

A speculative exhibition about the constructive role that art can play in global political discourse around life-saving vaccines.

<Immune Nations>



TRONDHEIM
Norway

Galleri KiT
March 13 to 24, 2017

GENEVA
Switzerland

UNAIDS
May 23 to June 30, 2017

This work was completed as part of the International Collaboration for Capitalizing on Cost-Effective and Life-Saving Commodities (i4C) that is funded through the Research Council of Norway's Global Health & Vaccination Programme (GLOBVAC Project #234608).

<Immune Nations>

Featuring collaborative art & research projects by Jesper Alvær, Julia Belluz, Sean Caulfield, Timothy Caulfield, Patrick Fafard, Caitlin Fisher, Steven J. Hoffman, Johan Holst, Annemarie Hou, Alison Humphrey, Kaisu Koski, Vicki S. Kwon, Natalie S. Loveless, Patrick Mahon, Lathika Sritharan, Mkrkich Tonoyan, and Rachelle Viader Knowles.

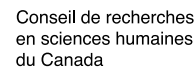
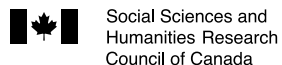
Curated by Natalie S. Loveless

TRONDHEIM
Norway

Galleri KiT
March 13 to 24, 2017

GENEVA
Switzerland

UNAIDS
May 23 to June 30, 2017





Contents

7 Curator's Statement

PROJECTS

8 Upstream the Cold Chain

10 Design for a Dissemunization Station

14 Shadowpox: The Antibody Politic

18 Anatomy Table

20 Conversations with Vaccine-Critical Parents &
Theory of Illness #1-4

22 Syringe Sequence #1-2

24 VacZineNations!

28 Memories and Records:
The Vaccine Archive

REFLECTIONS

30 The Vaccine Picture

32 Art, Vaccination and Global Health Summits
"Can Art Influence Global Vaccination Policy?"

34 Measuring Incompatibilities:
Impact Metrics Across Disciplinary Divides



Curator's Statement

Hailed as one of the 20th century's greatest achievements, vaccines have prevented millions of deaths. A vaccine for HIV is widely recognized as one of the top-priority medical innovations needed. At the same time, convincing citizens with access to existing vaccines to actually use them has become increasingly challenging, as evidenced by the relatively recent measles outbreaks in the United States (<http://www.cdc.gov/measles/cases-outbreaks.html>). While decisions made at international summits have the potential to substantially impact global populations, they often fail to encompass some of the most important perspectives – those of the vaccine hesitant and resistant. The exhibition *Immune Nations* focuses on these voices.

Immune Nations was developed as part of *The Vaccine Project*. Funded with support from the University of Ottawa, the University of Alberta, the Joint United Nations Programme on HIV/AIDS (UNAIDS), and the Norwegian Research Council, *The Vaccine Project* is a three-year collaborative research project that brings together artists, scientists, academics (and combinations thereof) to develop interdisciplinary knowledge surrounding vaccines. In so doing, the project addresses head-on the difficulties that come from bringing together disciplinary methods and insights that are, at first blush, incompatible – as in, for example, the contrast between the open-endedness of artistic social commentary and the determinate nature of policy. Rising to this challenge, *Immune Nations* is, to our knowledge, the first multi-year research-based exhibition to specifically address the issue of vaccines from a collaborative, interdisciplinary perspective, attentive to the arts and its many roles for advocacy and political intervention. The exhibition showcases work that was produced over the course of the three years of the project, as the team shared perspectives and provocations emerging from our different disciplinary locations. We are thrilled to be sharing the results of the project at Galleri KiT (Trondheim Academy of Fine Art) in March and at UNAIDS (Geneva) in May.

— Natalie S. Loveless, February 2017



Upstream the Cold Chain

Single channel video, 2017.

Project lead: Jesper Alvær

Advisor: Johan Holst

In collaboration with Sinaré/Kàboré Thérèse (Ministry of Health, Burkina Faso) and Ramos Mboane (Chief Medical Officer, Niassa Province, Mozambique)

Following a group of young scientists / healthcare professionals from their practical health work in the Global South to a conference on Global Vaccination in Norway, this single-channel video gathers local narratives on vaccine access — specifically the experience of navigating the temperate supply chains that are needed for vaccines to remain effective — and juxtaposes footage from the Global South with so-called “first world” footage in order to consider the “cold chain” both practically and allegorically.

Images by Ramos Mboane.

Thank you to:

villagereach.org, Paul Arne Kristiansen, staff at KIT, Isabela Grosseova

Jesper Alvær is a Norwegian artist based in Oslo and Prague. Since 2013 he has been a research fellow at the Oslo National Academy of the Arts. He holds a MFA in from the Academy of Fine Art in Prague (2004) and CAGS from the Arts, Health and Society Division of the European Graduate School, EGS (2014). For more information please see kunstakademiet.no/en/jesper-james-alvaer.

