASAN COSAS. TIENE MUCHO DE TRABAJO INTERNO DÍA A DÍA. HAY QUE TENER CONFIANZA EN QUE PUEDES MEJORAR".



"PEDIR AYUDA PSICOLÓGICA Y DE LOS PROFESIONALES SANITARIOS CUANDO LO NECESITES. BUSCA ACTIVIDADES QUE TE MOTIVEN".

ACOMPANIAMIENTO



*¿CÓMO TE HA CAMBIADO LA VIDA?

AUTOCUIDADO

"HE APRENDIDO A CUIDARME MÁS. AHORA NECESITO AYUDA PARA ALGUNAS ACTIVIDADES PERO HE APRENDIDO A ACEPTAR LA AYUDA DE LOS DEMÁS".



ACCEPTED AS A LIGHTNING TALK

Authors: Rebekah Gardner MD and Vinald Francis BFA

Affiliations: Brown University and Dartmouth College

Title of proposal: Comics in Medical Education: Three Ways to Apply “the View from Everywhere” to Train Future Physicians

Comics create magic in medical education. They allow teachers, clinicians, and students to step away from textbooks and lectures and step into the experience of caring for patients, while still in the classroom. The combination of text and sequential imagery can show any perspective and can have a greater emotional impact than text or images alone. By magically providing a “view from everywhere,” comics can be harnessed to teach communication skills, to develop students’ professional identities as physicians, and to illuminate patients’ experiences of living with illness and of navigating health care systems.

Using our own recent work, we will discuss three strategies to incorporate comics into medical education. First, we will describe how to design and deploy a comic book to orient learners on effectively communicating with hospitalized patients. We found that using a comic book for orienting learners to bedside rounding is feasible, acceptable to students and teachers, and helps trainee doctors feel more comfortable and competent. Second, we will examine how to host an annual graphic medicine workshop at a medical school and how this course can help students to process challenging clinical experiences and develop their professional identities. Third, we will demonstrate how to create comics that bring together both the physician and the patient perspective on communicating important healthcare information successfully and compassionately. We found that communication-focused comics can teach physicians at any stage of training about how their choice of words truly matters.

Graphic medicine may be an ideal format for teaching communication skills, professional identity, and empathy because it can show multiple perspectives (e.g., patient, family, student, supervising physician) simultaneously, including both spoken and unspoken thoughts. Used for medical education, comics magically widen the lens through which students and residents see their patients and themselves.

ACCEPTED AS A WORKSHOP

GRIEF COMICS WORKSHOP: Alchemizing loss through embodiment and connection

by Nicole J. Georges

This hands-on workshop offers visual storytelling as the magical tool for embodiment and connection. I will lead participants through the teaching, creation and sharing of an illustrated grief booklet. Participants will choose someone they miss, and dedicate the entire hour to spending time with their memories of this loved one through 8 distinct, timed guided writing and drawing prompts.

The act of writing and drawing by hand, in a concentrated, quiet group setting is alchemical. It allows participants to use their bodies in the physical act of drawing, conjuring their loved ones on the page and spending time together. Once the booklet is completed, participants will have the option to share with the group, and to let us get to know one another's loved ones and hold them and their complexity with care.

I learned this technique, the concentrated "character zine exercise" from my mentor, MacArthur Genius Award winning cartoonist and educator Lynda Barry, over several week-long workshops. In each workshop, the creation of booklets about a person from our past led to a space for reverence and connection between workshop participants, crossing age, class, and gender gaps. The prompts ask participants to sink into specific times and moments with the loved one, describing what is around them in text and image, and conjuring quotes and minute details. "The goal is to get inside a memory, or feeling, and respond spontaneously to the needs of the moment." - Peterson, Robert. "The Ineffable Image Inside the Comics of Lynda Barry." *The Comics Journal* Oct. 12, 2022

Lynda has used this practice for storytelling, but adapted it specifically to grief when one of her students passed away unexpectedly. The class gathered and honored this student's memory through a dedicated long-form shared exercise, giving body and voice to their lived experiences and memories. I adopted and adapted this long-form grief booklet exercise when a treasured member of my own queer community of Portland Oregon passed away. I then grew the exercise for groups around the world on zoom over the pandemic, meeting grievers where they were at and giving them this space to process loss that was otherwise lived in isolation.

Lafleche Giasson, Boston University, Visual Narrative MFA

The Magic of Revealing the Invisible

I'm a graphic novelist. My work lives in the realm of graphic medicine, specifically related to mental health. I write about Cptsd - how it might begin, how symptoms manifest in adults, and how it can be treated. I use the Internal Family Systems therapy model to understand Cptsd. The IFS model asks us to think about our internal selves as a system of four parts that have different roles in achieving one goal: to protect the whole. Manager, Exile, Firefighter, and Core: in a healthy person, these parts naturally function in harmony. In a person with Cptsd, the suppression of Exiled parts since childhood throws the system out of balance and causes dysfunctional beliefs and behavior patterns. An adult with Cptsd must learn to hear all of their parts to mediate a balance between them, and it really helps to visualize them.

I love the use of comics to understand mental health because the rules of reality need not apply to comics. In the graphic realm, the priority is communication, not logic. To this end, the metaphoric can become literal and the invisible can become visible. In my comics, internal parts are personified into engaging characters, acting out thoughts and feelings on their internal plane alongside physical characters as they interact with the world and with each other. By watching mental processes unfold as our protagonist copes in her life and relationships in a relatable but dysfunctional way, we understand her with an impact and clarity only possible through the magic of comics. What she hides from her friends is revealed to the reader, and in seeing her so clearly, the reader may also see themselves and loved ones. In the spark of that connection, there is an ultimate bit of magic: real understanding, compassion, and hope.

Additional samples work can be found on website: www.laflecheart.com





It seems that your Managers aren't present right now, or they're in the background.

Your Exiles are holding a lot of big Fears that don't seem right now to have simple or straightforward solutions.

Your Firefighters have been trying to help by distracting you from the Fears with sleep and screen time, and it makes it worse because you don't feel productive, which compounds the fear of failure that's already there.



ACCEPTED AS A POSTER

Author(s): Melanie Grant

Affiliation: Wellcome Collection

Title of proposal: “Isolated in my room, I felt more connected than ever” – Monique Jackson. Online networks of care: collecting COVID-19 diary comics by Monique Jackson and Rachael House at Wellcome Collection.

When the first COVID-19 lockdown began in March 2020, many of us on Instagram began to see COVID diary comics appear on our feeds. The structure of the web allowed for the emergence of networks of care and activism specific to COVID-19 that these were a part of. Networks that enabled individuals to feel seen and be part of a community. That enabled some more inclusive ways to participate in culture and society that hadn't happened before.

At Wellcome Collection, a free museum and library where we believe everyone's experience of health matters, we have acquired 223 images from Monique Jackson's online diary comic series 'Still Ill Corona Diary' (2020-21) including a selection of related archival material. Jackson's work shares her own experience of living with long COVID and the wider collection shows her connectedness and how she sought amplify the experiences of others and provide support and guidance where she could.

Instagram provides a useful way to see who people like Monique were connecting to and find others. For example, Rachael House whose 'Resistance sustenance protection: drawings 2020-2021' is also in the collections and reproduces her own online diary comics that offer solace and solidarity. Both offer a perspective that is deeply personal yet resonated with many of those who were connected to the same networks.

The format of the diary comic allowed for immediacy and does not need to adhere to an overarching linear narrative. I want to show how we're collecting to represent these non-linear narrative and communities in Wellcome's collections. How they can show us a more inclusive and connected future with health equity and justice at its heart.

Sample images or web links to work being discussed

[Corona Diary \(@ coronadiary\) • Instagram photos and videos](#)

[Rachael House \(@rachaellhouse\) • Instagram photos and videos](#)

ACCEPTED AS A LIGHTNING TALK

Author: Michael Green

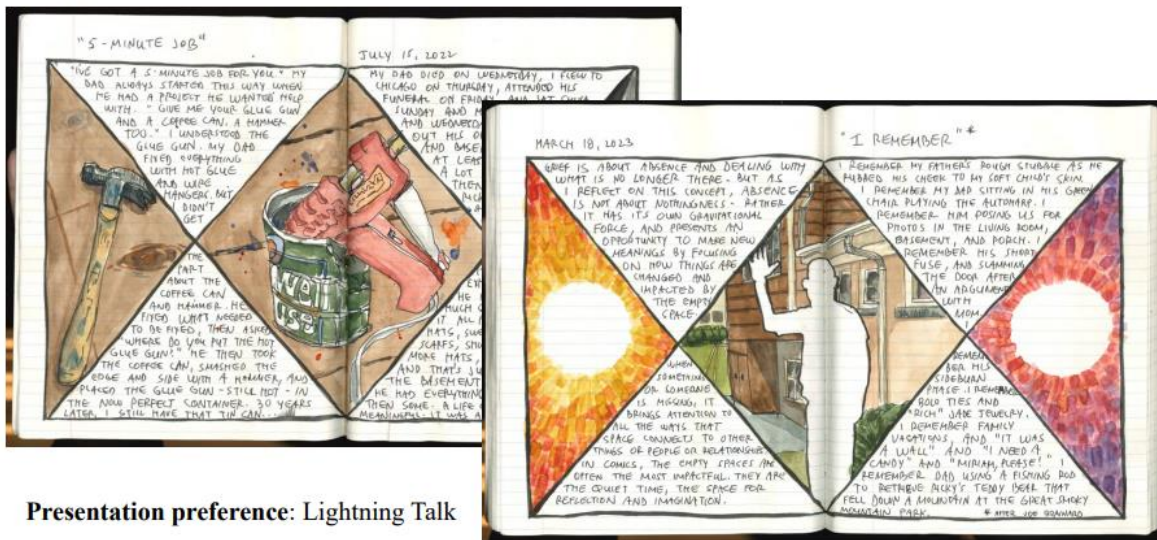
Affiliation: Penn State College of Medicine

Title: Fathers and Grief: A Year of Mourning

In July of 2022, less than a week after my father died unexpectedly, I found myself surrounded by friends and colleagues at the annual graphic medicine conference in Chicago. The contrast between the intensity of my father's funeral and the joy of the conference couldn't have been greater. Not for the first time, comics helped me to cope with a difficult situation, by transporting me-- literally and figuratively-- into a different time and place.

The day after my father died, I began keeping a visual journal to help me process the complex emotions I felt as I reflected on the circumstances of his death and my relationship with him. The journal was intended to be private, raw, and unfiltered. It gave me an opportunity to sit with my grief, to think about my father's legacy, and to spend time with him by drawing images inspired by old photographs and ephemera from his life. I continued to draw and write for 11 months, the traditional period of mourning in my religious faith following the death of a parent. When I began sharing some of the pages with trusted confidants, I soon discovered that not only could others relate to my experiences, but they took comfort from seeing my ruminations realized through the magical medium of comics. In this presentation, I share some of the images and text from this journal, including my reflections on grief, death and dying, and the complex relationships adult children have with their fathers.

Sample Images



Presentation preference: Lightning Talk

ACCEPTED AS A LIGHTNING TALK

Author: Michael Green

Affiliation: Penn State College of Medicine

Title: Drawing Prompts in Medical Education

For the past several years, I have been using drawing prompts in my teaching with medical students at Penn State College of Medicine. These drawing prompts are designed to elicit student reactions to a variety of topics, such as professional identity formation, implicit bias, disability, and social determinants of health. The drawing prompts are used as “check in” cards during small group discussions that are part of a robust Humanities curriculum at Penn State. As this is not a drawing class, the goal is not to create accurate representational drawings. Rather, it’s to help students use the visual language of comics to communicate ideas, emotions, and relationships that are true to their subjective experiences and easily shared with others. The drawing prompts are timed activities, lasting 2-3 minutes each, and are created on 4”x6” notecards with a felt-tip pen. After completing their drawings, students share them with their classmates and use the notecards as the starting point for small group discussion. The students not only enjoy the opportunity to use their creativity to draw responses to the prompts, but also note that doing so helps them to better understand the concepts being taught, communicate more effectively, and decrease the sense of isolation that is commonplace during medical school. In this presentation, I will describe the rationale for using drawing prompts in medical education, provide examples, and share a variety of student drawings. In doing so, I will argue for the further integration of drawing prompts into the medical school curriculum and will provide tips for doing so without disrupting the curricular goals and objectives.



ACCEPTED AS A POSTER

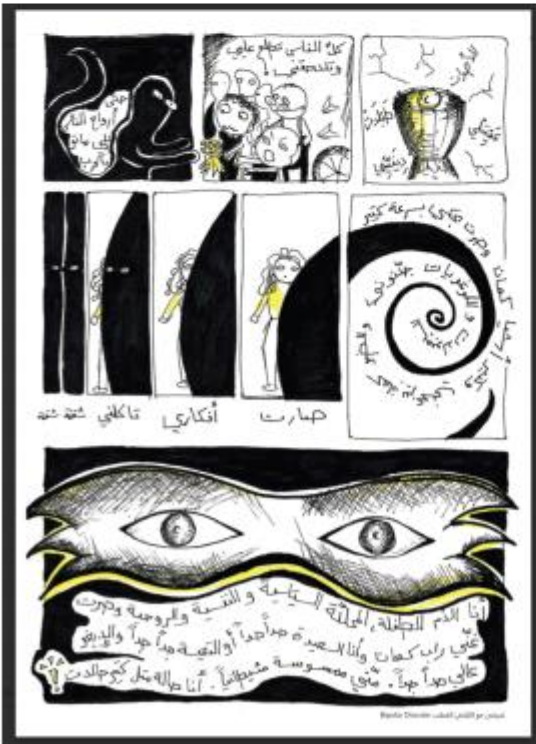
Author: Sherine F. Hamdy

Affiliation: University of California Irvine

Title of proposal: “When my head exploded”: breaking the taboo of psychiatric illness in the Arab world

In this presentation, I explore a brave personal graphic memoir, drawn and written in Arabic, of Tharaa Captan, a young mother living in Tripoli, Lebanon who chronicles her first manic episode and subsequent diagnosis with bipolar. In her 8-page memoir titled “When My Head Exploded,” Tharaa takes readers on a compelling yet unsettling ride into the depths of emotional and perceptual instability. In the pages, Tharaa uses an effective narrative style that merges humor with warped perception as she communicates what it was like to experience mania. While the images portray her in the midst of this episode, the words in the caption narrate her experience from a retrospective position of having emerged on the other side. The juxtaposition effectively establishes the instability between categories of sane/insane and real/imagined. In an interview with me, Tharaa described her manic experience as being “stuck between two worlds” -- she wanted to play like a child, but knew she had to be a mother. At times she felt total omniscience, like she had cracked the codes of the universe, and at others so incapacitated she could not dress herself or comb her own hair. After receiving a diagnosis, we see Tharaa being burdened by a large syringe on her back, crawling through a sea of pills that pull her back into yet another dimension. This was a painful, sad period that stripped her of her euphoria, but a phase that she needed to survive to come through on the other side. I discuss how taboo-breaking this work is in a context of extreme stigma against mental illness.

Sample images or web links to work being discussed: From “When my head exploded” by Tharaa Captan.



ACCEPTED AS A POSTER

Title: “It Is More Than A Feeling, It Is A Commitment”: Evaluation of Empathy Development Using Graphic Novels in a Medical Humanities First-Year Seminar

Authors: Susanna Foxworthy Scott, PhD, Butler University College of Pharmacy and Health Sciences Department of Health Sciences; and Brittany R. Heer, MLIS, Butler University Libraries

Introduction: Cultivating empathy is essential in liberal arts education, especially for those pursuing healthcare professions as it is well documented that empathy levels drop as learners progress through their medical education. The medical humanities first-year seminar (FYS) at a private liberal arts university aids students in fostering a deep understanding of the humanistic dimensions of healthcare through a diverse range of course materials. This study explores the efficacy of graphic novels as a tool for enhancing empathy, gauging the development over the first year of a college course.

Methods: Utilizing the Toronto Empathy Questionnaire (TEQ), an 18-question pre-test was administered to a cohort of 18 first-year undergraduate students enrolled in the university’s FYS Medical Humanities course at the beginning of the academic year. Following each graphic novel, 3 open-ended questions were administered, totaling 4 throughout the course. A post-test TEQ was administered in addition to 3 open-ended questions at the end of the academic year. A mixed methods approach was utilized, allowing for a broader understanding of empathy development.

Results: At submission of this proposal, the study is being conducted and yet to be analyzed. The post-test will be administered at the end of the 2023-2024 academic year (late April/early May 2024) allowing for initial results at the time of the conference. The authors anticipate that there may be a modest increase in empathy development when analyzing both the quantitative data from the TEQ pre- and post-tests and the qualitative data from the open-ended survey questions following each graphic novel.

Conclusion: Empathy development is essential for future healthcare professionals. Introducing graphic novels as unique tools for enhancing and developing empathy in a first-year undergraduate seminar is one novel approach for preparing undergraduates for the reality of caring for and relating to their patients in their future healthcare careers.

ACCEPTED AS A LIGHTNING TALK

Author(s): Marita Hennessy^{1,2}, Amy Lauren³, Keelin O'Donoghue^{1,2}

Affiliations: ¹Pregnancy Loss Research Group, Department of Obstetrics and Gynaecology, University College Cork, Cork, Ireland, ²INFANT Research Centre, University College Cork, Cork, Ireland, ³Amy Lauren Illustration, Dublin, Ireland.

Title of proposal: Challenging stigma and illuminating the (multiple) realities of miscarriage through graphic medicine

Around one in four pregnancies end in miscarriage within the first 12 weeks. Despite being 'common', the loss of a pregnancy can be a very distressing life event, regardless of how 'early' this loss occurred. Challenges to affecting change in policy and practice to enhance experiences and outcomes include the stigma, lack of awareness and understanding, and lack of priority afforded to pregnancy loss, particularly early miscarriage. Graphic medicine provides an opportunity to ignite, and change, narratives surrounding miscarriage. It has been used by some illustrators to share their own experiences (e.g. Pere (2017)) and provides a canvas to showcase difficult to portray and discuss experiences – bridging both bridging both real and embodied experiences, and imagined futures.

As a multi-disciplinary team (health researcher, clinician, and illustrator), we set out to produce a series of stand-alone miscarriage illustrations to use to: increase public awareness of the experience and impacts of miscarriage; support training/education of healthcare staff; support advocacy activities. From our research, and the input of people with lived experience, we prioritised a list of ten scenarios which illustrate key issues in miscarriage. Examples include: platitudes around miscarriage; shattered dreams on losing a pregnancy; men's experiences of miscarriage and trying to keep it all together; the unexpected physical experience of miscarriage; inappropriate shared spaces. Incorporating people's varied experiences and preferences, and supportively conveying these in graphic form, whilst also highlighting wider system issues, were key concerns. Healthcare professionals were more cautious around imagery and pushing boundaries than people with lived experience.

We are using the illustrations produced in a variety of ways—as part of national information booklets on miscarriage and recurrent miscarriage which are being produced with a wide range of knowledge users across disciplines, and to support dissemination activities via websites, social media, presentations, policy briefs, and other media.



ACCEPTED AS AN ORAL DISCUSSION

Author(s): Marita Hennessy^{1,2}, Anne Helps¹, Amy Lauren³, Sara Leitao^{1,4}, Daniel Nuzum¹, Keelin O'Donoghue^{1,2}

Affiliations: ¹Pregnancy Loss Research Group, Department of Obstetrics and Gynaecology, University College Cork, Cork, Ireland, ²INFANT Research Centre, University College Cork, Cork, Ireland, ³Amy Lauren Illustration, Dublin, Ireland, ⁴National Perinatal Epidemiology Centre, University College Cork, Cork, Ireland

Why my baby died: Using graphic medicine to raise awareness and affect change around perinatal death review processes.

The death of a baby has a devastating impact on parents, families and staff involved. Perinatal death (death in utero or after birth at 24 weeks) remains a neglected area of research and resourcing and is steeped in stigma. Innovative ways of engaging knowledge users—including policy-makers, clinicians, and bereaved parents—are needed to promote communication around late pregnancy loss, raise awareness, change practice, and prevent future deaths where possible. Graphic medicine is an impactful method of sharing health-related experiences and information; few examples relating to pregnancy loss exist.

We will discuss our experiences of developing a comic based on the findings of a qualitative study involving 20 bereaved parents, who shared how they could be better involved in maternity hospital perinatal death review processes (Helps et al., 2023). Themes drawn from their accounts reflect their journey through the different stages of the review process and form the basis of the comic: Throughout process; On leaving the hospital; Interaction with the hospital 'waiting in limbo'; Review itself. Parents wished to provide feedback and be included in the review of their baby's death, in a way that was sensitive to their needs and the hospital's.

The comic, titled "Why my baby died"—which we will showcase—reveals important, actionable insights for bereaved parents, clinicians and policymakers. Available in electronic and hardcopy formats, we have begun to disseminate the comic to targeted audiences, including decision makers, health professionals and quality and safety officers within maternity services, coroners, and support/advocacy organisations. We will evaluate its impact as a method of research communication and dissemination, as well as a teaching resource.

Sample images or web links to work being discussed

<https://www.ucc.ie/en/pregnancyloss/researchprojects/whymybabydied/>

ACCEPTED AS A LIGHTNING TALK

Tom Hey

Lancaster University

Braiding as magic in Katie Green's *Lighter Than My Shadow*

In *The System of Comics* (2007) Thierry Groensteen describes braiding as a 'supplementary relation' between comics panels used by artists to allow readers to note correspondences between panels not syntagmatically connected. Readers note braided visual motifs which recur throughout comics between panels which are not spatially proximal; in Groensteen's words, 'the panel is enriched with resonances that have an effect of transcending the functionality of the site that it occupies'. In this paper, I frame braiding as a magical property of comics in its capacity to spark readers' imaginations and to allow meanings to be conjured beyond panels in sequence. To do so, I analyse braided sequences of walking in Katie Green's graphic memoir *Lighter Than My Shadow* (2013), which depicts Green's experiences of anorexia. While walking as an embodied practice is rarely discussed within academic discourses of anorexia, in Green's memoir walking emerges as a device Katie uses to regulate her mood, escape stressful circumstances, and manage her weight. Braiding facilitates the coexistence of these overlapping meanings and allows readers to observe how real and metaphorical functions of walking fluctuate through time. I suggest that attentiveness to the comics form – particularly braiding – through close readings can 'magically' illuminate aspects of anorexia which remain obscured within other disciplinary frameworks, and can enable better engagement with lived and living experiences of eating disorders.

ACCEPTED AS A LIGHTNING TALK

Author(s): Justin Kreuter M.D. and Theresa Villerot M.Ed.

