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Anatomy Acts: A Scottish Journey Through the Body ...

The British Parliament passed the Anatomy Act 1832, which finally provided for an adequate and legitimate supply of corpses by allowing legal dissection of executed murderers. The view of anatomist at the time, however, became similar to that of an executioner.

History of anatomy - Wikipedia

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Synopsis Fusing history, imagination and the senses, "Anatomy Acts" explores the social, cultural and scientific significance of anatomy in Scotland over the past 500 years. How have we come to know ourselves through anatomical study? How has anatomy changed over the centuries and where is it heading?

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Anatomy Acts How We Come To Know Ourselves

The Anatomy Act 1832 (2 & 3 Will. IV c.75) is an Act of Parliament of the United Kingdom that gave free licence to doctors,

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teachers of anatomy and bona fide medical students to dissect donated bodies. It was enacted in response to public revulsion at the illegal trade in corpses

Fusing history, imagination and the senses, *Anatomy Acts* explores the social, cultural and scientific significance of anatomy in Scotland over the past 500 years. How have we come to know ourselves through anatomical study? How has anatomy changed over the centuries and where is it heading? What contribution has Scotland made to the 'culture of anatomy'? How have the arts responded to the work of anatomists and surgeons? The range of *Anatomy Acts* is wide, setting the high points of Renaissance, Enlightenment and 19th-century enquiry alongside the latest medical imaging techniques and the work of contemporary artists and poets. Its publication coincides with a touring exhibition of the same name that opens in Edinburgh in May 2006. The exhibition draws entirely on Scotland's rare and historic medical and art collections. There is no comparable visual history of anatomical material from Scotland on the market. This publication gives a new focus, building on the more general overviews of the relationship between art and anatomy that have appeared in recent years. Essays have been commissioned from leading authorities across medicine and culture, selected for their authors' specialist knowledge of Scottish medical and visual history, as well as their original and provocative perspectives on this subject. This publication will be of interest to a wide public, including professionals and students in medical, cultural and historical areas, as well as gallery and museum visitors.

A guide, which gives information about individual items included in the *Anatomy Acts* touring exhibition (2006-7).

The wild success of the traveling *Body Worlds* exhibition is testimony to the powerful allure that human bodies can have when opened up for display in gallery spaces. But while anatomy museums have shown their visitors much about bodies, they themselves are something of an obscure phenomenon, with their incredible technological developments and complex uses of visual images and the flesh itself remaining largely under researched. This book investigates anatomy museums in Western settings, revealing how they have operated in the often passionate pursuit of knowledge that inspires both fascination and fear. Elizabeth Hallam explores these museums, past and present, showing how they display the human body—whether naked, stripped of skin, completely dissected, or rendered in the form of drawings, three-dimensional models, x-rays, or films. She identifies within anatomy museums a diverse array of related issues—from the representation of deceased bodies in art to the aesthetics of science, from body donation to techniques for preserving corpses and ritualized practices for disposing of the dead. Probing these matters through in-depth study, *Anatomy Museum* unearths a strange and compelling cultural history of the spaces human bodies are made to occupy when displayed after death.

Anatomy museums around the world showcase preserved corpses in service of education and medical advancement, but

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they are little-known and have been largely hidden from the public eye. Elizabeth Hallam here investigates the anatomy museum and how it reveals the fascination and fears that surround the dead body in Western societies. Hallam explores the history of these museums and how they operate in the current cultural environment. Their regulated access increasingly clashes with evolving public mores toward the exposed body, as demonstrated by the international popularity of the Body Worlds exhibition. The book examines such related topics as artistic works that employ the images of dead bodies and the larger ongoing debate over the disposal of corpses. Issues such as aesthetics and science, organ and body donations, and the dead body in Western religion and ritual are also discussed here in fascinating depth. The Anatomy Museum unearths a strange and compelling cultural history that investigates the ideas of preservation, human rituals of death, and the spaces that our bodies occupy in this life and beyond.

Almost every medical faculty possesses anatomical and/or pathological collections: human and animal preparations, wax- and other models, as well as drawings, photographs, documents and archives relating to them. In many institutions these collections are well-preserved, but in others they are poorly maintained and rendered inaccessible to medical and other audiences. This volume explores the changing status of anatomical collections from the early modern period to date. It is argued that anatomical and pathological collections are medically relevant not only for future generations of medical faculty and future research, but they are also important in the history of medicine, the history of the institutions to which they belong, and to the wider understanding of the cultural history of the body. Moreover, anatomical collections are crucial to new scholarly inter-disciplinary studies that investigate the interaction between arts and sciences, especially medicine, and offer a venue for the study of interactions between anatomists, scientists, anatomical artists and other groups, as well as the display and presentation of natural history and medical cabinets. In considering the fate of anatomical collections - and the importance of the keeper's decisions with respect to collections - this volume will make an important methodological contribution to the study of collections and to discussions on how to preserve universities' academic heritage.