Johan Holst is a Senior Scientist with basic academic training as a pharmacist from the University of Oslo, and research experience in the field of development, characterization and evaluation of vaccines. He works at the Norwegian Institute of Public Health (NIPH) in Oslo and has in the past seven years mainly been involved in a collaborative project with Novartis Vaccines (now gsk) dealing with evaluation of vaccines against serogroup B meningococcal disease. He recently joined the Secretariat of CEPI (Coalition for Epidemic Preparedness Innovations) in Oslo. For more information please see www.cepi.net.

Acknowledgements/Sponsors:

Billedkunstnernes Vederlagsfond

 Norwegian Institute of Public Health

CEPI
New vaccines
for a safer world

Design for a Dissemunization Station

Printed synthetic fabric, tubular aluminum frames, sound elements with headphones and speakers, 2017.

Artistic Collaborators: Patrick Mahon & Annemarie Hou

+ 3 Alternate Use Drawings for a Dissemunization Station

Digital prints mounted on board, 2017.

Artistic Collaborators: Patrick Mahon & Annemarie Hou, with Thomas Mahon

Our project is dedicated to the idea of designing and producing a prototype for a portable sculptural structure that suggests multiple uses regarding vaccines. A foldable, decorated information booth that could be sited in 'public' contexts such as airports, or even possible 'access' to vaccines, or a structure for other as-yet-unimagined uses, the *Dissemunization Station* invokes real-world issues, but as an artwork, it has a propositional or even fantastical character that enlists imaginative responses. Designed in consultation with an architectural designer and sound technicians, the piece can be engaged by several participants at once, and houses headphone-access sound elements as well as projects ambient sounds. The subjects of the sound elements are: (1) Broadcast news regarding moments in the history of modern vaccine usage and related issues; (2) Conversations among artists, and also public health students, about vaccine promotion and the creation of public perceptions; (3) an "inner body soundscape" based on the imagined progress of vaccines through the body. Three panels picturing alternate uses for the *Station* are displayed adjacent to the structure.

Our Philosophy regarding our Project

In setting out to make the work, we were aware of many questions and problems that relate to the subject vaccines. Ultimately, however, our specific interests circulated around questions of access (to information; to vaccines); representation (What do vaccines 'look like'? How do we understand vaccines through various forms of mediation, image culture etc.?); and resistance to vaccines (What role does needle fear play in that regard?). Our playful, hybrid term "dissemunization" is therefore an attempt to invoke ideas concerning access and representation, and also some of the tensions that exist regarding the various problems concerning vaccines based on geo-political and socio-economic factors.

The Working Principles of our Methodology

Our project is based on commitments to engaging in collaboration, shared research, cross-pollination and the production of a creative work integrating design and expressive art. We began

with the assumption that we would each foreground our respective expertise and knowledge sets regarding art, communication, and vaccines, and work to inform ourselves about each others' perspectives as well as to 'grow' our capacities regarding areas of engagement that are less familiar to us. Thus, our working method initially involved online exchanges of text (conversation; readings; data), images (drawings; rough designs; found images), and any other materials that helped inspire collaboration. Eventually, we worked on respective elements of the work (Patrick Mahon & Thomas Mahon designed and commissioned the structure); Annemarie Hou coordinated and developed the sound production (with Charlotte Sector); Sound Artist, Tegan Moore, produced the "inner body-scape."

Acknowledgements:

Architectural drafting, digital layout, proposal drafts: Thomas Mahon

Sound Design and editing (Broadcast History Project): Charlotte Sector

Sound Creation and editing ("Envelope" and Voice Montages): Tegan Moore

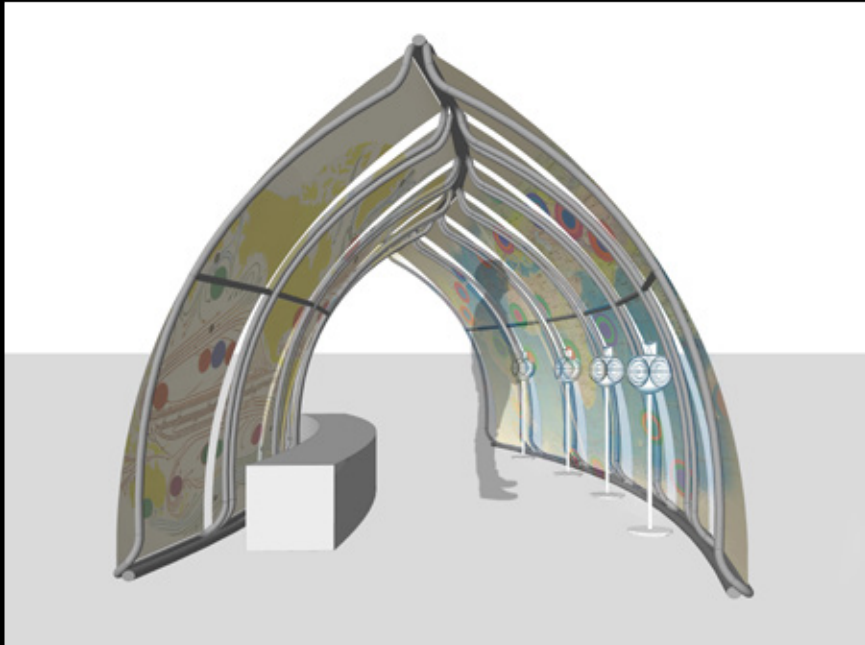


Western Arts & Humanities



Patrick Mahon is an artist, writer, and Professor of Visual Arts at Western University, in London, ON. Mahon's artwork has been exhibited widely in Canada; in recent exhibitions in China, Ecuador, and Japan in 2017; and at many print biennales. Patrick was in residence at the International Studio and Curatorial Program (New York); Frans Masereel Centrum (Belgium); and at La Maison Patrimoniaire Barthéle in France. Patrick's collaborative SSHRC project, *Immersion Emergencies and Possible Worlds*, on the theme of water, began in 2010, and a group exhibition, "The Source: Reconsidering Water through Contemporary Art," was presented at Rodman Hall Art Centre, Brock University, Canada, in May 2014. For more information please see www.patrickmahon.ca.

Annemarie Hou serves as Chief of Staff and Director of the Executive Office for the Joint United Nations Programme on HIV/AIDS (UNAIDS). Most recently, she oversaw the communications and advocacy portfolio at UNAIDS where she was responsible for positioning HIV and development issues in the global landscape. Prior to joining UNAIDS, Ms Hou worked in the philanthropic field—with a focus on health and children's issues. She was the Communications Director at Casey Family Programmes, an operating foundation dedicated to child welfare issues started by the founder of UPS. Ms Hou served as the first Global Health Communications Manager at the Bill & Melinda Gates Foundation and also as the family's spokesperson. An award-winning writer she started her career as a television journalist. She serves on the Alumni Advisory Board of the Bill & Melinda Gates Foundation, the Board of Grassroot Soccer and as an advisor to the Graça Machel Trust. Ms Hou also curates the UNAIDS Art Collection.



Shadowpox: The Antibody Politic

Motion-tracked interactive projections, aluminum frame, fabric, photographic prints, 2017.

Artistic Collaborators: Alison Humphrey, Caitlin Fisher, Steven J. Hoffman and LaLaine Ulit-Destajo

“...imagine the action of a vaccine not just in terms of how it affects a single body, but also in terms of how it affects the collective body of a community...”

— Eula Biss, *On Immunity*

A microscope shows us the invisibly small.

A *macro*scope, then, allows us to see what is too big to grasp with the naked eye: the impact our choices have on the many hundreds of people around us.

Shadowpox: The Antibody Politic imagines the emergence of a vaccine-preventable disease composed of viral shadows. Part fact, part science fantasy, this mixed-reality installation combines real-world statistical data with theatrical simulation using motion-tracking, live-animated digital effects.

Fear and courage incarnate as the pathogen is projected onto the player's own body (*PoX oN Me*). Risk and the individual immunization decision are cast in a wider light as the player sees the power they have to protect or infect others (*PoX oN 'eM*). Finally, the player is invited to visit an online space to meet their “infection collection” or “protection collection”, where population statistics become multiple individual humans once again (*PoXéMoN*).

This installation is part of a larger project conceived and directed by Alison Humphrey, with technical

direction by LaLaine Ulit-Destajo: an online science fiction storyworld co-created with performing arts students on four continents. The first *Shadowpox* laboratory took place in June 2016 at the Royal Academy of Dramatic Art in London, and the project will spread to North America, Europe, Africa and Asia by the centenary of the 1918 influenza pandemic. We welcome inquiries from theatre schools, youth arts organizations, and others at join@shadowpox.org.

Community immunity (the proportion of a population who must be immunized to prevent the spread of an infectious disease) cannot be achieved by the courage of a single hero, but by the dragon-slaying of hundreds of thousands. The *Shadowpox* project's participatory storytelling structure, interactive theatrical technology, and online video portal will enable its young adult artists to inspire reflection and debate in the audience of their peers, generating new insights into one of the thorniest political dilemmas of public health: voluntary participation in the collective good.