Affiliation(s)(if applicable): Mayo Clinic

Title of proposal: Magic of Microcredentials in Graphic Medicine

Microcredentialing is a relatively new concept in higher education, increasing in popularity as a method to personalize meaningful skill development pathways.

Accreditation of education has focused on credentialing a complete curriculum such as a Bachelor of Arts or Medical Doctorate degrees. Given the increased availability of short-form education, microcredentials have become a way to recognize competency development within a more narrowly defined domain, generally focused around in demand skills. This is like becoming Basic Life Support (BLS) certified—after a short course of training, one can apply to positions with this certification and hiring staff have a clear understanding of what to expect from a BLS certified applicant.

This session will explore with the graphic medicine community, especially those in education roles, the advantages, challenges, and how to grant microcredentials for elements of their graphic medicine curriculum. Given that knowledge, skills, and behaviors within graphic medicine are valuable, microcredentials could create a way to encourage learners to develop and become recognized for their graphic medicine competencies.

This practice could result in a future where “bedside sketching for patient education” could become a sought-after microcredential for endocrinology fellows. “Graphic medicine core” could become a microcredential for patient educators. “Color theory for pathologists” could become a recommended microcredential for anatomic pathologists. In summary, microcredentials could be a way for the current graphic medicine community to establish the value of graphic medicine in the eyes of a more inclusive patient-artist-medical community.

ACCEPTED AS AN ORAL DISCUSSION

Rae Kuruhara, University of California Los Angeles

Title: “Until the Bones Are Laid to Rest”: A Graphic Narrative of Hansen’s Disease in 19th Century Hawaii

On a summer night in 1893, a family descended down the treacherous slopes of Kalalau Valley on Kaua’i’s western coast. In defiance of the government’s call for the arrest, incarceration, and exile of those afflicted with Hansen’s Disease, they fled and fought capture for years, until the eventual deaths of Kaluaiko’olau and his son Kaleimanu. Whereas father and son succumbed to the disease known to the West as ‘leprosy,’ the family survived the sickness as it was understood to Hawaiians: ma’i ho’oka’awale – “the disease that separates families.” The True Story of Kaluaiko’olau is the oral history of their ordeal by his wife and caretaker Pi’ilani as it was transcribed in 1906 and remains invaluable to understanding Native Hawaiian conceptions of illness and care. As a cartoonist and literary scholar, I have undertaken the task of retelling their story in the graphic form..

My presentation details the process of translating Pi’ilani’s story into the graphic form through a cartooning method that prioritized Native Hawaiian worldviews. By interweaving Indigenous approaches to narratology, sensory aesthetics, and medicine, I work to create a style of cartooning that evolves out of the tradition of mo’olelo (storied histories). I intend to share how the graphic form can represent the deep symbolism of Hawaiian language, song, and chant, as well as the Pasifika narrative structure of spiraling time. Further, I will discuss several challenges of adapting a story about Hansen’s Disease, including confronting how the visuality of comics factors into the legacy of medical illustrations. My hope is to share the story of Kaluaiko’olau, Pi’ilani, and Kaleimanu in a style of graphic narrative that takes into consideration how they would have pictured the world, and in doing so show that stories of the past may be what really challenges us to envision the future of Graphic Medicine.

ACCEPTED AS A LIGHTNING TALK

Author(s): Jennifer Leach

Title: BOOBLESS: A radical response to a tiny tumor

My lightning talk and mini-comic, BOOBLESS, illustrates my whirlwind breast cancer diagnosis, treatment, and recovery—and reaffirms the magic of comics-making as a source of empowerment and connection in the face of serious illness. Last September, my mammogram found a cluster of ‘suspicious’ calcifications. A stereotactic biopsy confirmed ductal carcinoma in situ: stage 0 cancer. This was the best cancer to get, they said. Treatment for DCIS typically involves lumpectomy, five weeks of radiation, and five years of Tamoxifen. The idea of being a part-time cancer patient, getting zapped on my way to work, was untenable. I wanted to be done with anxiety-provoking mammograms, and (after having breast reduction), wasn’t interested in implants. I prepared a compelling case for double mastectomy without reconstruction, and my surgeon thankfully agreed.

Just three weeks after my diagnosis, I was cancer free...and BOOBLESS. When the pathology report showed that it had spread beyond my milk duct, I felt vindicated. During my medical leave, documenting my recovery became my full-time job. Just knowing that I had comics to process my situation helped make it bearable. I doodled my grenade-shaped surgical drains, hidden in pouches around my waist, as impish pets on leashes. And rereading cancer comics by Jennifer Hayden, Miriam Engleberg, and others, helped me to understand what could happen to me, and to process what did. BOOBLESS, my mini comic, features a series of vignettes delving into my family's objections to my decision to ‘go flat’, the patient nurses who made up for my surgeon’s gruffness, and the gross process of emptying my surgical drains.

In keeping with our conference theme, I look for—and, through comics-making, find—the magic in the mundane. I hope to nudge women to consider their options beyond pink-ribbon compliance and remind attendees that we can draw our way through almost anything.

Below are some rough vignettes from my mini-comic. I will redraw them in Procreate and assemble them in a minicomic before the conference.

Cancer anxieties:

SHOULD I DO
GENETIC TESTING?

DOESNT RADIATION
INCREASE YOUR RISK
OF OTHER CANCERS?

SHOULDN'T I
JUST CHOP THEM
BOTH OFF?

WHAT ABOUT
MY BIPOLAR
AND ANXIETY?

WHAT IF I GET
A LUMPECTOMY
AND IT COMES
BACK?

WILL THE DOCTOR
HEAR MY CONCERNS
AND EXPLAIN ALL
OF THE RISKS?

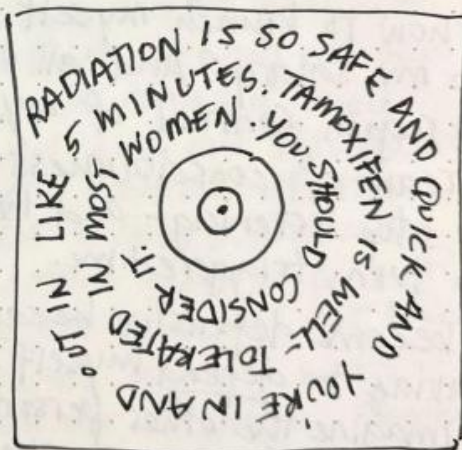


WHAT ABOUT
WORK? WILL
I GET (AND REALLY
TAKE) THE TIME I
NEED TO HEAL?

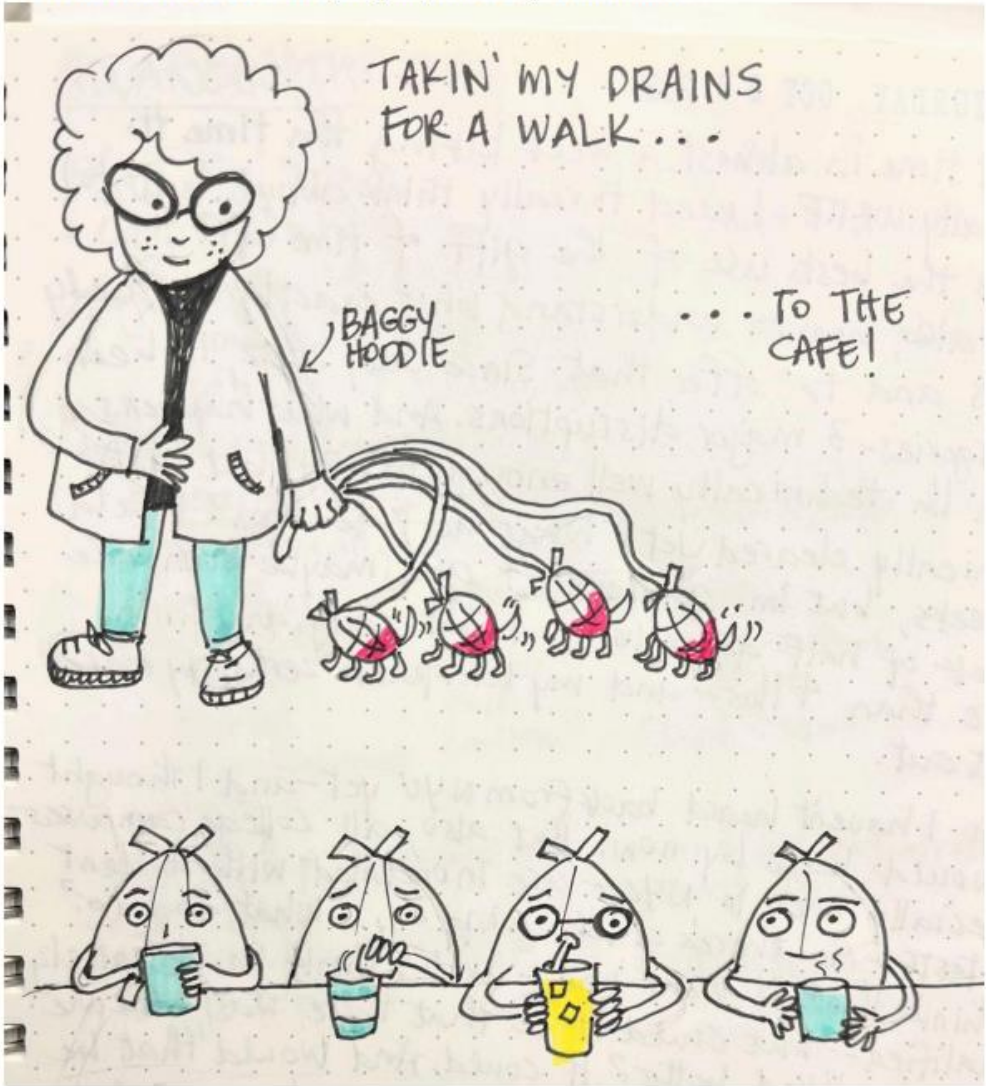
BRAIN
TRASH

Other people's opinions: every woman in my family thought I was making a mistake by having a mastectomy without reconstruction. These early conversations were really invalidating.

OTHER PEOPLE'S OPINIONS:



The drains were the absolute worst part of the whole experience. With my baggy clothes, no one else could see them. I had a lot of fun imagining myself taking them for walks.

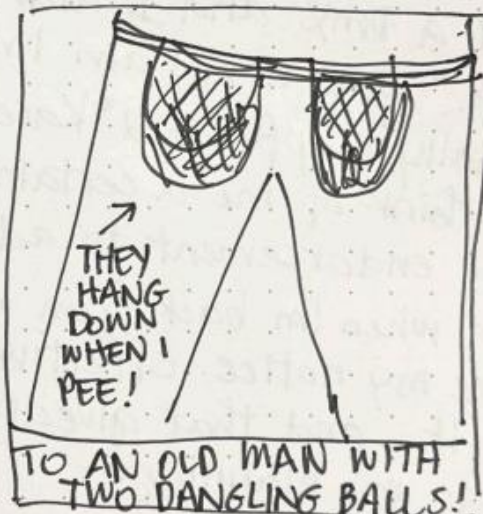
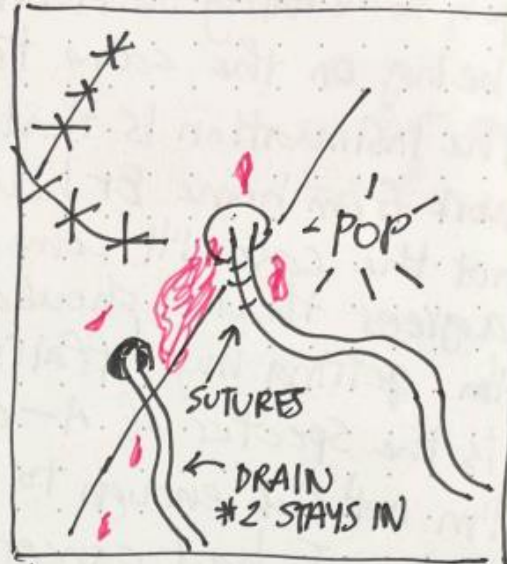


Here, I share the process of having two drains removed.

SNAPSHOTS:



YANKIN' MY DRAINS!



TO AN OLD MAN WITH TWO DANGLING BALLS!

My doctor was from Italy. His thick accent brought memories of my Italian grandmothers, and made everything he said hilarious to me. Here, he asks to take my picture because my scars were healing so well. I didn't realize he would be using his phone, not an official office camera.



ACCEPTED AS AN ORAL DISCUSSION

Authors: A. David Lewis

Affiliation: MCPHS University

Title of proposal

The Loneliness Epidemic and the Comics of Nagata Kabi

In 2023, U.S. Surgeon General Vivek Murthy and the Department of Health and Human Services (HHS) released the report *Our Epidemic of Loneliness and Isolation*. Their data demonstrates that pronounced loneliness corresponds to “a greater risk of cardiovascular disease, dementia, stroke, depression, anxiety, and premature death” (4). Loneliness, in short, is on par with smoking over a dozen cigarettes daily. The comics medium offers many examples on the mental health toll of loneliness (e.g. *It’s Lonely at the Centre of the Earth* by Zoe Thorogood, *The Loneliness of the Long-Distance Cartoonist* by Adrian Tomine, etc.), but the non-fiction manga of Nagata Kabi details the physical ramifications of it in her diary series beginning with *My Lesbian Experience with Loneliness*.

First published online in 2016, the English translation produced by Seven Seas Entertainment in 2017 documents Kabi’s desperation to make any outside connection. Subsequent volumes chronicle her estrangement from her family (*My Solo Exchange Diary*), her mounting alcoholism (*My Alcoholic Escape from Reality*), and her resulting hospitalizations due to acute pancreatitis (*My Pancreas Are Broken but My Life Got Better*). With her story broken into separate volumes, it is easy to miss the connection between Kabi’s acute loneliness – anguishingly explored in her earlier comics – and her further medical conditions.

In John T. Cacioppo and William Patrick’s highly influential *Loneliness: Human Nature and the Need for Social Connection*, the authors describe Kabi’s situation almost exactly: “[P]roblems in self-regulation specifically attributable to loneliness have turned up in measures of alcohol abuse” and eating disorders (37), the subject of her upcoming 2026 work *My Wandering Warrior Eating Disorder*. Taken as a whole, Kabi’s comics track the medical ramifications of intense loneliness, serving as a keen example of the epidemic’s effects and an comics exploration of its healthcare impacts.

Sample images or web links to work being discussed (if applicable)

- <https://www.hhs.gov/sites/default/files/surgeon-general-social-connection-advisory.pdf>
- <https://sevenseasentertainment.com/series/my-lesbian-experience-with-loneliness/>

ACCEPTED AS A LIGHTNING TALK

Lightning Talk: Comics, Oral History, and Sharing The Magic of St. Dorothy's Rest, the Oldest No Cost Health Camp In California

Presenter: J. D. Lunt, Artist In Residence At St. Dorothy's Rest

Summary: For 123 years St. Dorothy's Rest provides health camp to children with medical conditions at no cost. It also provides camp to city kids who may not otherwise have a chance to engage with nature for weeks at a time. As St. Dorothy's Rest's Resident Artist, I am using oral history comics in multiple ways, to share the magic of St. Dorothy's, as well as interrogating some of the troubling aspects of its history, and giving voice to campers and staff through comics workshops. Centered around excerpts and samples of my work, and the work that comes out of my workshops, I will celebrate the ways in which the various ways non-fiction comics can be used to share the magic of both community, and the space that holds community. I will survey the comics I am making based on archival interviews with the founders, as well as comics that grow out of new research into the people who have carried on the magical tradition of this very special place. I will also share about the workshops I am holding with campers, retreatants and staff, where I use making comics with the often uninitiated to get them to reflect on their experiences without having to focus purely on the verbal. I will focus my presentation on the aspect of this work that can be shared in other medical communities where people may not even be consciously aware of the traditions and stories that surround places of healing.

This is adapted from the opening talk of my Workshop pitch if my Workshop with E Joy Mehr is not picked up.

ACCEPTED AS AN ORAL DISCUSSION

Briana L Martino, PhD

(affiliation) Associate Professor and Chair, Communications; Affiliate Faculty, Gender and Sexuality Studies; Affiliate Faculty, Critical Race, Gender, and Cultural Studies; Affiliate Faculty, Children's Literature; Director, M.S. in Strategic Communications; Online Program Director, General Studies; Co-director, Cinema and Media Studies; Gwen Ifill College of Media, Humanities, and Social Sciences, Simmons University, Boston, MA

On Tarot, Divination, and Comics After a panel presentation on the transversal therapeutics of comics artist Cristy Road's Next World Tarot I gave at the 2018 Graphic Medicine Conference in White River Junction, Vermont, a conversation emerged in the room about why so many comics artists are drawn to magic or the occult in their work. The group went on to brainstorm other tarot decks also created by comics artists, some even catching my ear later in the conference as further came to mind. In the years since that conference and generative conversations, even more comics artists have published tarot decks or divination cards, including Tillie Walden's The Cosmic Slumber Tarot Deck (2020), Trung Le Nguyen's Star Spinner Tarot (2020), and Katie Skelly's Bad Girl Tarot (2018). While I had certainly observed the draw to magic, and considered it particularly among trans and queer creators, I've for many years felt there was more to explore; this conference theme, *Draíocht*, gives me license to dig deeper. My talk will thus consider formal elements of the comics medium alongside politico-therapeutic use practices of tarot and divination cards. I link the syncretic approach that characterizes how word and image work together in comics with the collaborative storytelling that characterizes both comics and tarot. I suggest that the syncretistic knowledges that emerge from these graphic medicine collaborations reflect queer of color feminist as well as disability justice models of peer-support and mutual aid.

(sample images)



Trung Le Nguyen, *Star Spinner Tarot* (2020)



Cristy Road, *Next World Tarot* (2018)

ACCEPTED AS A POSTER

Author: Amy Mazowita

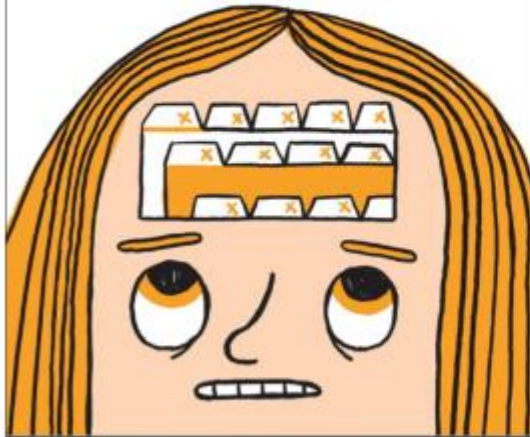
Affiliation: PhD Candidate, Concordia University

Title of Proposal: Networks of Graphic Care: Mental Health Comics and the Magic of Social-Media

Comics and graphic narratives are generally not categorized as mental health resources. Nor are they widely recognized as such. However, the need for accessible mental healthcare has never been greater. Factors such as healthcare budget cuts, declines in the availability of 'nonemergent' resources, the emotional toll of international conflicts, and the continued strains of Covid-19 on public health systems have not only resulted in significant lapses to the availability of mental healthcare, but have created societal systems in which accessible mental health resources are allthe-more necessary. Amid these lapses in traditional and/or medicalized care, many individuals have chosen to seek support from alternative sources, one such place being the hub of information, advice, and entertainment that is social media. This presentation will highlight how comics creators and their followers are using Instagrambased comics to represent and engage with experiences of mental illness. This intersection of comics and social media serves as a magical space for not only making mental illness experiences visible, but for sharing the realities of these frequently stigmatized experiences with a global audience. Mental illness symptoms are often difficult to recognize, and many individuals do not have access to—or may not want to access—medicalized care. As such, we must explore how popular culture, such as comics and social media, can serve as a means of grassroots mental healthcare. This presentation will point to the work of several comics creators who share their work on social media, provide examples of how platform users are responding to these digital narratives, and begin to explore the results of semi-structured interviews with both creators and their highly engaged followers. By doing so, I aim to highlight the magical ways in which social media-based comics are providing platform users with an accessible space to build networks of care and support.

ADHD FEELS LIKE...

"THERE ARE TOO MANY
TABS OPEN IN MY HEAD."



mentalhealthamerica

mentalhealthamerica #ADHD feels different for everyone. You might feel frustrated because you can't get things right the first time. You might be annoyed because you lose important items like your keys, phone, wallet, or phone. You might even feel like there are too many tabs open in your head.

Learn more in "Where to Start," our #MentalHealth survival guide for teens and young adults. It's available in our store and wherever books are sold!

Looking for free resources? Take an anonymous screen at MHA Screening.org to better understand your mental health.

@gemmacorrell
1w

mentalhealthamerica #MHA #MentalHealthAmerica #ADHDAwareness #ADHDProblems #GemmaCorrell

Liked by gemmacorrell and others
NOVEMBER 5

Add a comment...

{ Anxiety & Breathing }



sandradumaisbooks

sandradumaisbooks Do you guys ever feel like you can't breathe when you have anxiety? I hate that feeling! I drew this comic a couple years ago after Flo (my daughter) had a big anxiety attack - Poor thing got my nervous system 😭

We do breathing exercises using @headspace to remember how to slow down the breathing when this happens. Also, singing really loudly helps, that was a tip from a friend that I've never forgotten.

What do you do to calm down?

#scbwiconference #picturebookillustration #picturebookauthors #kidspublishing #childrensbooks #charactersketch #anxiety #anxietycomic #calmdown #mentalhealth #anxiouskids

Edited · 11Rw

Liked by ainalwani_ and others
JULY 29, 2021

Add a comment...



**This all relates to GM because
each element is visual thinking &
I even turned this text into an 18 panel zine/slideshow:**

I would like to speak from the clinical side, about
finding traces of MAGIC IN THE EXAM ROOM

(Many of my patients believe in magic)

I seek ways to bring humanity and the humanities to the medical visit,
bridging the science and lived experience,
finding opportunities to *teach with comics*

Magic can mean

- making something from nothing (lurking acuity)
- or nothing from something (chillax!)
- closing an open wound
- making a custom splint
- tailoring bandaids
- drawing schematics (aka *sequential art*) and using
- colorful metaphors to explain pathology (my Brighton poster)
- using tongue depressors (my Chicago presentation)
 - to engage children
 - to improve communication of discharge instructions
 - for GM recommendations, raising awareness of the genre & illness community
 - or as a durable conveyance of info to the office MD

Unwinding (*comics and storytelling*) is the real magic

Sometimes, patients come in just looking to feel heard.

If a stable patient brings frustrations on complicated concerns to urgent care,
where all we have are rapid tests and prescriptions...