This edited collection explores a subject of great potential for both art historians and museologists - that of the nature of the specimen and how it might be reinterpreted. Through its cross-disciplinary contributions, written by a team of art historians, artists, poets, anthropologists, critics and curators, this book looks at how artistic encounters in museums, ranging from anatomy museums to contemporary cabinets of curiosity, can provoke new modes of thinking about art, science and curating. Museological literature in the past focused on artefacts or objects; this is an original contribution to the field and offers new readings of old issues, inspiring new understandings of the relationships between art, science and curating. Brings together international expertise from art practitioners, historians, creative writers and theorists in France, the United States, United Kingdom and New Zealand. Contributions from creative practitioners draw upon their own experience of producing artworks in response to specific scientific collections while historians, anthropologists, critics and writers examine how museums stimulate, incite and otherwise inspire artistic awareness of science and its specimens. One of the most important contributions this book will make is drawing together several threads of research and practice to

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encourage interdisciplinary discussion. It provides new ways of thinking about the relationships between art, science, museums and their objects. It concentrates on the ways in which scientific collections kindle novel aesthetic strategies and inspire new scholarly interpretations of art, science, curating and epistemology. In so doing it will make a considerable contribution to the fields of art writing, creative practice, art theory, the history of science and curating. This book will appeal to academics, researchers, undergraduates and postgraduates studying fine art, curating, museology, art history, the history of science, creative writing; visual artists, curators, and other creative practitioners. Also of interest to museum audiences. Reading list potential.

Up the close and down the stair, Up and down with Burke and Hare. Burke's the butcher, Hare's the thief, Knox the man who buys the beef. —anonymous children's song On Halloween night 1828, in the West Port district of Edinburgh, Scotland, a woman sometimes known as Madgy Docherty was last seen in the company of William Burke and William Hare. Days later, police discovered her remains in the surgery of the prominent anatomist Dr. Robert Knox. Docherty was the final victim of the most atrocious murder spree of the century, outflanking even Jack the Ripper's. Together with their accomplices, Burke and Hare would be accused of killing sixteen people over the course of twelve months in order to sell the corpses as "subjects" for dissection. The ensuing criminal investigation into the "Anatomy Murders" raised troubling questions about the common practices by which medical men obtained cadavers, the lives of the poor in Edinburgh's back alleys, and the ability of the police to protect the public from cold-blooded murder. Famous among true crime aficionados, Burke and Hare were the first serial killers to capture media attention, yet *The Anatomy Murders* is the first book to situate their story against the social and cultural forces that were bringing early nineteenth-century Britain into modernity. In Lisa Rosner's deft treatment, each of the murder victims, from the beautiful, doomed Mary Paterson to the unfortunate "Daft Jamie," opens a window on a different aspect of this world in transition. Tapping into a wealth of unpublished materials, Rosner meticulously portrays the aspirations of doctors and anatomists, the makeshift existence of the so-called dangerous classes, the rudimentary police apparatus, and the half-fiction, half-journalism of the popular press. *The Anatomy Murders* resurrects a tale of murder and medicine in a city whose grand Georgian squares and crescents stood beside a maze of slums, a place in which a dead body was far more valuable than a living laborer.

Design Anthropology provides the definitive introduction to the field of design anthropology and the concepts, methods, practices and challenges of this exciting and emerging area of study

The eminent physician and anatomist Dr William Hunter (1718-1783) made an important and significant contribution to the history of collecting and the promotion of the fine arts in Britain in the eighteenth century. Born at the family home in East Calderwood, he matriculated at the University of Glasgow in 1731 and was greatly influenced by some of the most important philosophers of the Scottish Enlightenment, including Francis Hutcheson (1694-1746). He quickly abandoned his studies in theology for Medicine and, in 1740, left Scotland for London where he steadily acquired a reputation as an

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energetic and astute practitioner; he combined his working life as an anatomist successfully with a wide range of interests in natural history, including mineralogy, conchology, botany and ornithology; and in antiquities, books, medals and artefacts; in the fine arts, he worked with artists and dealers and came to own a number of beautiful oil paintings and volumes of extremely fine prints. He built an impressive school of anatomy and a museum which housed these substantial and important collections. William Hunter's life and work is the subject of this book, a cultural-anthropological account of his influence and legacy as an anatomist, physician, collector, teacher and demonstrator. Combining Hunter's lectures to students of anatomy with his teaching at the St Martin's Lane Academy, his patronage of artists, such as Robert Edge Pine, George Stubbs and Johan Zoffany, and his associations with artists at the Royal Academy of Arts, the book positions Hunter at the very centre of artistic, scientific and cultural life in London during the period, presenting a sustained and critical account of the relationship between anatomy and artists over the course of the long eighteenth century.

Using close visual analysis of drawings, artist interviews, critical analysis and exegesis, *Drawing Investigations* examines how artists use drawing as an investigative tool to reveal information that would otherwise remain unseen and unnoticed. How does drawing add shape to ideas? How does the artist accommodate to challenges and restraints of a particular environment? To what extent is a drawing complementary and continuous with its subject and where is it disruptive and provocative? Casey and Davies address these questions while focusing on artists working collaboratively and the use of drawing in challenging or unexpected environments. *Drawing Investigations* evaluates the emergence of a way of thinking among an otherwise disconnected group of artists by exploring commonalities in the application of analytical drawing to the natural world, urban environment, social forces and lived experience. Examples represent a spectrum of research in international contexts: an oceanographic Institute in California, the archives of Amsterdam's Rijksmuseum, the Antarctic Survey, geothermal research in Japan and the Kurdish diaspora in Iraq. Issues are situated in the contemporary theory and practice of drawing including relationships to historical precedents. By exploring drawing's capacity to capture and describe experience, to sharpen visual faculties and to bridge embodied and conceptual knowledge, *Drawing Investigations* offers a fresh critical perspective on contemporary drawing practice.

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