For more information please see: www.shadowpox.org.

Shadowpox actors depicted in this program:

p.1 Skye Hallam
p.4 Tom Martin
p.17 Fehinti Balogun, Polly Misch

Credits/Acknowledgements:

Royal Academy of Dramatic Art: actors Fehinti Balogun, Natasha Cowley, Sayre Fox, Skye Hallam, Tom Martin, Polly Misch, Abraham Popoola, Maisie Robinson, Jamael Westman, and Director of RADA Edward Kemp

Videographer/photographer: Simon Eves

Alice Lab for Computational Worldmaking: Graham Wakefield

Statistical analysis: Susan Rogers Van Katwyk

Animation: Jos Humphrey (logo), Shutterstock/GCramm (waving/walking people)

Graphics: Leremy Gan (card pictogram people), iStock.com/JuliarStudio (game still figures), Shutterstock/lvsanmas (flag circles), IngImage/Rbiedermann (world map), The Noun Project

Bloss the Foundation: Gillian Stamp

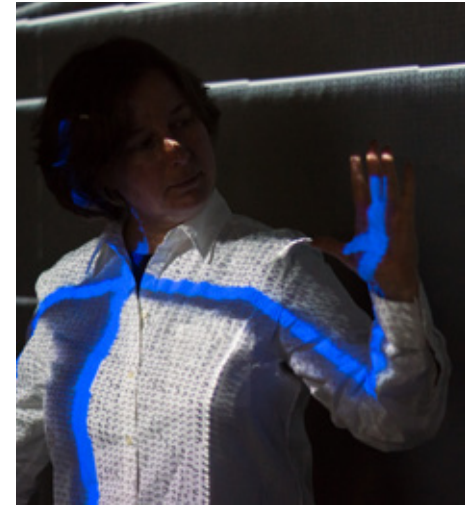
Future Cinema Lab

Public Health Ontario: Natasha Crowcroft

The Vaccine Centre at the London School of Hygiene and Tropical Medicine: Conall Watson

Oxford Vaccine Group: Sarah Loving, Maria Moore

Jackman Humanities Institute working group on the Art and Science of Immunization: Andrea Charise



Labo de stratégie mondiale
au Centre de droit, politique et
éthique de la santé de uOttawa
Global Strategy Lab
at the uOttawa Centre for
Health Law, Policy and Ethics



Social Sciences and Humanities
Research Council of Canada

Conseil de recherches en
sciences humaines du Canada





Caitlin Fisher directs the Augmented Reality Lab at York University where she held the Canada Research Chair in Digital Culture for the past decade. A 2013 Fulbright Chair, Fisher is the recipient of many international awards for digital storytelling including the Electronic Literature Organization Award for Fiction and the Vinaròs Prize for AR poetry. She serves on the international Board of Directors for both the Electronic Literature Organization and HASTAC, the Humanities, Arts, Science, Alliance and Collaboratory. Currently she is engaged in a four year SSHRC-funded research project exploring the potential of long-form interactive narrative in virtual and augmented reality. For more information please see <http://www.yorku.ca/caitlin/home/about.html>.