I channel Abraham Verghese, in Cutting for Stone

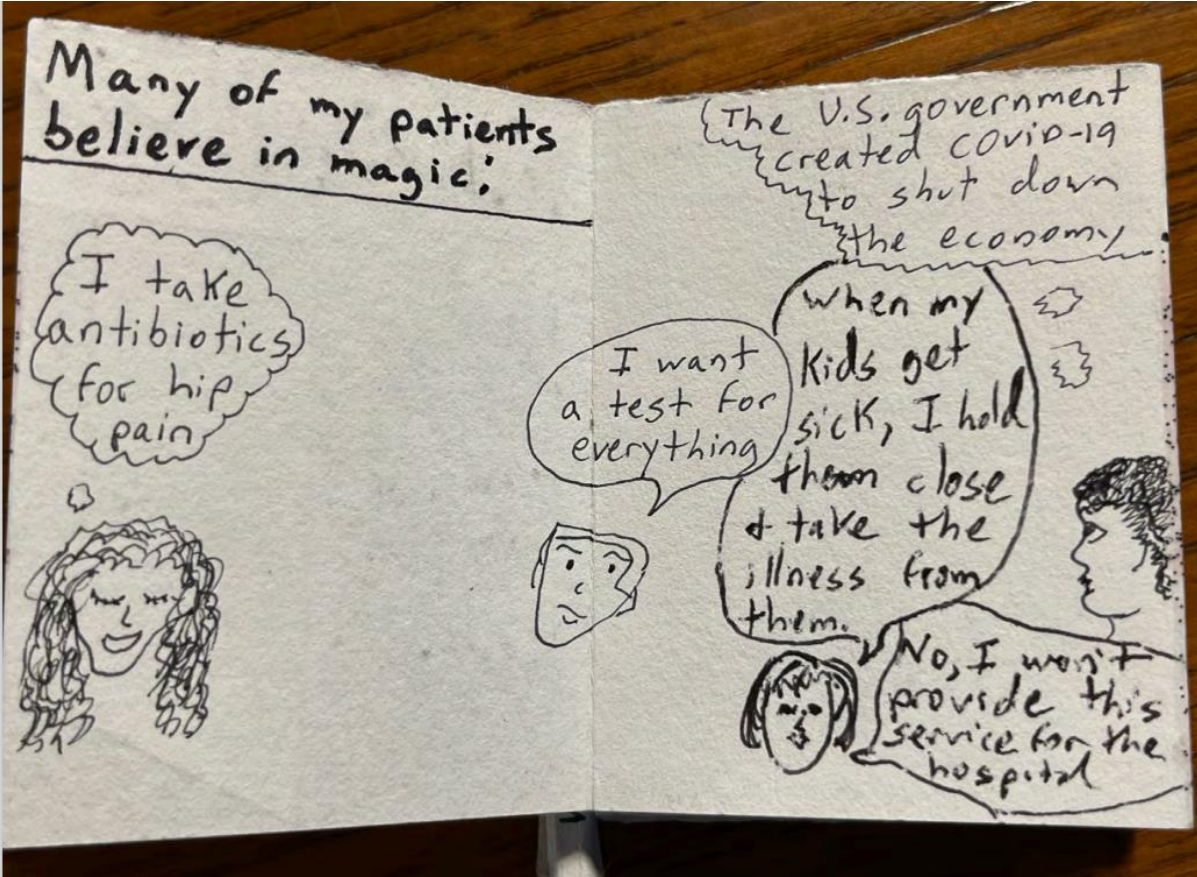
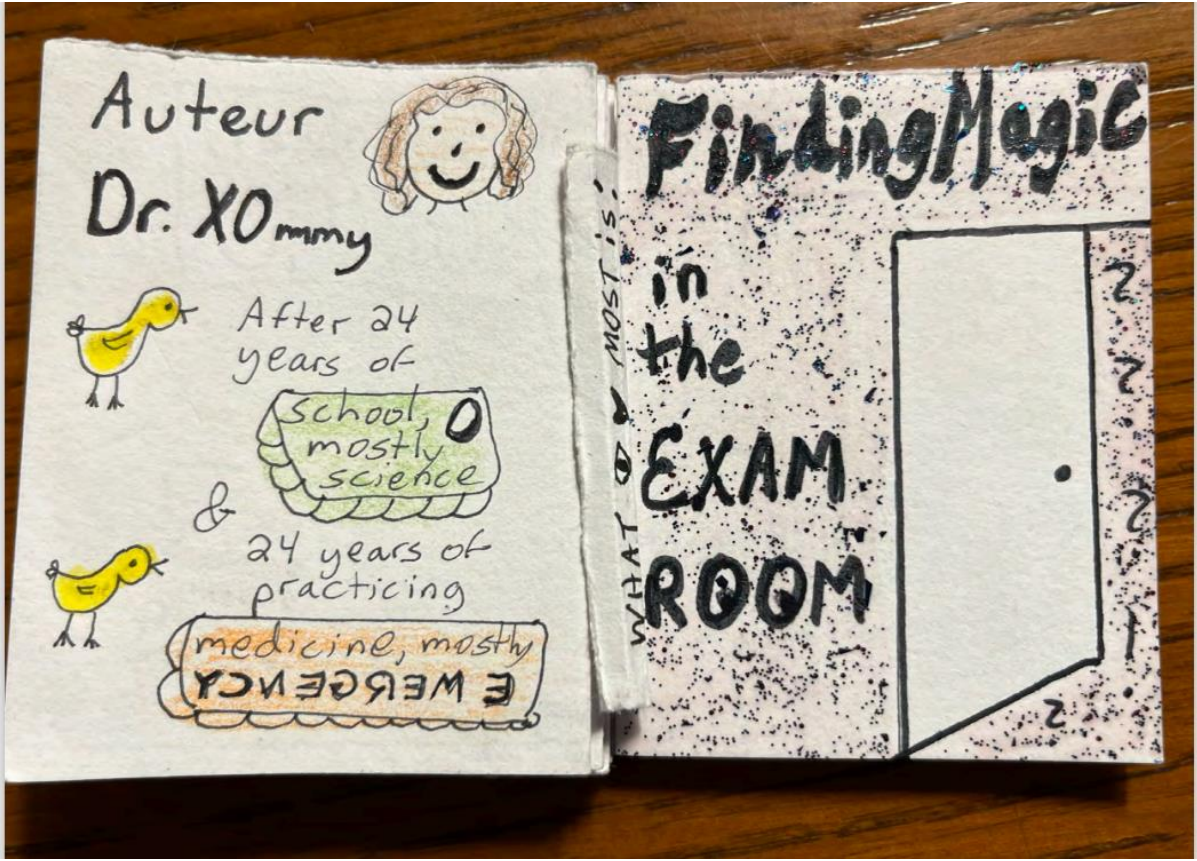
"Tell us please, what treatment in an emergency is administered by ear?"

I met his gaze and I did not blink. "Words of comfort," I said to my father."

... So I offered her a hug!

Magic is everywhere you look!

The future is graphic! (It's my jam)



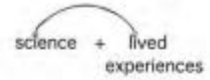
Many of my patients believe in MAGIC:

...It feels MAGICAL BRIDGING



I seek ways to bring humanity & the humanities to the medical visit

...It feels MAGICAL BRIDGING

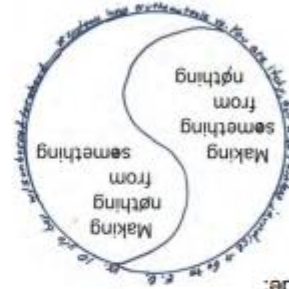


finding opportunities to

TEACH WITH COMICS

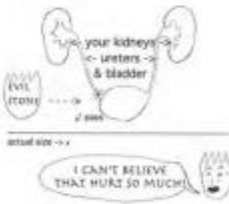


customizing a splint or bandage
closing an open wound



This may include:

Drawing schematics
AKA SEQUENTIAL ART



Providing Imaginative metaphors

Using tongue depressors



<- my Chicago talk



IS GRAPHIC

THE FUTURE



EVERWHERE

IS

MAGIC

(SO I GAINED HER A HELP & IT WORKED LIKE A CHOC)

"TELL US PLEASE, WHAT TREATMENT IN AN EMERGENCY IS MOST EFFECTIVE IN EAR?"
"WORDS IN OTTAWA FOR STONE."
"DR. ABRAHAM VERGHESE'S RECALL"

SOMETIMES, PATIENTS COME IN JUST TO BE LISTENED TO & PERHAPS EVEN FEEL HEARD!

WELCOME TO
W/CHRONIC
COMPLICATED
ISSUES CARE
FOR SOLUTIONS
NO ACUTE ISSUES
(YOU TODAY?)
MAY I DO FOR
WHAT
WELCOME TO
W/CHRONIC
COMPLICATED
ISSUES CARE
FOR SOLUTIONS
NO ACUTE ISSUES
(YOU TODAY?)

UNWINDING - COMICS AS STORYTELLING

ACCEPTED AS A LIGHTNING TALK

Author: John Miers

Affiliation: Kingston University, London

Title of proposal: Sharing self-management skills: Coping with chronic conditions through comics coaching

Part of the magic of graphic medicine when applied in formal settings is its ability to embolden and elevate individual voices by embracing the expertise we gain from lived experience. This paper introduces two contexts in which interdisciplinary teams have benefited from this process. In one, my role is pedagogic; in the other, I am a patient. As an illustration lecturer, for the past five years I have worked with a sustainable design colleague to deliver a postgraduate project that asks students working in a variety of design disciplines to develop strategies for self-management in stroke recovery. Students benefit not only from interdisciplinary pedagogical input, but from the medical expertise of the neurophysiotherapist and occupational therapist with whom we developed the brief. The real magic starts when students meet our stroke survivor participants in the first session. They use comics to tell their stories of trauma and recovery, and contribute throughout the project by engaging with and assessing student proposals for creative workshops and interventions.

This approach is grounded in the principles of PPI, or “patient and public involvement”. Bringing this healthcare methodology into the classroom, we seek to go beyond the notion of the “expert patient” and recognise our participants as active educators, not passive primary research subjects. I have personal experience of the empowering effects of this kind of recognition. Creating comics about living with multiple sclerosis (MS) has been vital for my own self management, and one of the best things I ever did with those comics was show them to my neurologist. This year, we have begun working together to draw on my experience as cartoonist and educator to develop creative coaching workshops for people newly diagnosed with MS. The paper will conclude by summarising early findings and challenges emerging from this newly-formed collaboration.

Sample images or web links to work being discussed:

[WOODROW-END.png \(3300×1500\) \(sickfestival.com\)](#)

[We Hate You, Enormous Leering Skull - John Miers](#)

ACCEPTED AS A LIGHTNING TALK

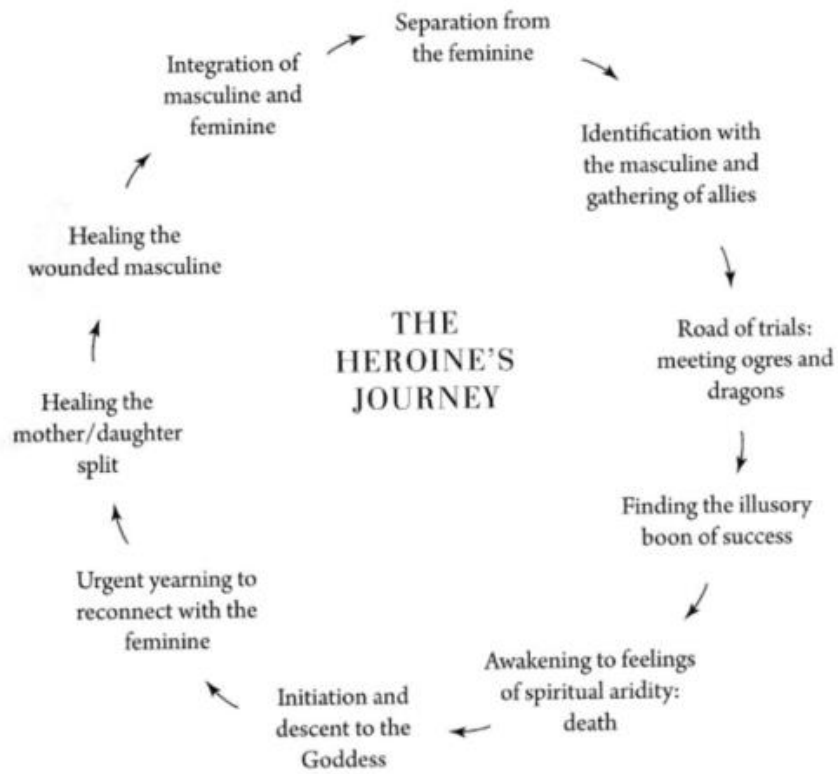
Author: Maja Milkowska-Shibata

Affiliation: Sequential Artists Workshop Graphic Memoir Intensive Working

Title: The Heroine's Journey and The Journey of Integrity to Illustrate Women's Truths: A Graphic Memoir Journey through Health, Disability, and Childhood Trauma

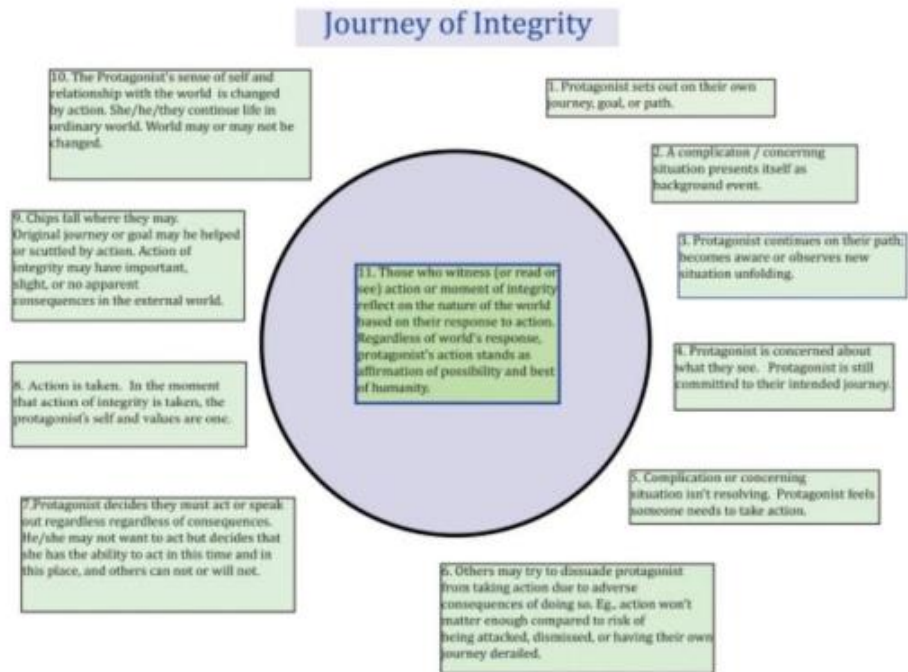
"There is literally no other place besides comix where you can find women speaking the truth and using their pictures to show you, in vivid detail, what it means to live your life outside of the stereotypes and delusions." Inspired by these words from Susie Bright, I would like to present my graphic memoir in progress, which dives into the narrative of childhood trauma, health and disability, and the resulting career in public health. In particular, my goal is to introduce the audience to two models that have been instrumental in creating my memoir as well as show how I use them to represent my journey: the Heroine's Journey (Figure 1) and the Journey of Integrity (Figure 2). In contrast to Joseph Campbell's well-known Hero's Journey paradigm, the Heroine's Journey focuses on the personal and psychological growth of the female protagonist, emphasizing the unique challenges that come with being a woman. The Journey of Integrity follows the protagonist's quest for authenticity, moral strength, and ethical alignment, emphasizing the importance of staying true to one's values in the face of challenges. I will demonstrate how both approaches complement and enrich one another to create a more holistic and complex narrative. In the context of this year's conference theme, I am most excited to share with the audience how transformative and magical the process of working on the memoir has been. Finding my voice and realizing my calling as a visual storyteller are the fascinating topics I wish to address, along with therapeutic expression, empowerment through art, connection with readers and fellow creators, artistic exploration, as well as personal growth and reflection.

Figure 1. The Heroine's Journey by Maureen Murdock (1990)



Source: Murdock, M. (2020). *The Heroine's Journey: Woman's Quest for Wholeness* (30th ed.). Shambala, page 5.

Figure 2. The Journey of Integrity by Nancer Ballard (2019)



Source: Ballard, N. (2019). Journey of Integrity. Retrieved from: [Journey of Integrity – The Heroine Journeys Project](#)

HEALTHY CHILD:

WEEKS: 40

WEIGHT: 7 lb

LENGTH: 19-20 in

WELLBEING: 10 Apgar points*

APPEARANCE: Normal breathing

Good cry

Pink skin

WHAAA!



ME:

WEEKS: 27

WEIGHT: 2 lb

LENGTH: fits in the palm of a hand

WELLBEING: 2 Apgar points

APPEARANCE: Breathing difficulties

Weak cry

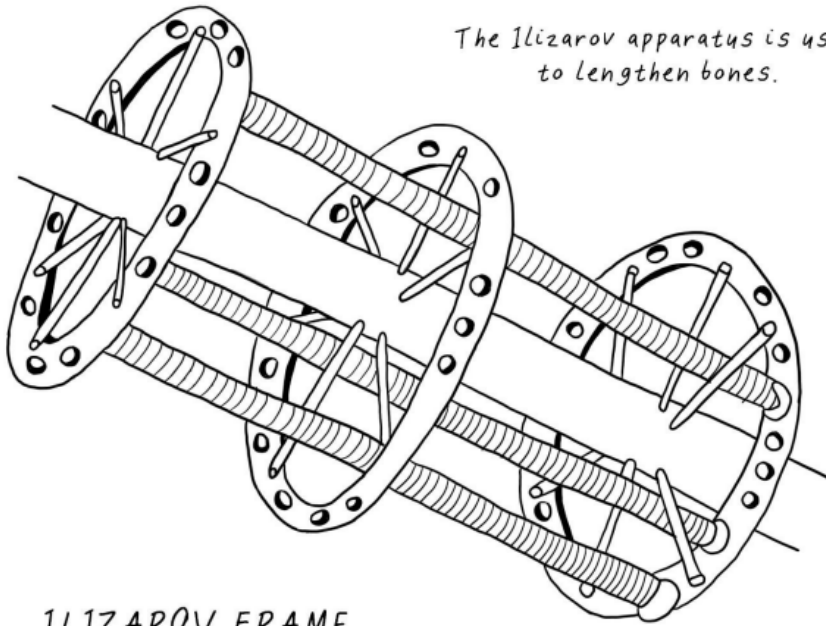
Cyanosis



* Scoring system used to assess newborn's condition at 1 minute of life.
0-10 (best)

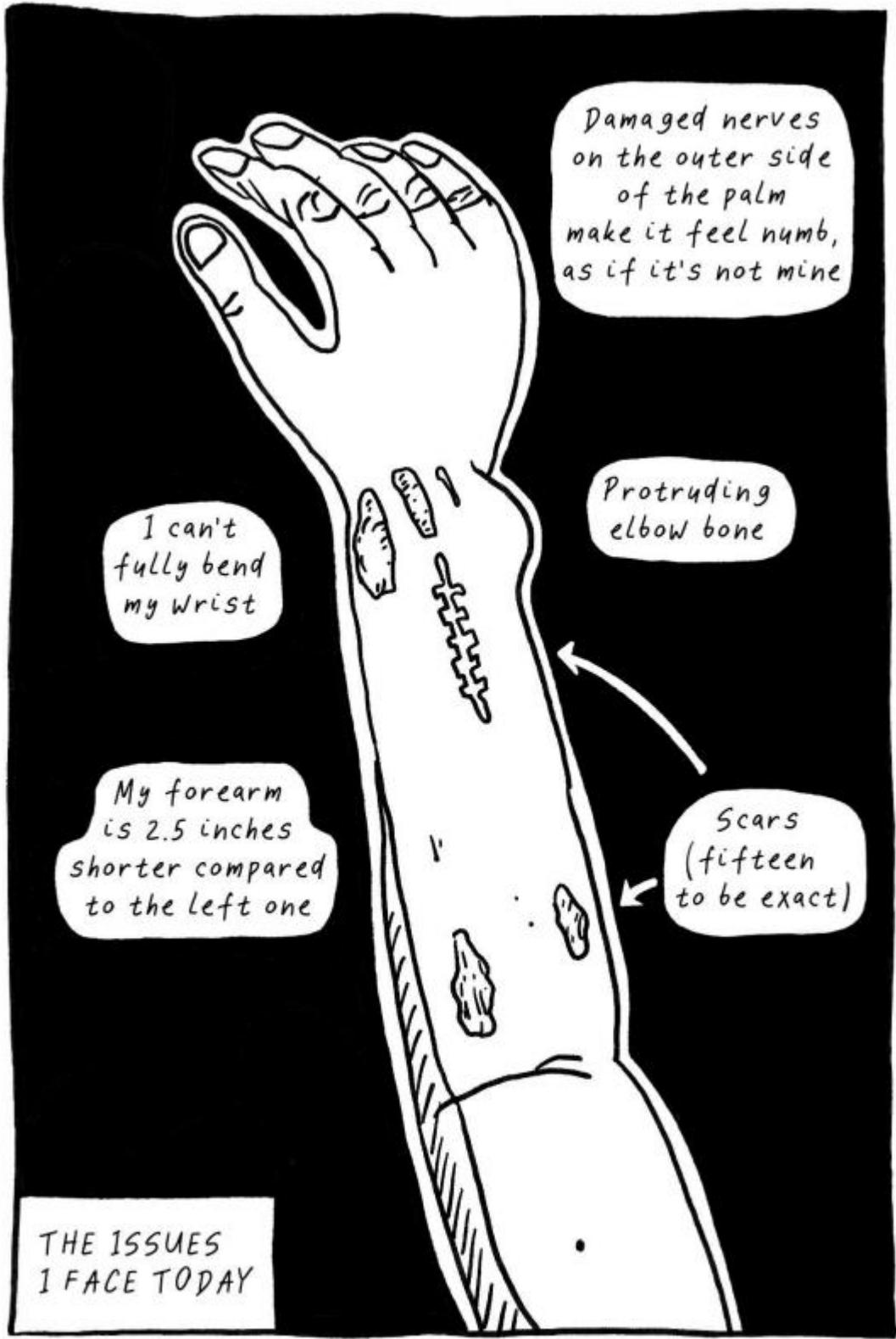
As a nine year old, I had no idea what I was getting myself into.

The Ilizarov apparatus is used to lengthen bones.



The structure is made up of metal rings that are immobilized in place by wires and pins attached to the bone.