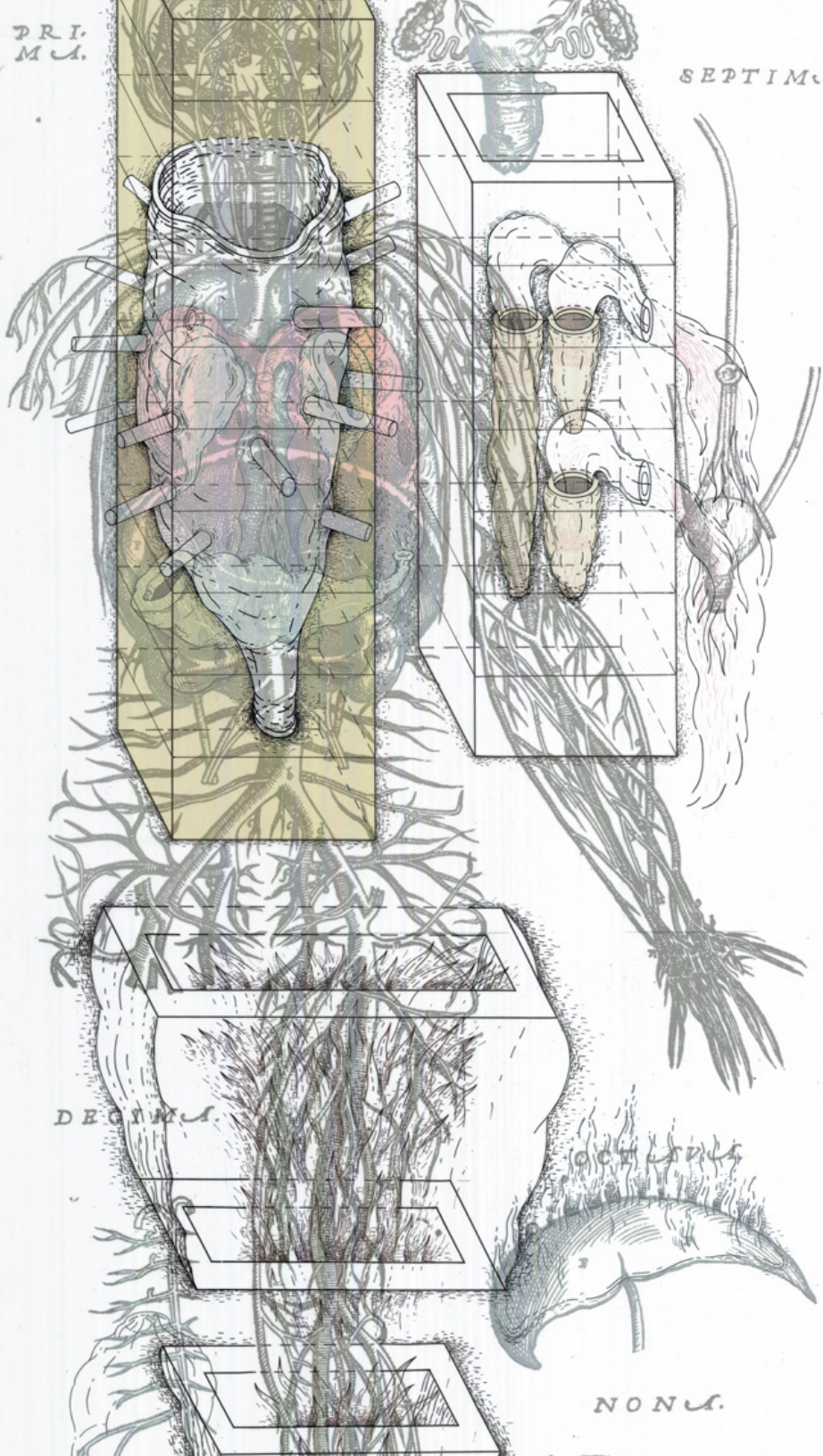
Steven J. Hoffman is the Director of the Global Strategy Lab, an Associate Professor of Law, Medicine and Public & International Affairs at the University of Ottawa, and the Scientific Director of the Canadian Institutes of Health Research's Institute of Population & Public Health. Currently he is co-principal investigator of a large \$4.6 million CAD research consortium on "Strengthening International Collaboration for Capitalizing on Cost-Effective and Life-Saving Commodities (i4C)" with John-Arne

Røttingen at the Norwegian Institute of Public Health. For more information please see www.stevenhoffman.ca.

Alison Humphrey plays with story across the fields of theatre, digital media and education. After starting her career as an intern at Marvel Comics, she joined science fiction author Douglas Adams's company The Digital Village, producing one of the first ever web-based alternate reality games for Starship Titanic. She initiated one of the earliest transmedia in-fiction blogs in a TV series, and co-wrote and directed two interactive, live-animated sci-fi theatre projects: *Faster than Night* (Toronto) and *The Augmentalist* (Silicon Valley). *Shadowpox* forms part of her doctoral research as a Vanier Scholar at York University. For more information please see www.alisonhumphrey.com.

LaLaine Ulit-Destajo is a creative coder based in Toronto. She develops custom software, most often in a live performance context, using C++, C# (Unity3D), Arduino, Processing, MaxMSP, openFrameworks and more. From theatre productions to virtual reality games, she believes coding isn't just a collection of "IF" statements, but an opportunity to collaborate with people from different disciplines and ask "What if?" For more information please see www.lalaineulitdestajo.com.





Anatomy Table

Silkscreen and digital printing on drafting film, plexi and Photo Tex, 2017.

Project lead: Sean Caulfield
Advisors: Timothy Caulfield and Johan Holst

Responding to historic anatomical references, I work to create images that speak to the biology of the body but which, at the same time, have an imagined, nonsensical quality, indicating to viewers that the drawings are not accurate representations of human anatomy. In this way, I hope to point to the gap that exists between empirical/scientific representations, and more emotional and culturally charged expressions of the body.

It is vital to educate people about scientific/biomedical research in order to counter pseudo-science and to foster trust in health sciences, but it is also important to be respectful of the fact that perceptions of our bodies come from multiple sources beyond science, and that different cultural perspectives and beliefs need to be acknowledged. In producing this work I do not intend to resolve this complex tension, but rather create a space of contemplation for viewers to reflect on issues related to vaccination and the body.

Acknowledgments/Sponsors:



Sean Caulfield is a Centennial Professor in the Department of Art and Design at the University of Alberta. He has exhibited his prints, drawings, installations and artist's books extensively throughout Canada, the United States, Europe, and Japan. For more information please see www.seancaulfield.ca.

Timothy Caulfield is a Canada Research Chair in Health Law and Policy, a Professor in the Faculty of Law and the School of Public Health at the University of Alberta and Research Director of the Health Law Institute at the University of Alberta. He is a Fellow of the Trudeau Foundation and the Principal Investigator for a number of large interdisciplinary projects that explore the ethical, legal and health policy issues associated with a range of topics, including stem cell research, genetics, patient safety, the prevention of chronic disease, obesity policy, the commercialization of research, complementary and alternative medicine and access to health care. For more information please see twitter.com/CaulfieldTim.

Johan Holst is a Senior Scientist with basic academic training as a pharmacist from the University of Oslo, and research experience in the field of development, characterization and evaluation of vaccines. He works at the Norwegian Institute of Public Health (NIPH) in Oslo and has in the past seven years mainly been involved in a collaborative project with Novartis Vaccines (now gsk) dealing with evaluation of vaccines against serogroup B meningococcal disease. He recently joined the Secretariat of CEPI (Coalition for Epidemic Preparedness Innovations) in Oslo. For more information please see www.cepi.net.

Conversations with Vaccine-Critical Parents

Single channel HD video, duration 16:40, 2017.

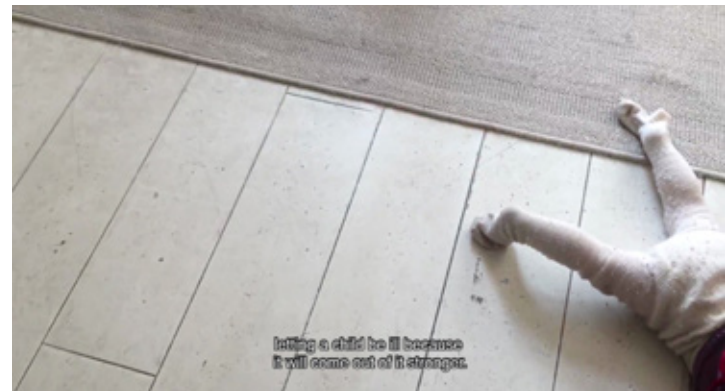
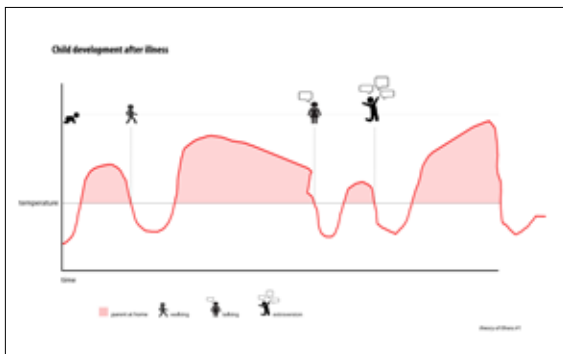
Project lead: Kaisu Koski,
in collaboration with Johan Holst

Theory of Illness #1-4

Premium Fine Art Print, Forex mount, 40 x 60 cm, 2017.

Artist: Kaisu Koski

Conversations with Vaccine-Critical Parents is a poetic documentary about vaccine-hesitancy, based on interviews with vaccine-critical parents and their home videos in the Netherlands and Finland. It explores their health beliefs, including their understanding of the immune system and importance of illness in a child's development, as well as their definitions of what is "natural" and "safe." After these interviews, each parents' perceptions of health was then translated into arts-based diagrams (by Koski) and discussed with a vaccine researcher (Holst). These diagrams are collected under the title *Theory of Illness #1-4*.



Kaisu Koski earned her doctoral degree with a dissertation on interactive performances in 2007 from the University of Lapland. Between 2011-2013 Kaisu conducted a postdoctoral research project, exploring the various representations of the body in medical education. These representations included anatomical models and drawings, as well as written patient-case narratives. During 2015-2020 she works as an academy research fellow in the University of Tampere, with a project investigating and developing arts-based trigger videos for problem-based learning in medical curricula in Finland, Denmark and the U.S. The project is funded by the Academy of Finland. For more information please see www.kaisukoski.com.