ILIZAROV FRAME



Damaged nerves on the outer side of the palm make it feel numb, as if it's not mine

Protruding elbow bone

I can't fully bend my wrist

My forearm is 2.5 inches shorter compared to the left one

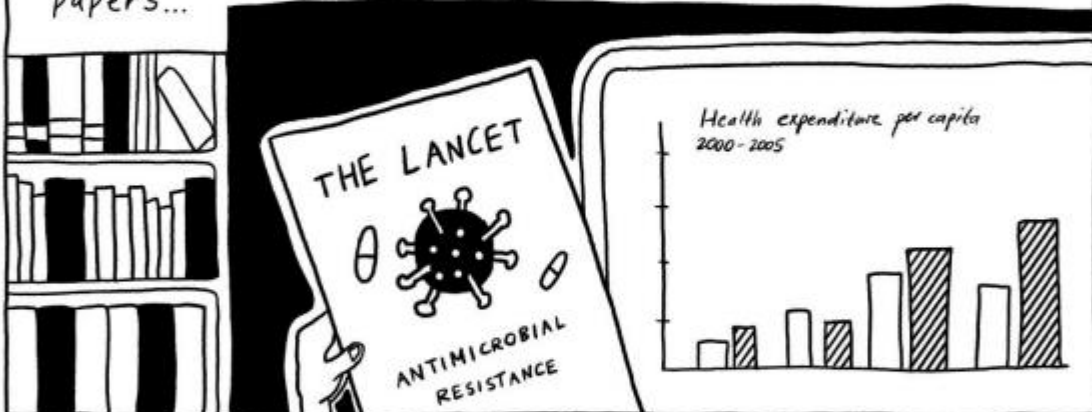
Scars (fifteen to be exact)

THE ISSUES I FACE TODAY

In his book *Turning Pro*, Stephen Pressfield writes:

Are you pursuing a shadow career?
Are you getting your Ph.D. in Elizabethan studies
because you're afraid to write tragedies and comedies
that you know you have inside you?

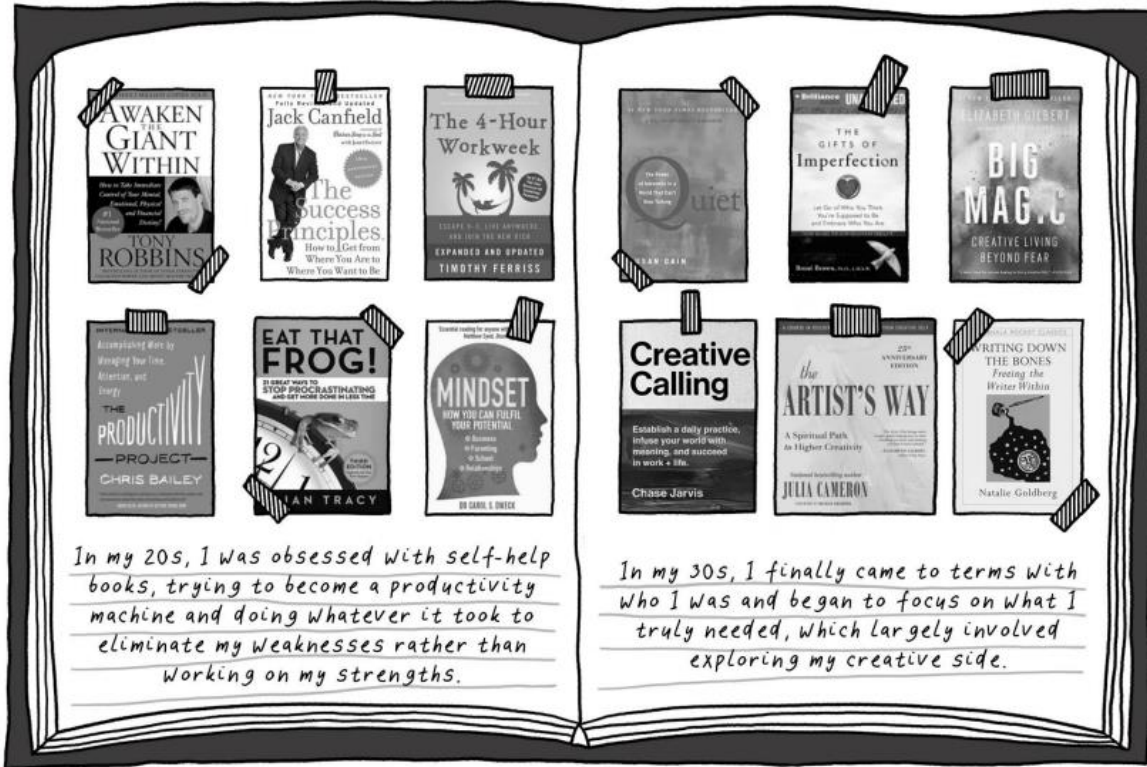
I realized I was becoming a victim of a shadow career:
researching issues, analyzing data, writing scientific
papers...



While all I wanted to do was write and explore my creativity.



When in doubt, I always turned to books.



ACCEPTED AS A LIGHTNING TALK

“Your notebook is your lab”: The Magic of Sketchnotes in Graphic Medicine Classes

Much like Lynda Barry, I have long observed the magical way that shared drawing activities create classroom communities essential to support all students’ growth and well-being. Sketchnotes provide a student-centered way of incorporating drawing into any curriculum that takes relatively little class time and continually surprises (and often delights) even the most reluctant artists. The technique is particularly germane to graphic medicine because sketchnotes are a low-stakes, continuous assignment that urges students to both summarize and synthesize not only information-dense material, but emotionally draining material. Consider how that might help those just entering the medical field or how it might be useful for students encountering comics relating traumatic experiences, as so many works of graphic medicine do.

This lightning presentation will detail the approach to teaching sketchnotes that I’ve honed through incorporating the assignment into a range of graphic medicine-oriented settings at Georgia Tech, from first year writing courses about comics and mental health to upper-level research courses where students create comics about people with disabilities for a community partner. I will discuss how I frame the ongoing assignment as having students practice creativity as a learned STEM-relevant skill, where they must use the tools available to them for unexpected ends. I urge students to continually reflect, improve, and borrow from each other and the various texts of the class via continual sharing in gallery walks and small group discussions. Ultimately, students’ experiments in combining image and text in their sketchnotes help them grow in skill and confidence as visual communicators throughout the semester. Presentation attendees will come away with a set of tips and tricks for incorporating this strange alchemy into their own undergraduate and graduate classrooms.

ACCEPTED AS AN ORAL DISCUSSION

Author(s): Dr. Ryan Montoya, MD

Affiliation(s): United States Department of State, RJM Consultants, Inc.

Title of proposal: “Mind in the Gutter: The Magic of Closure Between the Panels of Graphic Medicine”

Scott McCloud, author and artist of the seminal expositional work “Understanding Comics,” explained the “gutter” as the space between two panels in a comic, and “closure,” where the reader’s mind is compelled to make short or large leaps in imagination. The magic occurs when the reader is able to make this leap in the direction the author intended. In Graphic Medicine, authors and readers can use the power of comics to join gaps and make connections that typical, real-life medical experiences often obviate. A confusing diagnosis or dizzying array of medical tests can elicit frustration in the real world, but empathizing with an author’s similar experience or reading an author’s explanation of why this experience occurs can elicit calm, and ideally contribute to more universal understanding. Graphic Medicine’s power lies not only in the larger story being told, but the mechanics of the page – the gutters between the panels and the closure required to create meaning from two static images – is what allows author and reader to cross the chasm together.

Sample images or web links to work being discussed (if applicable):

1. <https://hphr.org/dr-ryan-montoya/>
2. <https://scottmccloud.com/2-print/1-uc/>
3. <https://wnorton.com/books/9780393331264>

ACCEPTED AS AN ORAL DISCUSSION

Author(s): Veronica Moretti¹, Alessandro Cucchetti^{2,3}, Carlo Fabbri^{3,4}, Matteo Farinella⁵, Stefano Ratti⁶

Affiliations

1. Department of Sociology and Business Law, University of Bologna, Bologna, Italy
2. Department of Medical and Surgical Sciences (DIMEC), Alma Mater Studiorum - University of Bologna, Bologna, Italy.
3. Department of Surgery, Morgagni-Pierantoni Hospital, Forlì, Italy.
4. Unit of Gastroenterology and Digestive Endoscopy, Forlì-Cesena Hospitals, AUSL Romagna, Forlì-Cesena, Italy.
5. Columbia University, Zuckerman Institute, New York, New York, USA.
6. Cellular Signalling Laboratory, Anatomy Centre, Department of Biomedical and NeuroMotor Sciences (DIBINEM), University of Bologna, Bologna, Italy.

Title of proposal Pancreas: Comic biography of an organ

The contribution focuses on the co-construction of a graphic novel with the aim of narrating the complexity of pancreatic conditions.

Pancreatic conditions are common, but at the same time hardly known and often labeled in a single category that is not representative of the clinical and etiologic variety.

The research is based on illness stories collected through in-depth interviews (7) with patients with different conditions. Once transcribed, and analyzed according to the assumptions of Grounded Theory, the stories were processed by an interdisciplinary group (sociologists, physicians and artists) with the task of producing the first illustrated panels to share with the characters in the stories.

In a second stage, patients are asked to recognize and validate the visual representation of their illness and biography, starting with the choice of colors, the level of anonymity on both anatomical and personal details, and the overall message conveyed by the graphic novel. Co-participatory activity in the creation of a comic book creates common ground in which researchers and patients can collaborate on a more equal basis.

However, new challenges also arise with this modality of co-creating a comic book. First, despite efforts to engage, the oppressive environment of marginality and vulnerability generated by the disease does not disappear with storytelling and participation. Second, involving subjects with a very critical clinical situation, as in the case of pancreatic cancer, means negotiating with the temporal dimensions to be enhanced within the comic strip, the future being very uncertain and, for some, an unfeasible stage.

Finally, we cannot ignore some limitations inherent in the choice of the tool itself: since these are individual stories, it is difficult to generalize an unambiguous message to other patients, since each disease experience is specific and personal.

STEFANO

MARZO 2013

COMINCIÒ TUTTO CON UNA STRANA SENSAZIONE.

MI SENTIVO COME SE UNO PREMESSE SEMPRE UN DITO NELLA SCHIENA

POI QUESTO DOLORE OGNI TANTO SI SPOSTAVA E VENIVA DAVANTI



NON AVEVO AVUTO NESSUN PRECEDENTE



BEVEVO POCHISSIMO



E TUTTO SOMMATO ERO IN FORMA

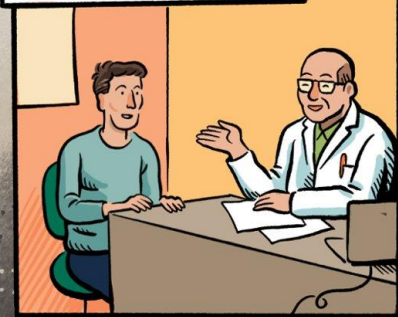


OGNI GIORNO SEMBRAVA IN UN PUNTO DIVERSO.



NON CAPIVO QUALE FOSSE LA CAUSA.

FECI QUALCHE ESAME DI CONTROLLO MA NON RIVELARONO NIENTE.



ACCEPTED AS AN ORAL DISCUSSION

Author: Kotaro NAKAGAKI

Affiliation: Senshu University (Japan), Japan Graphic Medicine Association

Title of proposal: Techniques and Social Functions of the “Graphic Documentary” Style: How Japanese Manga Depicts Health related Social Issues

Recently, some Japanese medical manga has been introducing “graphic documentary” techniques. Some of these works interweave both fiction and actual experiences based on in-depth interviews from medical professionals or patients. Another example is a work that devised a unique style to call for episodes via social media, and they create manga stories. Using semi-documentary methods, skillful professional artists can deal with delicate topics about medical fields from various perspectives and themes. Representative of this is the work of Midori Mizutani, which ranges from her own graphic memoir about struggling with breast cancer to semi-documentary works from perspectives of psychiatry nurses or palliative care nurses. In her work *As a Young Carer, “I only seem to be old”: A Diary to Regain Her Lost Feelings* (2022), based on interviews with support groups for young carers, she suggests that issues about young carers seem to be invisible, and they are inclined to be isolated.

On the other hand, Shugo Shiroyagi creates his graphic stories using anonymous anecdotes via social media. Many of his works are four-frame cartoon styles. Several of these works are not classified as part of the medical genre, but rather as a kind of urban legend comic stories. Shiroyagi’s work, *Everything to be Thought for My Kid* (2023), depicts the family issue of a toxic mother and her kids relationship. This work is presented not as a four-frame cartoon but instead as a serious story manga using a semi-documentary technique. This might resonate with “Graphic Mundi” in the global context, which focusses on themes of health and human rights. This presentation will analyze the current tendency of Japanese graphic documentary works in the realm of health and social issues such as young carers and toxic mothers. Techniques of graphic documentary that interweave fiction and reportage will also be examined.

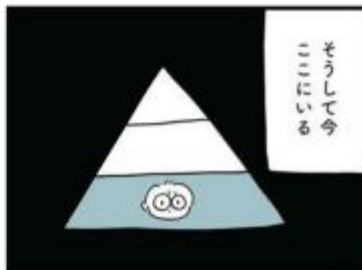
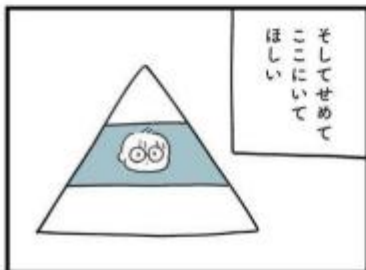
• Sample images or web links to work being discussed (if applicable)

(1) Midori Mizutani,

As a Young Carer, "I only seem to be old": A Diary to Regain Her Lost Feelings (2022)



第 3 話 習い事



ACCEPTED AS A LIGHTNING TALK

Author: Aaradhana Natarajan

Affiliation: Hackensack Meridian School of Medicine

Title: More Than a Picture: self-representation of women and gender minorities in comics and graphic narratives.

Abstract: Visibly gender-nonconforming individuals continue to experience disproportionate marginalization¹ and pathologization of their bodies both within and outside of clinical settings³ compared to those who are perceived as gender-conforming. Individuals whose experience of their body habitus does not correspond to existing medical terminology or Eurocentric physical “standards⁴” report significant anxiety around dismissive/invalidating treatment by medical professionals, leading to decreased access to healthcare⁵.

This presentation will provide a brief snapshot of a paper I am working on that applies existing scholarship in the fields of semiology, gender theory, and science history to graphic narrative contexts; specifically, connecting the self-representations of gender-nonconforming women in select fantasy and science fiction comics back to those used in graphic medicine memoirs. The presentation aims to inform attendees’ understanding of gender as a construct built on learned visual signs and signaling, and of comics as a medium to think more expansively about gender identity/expression on an individual level. It connects to the conference theme by focusing on graphic media’s unique ability to bridge the tangible, the sensorial and the imagined Body. The presentation will thus conclude by proposing a potential creative and educational future for Graphic Medicine in helping medical providers and clinical staff approach gender-nonconformity with more nuance and less discomfort. Attendees will come away from the talk with a list of relevant texts and an expanded understanding of the possibilities for visual representation of gender in graphic medicine.

Web Links

- The Secret to Superhuman Strength <https://bookshop.org/p/books/the-secret-to-superhuman-strength-alison-bechdel/15412143?ean=9780544387652>

- Kimiko Does Cancer <https://bookshop.org/p/books/kimiko-does-cancer-a-graphic-memoir-kimiko-tobimatsu/14144147?ean=9781551528199>

- The Third Person <https://bookshop.org/p/books/the-third-person-emma-grove/17395515?ean=9781770466159>

- Bitch Planet <https://bookshop.org/p/books/bitch-planet-volume-1-extraordinary-machine-kelly-sue-deconnick/8405918?ean=9781632153661>

ACCEPTED AS A LIGHTNING TALK

Author(s): Matthew Noe

Affiliation(s)(if applicable): Harvard Medical School

Title of proposal: Mapping the Present to Guide the Future: Boundaries in Graphic Medicine

There is a long history of comics, and pre-comics, with a focus on health topics, though until recently these were but a small piece of comics publishing. Since the advent of the term graphic medicine, however, we have seen a continual growth in the publication of comics that we would consider graphic medicine. These comics range from memoir to educational tools to sweeping fantasy epics, with the former being the most commonly cited in the field and the later often dismissed. As questions of scope and appropriateness for discussion in graphic medicine continue to arise, librarians and their collections present an opportunity to provide answers to these questions. Using a combination of the Harvard Medical School's Countway Library graphic medicine collection and the list of titles maintained by the graphic medicine website, this presentation offers glimpse into the genres, health conditions, and diversity of creators and publishers represented by existing graphic medicine publications. (Limitations of these data sets will be thoroughly addressed.) This mapping will provide clearer insight into where graphic medicine is, who is shaping our present, and aid all of us in actively creating the future of this field, genre, and community, so that we might avoid being swept along by the structural forces we seek to disrupt.

ACCEPTED AS AN ORAL DISCUSSION

Natalie Norris and Karina Shor

The Center for Cartoon Studies (Norris)

Harnessing the Transformational Magic of Graphic Memoir to Process Trauma

In this two person panel cartoonists Karina Shor and Natalie Norris will discuss the transformational magic of comics for processing trauma via graphic memoir. In 2023 both creators published their debut graphic memoirs, *Silence, Full Stop* (Shor) and *Dear Mini* (Norris) about surviving sexual violence and its impact on their adolescence. In this panel they will examine the ways in which the comics format is the ideal medium to capture the complexity of traumatic memory and thus allows creators and readers to gain a deeper understanding of experiences that are too difficult or impossible to verbalize. Graphic memoirists are often asked one key question: does making work about trauma retraumatize the creator? Shor and Norris will share their experiences of making books that face the darkest moments of their lives head on and discuss what aspects were retraumatizing and how the comics making process worked like alchemy to move through psychological distress. By using different approaches such as visual metaphors and writing non-linearly they were able to circumvent struggles that often prevent trauma survivors from telling their stories. In a world relying on fast dopamine hits to numb feelings and delay facing our own minds, the long tedious process of making comics creates the space and time to slowly forge connections between disconnected emotions and fragmented memories. Shor and Norris propose to share with you how they each tapped into the same innate knowledge that this was a journey they had to embark on and how by trusting their own approach to the comics making process they were able to overcome the challenges of depicting trauma. Art is itself a form of magic, and by learning to harness their gifts the authors have been able to transform shame and suffering into beacons of light, healing, and connection.

ACCEPTED AS A LIGHTNING TALK

Author(s): Coleman Nye

Affiliation(s): Simon Fraser University

Title of proposal: Mental Health and the Magic of Drawing in the Pandemic Classroom

During the pandemic transition to online education in the university, I designed a Gender Studies class around comic artist Lynda Barry's theory and practice that "anyone can draw." The class was for social science and humanities students with no artistic background. I paired comics and gender theory with graphic novels and comics focused on issues of race, gender, sexuality and disability, with a large mental health and illness module. The assignments were all drawing-based and were marked on quality of effort and thought rather than artistic skill or style. This paper explores the context and implications of the unexpected forms of joy, vulnerability, knowledge, and experimentality that emerged in the student's classroom interactions and work over the course of a 13-week online course in 2020. What was most striking was the ways students reflected on their mental health and pandemic experiences. In starting each class with collective drawing exercises of (a) quick drawings with eyes closed and (b) self-portraits in based on collectively generated keywords (adjective + noun +verb), students described feeling a release from anxieties by suspending judgment and finding value in accidents, surprises, and solidarities that emerged across their drawings. Over the course of the term, many students developed sophisticated 2- to 6- page comics about their mental health, some of which went on to be published. This talk explores the possibilities that comics proffer, not just for illuminating the lived experiences of mental health and disability, but also for creating inclusive and transformative spaces in the classroom to address these issues through collectively creating comics.