Johan Holst is a Senior Scientist with basic academic training as a pharmacist from the University of Oslo, and research experience in the field of development, characterization and evaluation of vaccines. He works at the Norwegian Institute of Public Health (NIPH) in Oslo and has in the past seven years mainly been involved in a collaborative project with Novartis Vaccines (now gsk) dealing with evaluation of vaccines against serogroup B meningococcal disease. He recently joined the Secretariat of CEPI (Coalition for Epidemic Preparedness Innovations) in Oslo. For more information please see www.cepi.net.

Syringe Sequence #1-2

Epson Stylus Pro Print, Satin Microporous paper, Aluminum frame (with wooden coating) with museum glass, 60 x 100 cm, 2015-16.

Artist: Kaisu Koski

The photo series *Syringe Sequence* #1-2 (2015-2016) depicts stages in a life cycle of medicinal plants, as a result of an ongoing home-laboratory research. The series is inspired by plant-based edible vaccines, and it explores the relationship between the form and substance of the vaccine administration. It simultaneously displays an alternative vaccine program: while refusing the governmental immunization guidelines, many vaccine-hesitant parents consider herbal supplements as valuable support for the child's immune system.

The two photos portray medicinal plants such as Echinacea and Allium, which have been grown in syringes.

Acknowledgments/Sponsors:

This and the previous two works by Kaisu Koski are produced as part of the artist's Academy Research Fellow project, funded by the Academy of Finland, developing arts-based cinematic representations of the patient and the doctor in medical education. The film has been a pilot-tested in medical education at the University of Tampere in August 2016.

Kaisu Koski earned her doctoral degree with a dissertation on interactive performances in 2007 from the University of Lapland. Between 2011-2013 Kaisu conducted a postdoctoral research project, exploring the various representations of the body in medical education. These representations included anatomical models and drawings, as well as written patient-case narratives. During 2015-2020 she works as an academy research fellow in the University of Tampere, with a project investigating and developing arts-based trigger videos for problem-based learning in medical curricula in Finland, Denmark and the U.S. The project is funded by the Academy of Finland. For more information please see www.kaisukoski.com.



This series will be shown in Geneva only.

VacZineNations!

Small zines, large zine installation and window elements, 2017.

Artistic Collaborators:
Rachelle Viader Knowles
& Mkrtych Tonoyan

The goal of *VacZineNations!* is to develop an interdisciplinary platform bringing students and artists together to address how the social crux of the vaccination issue – public good versus individual choice – differs widely between different countries and communities. Drawing submission from students and artists in Canada, the UK, China and Armenia, in printmaking, visual arts, graphic design, journalism and media literacy, the project mirrors the interdisciplinary approach of *The Vaccine Project* as a whole, and asks participants to consider how they can employ strategies of collaboration and nexus thinking in relation to the topic of vaccinations. How can artists, designers, journalists and policy makers work together to challenge vaccine hesitancy? How can we position and communicate local experience in global contexts?

Acknowledgements/Sponsors:

Coventry University (UK) Faculty of Arts and Humanities (Lisa Webb, Dr Rachel Matthews, Andrew Beck)

Western University (Canada) Department of Visual Arts (Patrick Mahon)

University of Alberta (Canada) Department of Art and Design (Sean Caulfield, Jill Ho-you)

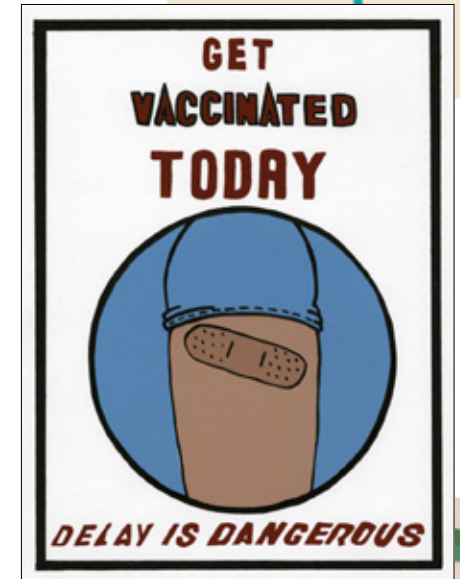
Central South University (China) School of Architecture and Art (Professor Sun Xiangming)

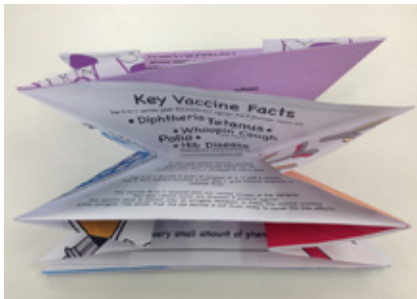
State University of Languages and Social Sciences After V. Brusov (Armenia), Scientific-Educational Center of Information and Public Communication Technologies (Mikayel Yalanuzyan)

ACOSS: the Armenian Art Centre of Social Studies (Armenia)