Sample images or web links to work being discussed (if applicable)

Published student work, Eli Aikema

Bye-Bye Brenda

ELI AIKEMA





Selected student self-portraits as tired ducks baking pie





November 7th

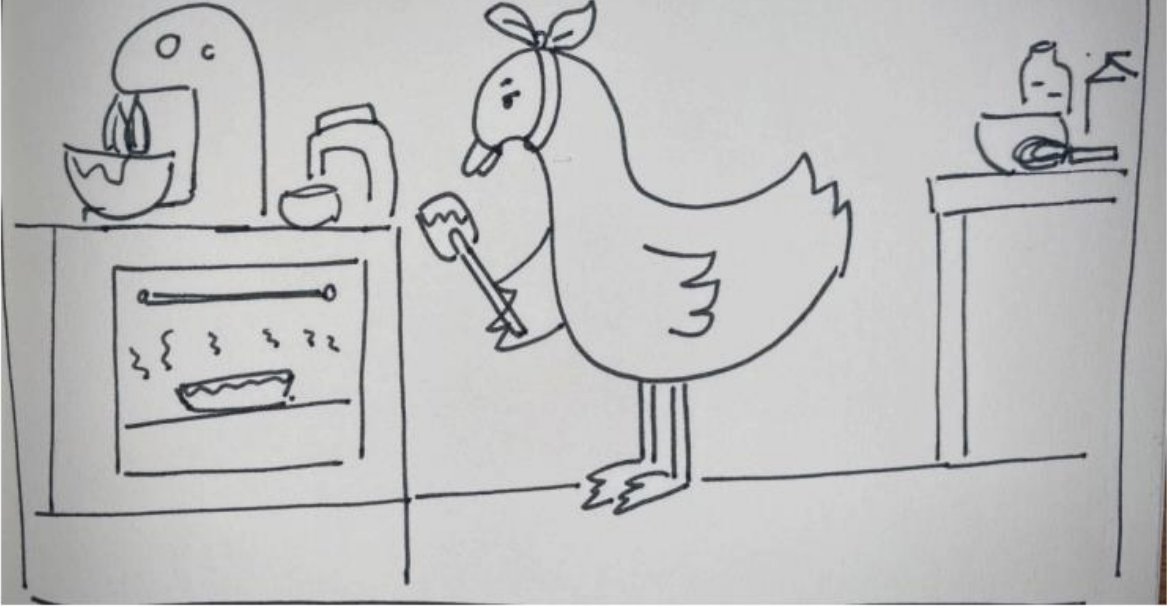






November 7

~~November 7~~



Nov. 3. 2020







ACCEPTED AS AN ORAL DISCUSSION

Author(s): Sherine F. Hamdy and Coleman Nye

Affiliation(s): UC Irvine and Simon Fraser University

Title of proposal: Drawing In and Drawing Out: The Magic of Making and Reading Comics in Medical Anthropology

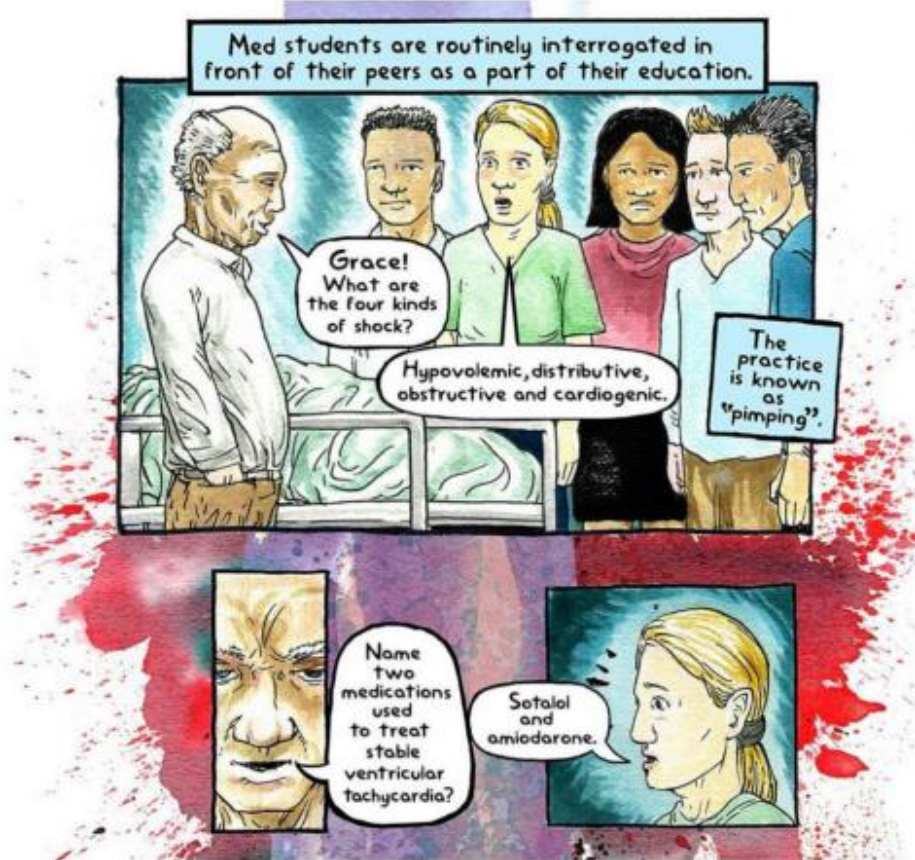
Recent years have seen an upsurge in the creation and use of comics in the field of anthropology. This talk engages with graphic illness memoirs and ethnographic medical narratives in order to explore how the comics medium in and of itself offers exciting opportunities for conveying, deepening, and enriching medical anthropological insights. Through a series of examples, including our own collaborative graphic medical anthropological work, *Lissa: A Story of Friendship, Medical Promise, and Revolution* (2017), we describe the unique potential of comics for “drawing in” diverse readers and “drawing out” multiple cross-cultural connections. The field of medical anthropology has struggled to reach broader audiences and to share diverse cultural perspectives in ways that cultivate a nuanced understanding of how illness and healing are embedded in social and political contexts. Looking to examples of comics about medicine, illness, and healing situated in global contexts, we show how the combination of text and image in conjunction with the simplification of the comic image work to draw readers into the scene, so they are more likely to identify with the depictions of people and perspectives that might differ from their own. At the same time, the magic of space and time in the comics form invites readers to participate in drawing out multiple connections between individual illness and treatment experiences and the broader environments that shape health and healing outcomes through the dual nature of the page, as well as filling in blanks with their own experience in the space-time of the gutter.

Sample images or web links to work being discussed (if applicable)

From *Lissa*, 2017, University of Toronto Press (Hamdy, Nye, Bao, Brev



From "Healing Alone" 2019 in The Guardian (Ahmad and Hanso)



From "Dailies of a Junior Doctor" 2020 (Alaa Saeed)



ACCEPTED AS A LIGHTNING TALK

Author: Michelle Ollie

The Center for Cartoon Studies

Title: Using design to improve accessibility

Graphic design has a solid connection to comics, utilizing media, text, and images and blending them. Applying design principles and techniques such as graphic design theory, a foundation of layout, and typography concepts for creating compelling work helps us create more accessible and engaging work. Thoughtful designs can expand access to information and improve outcomes for a diverse audience. Is the information on a poster, comic, publication, or site hard to find? Does the reader understand the message or instructions in a poster or publication? In this presentation, we will look at examples and applications where applying design decisions, from hierarchy to contrasting color palettes, can improve clarity and approachability to work. This lightning talk will provide a brief overview of design theory and practice, the history of printing and the evolution of typography from the physical form to variable type, an introduction to key terminology in the design practice, and live demonstrations utilizing design tools and techniques. Attendees will walk away with a framework for assessing and improving the accessibility of their comics and design work or to audit the materials generated by a team or colleague. Design is everywhere. Let us make beautiful, magical, and accessible designs for all.

ACCEPTED AS A POSTER

Author: Gianna Paniagua

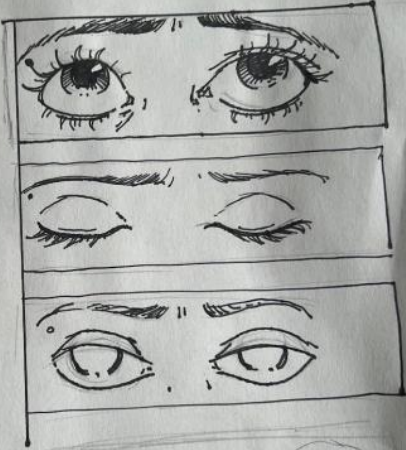
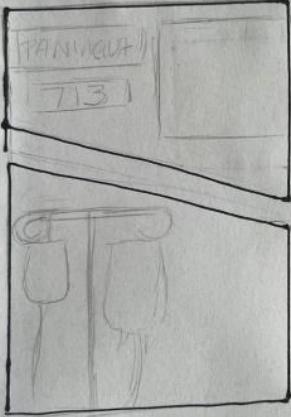
Affiliation: Columbia University

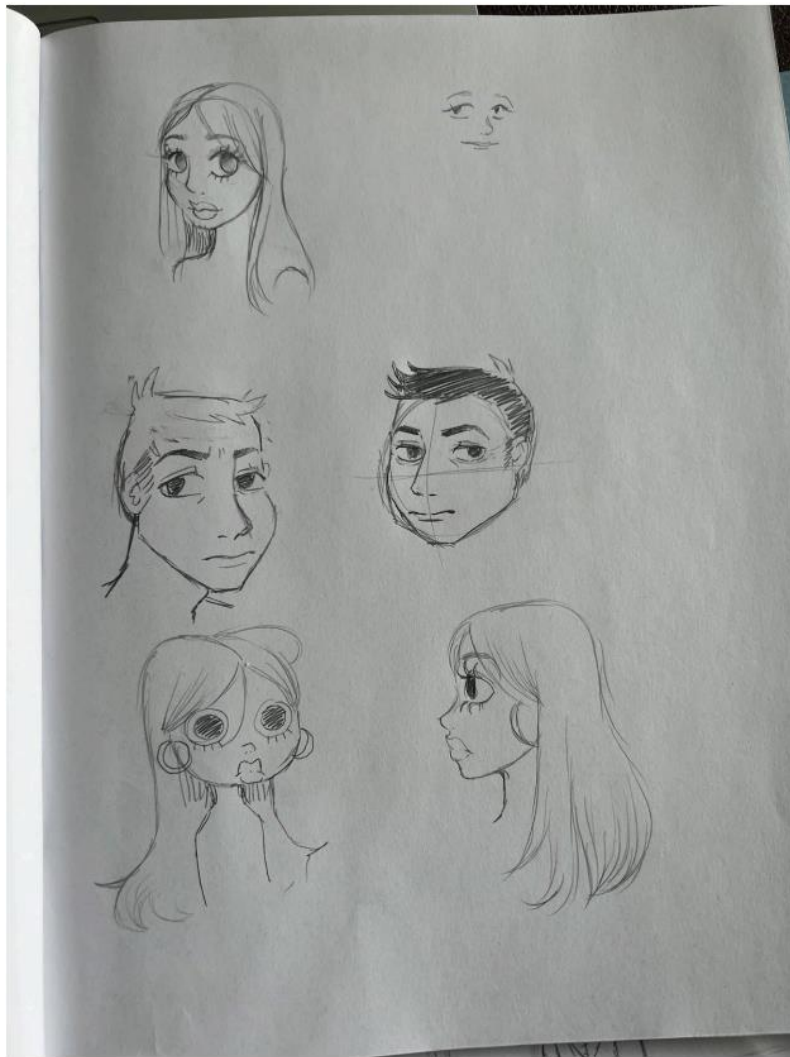
Title of proposal: It Can't All Be Heartless: Fusing Comics and Clinical Language to Question Patient Redemption in Transplantation

Utilizing my own experiences during evaluations for a second heart transplant as the core narrative driving my graphic novel, *Heartless*, I investigate: "Is there redemption for transplant patients who have a history of immunosuppressant non-adherence?" At 19, I stopped taking my anti rejection medication and ten years later, during retransplantation, it was still an obstacle. My presentation introduces my book that illuminates realistic sides of transplantation in America and highlights its format that fuses creative nonfiction with research. Alongside illustrated memories is accurate clinical information about studies done regarding adherence in young patients, the loss of control, and testimonies from others with similar medication issues. Both past and revolutionary new research or treatments aiming to find solutions, especially for young adults, will be offered for the reader to take into account. In three acts, I relay my evaluation narrative in the present, flashback to my problematic teen years, and finally the self reflection and forgiveness required to reach the present day where my fate is determined by a vote of the transplant committee stating approval or rejection for the transplant list.

The target audience is patients and healthcare providers- my story and supplemental research/clinical information is sympathetic to each side so that ultimately, the better-informed reader is able to make their own judgments. On the first page, doctors ask me, "Why do you deserve to live?" leaving readers to find their own answers when, on the last page, the verdict to the board's decision is not given. Comics fuse together visual vocabulary that describes the indescribable with language already in existence attached to medical experiences such as dialogue. Questions arise when illness inhabits the body, and comics ask them outwardly instead of solely inwardly, breaching barriers so others can ask them alongside the author

Why do you deserve to live?





Developing an evidence-based zine to promote trans health and reduce anti-trans stigma

Sarah Peitzmeier and Maia Kobabe

Introduction: Chest binding is common among transmasculine and gender-expansive individuals, with benefits for mental health, gender dysphoria/euphoria, and safety. However, it carries physical risks, including pain, skin conditions, and shortness of breath. Anti-trans groups attack binding as “self-mutilation,” and trans people have difficulty accessing evidence-based, affirming information about healthy binding.

Methods: Comic artist Maia Kobabe (author of *Gender Queer*) and researcher Dr. Sarah Peitzmeier co-authored a graphic novella entitled *Breathe: Journeys to Healthy Binding*. The book follows four characters who are amalgamations of research interview participants. The book then depicts physical exercises and visual and written journaling exercises to help readers develop greater reflexivity about their own binding practice and consider different strategies to mitigate physical risks and maximize mental health benefits. To evaluate the impact of the zine, roughly 30 trans people who bind will be invited to take a pre-test about their knowledge, attitudes, and behaviors around binding before reading the zine. They will then take a post test and participate in a focus group to understand if the experience of engaging with the zine shifted their knowledge, attitudes, or behaviors.

Results: We offer lessons learned about the development and dissemination of our work in the highly charged political context, and the possibilities and challenges of graphic medicine approaches in trans health promotion. Results from the study to evaluate the impact of the zine on people who bind will be available at the time of the conference.

Conclusions: Whereas simplistic recommendations about what binding practices are “risky” may come across as paternalistic, a graphic novel offers a powerful way for trans and gender-expansive people to learn about the holistic risks and benefits of binding and explore how to bring their binding practices into alignment with their goals in an informed and empowered way, while also countering anti-trans stigma in cisgender readers.

Sample Image (see next page):

I also started trying trans tape. I went to the beach with my friends over the summer and I wore the tape into the ocean.

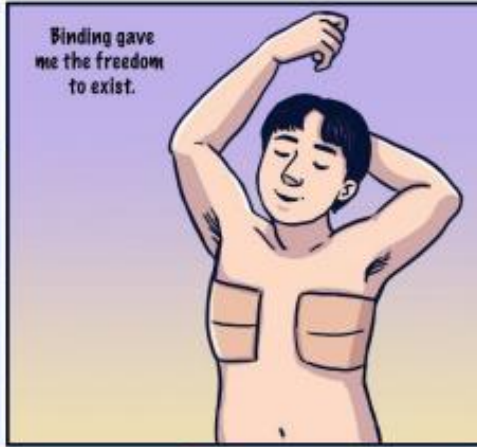
Binding makes my body feel more like my own. It affects how I want to take care of myself.



It eased a lot of my anxiety and depression, it helped me climb back out of an eating disorder.



Binding gave me the freedom to exist.



I've considered taking hormones. But I don't think I'm ready for that...

Without society's perception of me as female, I wouldn't even be thinking about hormones. But even if I was totally in isolation... I'd still be binding.



Binding is something I do for myself.

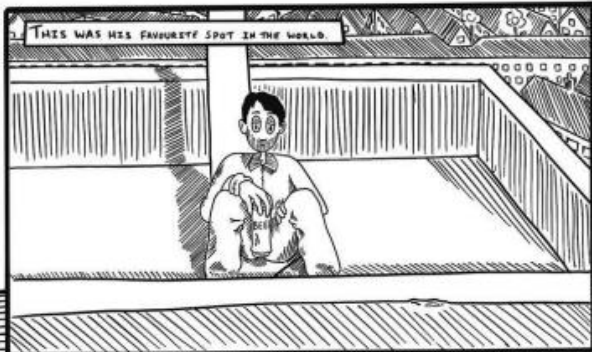
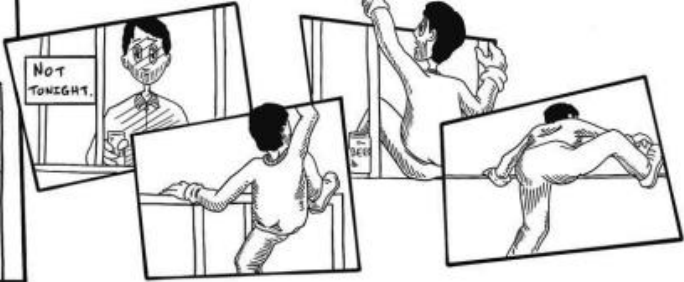
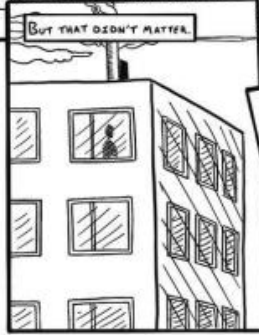


ACCEPTED AS A LIGHTNING TALK

Author(s) – Tony Pickering and Chris O’Connor

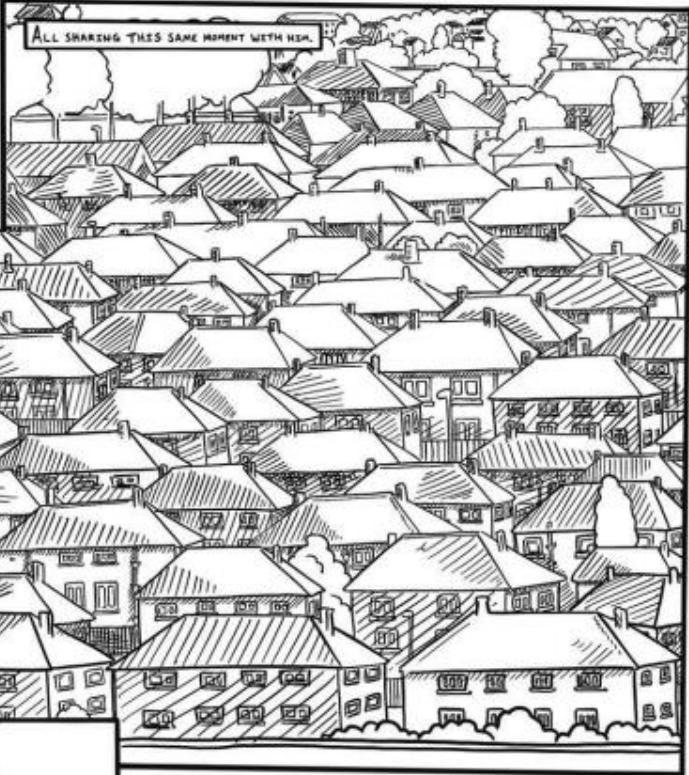
Title of proposal – From Stage To Page

We want to talk about adapting Chris O’Connor’s stage play *The Life and Soul*, commissioned by Red Ladder, into a graphic novel. The play deals with mental health, depression and male suicide and was supported by the Leeds and York Partnership NHS Foundation Trust touring England and Northern Ireland and was a success with audiences and critics. The play toured to rugby league clubs, schools, working men’s clubs, pubs and community centres aiming to reach young men who normally don’t engage with theatre. Each performance was paired with a Q&A with a mental health professional. For the graphic novel we will have an appendix section exploring the ways Jim, or those around him, could have prevented the tragic ending. The huge numbers of male suicides are an indication that there is something going seriously wrong in society. The play was intended to give a voice to this, and the graphic novel is intended to go one step further. It will move beyond the ephemeral nature of theatre to create a lasting artefact that can be used to target demographics not reached by the play. The twist in the play was that the protagonist, Jim, was a ghost and we want to incorporate these supernatural, magical elements into the graphic novel with depression being represented in the artwork growing and receding in Jim’s life. There is something powerful about an image. This would create a singular permanent image of Jim. The graphic novel version would last, people could return to it, and the singular image of Jim could be a singular visual image encapsulating the pain of so many young men. There is a power to that and also a magic. We hope to use that magic to reach many more people affected by issues of suicide and depression.





HE'D SET AND IMAGINE ALL THE PEOPLE WITH THEIR HOPES, DREAMS, LOVES AND FEARS.



ALL SHARING THIS SAME MOMENT WITH HIM.



HE LOVED IT HERE, AN OASES AWAY FROM IT ALL.

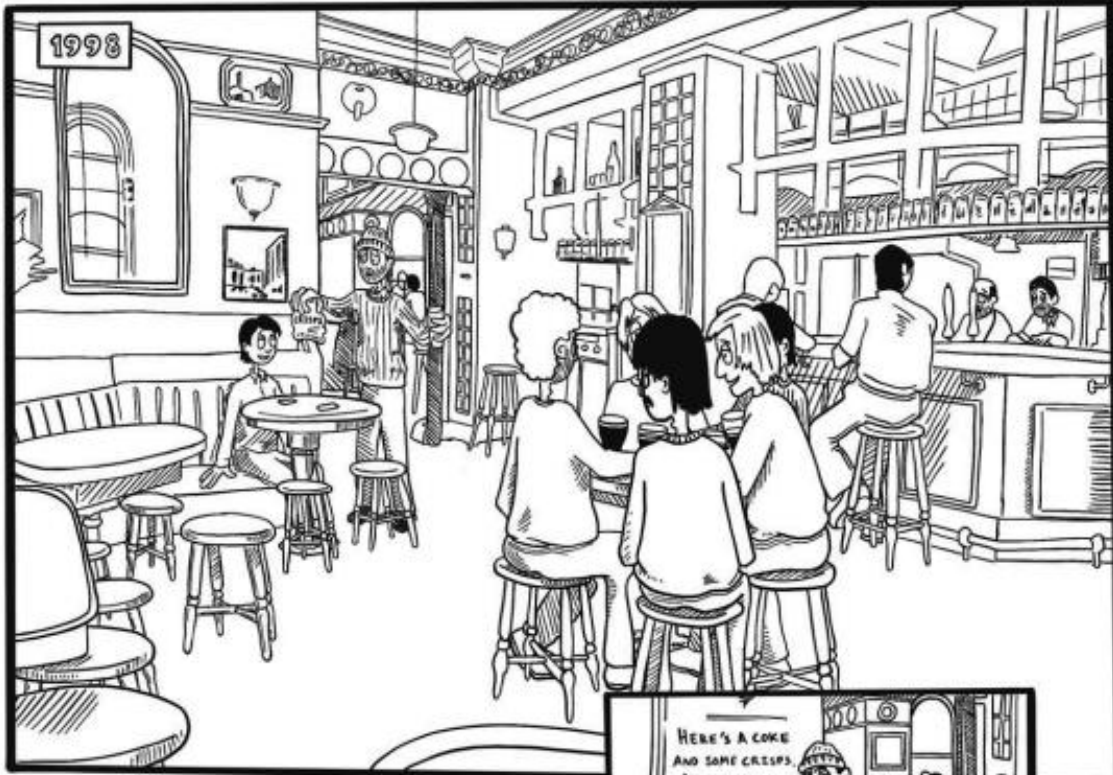


HE WAS AT PEACE.



2006







Dr. Jane Tolmie, Queen's University

Dr. Davida Pines, Boston University

How can Graphic Medicine bridge the real and the imagined? Alzheimer's, Presence, and Absence: Creativity Bringing the Real and Unreal Together

Presentation #1: There and Not-There: Situating Selfhood in Contexts of Care

This talk addresses the comic creativity of senses of selfhood for both the artist-creator and the cared-for-person in Sarah Leavitt's *Tangles: A Story of Alzheimer's, My Mother, and Me*. The talk also touches on David B's *Epileptic*, the complex, multigenerational memoir of Pierre-François Beauchard. The larger project is about the difficult work of creative self-formation (political, financial, artistic, social) in family contexts in which there is no cure, just work to be done, and forms of care to be explored. Creativity is a form of work and a form of resistance that both Leavitt and David B. take on in dialogue with disability. Both texts explore the emergence of the artistic self in the context of family trauma and disability in others, not in the creative author. These primary study materials serve as my entry point into broader discussions of comics studies in relation to medical memoir, autographics, disability arts, and disability arts activism. Leavitt's work is the primary area of concentration. The simultaneity of presence (being in the room) and absence (missing cues, not remembering, breaking boundaries) is at the heart of Alzheimer's as a family experience. One family wedding scene ends with Midge not remembering the wedding – though she attended – and saying "I wasn't there" (75). And of course there it is. That is a central pain of the Alzheimer's story, that people can be there and not be there at the same time. This talk engages with both comics criticism and with critical disability studies to frame a series of questions around the representation of the artistic self in relation to disability in the family home, and in the health care system(s). How does comic art make the real more real, more visible? How does sequential art frame and imagine the inclusion of difficult, broken stories about and around persons embodying neurological difference?

Presentation #2: Place, Space, and Self in the Comics of Alzheimer's Disease and Dementia

In her essay "The Zero-Degree of Dementia: Thinking the Gap Between Subject and Substance," Elana Comisso observes that "the subject of dementia resists conceptualization," since brain pathology often neither accurately predicts nor corresponds to clinical symptoms and vice versa.

In other words, since the experience of Alzheimer's and dementia can depend on "social and lived experiences"² both before and after disease-onset, and "cognitive impairment" is, according to Vladimir Hachinski, "not a threshold but a continuum affecting different cognitive domains at different rates from different causes,"³ the subjective experience of the disease is difficult to forecast or characterize. The verbal-visual nature of comics is uniquely positioned to enable readers to picture the ways that different spaces and people help those with AD/dementia reconstitute a sense of self, even from one moment, and one panel, to the next. Through the magic of drawing, comics enacts the uncanny experience, both for the person with AD/dementia and those who care for this person, of simultaneously negotiating presence and absence, the familiar and the unfamiliar. This talk will compare two comics representations of AD/dementia, one fiction, Paco Roca's *Wrinkles*, and one autobiographical, Joyce Farmer's *Special Exits*, to explore the different ways that comics captures the impact of dementia on perceptions of time and space, as well as showing how different spaces (an institutional setting versus a home setting) can help shape a sense of self. Both works underscore the impossibility of finding or creating the "right" space, even as they recognize the power and magic of creating, and drawing, connections.

ACCEPTED AS A POSTER

Author: Ariel Pomputius

Title: My Uterus is a Vampire: Using Comics to Talk about Fibroids

Comics have a long history of discussing the uterus and its ailments, from social media comics about endometriosis to published graphic novels on miscarriages and fertility. Comics offer a safe space for vulnerable conversations about health issues that are not widely discussed due to social stigmas and taboos. Fibroids are a unique uterine condition: 20 to 80 percent of people with uteruses develop fibroids by the time they reach 50, but not all of those with fibroids develop symptoms, and even those who are symptomatic might dismiss their symptoms—which include heavy bleeding, frequent urination, lower back pain, and pain during intercourse—as within the range of the normal experience of having a uterus. Fibroids also disproportionately affect Black women, who already face challenges to their reproductive rights in the United States healthcare system. In this presentation, I will be using self-drawn comics to reflect on my own experiences with fibroids, which started in 2019 with a year-long diagnostic journey and, after five years, four surgical procedures, three iron infusion cycles, two rounds of genetic testing, and one cardiac procedure, is still ongoing. I intend to use these comics as a means of exploring the health inequality that can arise with a diagnosis of fibroids: my experiences as a young, white, moderately health-literate woman with health insurance in the United States throw into sharp contrast the difficulties of access and treatment that others may experience with a fibroid diagnosis.

ACCEPTED AS A POSTER

Author: Ariel Pomputius, MLIS; Margaret Ansell, MLIS

Affiliation: University of Florida Health Science Center Libraries, Gainesville, Florida, USA

Title: Creative Reminders for Citation Management: Encouraging Health Sciences Researchers to Use Citation Management Software through Comics

Citation management software—such as EndNote, Zotero, or SciWheel—allows for the collection, organization, distribution, and output of references, which can be particularly useful for students, staff, and faculty in their educational and research needs. As partners in research support, librarians at the University of Florida’s Health Science Center Library offer workshops and resources on citation management software to the academic health science community, but frequently find that users are surprised by the existence of this type of software and its capabilities. To advertise the citation management software available at the university, a set of comics was developed to humorously share knowledge of the characteristics of different citation management software and resources to support their use. These comics will be shared through the Health Science Center Library’s social media accounts and incorporated in library workshops and guest lectures to encourage engagement with content that is traditionally taught as technological walk-throughs. These comics were developed to support a survey assessment of citation management practices across campus in Fall 2024.

ACCEPTED AS A POSTER

Author/Illustrator: JoAnn Purcell PhD

Affiliation: Seneca Polytechnic

Title: Alongside neurodiversity: visualizing trauma with comics and care

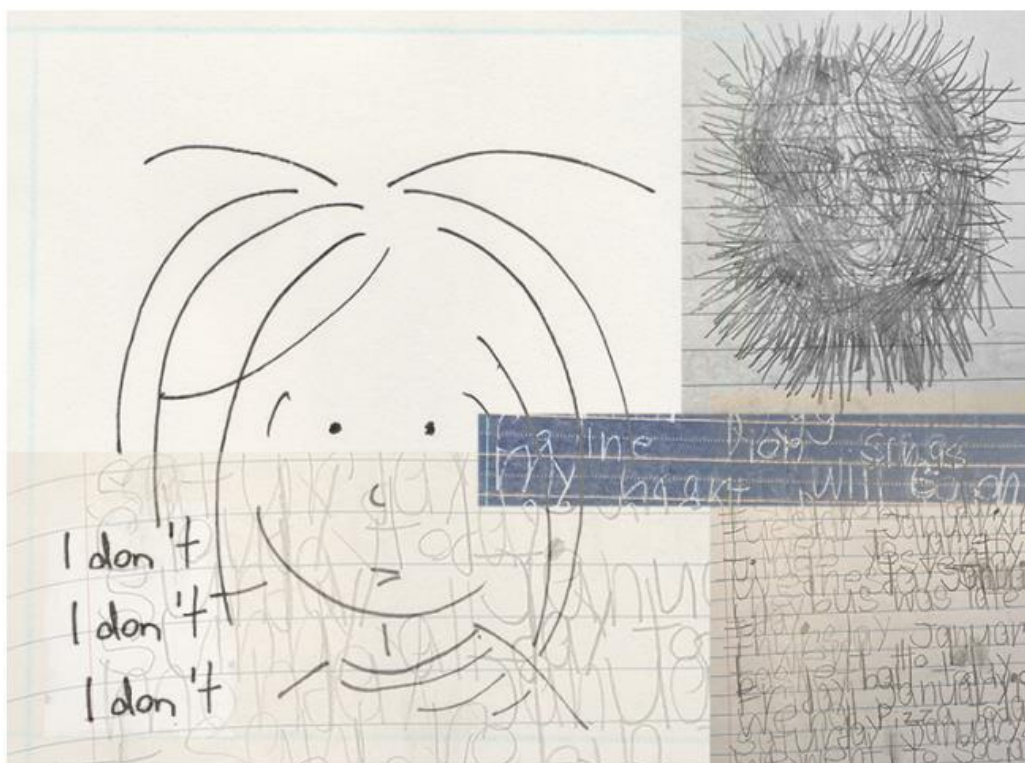
Trauma is a stuckness, in the body, in the mind, in the memory of a happening that was “too much”. To move with and through the trauma, the visceral memory needs to be retrieved and cared for. But what if the trauma is stuck inside a neurodiverse person whose cognition and communication is very different from their caregiver or therapist? How do they communicate their trauma? Its stuckness? How can they be guided and supported with care?

For this currently in development inquiry, I turned to comics to make sense of the stuckness of my daughter Simone's trauma and found that together the common visuals enabled us to consider the shared trauma in a way that makes sense to both of us. In brief, she and I came upon her father's body shortly after he had died, suddenly and unexpectedly. It was Father's Day. She heard the emergency vehicles, swarms of police and firemen. The trauma of finding him, of being angry at him for leaving, of missing him stayed with both of us. That day is “indelibly recorded in (our) bod(ies) and has a direct effect on the organic substrate of (our) mental functioning.”¹ Through this creative process, we are finding ways to care for our past and present selves.

This visual paper presentation will showcase in comics form the journey of trauma care alongside someone who navigates the world with a very different perspective and manner of communicating. The process of slow listening is coupled with fast drawing in collaboration. Comics as care is not new but has not been considered in neurodiverse individuals experiencing the longitudinal effects of trauma. I propose it as a magical way to healing.

Author/Illustrator: JoAnn Purcell PhD

Abstract title: Alongside neurodiversity: visualizing trauma with comics and care



my heart will go on (2024) JoAnn Purcell in collaboration with Simone Purcell R

ACCEPTED AS A POSTER

Author(s): Neelufar Raja BA¹, Lane Carbaugh BA², Basile Montagnese BA², David I. Soybel MD³

Affiliation(s): 1. Case Western Reserve University School of Medicine 2. Dartmouth College 3. Dartmouth Geisel School of Medicine

Title of proposal: Insights from Graphic Narratives into the Support Systems of Patients Undergoing Surgery

In recent years, graphic novels have become an avenue for patients to share their experiences with surgery and disease. The interplay of words and images in graphic narratives creates a magical mixed medium that offers an intimate glimpse into the lives of patients beyond the operating room. However, the field of graphic medicine is relatively new, and graphic novels about patients undergoing surgery have not been studied extensively.

A systematic review of graphic medicine narratives was conducted using the Dartmouth College and Stanford University Libraries and online graphic novel databases. Out of 103 graphic medicine novels mentioning the term “surgery”, 21 focused on the relationships of the patient with family and close friends and described the arc of illness, from diagnosis to surgery and convalescence. After each graphic narrative had been read by two researchers, it was graded according to three rubrics that addressed technical aspects of formatting, thematic elements, and target audience and intended impact of the graphic novel.

From this review, three major themes emerged from the novels. Strong support systems from family and caregivers proved to be imperative in improving patients’ mental health and resilience. In addition, the kind of surgery performed on the patient affected the kind of support the patient needs and the family provides. Lastly, the narratives where patients lacked support system from their family members revealed that their recovery is negatively impacted from inadequate home care.

In summary, graphic novels provide unique, firsthand insights into the impact of family and caregivers on the mental and emotional states of patients undergoing surgery as they were overwhelmingly written and illustrated by patients. The ability of patient artists to create a story with both words and art that can reach and resonate with other patients is a form of magic that can help with patient healing.

Sample images or web links to work being discussed:



ACCEPTED AS A POSTER

Author: Savita Rani

Affiliation: Department of Community Health & Epidemiology, College of Medicine, University of Saskatchewan, Saskatoon SK Canada

Title of proposal: “Graphics On-call”: a graphic educational resource for supporting learners during oncall scenarios in public health & preventive medicine

There is growing evidence supporting the use of comics as a means of enhancing learning in science and medicine [1], including improving understanding and recollection of information for practical application. The “on-call” clinical scenario is a particularly high-stakes, high-stress and decidedly unmagical situation for medical learners in which they are responsible for addressing all emergent clinical questions and cases in their assigned specialty and health centre, for a designated time period. Trainees may benefit from the use of a creative and innovative format, like comics, to improve learner confidence and competence in understanding and applying clinical content while on-call. It is also hoped that the use of a graphic approach may inject a sliver of magic and whimsy into an otherwise stressful situation, potentially triggering different ways of thinking about and approaching on-call issues. The proposed talk describes an ongoing educational initiative that aims to create an online and mobile point-of-care resource, “Graphics On-call”, for resident physicians who are training in public health & preventive medicine. “Graphics On-call” uses a graphic format to present step-by-step approaches on how to address common on-call issues in public health. This tool is not intended to be a comprehensive source of information on public health & preventive medicine content. Rather, it aims to provide distilled and easy-to-grasp practical pearls for rapid retrieval during an emergent call scenario. Public health was chosen as the focus of this resource because of the author’s position as a current trainee in the field. The author is using a “constructionist” approach that considers learning as an outcome of “constructing knowledge through the act of making something sharable” and posits that the “making of external artifacts supports learners’ conceptual understanding” [2]. This author believes the process of actively creating knowledge, then using and sharing it with others, is truly magical!

References:

1. Farinella, M. (2018). ‘The potential of comics in science communication’. JCOM 17 (01), Y01. <https://doi.org/10.22323/2.17010401>.
2. Sheridan, K., Halverson, E. R., Litts, B., Brahms, L., Jacobs-Priebe, L., & Owens, T. (2014). Learning in the Making: A Comparative Case Study of Three Makerspaces. *Harvard Educational Review*, 84(4), 505–531

ACCEPTED AS A LIGHTNING TALK

Author: Tom Roberts

Affiliation: PhD student at the University of Brighton, UK. Funded by the South Coast Doctoral Training Pathway/ESRC

Title of proposal – The magic of collaborative comics-making in mental health research

This presentation introduces participatory comics-making as a research methodology in healthcare, bringing to light the magic that can happen when people take the reins in identifying and exploring the issues that are most important to them, and how comics may facilitate this. I will offer a brief overview of my current PhD project, which uses collaborative comics-making to explore people's experiences of co-production in mental health services. The project shows how comics can be deployed to achieve meaningful participation in research, highlighting both the challenges and the transformative (perhaps magical!) potential of creating knowledge through comics-making. The presentation will outline two key findings of the research project: how comics contribute to participatory practices in research, and comics' potential for 'knowing through making'. While there are many excellent comics concerning the topic of 'mental health', the use of comics-making as a data collection method in research in this area has been limited. Furthermore, although much of this research aspires to the goals of social justice and empowerment of co-production, there are few studies that explicitly involve service users and psychiatric survivors in the generation of knowledge through comics they have made themselves. This presentation will explore why this is the case, and how this may be changed. It will demonstrate that, while co-produced comics-making is difficult, time-consuming and resource-intensive, magic can occur when comics are used to reimagine mental health care and support, with life-changing outcomes for some participants. It will also address the magic inherent in discovering the world through comics-making, outlining a processual ontology for creative research methods that honours the subjective, experiential knowledge that is the keystone of service user and survivor-led work.

ACCEPTED AS A POSTER

Use of creative graphics to unlock opportunities for improving medical device design for patient safety.

Professor Neil J Rowan, Faculty of Science and Health, Technological University of Ireland

Many reusable medical devices are overly complex in design that causes substantial operational problems for healthcare facilities in achieving effective cleaning and processing, thus increasing patient risk of contracting healthcare-acquired infections. Creative medical imaging is being applied to help key multi-actors understand and to come together to address effective design changes over the entire end-to-end process from conception to final validation. This includes opportunities for connecting graphic imagery into digital twin and immersive (extended) reality for bespoke healthcare and educational training. This creates a safe environment for design thinking and to visualize complex situations from a 360 degree holistic approach. This framework moves away from traditional 'silo' approaches that focuses on a single aspect of the manufacturing process and enables an integrated view for subject-matter experts to improve design for patients including nexus to educational process. This is also been considered from an educational technologies perspective – the likely outcomes will be new classification systems for cleaning and sterilizing medical devices that will also help regulators approve new innovations where key steps can be visualized through graphics in pictorial fashion.

ACCEPTED AS A LIGHTNING TALK

Author: Alice Scavarda

Affiliation: Università di Torino

Title of proposal: "Ableism in nursing students' comics. Bridging the gap between Graphic Medicine and Disability Studies"

The presentation aims at illustrating the main results of two Graphic Medicine Workshops devoted to first year-nursing students and centred on their future first encounter with a disabled patient. Through their self-produced comics, students may reflect upon their own stereotypes on disability and envision how they would overcome the barriers encountered in communication and in interaction with disabled people. Drawing helped students to bridge the gap between the real and the imagined situations and to process their main fears, worries and hopes. During collective discussions in group and within our class, comic strips brought the magic of the visualisation of both disability in its bodily fearful aspects and the students' emotions of inadequacy, embarrassment and hope raised by these encounters. Therefore, Graphic Medicine proved to be a useful training method for future healthcare professionals, to promote their self-reflexivity and make them aware of the subtle and often unconscious dynamics of ableism. In this sense, I contend that Graphic Medicine may contribute to Disability Studies by portraying the taken for granted notions and practices underlying the phenomenon of ableism. Comics are fruitful to highlight the assumptions of the medical model of disability, which contributes to oppress disabled people, also to healthcare professionals, by raising their criticism and their awareness of the need of different narratives. Finally, they may be a powerful emancipatory research and communication tool for disabled people.

Authors: Fergus Shanahan, MD, DSc, MRIA, Professor emeritus, Department of Medicine, University College Cork

Laura Gowers, MA, BSc(Hons), Visiting graphic design artist at APC Microbiome Ireland

A GRAPHIC STORY TO EXPLAIN THE MAGIC AND MYSTERY OF THE HUMAN MICROBIOME

Background

Public health messaging regarding threats to human health have often been criticised as ineffective. To address this, we selected a magical and mysterious topic that transcends a diversity of public health challenges – the human microbiome. The microbiome is the collection of living creatures – bacteria, viruses and yeasts – in and on the body. Humans cannot survive without their personal microbes which help digest food, train the immune system and support all body systems. But how does one present microbiome science to all members of society of varying levels ages and education?

Methods

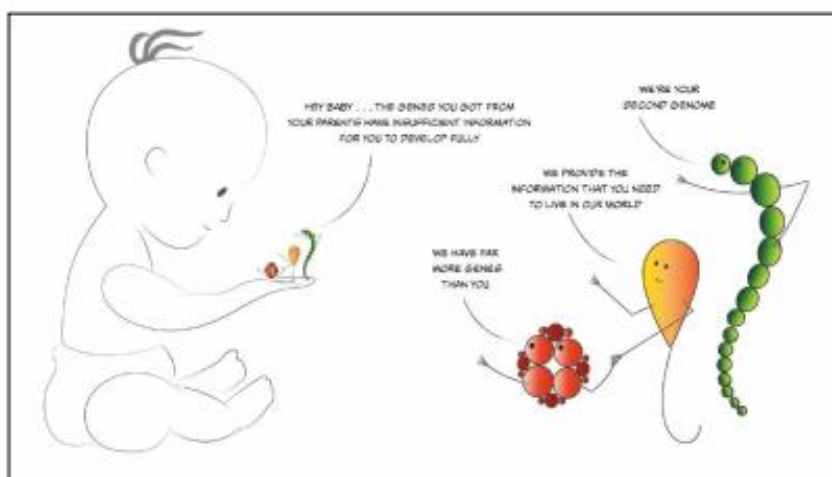
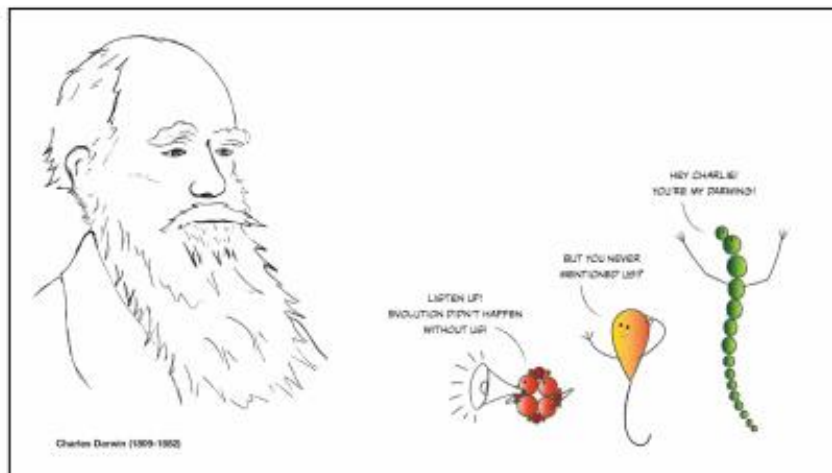
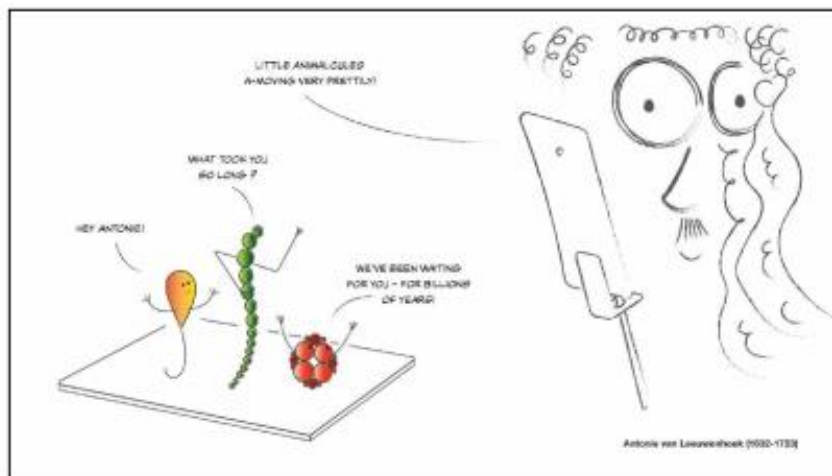
To address this challenge, we tell the story of one's personal microbes in the human gut, but with a difference - the story is told by the microbes themselves! The microbes comment on how humans should feed their microbes and how humans often abuse their personal microbes resulting in an increased risk of chronic diseases such as obesity. The microbes also comment on the health of the planet and climate change. Since the best way to understand a microbe is to imagine how a microbe might think, we allow the microbes tell their story from the birth of their human host to the end of human life. To sustain interest, we use brevity, humour, and imagery to illustrate the majesty of the microbiome. For those seeking more details, we present QR codes with the images to direct viewers to additional online content.

Result/Conclusion

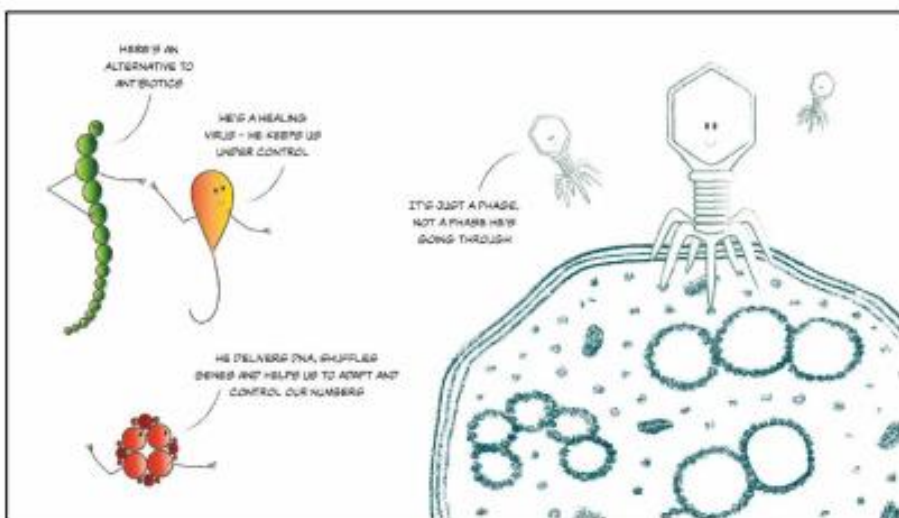
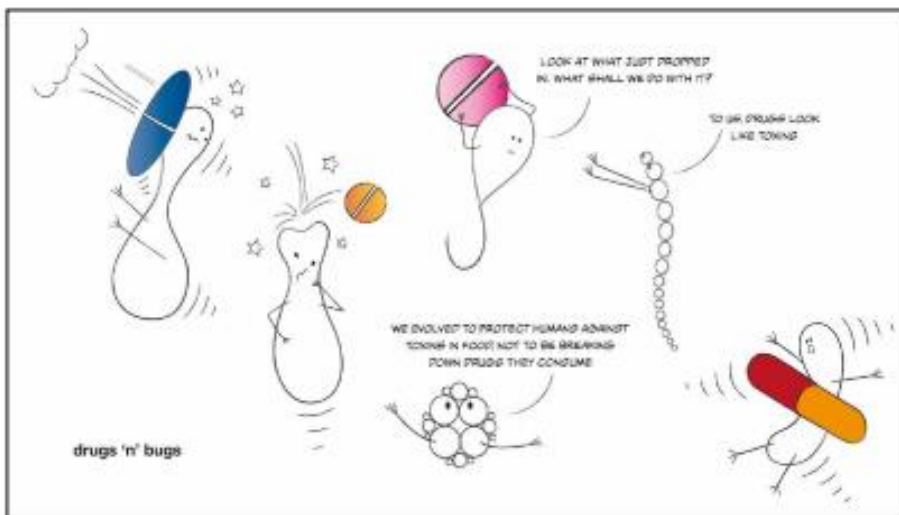
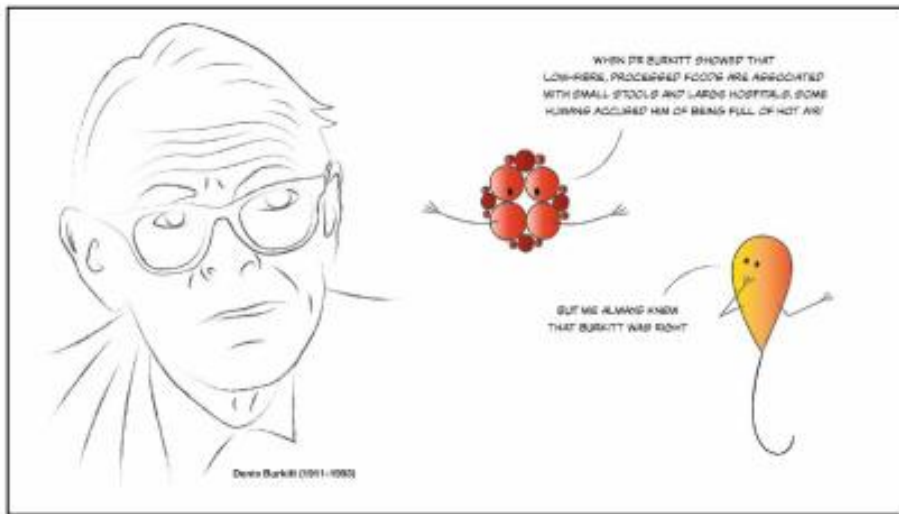
We produced a book for the lay public entitled "Listen to your Microbes – a graphic story from their perspective". Information from the book is available free via QR code-linked online at our YouTube channel of same name. We now plan to animate the imagery from the book to create a free movie version of the story for everyone.



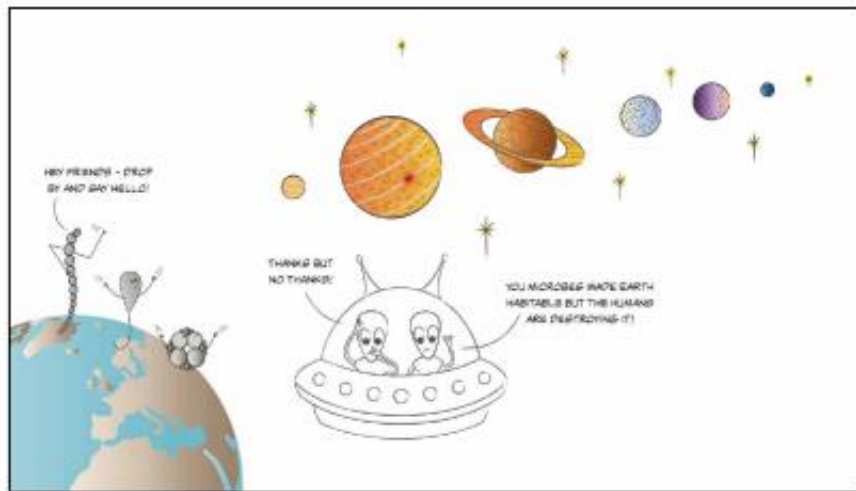
Sample images from *Listen to Your Microbes - a graphic story from their perspective*



Sample images from *Listen to Your Microbes - a graphic story from their perspective cont...*



Sample images from *Listen to Your Microbes - a graphic story from their perspective cont...*



Access to the animation This animation is a trailer for a graphic novel in the making.
<https://vimeo.com/863758147>

Password: firefly

Graphic Recovery: Seeing and being seen through comics - investigating Nick Sousanis' Unflattening through the lens of addiction and trauma and the making of We Are Fireflies.

Abstract

My dissertation presents an interdisciplinary view of graphic autobiography as a tool for recovery. Analysing Nick Sousanis' Unflattening through the lens of addiction and trauma, I researched comics, narrative theory, semiotics, psychology and neuroscience to discuss the nature of perception and its role in recovery. Addiction is much like the concept of 'flatland' and I break down the aspects of visual narrative and metaphor that make graphic autobiography a powerful means for communicating the lived experience of a distorted and fragmented realities created by suppressed emotions and memory. In graphic narrative we have the language of the unconscious. This is a unique and powerful communication tool that can enable change: seeing and identifying with hidden trauma and imagining a way out can bring vital agency to the suffering addict and showing the full picture of this complex social issue also challenges societal stigma.

The healing act of graphic autobiography makes visible the complex and hidden world of the traumatised addict. 'We Are Fireflies' is my own personal visual story about intergenerational trauma and addiction. I immersed myself in 12 weeks of drawing and animating with weekly psycho-therapeutic sessions. This dynamic process where the art and therapy informed each other was nothing short of transformational and is still unfolding. Joseph Campbell described artists as "magical helpers, evoking symbols and motifs that connect us to our deeper selves, they can help us along the heroic journey of our own lives". The 'firefly' is my magical helper. It shows me my illness is a false perception that seeks happiness outside myself and symbolises a new horizon for recovery: like the firefly, we carry a light within us and imagining, trusting and protecting in this light is where our true power lies. The final animation was recently a finalist at Raindance film festival.

Sample Images

Below are some still frames from the animation along with quotes from my research



"The further apart
we grow,
the greater
is our tendency
to stereotype and demonise
the poor as lazy and addicts
as criminals, and to dismiss
our mutual humanity"

Dietrich (2012)



"The hero is the human being
who dares descend
into the darkest depths of the unconscious -
to the very source of creative power -
and there confronts the
monsters of their own psyche"

Cabor Mate (2018)



"Some people
simply go into denial:
their bodies register the threat
but their minds go on
as if nothing has happened.
Medications, drugs and alcohol
temporarily dull or obliterate
unbearable sensations and feelings.
But the body continues to keep the score."

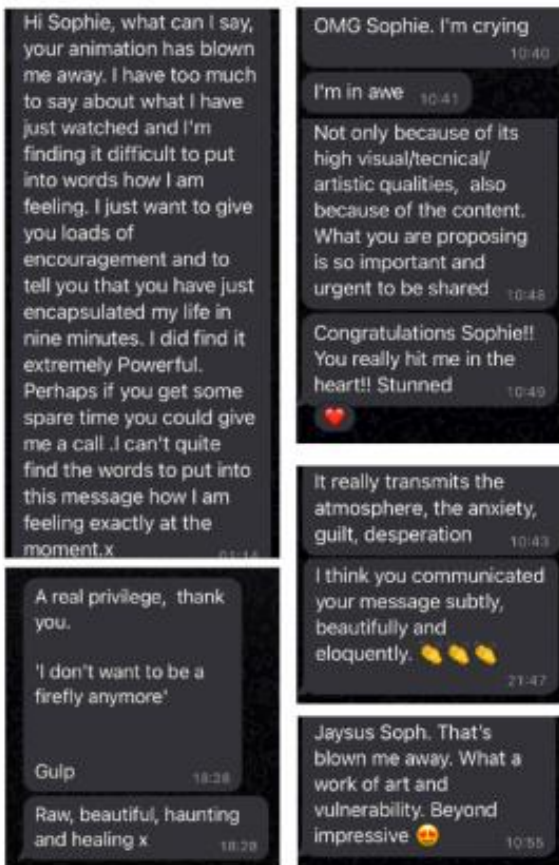
Bessel van der Kolk (2014)



Below are some examples of how diary extracts were illustrated and used in the animation



Below are some quotes from people about the animation



A really inspiring form of artwork with so much depth and so many different dimensions to appreciate it from.

Congratulations! That energy, creativity, innovation and persistence you have is exactly what is needed. Your work and your way are so inspiring.

PROFESSOR PETER BONFIELD

DBL, FRING, NET, FICE, FIDM, FIOB, HWP, SHINE, HWP, CASE

Vice-Chancellor and President
University of Westminster

Sophie Smiles's multimodal artwork is profoundly affecting.

I love her short film *Fireflies* – the multi-media animation is beautiful and the soundtrack adds dramatic tension to the visuals.

Having met Sophie, it is clear to me that her art comes from a deep place. To my mind she has taken some of the principles of Graphic Medicine – the interface between comics and healthcare – and applied them to a broader field of artistic practice.

Ian Williams

Founder, Graphic Medicine International Collective

A need to communicate a message rooted in personal experience gave Sophie a strong motivation to try out heaps of ideas and test different media, processes, technology, feeling her way through the difficult theme and very personal family history.

We Are Fireflies had audiences spellbound. Those confessing no artistic experience or knowledge were intensely moved by the way Sophie wove narrated fragments, cycles of repeated themes, symbolic imagery and elegant drawing into a moving poem and a compelling exploration of trauma. I am so happy that this beautiful little film has gained a wider audience and much deserved attention at Raindance and other festivals.

Emma Dodson

Illustrator, Art Director and Senior Lecturer

What amazing work you've done, Sophie. Simply astonishing - wildly impressed by your brilliance!



Stephen Fry

"I've now absorbed *Fireflies* - thanks - and it's phenomenal.

Truthful, eloquent, arresting and vicariously terrifying. Beautiful, powerful, with a sympathetic soundtrack right up my post-punk street.

I am in awe of your skills as an artist, an animator, a director, and an editor. In short, as a composer or orchestrator.

The choices you have made in your approach are so deeply impressive, and I can only imagine the level of meditative work it must have taken you to achieve such clarity on this material whilst mentally in the middle of it.

And appallingly, this is still all-too-relevant. I've just been asked to join Refuge In Literacy UK as its Patron, so domestic violence has been even more on my mind than usual. Too little has changed, so we need many, more and diverse works exactly like this in every medium. I hope that *Firefly* appears in many mediums, including animation and comics.

I hope very much to see the full graphic novel and animation film. And I hope to sell one of them."

Stephen Holland, Comics Laureate 2021-2023

ACCEPTED AS AN ORAL DISCUSSION

Author: Hel Spandler

Affiliation: University of Central Lancashire

Title of proposal: The magic of the (mad)zine workshop.

This talk will draw on our 'madzines' research project: 'crafting contention: exploring the role of zines in challenging mental health knowledge and practice' funded by Wellcome. As part of this project, we have been running zine workshops with Mad Studies scholars, health and social care students, service users, survivors and mental health activists. We've been pleasantly surprised by how people use this creative opportunity, and what they conjure up. We don't use any tricks or wizardry: just offer a basic zine workshop where people are instructed how to make a mini-zine, given a loose theme, and provided with a few zine-making materials (paper, pens, scissors, glue etc). Without exception, we've noticed a kind of buzz in the room, a collective ache for expression, and something unpredictable, dare we say, 'magical', happens. This talk will explore how we might make sense of this – juggling some key influences, from Nick Sousanis's idea of 'unflattening' to Arthur Frank's notion of 'unfinalisability' and how stories (or, in our case, Madzines) can help people to 'hold their own'. I will use concepts from graphic medicine and comics scholarship to help us explore the enduring power, indeed enchantment, of the zine workshop.

Sample images or web links: www.madzines.org

ACCEPTED AS A WORKSHOP

“Trust the soup”: *Leaning into the magic of community, care, and comics-making for research*

Rocío Pichon-Rivière, Juliet McMullin, and Jennifer Syvertsen

Studies have shown the positive effects of engaging in comics-making in managing personal illness, but these methods are rarely used among caregivers who may experience compassion fatigue and secondary trauma through their work with communities. To address and complicate the question: *who cares for the caregivers?* we developed a workshop series in which community caregivers created short comics that drew on their life experiences, including the challenges and joys of their work. As part of the curriculum, we incorporated trauma theory into drawing prompts to elicit discussions regarding professional stress and vicarious trauma while visualizing how different symptoms feel in the body. Participants also engaged in pre- and post-workshop surveys and interviews about their professional distress and how artmaking impacted their work lives. “Trust the soup” refers to the process of bringing diverse ideas together, providing the care and space for stories to sit and marinate, while manifesting the magic of the collective and comics. Based on our individual and collective experiences as community-engaged researchers and artist-scholars, our proposed workshop will offer practical and honest advice on the challenges, transformations, and opportunities we encountered in creating and facilitating the comic workshops with a community. Our format will also engage the audience in exercises that (literally and figuratively) draw us out of the ordinary and foster our imagination toward future projects. In light of our different positionalities and experiences in the workshops, we learned to “trust the soup” and appreciate the magical mix of community, sharing, drawing, and writing in promoting collective wellbeing.

Sample images or web links to work being discussed:



ACCEPTED AS A PANEL DISCUSSION

Author(s): Edna Bonsu 1 , Anne Francine Pino 1 , Grace Ryu 1 , Hyelim Sim1 , Amber Vinluan 1 , Dr. Kimberly Myers 2

Affiliation(s): 1Penn State College of Medicine, Hershey, PA; 2Penn State College of Medicine, Department of Humanities, Hershey, PA

Title of proposal: Mabeob, Nyankomade, Salamangka*: Illustrating the Intersection of Medicine, Diversity, and Ethics in three original comics set in Korea, Ghana, and the Philippines. *These are the words for “magic” in the languages of the comics.

The ultimate form of magic is creation. Our proposed panel presentation discusses the experience of medical students co-authoring three original Medical Ethics-based comics inspired by their respective Korean, Ghanaian, and Filipino backgrounds. We will discuss the value of these comics to international Graphic Medicine readership and medical learners, and share insights about interprofessional collaboration with physician-artists, mentorship from our PI Dr. Kimberly Myers and skills that prepare us for residency and beyond (e.g., securing project funding, identifying and networking with potential collaborators). Each student pair will briefly describe their comic’s medical/ethical dilemma. Representative panels/pages will be presented to illustrate Graphic Medicine’s “magic.” Comic 1 explores balancing beneficence and nonmaleficence within medicine — specifically, Korean ballerinas undergoing elective surgery to debulk calf muscles fueled by societal standards of beauty, personal career ambitions, and ‘perfection’ culture. Comic 2 demonstrates the intersection of traditional African medicine, spiritual healing and modern Western scientific medicine. Comic 3 depicts a Filipino Catholic deacon/physician’s role strain in the face of prescribing contraception to family, Catholicism’s stance on birth control, and partner abuse. The final segment of our presentation will be a collective sharing on Graphic Medicine’s contribution to medical education and its impact on our Professional Identity Formation that emerged during this year-long collaboration. Through the process of creating these stories with an interdisciplinary team, Graphic Medicine strengthened our ability to communicate via implicit and explicit language and serves as an educational medium that bridges the gap between our lived experiences and the lived experiences of individuals in different cultures around the world. The ultimate goal of our presentation is to share the insights gained from creating these comics and impact of Graphic Medicine on our professional and personal identities as medical students.

Sample images or web links to work being discussed:

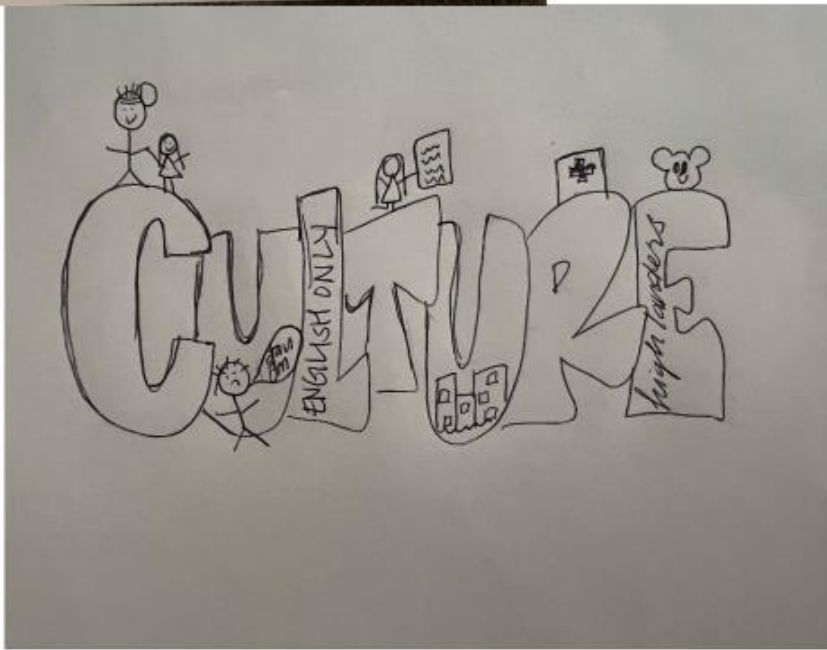


ACCEPTED AS A POSTER

Author(s): Daniel Hiroyuki Teraguchi, EdD, Executive Associate Dean for Student Affairs, Salma Haider Endowed Chair for the Thomas Haider Program, Associate Clinical Professor, Department of Social Medicine, Population, and Public Health Affiliations: University of California Riverside School of Medicine

Title of Proposal: Educational Journeys through Visual Representations

My research focuses on Visual Pathography that uses illustrations, movements (i.e., gestures), and symbols to elucidate a patient's health journey. This research approach draws on the concept that when words fail us illustrations can help patients convey complex information, provide context, and convey emotions that words cannot. More recently, I have discovered the two-eyed approach to research that decolonizes Western approach to research by generating knowledge and understanding through different ways methods not often valued or recognized by Western research such as abstract expressions, storytelling, and movement. Inspired by a call for proposals that center Indigenous communities in research in order to address health inequities, I began exploring combining Visual Pathography and the Two-Eyed Approach to capture the educational journeys of individuals with goal of understanding ways of centering their experiences in the learning environment to support students who have been historically marginalized in society and learning spaces. Below are three illustrations. The first two are illustrations from an individual who recently completed their PhD along with their partner's depiction of the same journey. In the first drawing, the PhD student uses colors to express emotions and shared that he never really acknowledges the darkness he faced through the journey until doing the drawing. In the second drawing, his partner used a concept of a flower to depict his journey from being bright and alive to wilting, which indicates the impact another person's journey has on another person. The third drawing represents a pre-health student's visual that captures the journey of a medical student. The pre-health student indicated that the task of creating a visual forced her to listen more intently and politely probe to find deeper understanding and connection to the interviewee because she was trying to figure out an image to capture the interviewee's journey. In the letter "E" she writes in cursive "Highlanders" which she wasn't sure at the moment why she did, but during my interview with her she realized that she instinctively wanted to capture how the student could stand out. So, she did so by using cursive to distinguish from the other text. She was amazed how different the experience of interviewing a person with the task of capturing their story through visual help foster deeper connections and deeper connection to the journey than she was expecting.



Author: Stefan Tigges

Affiliation: Emory University School of Medicine

Title: The magic of storytelling: using drawings and comics to teach, anatomy, pathophysiology, and statistics

Abstract: For over a century, much of medical education has consisted of at least 4 years of memorizing an enormous number of facts. Learners are desperate for effective ways to master this huge body of knowledge. Drawing, storytelling, and comics are at least equal to and often superior to traditional instructional techniques but have been largely ignored by medical educators, partly because physicians are unfamiliar with these techniques and partly because of the putative difficulty/unsuitability of these approaches. This talk will show how these underused methods can be incorporated into the medical school curriculum using 3 concrete examples: 1) the anatomy and pathophysiology of rotator cuff tears, 2) the pathophysiology of appendicitis, and 3) the influence of effect size on clinical trial power.

Sample images: First figure from left, anatomy and pathophysiology of rotator cuff tears, second figure, pathophysiology of appendicitis, third figure, influence of effect size on clinical trial power.



Web link: How to read an abdominal CT comic: <https://radiopaedia.org/courses/abdominopelvic-ct-graphic-novel/>

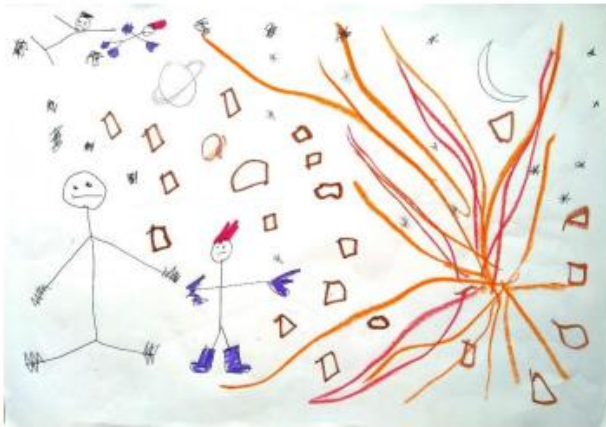
ACCEPTED AS A LIGHTNING TALK

Author: Caehryn Tinker

Affiliation: The University of Brighton, UK.

Title of proposal: Creating a magical safe space through collaborative character and narrative drawing as a way for autistic young people to explore ideas and emotions.

When supporting autistic children and young people with their wellbeing, talking therapies and personal questions can often feel like too much pressure. Instead, fantasy and imaginative creative methods can be a more comfortable way of interacting and engaging with issues. As an experienced autism practitioner and neurodivergent queer trans artist, the process of creating a cross disciplinary approach to supporting autistic young people through collaborative drawing resonates with the conference theme in feeling magical and alchemical. The 1:1 collaborative character and narrative drawing method that I have developed for my ongoing PhD research at the University of Brighton side steps traditional autism strategies directed by the practitioner and puts the autistic young person at the centre and in control of leading their wellbeing. Images below illustrate recent fieldwork in school, and it is hoped that the drawing method will be developed for practitioners to use with autistic children and young people in supportive settings. During the process of collaboratively creating drawings together, the practitioner and the young person enter into a fantasy world through creating characters and the imaginary places they meet. It is a magical space in-between reality and fantasy where it feels safe to consider issues introduced into the narrative for the characters to consider instead of the young person being asked direct personal questions. The experiential tangible process of shared drawing also creates a deep engagement with the issues introduced, which may be personally relevant to the young person or more general topics. The young person is in control of whether they choose to express emotions and thoughts within the imaginary drawing alone or refer to personal experiences as well. The shared activity of drawing with the practitioner also reduces power imbalances and social interaction pressures that many autistic young people experience.





ACCEPTED AS AN ORAL DISCUSSION

Authors: Kathryn Uchida, B.S.; Juliet McMullin, PhD

Title: Magical Moments: Reclaiming my family history through an analysis of health in WWII Japanese internment graphic novels

The incarceration of Japanese Americans during World War II affected hundreds of thousands, causing lasting intergenerational health and cultural effects to this day. Through paintings, music, gardens, and graphic novels, Japanese incarcerated individuals and families lived and told stories of their experiences from daily challenges to their human dignity to collective support. My great-grandfather depicted his life through paintings of daily life in the Manzanar camp before he died in internment. His artwork and stories were passed down through generations in my family. While family knowledge and creativity convey important perspectives of the experience, analyzing physical and mental well-being, depictions contribute a broader context to my family's story. The original focus of this project was to analyze the images and texts in graphic novels of Japanese Americans' internment, specifically, *We Hereby Refuse*, *Citizen 13660*, and *They Called Us Enemy*. We analyzed the graphic novels for themes related to institutionalized racial injustice, the daily experience of maintaining health, building practices to support cultural norms, and intergenerational effects of Japanese American incarceration. Noticing the striking resemblance between my great-grandfather's watercolors of the camp's housing and spaces where they sought solace, well-being, and dignity the graphic novel depictions were transformative. During a dehumanizing time in U.S. history, analyzing these graphic novels created pathways to wellness that fostered our imagination and the magic of reclaiming my history and my great-grandfather's art. The graphic novels' comics art and narrative (the magic of image and text) supported our ability to make seemingly diffuse connections to challenging physical spaces and emotions into narratives of survival and resilience.

Dr. Sathyaraj Venkatesan Professor, National Institute of Technology, Tiruchirappalli (India)

Beyond Borders: Unveiling the Magic of Graphic Medical Narratives in India

While graphic medicine has garnered significant attention in academic discourse, it has predominantly been examined through a Eurocentric lens, both in terms of production and reception. This Eurocentrism is evident in recent surveys, which tend to disproportionately highlight works from the United States, overlooking substantial contributions from the Global South. Particularly, the graphic medical narratives emerging from India have been notably underrepresented in scholarly investigations. Addressing this gap, this article focuses on exploring and analyzing graphic medical narratives produced in India, utilizing Ian Williams' expansive definition of graphic medicine. Williams' inclusive definition encompasses a wide array of practices, ranging from graphic memoirs of illness to educational comics, academic papers, gag strips, graphic reportage, and therapeutic workshops involving comic creation. The study aims to highlight the diverse forms that graphic medicine takes within the Indian context. Given the escalating significance of graphic medicine in India, the imperative arises to catalog various activities, document publication histories, and systematically archive the contributions made by graphic medical artists. However, the linguistic diversity in India, where English coexists with a rich tapestry of regional and vernacular languages, poses a unique challenge. This essay primarily focuses on documenting English and translated graphic medical literature, excluding an examination of regional language graphic medical narratives.

ACCEPTED AS A WORKSHOP

Author(s): Sahr Wali 1, 2, Rachel Corston 1 , Beatrice Chen 3 , Shelley Wall 3 , Anne Simard1 , Q. Jane Zhao 2

Affiliation(s) 1) Ted Rogers Centre for Heart Research, University Health Network 2) Institute of Health Policy, Management and Evaluation, University of Toronto 3) Institute of Medical Science, Faculty of Medicine, University of Toronto

Title of proposal: Bringing Stories to Life: Workshop using Indigenous Methodologies and Graphic Medicine to Showcase the Magic of Storytelling

Storytelling is a vessel of knowledge-sharing that allows individuals to reconnect with the roots of their identity. Many Indigenous cultures use storytelling as a modality to preserve history, teach lessons, and guide the next generation. Recognizing the value behind lived experience, our interdisciplinary team worked in partnership with the communities in the James and Hudson Bay region, in Northern Ontario, to better understand how traditional knowledge can empower community heart health. Using the reflexive principles of two-eyed seeing, feedback from a sharing circle was transformed into a comic report and short animation. The graphic report utilized comics to provide a visual summary of four core themes reflective of participant stories: 1) heart health is more than metrics; 2) honouring our traumas; 3) destigmatizing care through relationship building; and 4) innovative solutions start with community. Building on the linkages from the graphic report, an animation short film was created to further illustrate the storytelling element provided by the Cree community. Community insights regarding the distrust with the medical system and the difficulties in transportation to reach hospitals was embedded within the narrative of the graphic report and animation, with the overarching goal to display a source of support for communities in their experienced challenges. Blending Indigenous methodologies with graphic medicine, our team enabled a deeper connection to traditional stories for intergenerational learning. Using our collaborative findings, this workshop will include a series of activities to challenge the traditional worldview of art-based storytelling. Specifically, an overview of Indigenous methodologies will be provided to guide participants on non-traditional avenues to draw for storytelling. A core focus on the value of culture and context will be discussed through activities using symbolism for character development. Through this workshop, we aim to provide tutorials and hands-on activities to showcase the magic of storytelling through graphic medicine.

THEME 1: HEART HEALTH IS MORE THAN METRICS
 THE JOURNEY TO HEART HEALTH IS COMPLICATED... ESPECIALLY FOR FIRST NATIONS COMMUNITIES IN CANADA, WHO FACE ONGOING BARRIERS THAT CHALLENGE THEIR ACCESS TO CULTURALLY SAFE CARE.

THEME 3: DESTIGMATIZING CARE THROUGH RELATIONSHIP BUILDING

JAN Hi, I'm Dr. Smith.	FEB Hi, I'm Dr. Benson.	MAR Hi, I'm Dr. Wang.
APR Hi, I'm Dr. Mansur.	MAY Hi, I'm Dr. Baxter-Walton.	JUN Hi, I'm Dr. Rothstein.
JUL Hi, I'm Dr. Cooper.	AUG Hi, I'm Dr. Kensington.	SEPT Hi, I'm Dr. Rossello.
OCT Hi, I'm Dr. Sandberg.	NOV Hi, I'm Dr. Zuchelski.	DEC Hi, I'm Dr. Lambert. Name here!!

MANY RURAL, NORTHERN COMMUNITIES IN CANADA RELY ON LOCLIMS -- SHORT-TERM REPLACEMENT DOCTORS WHO COVER THE PRACTICE OF ANOTHER DOCTOR. THIS PHENOMENON IS ESPECIALLY COMMON IN MANY FIRST NATIONS COMMUNITIES.

A collage of photos and illustrations of animals. The top row shows photos of a moose, a caribou, a fox, another fox, and a rabbit. The middle row shows illustrations of a moose wearing a green shirt and glasses sitting on a stool, talking to a duck; a fox wearing a blue and red jacket sitting on a stool, talking to a duck; a duck wearing a white lab coat and glasses sitting on a stool, talking to a rabbit; and another duck wearing a white lab coat and glasses sitting on a stool, talking to a rabbit. The bottom row shows photos of a duck and another duck.

Graphic Medicine in the Middle East: Clinical Applications and Barriers to Success

Alan S. Weber

Weill Cornell Medicine – Qatar

This contribution reports on the challenges in the incorporation of graphic medicine (visual pathographies) into patient and medical education in the Middle East at Cornell University's medical college in the Arabian Gulf, Weill Cornell Medicine in Qatar. Although internationally most developed nations share the same biomedically-based model of disease, in developing nations the cultural philosophies of illness, medical ethics, doctor-patient relations, and the patient experience of disease can vary considerably. For example, the word 'cancer' (السرطان) in Arabic is considered so unlucky and frightening, that Gulf Arabs substitute another term 'the malicious' (خبيث), revealing an entire set of cultural practices that directly impact patient outcomes. Graphic narrative has the potential to bridge these kinds of epistemological and linguistic divides in the highly multicultural patient populations of healthcare systems in the Middle East. In medical education, the author has used cloud-based graphics software Pixton.com in medical ethics training of medical students, who are asked to convey in the form of comics not only the philosophical dimensions of medical ethical encounters (using the standard frameworks of 4-Principlism, Utilitarianism, Virtue Ethics, Deontological Ethics, etc.), but also the emotive and affective aspects of patients and families confronting ethical dilemmas. A randomized controlled trial carried out by the author additionally compared learning outcomes between a group of students who wrote a traditional rhetorical-argumentative essay on a medical ethics topic and students who explored the same topics by drawing a graphic medicine narrative. The author additionally employed graphic medicine in an assignment to explore children's responses to cancer. Medical students at the author's institution studied visual rhetoric and visual story-telling in advertising, children's books, public health posters, silent films, and wordless novels from the 1920s-30s. They then adapted children's cancer stories from online sources into graphic formats. An ongoing related project with the Qatar Cancer Society is collecting children's cancer stories from the community, translating them to short graphic novels, and preparing them for publication for peer-peer patient education. However, serious challenges arise in the use of graphic medicine in the Middle East due to conservative Salafist and Wahhabist Islamic views of aniconism, the prohibition against depicting human figures and animals in creative works. Discomfort with image-making among Muslim patients has been documented in the occupational therapy and art therapy literature in the Gulf.

Keywords: Graphic medicine – Middle East; graphic medicine; medical education – Medical and Health Humanities; visual pathography; Medical and Health Humanities

ACCEPTED AS A POSTER

Matrescence, Magic and Misapprehensions: Birth Stories.

This practice-based investigation aims to illuminate women's perceptions of a 'normal' birth experience. This seven-minute lightning talk will explore two key graphic narratives created around and in response to the experience of childbirth and outline Jane Webster's practice-based PhD question -Birth Stories: 'How can choice and confidence be encouraged in the experience of birthing Mothers through illustration animation practice?'

News of a pregnancy can be magical and longed for; it also can be a time of enormous change and uncertainty to all stakeholders in the development and birth of a baby or babies. Kate Evan's graphic narrative is titled, 'Bump- How to Make, Grow and Birth a Baby, 2014, and takes the reader through the journey of making a baby and understanding your body and physiology. Growing a baby - the process of a 'normal' pregnancy are presented in this book. Concluding with the baby's birth. Only, not in the array, and often unspoken processes that birth takes place. Lucy Knisley's graphic novel 'Kid Gloves- Nine Months Of Careful Chaos,2019, presents the scenario of childbirth from the journey of the teenager and contraception in avoiding pregnancy at all costs. The baby that does not materialise when the time is 'right,' the narrative of a difficult pregnancy and the trauma of the postpartum experience.

The talk will investigate the language and content in the visual and written analysis of the pregnancy stories both authors communicate and how the PhD research of 'Birth Stories' explores the language and presentation of individuals' experience of pregnancy and birth 'is a story' and can often be dictated to the person experiencing their narrative in idealised and unrealistic forms. The research investigates why accurate birth information is guarded and why the choices of how one's expected birth story will take a different route and not the desired reality, leaving women disillusioned at a time of significant vulnerability.

Jane Webster MA FHEA

Senior Lecturer and Level 6 Coordinator

Kingston School of Art,

Kingston University Knights Park Campus

ACCEPTED AS AN ORAL DISCUSSION

At last year's conference, Brian and Kathryn were excited to share the vision for their book project *Health Professions, Care, and Comics: An Interdisciplinary Guide to Graphic Medicine*, which they are co-editing. The launch at the Graphic Medicine 2023 conference kicked off an application process by which authors from across the graphic medicine and health humanities communities were invited to apply, and selected authors were paired up—sometimes with those they knew and often with those they hadn't yet met—to begin the co-writing process. We have over 50 authors participating in this project. This is a largely experimental process, as the co-authoring of chapters, books, and articles, most often occurs between those who already know one another and work together. We think that the collaborative and interdisciplinary nature of graphic medicine allows for this kind of experimentation in the writing process itself. While that process is still in progress at the time of this application, we have already seen the magic of graphic medicine shine through thus far, with authors embracing the newness of this kind of challenge and adding not only to their individual chapters but to the project itself, asking to share their artwork with one another, proposing new chapters based on their experiences, and broadening our author group by working with us to invite those in who should be a part of it. Though we are early in the process, we are optimistic and enthusiastic about the community that is being built through this process and want to share updates and reflections with the graphic medicine community. Our timeline is such that chapter drafts are due in mid-April and by the time of this conference all chapter teams will have received their edits to finalize their chapters. We would love to include several of our authors in this presentation to talk about their experiences while we share our perspectives as the editors of this project, all engaged in this book project together. In keeping with the conference theme of "magic", we think this project exemplifies and embodies the "magic" of interdisciplinary collaboration within the graphic medicine community.

ACCEPTED AS A LIGHTNING TALK

Author: Anita White.

Affiliation: Documentary Drawer in the moment of Medical Moments

Link to Information about my Medical Drawing Life

<https://www.tptoriginals.org/artist-anita-white-sketches-her-joys-her-grief-and-life-in-a-pandemic/>

My Mountain Goat Images:

MOUNTAIN GOAT IMAGES from January to March 2018



Climb every mountain.

Carrying my delicate fragile Josh. I can hang upside down



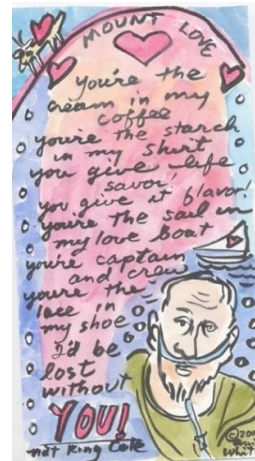
You made it through all this.



Mount Tenacity



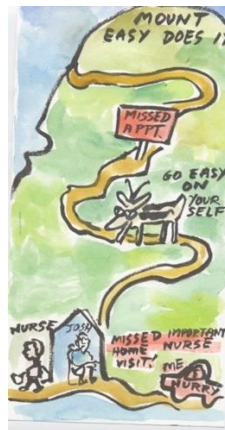
Mountain Goat as Spirit Guide.



Mount LOVE



Mount Lonely



Mount Easy Does It!



Mount Medical Concern



Cadeusus

For my 20 minute oral presentation I would like to share how inner imagery helped me navigate challenging medical situations.

To me the two snakes of the medical symbol Cadeusus entwine medical knowledge with intuitive imagery for insightful healing, and wholeness. The magic I experienced drawing my way through medical challenges with my late husband was to welcome inner playful humorous images that enabled me to navigate tough times.

Allowing humorous images to accompany serious imagery became a magical tool that provided comic relief giving me Faith when nothing was funny.

I leaned into the inner image of being a very sure footed quirky charming mountain goat who wore glasses and could “see clearly”. That image lightened many serious moments as the mountain goat could hang upside down or traverse any challenge. This whimsical image helped me navigate every Mountain of Worry or Uncertainty that came our way.

My 65 Mountain Goat Drawings from January to March 2019 became the humorous magical imagery with which to navigate every challenge, appointment, and emotion. This lighthearted imagery created a magical safety net that caught me again and again! No matter what happened I could use this magical tool to summon humor and resilience from my Spiritual Toolbox.

Drawing fills out the analytical medical and factual diagnosis a patient receives. Comics describe the inner emotional life of medical issues. A light humorous touch one can illuminate empathy and understanding. Graphic Medicine drawing sparks magic across disciplines by showing the inner emotions of a medical situation.

I envision the future of Graphic Medicine bridging seen and unseen with images depicting whimsy coupled with serious imagery as powerful tools to lighten medical facts and difficult diagnosis. Thus the two Caduceus snakes entwine creating balance and wholeness.

May the audience find my work inspiring.



Mount Faith

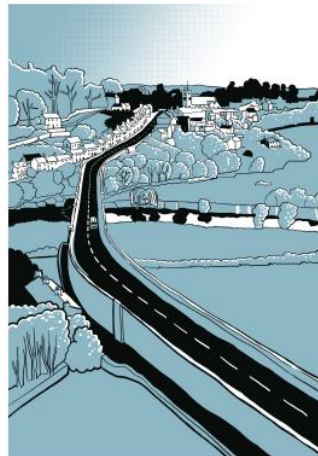
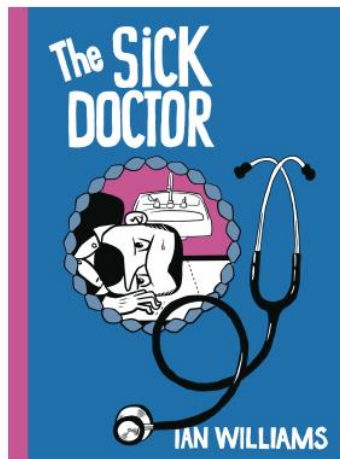
ACCEPTED AS A LIGHTNING TALK

Author: Ian Williams

Affiliation: Graphic Medicine

Title of proposal: The Sick Doctor – Progress Report

I am working on the third volume of the Bad Doctor Trilogy. This one is entitled The Sick Doctor. It is due out at the end of this year from my publishers, Myriad Editions. It has been a long time in the making, partly because it has autobiographical elements and it has been tough to decide how to tell the story. It is about a middle aged GP, Robert Smith, who gets prostate cancer. The book explores themes of masculinity, health-seeking behaviour and stigma. The first two books in the series are The Bad Doctor and The Lady Doctor. Both have been critically acclaimed.



ACCEPTED AS A LIGHTNING TALK

Author: Ian Williams

Affiliation: Graphic Medicine

Title of proposal: Using comics to illustrate the EMBED-Care study findings and carers' experiences –Palliative care in dementia.

I am involved as a cartoonist in a research project from University College London and Kings College London on end of life dementia care: The EMBED-Care project. My job is to interview three carers of people who have died or are dying of dementia and turn their stories into comics, as well as the research project findings. This will culminate in an exhibition in the Science Gallery in London in April. I will briefly outline the project and show my finished comic strips.

ACCEPTED AS A LIGHTNING TALK

Author: Haiqi Yang

Affiliation(s): PhD candidate at London College of Communication, University of Arts London

Title of proposal: Picturebooks About Anxiety Disorders as Graphic Medicine: Envisioning New Horizons and Practical Applications from Therapist Insights

Anxiety disorders are becoming the most prevalent mental illness around the world; and nearly one-third of the population is affected by some kind of anxiety disorder during their lifetime, but more than half of the patients do not recognise their anxiety disorders and do not seek treatment (Bandelow and Michaelis, 2015; Cía et al., 2018). Since graphic medicine can effectively express the experience of mental illness in an engaging way (Williams, 2012), it can effectively promote awareness and understanding of anxiety disorders. In the past decade, the production of graphic medicine has significantly grown, but few of them are about anxiety disorders. As a similar book format to comics and graphic novels, picture books about anxiety disorders have rapidly increased in number in recent years. My PhD research advocates that picturebooks can communicate mental experiences with readers and improve their understanding towards mental illness, which should be seen as graphic medicine as well. In addition, although visual storytelling in picturebooks relies much less on panels than comics and graphic novels, the dominant graphic medicine theory for embodying illness – visual metaphor theory (El Refaie, 2019; Miers, 2017) – can be adapted and applied to picturebooks about anxiety disorders. With comparison and analysis of published picturebooks and comics about anxiety disorders, I created two picturebooks serving as an interface between therapists and young adults. The picturebooks narrate general anxiety disorder and social anxiety disorder, which are the most common anxiety disorders among young adults aged 18-34 (Bandelow and Michaelis, 2015; Chang et al., 2019). Through two rounds of interviews with therapists, the effectiveness of communicating anxiety disorders has been examined. This presentation will demonstrate that picturebooks about mental illness should be included in graphic medicine, and bring the attention to the potential of using such picturebooks in education and psychotherapy based on feedback collected from therapists.

Reference

Bandelow, B. and Michaelis, S. (2015) 'Epidemiology of anxiety disorders in the 21st century', *Dialogues in Clinical Neuroscience*, 17(3), pp. 327–335.

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Chang, S. et al. (2019) 'Prevalence and correlates of generalized anxiety disorder in Singapore: Results from the second Singapore Mental Health Study', *Journal of Anxiety Disorders*, 66, p. 102106. doi: 10.1016/j.janxdis.2019.102106

El Refaie, E. (2019). *Visual metaphor and embodiment in graphic illness narratives*. Oxford: Oxford University Press.

Miers, J.W. (2017) Visual Metaphor and Drawn Narratives. University of the Arts London.

Williams, I.C.M. (2012) 'Graphic medicine: comics as medical narrative', *Medical Humanities*, 38(1), pp. 21–27. Available at: <https://doi.org/10.1136/medhum-2011-010093>.

Sample images or web links to work being discussed (Part of my picturebooks):

<https://yanghaiqi1221.wixsite.com/luobai/single-project>

ACCEPTED AS A POSTER

Authors: Rebecca Zhao, Kathleen Rice

Affiliation: Department of Family Medicine, McGill University

Title of proposal: Graphic “cures”: Creating graphic health narratives to discuss historical trauma

Graphic medicine—health narratives in the form of comics—is commonly used as a way of conveying complex experiences of illness, trauma, and healing to audiences in areas such as medical education and health humanities. However, the act of creating graphic medical narratives has yet to be explored as a non-confrontational and culturally sensitive mental health approach: How are experiences of illness and trauma shared with others through graphic medicine as a research method and what impact does graphic medicine have on those who create graphic health narratives? To answer these questions, I aimed to use graphic medicine to better understand historical trauma, which I define as trauma resulting from widescale events of oppression that is passed between generations, within Chinese diasporic populations. Mental health and trauma are often undiscussed within such communities due to stigma. The rise of antiAsian discrimination during the COVID-19 pandemic further illuminated how racial trauma and violence are experienced across the life course and across generations. I propose that creating a graphic health narrative could be used as a tool for people to share their experiences and perspectives of historical trauma beyond words. I invited nine self-identified Chinese Canadians to create their own graphic narratives on their experiences of historical trauma and to analyze their own as well as each others’ graphic narratives in a focus group discussion. Preliminary findings illustrated themes of resilience and empathy of one’s familial circumstances, breaking the cycle of intergenerational trauma, and identifying graphic medicine as a form of selfexpression and release. This has been the first study that used visual methods to explore trauma among Chinese Canadians and piloted graphic medicine as a “graphic cure”: a potential culturally sensitive healing approach for mental health care and to enhance the current state of clinical mental health services.