Participating Students and Artists:

T.C. Ling, Yuchen Cai, Xing Qian, J. Booke Hunter, Yao Bu, Lisa Zhang, Kimberlyn Hawkins, Dawne Johnson, Anna Miltenburg, Zoe Abbott, Shelby Hayward, Anne Sporcis, Alisha Ansems, Ethan Wong, Kathleen Reynolds, Shuyi Zhou, Katie Pickell-Karagianis, Brenda Fuhrman, Chelsey Campbell, Ardo Ahmed, Vivian Trinh, Max Hovedskou Keene, Mitchell Chalifoux, Ryan Andrade, Devon Roch, Abigail Nyman, Stephanie Hayward, Christophe Duchesne, Breanna Berrington, Michael McInnis, Bahar Hussein, Alexander Marnelakis, Ana Martinez Madarnas, Irene Reta, Ellen Smith, Arlinda Dhimeritika, Layla Adam, Oluwadamilola Akinbote, Xuan Ye, Ziwei Zhu, Lu Song, Hanshuang Zou, Chen Li, Pirachkarn Youngmevidhya, Lei Pan, Ziyang Peng, Xiao Hu, Claudia Poppy, Jordan Spencer, Xianmei He, Imran Daar, Yiru Wang, Suruchi Suree, Taylan Gerem, Jen Bradbury, Xinyi Hu, Xingyu Zhu, Qianqian Sun, Erin Watson, Pierce Victor, Agnieszka Chromik, Georgiana-Irina Catana, Marta Bogdanis, Oke Jonathan, Jatta Hongisto, Racheal Aina-Shodipe, Stefan Timms, Daniela Mihaylova, Angelina Yaneva, Shenyuan Miao, Mengna Yi, Yiga Liu, Qian Feng, Chunyi Lei, Yajing Wen, Yian Gu, Yifu Liu, Yixuan Cui, Ling Lu, Yingxiao Li, Ke Tu, Juan Liu, Yanjun Zhou, Yifeng Xu, Qin Liu, Siqiao Dong, Alex Vartan Gubbins, Vahagn Hamalbashyan, Tiruhi Tonoyan, Julia Belluz, Dr John Hammersley.





Rachelle Viader Knowles is an artist, researcher and educator. She is currently Associate Head of School (International) for Art and Design at Coventry University in the UK, and previously Head of Visual Arts at the University of Regina in Canada. Her practice-led research investigates translocality, dialogue as art, and artistic practices/methods developed through participation, collaboration and networks. Her works have been performed, screened, found or encountered in numerous international venues. She is an active member of the international advisory board for the Armenian Art Centre of Social Studies based in Yerevan, Armenia. For more information please see www.rachelleviaderknowles.net.

Mkrtich Tonoyan is an Armenian artist, co-founder and current president of the AKOS Cultural NGO, founder of the "Art Centre of Social Studies" (ACOSS) international artists-in-residence program (2006), co-founder of the ACSL NGO's artists-in-residence program "Art Commune" (2008) and co-founder of "Microresidence" worldwide network of Artists residencies, based in Japan. Since graduating from the Academy of Fine Arts in Yerevan in 2002, Tonoyan has regularly presented his work, projects and lectures on Armenian contemporary art at numerous national and international art events, galleries and universities. As president of the AKOS Cultural NGO Tonoyan collaborates with organizations internationally to develop cultural exchange opportunities, and locally to develop socially engaged projects in the peripheries of Armenia. For more information please see www.tonoyan.com & www.acoss.org.

Memories and Records: The Vaccine Archive

Photographic prints on Photo Tex (16 × 22 inches); Installation of an archive collection of postage stamps and documents (sizes vary); Visitor survey cards, 2017.

Project leader: Vicki S. Kwon,
in collaboration with Morgan Wedderspoon and Lathika Sritharan

Memories and Records: The Vaccine Archive is a research-creation project that provokes thoughts on the efficacy of visual communication and record-keeping systems relating to immunization in an era of mass migration and cross-border activity. The project was prompted by the question “Is it possible to achieve herd immunity in contact zones, where people from diverse geopolitical backgrounds cross borders and gather together?”

The displayed artefacts and prints offer views into the varied conditions surrounding global immunization today: the credibility and practicality of paper-based immunization records; the ethnic, cultural, gender, and geopolitical sensitivity of visual representation in vaccine advertisements; and the dissemination of vaccination in the Global South.

Public participation is a key part of this project. Participants of various nationalities sent their immunization records and memories for display, and visitors to the exhibition are invited to participate by filling out a vaccination card based solely on memory. The cards filled in by the visitors in Norway be displayed in Geneva.

Acknowledgements/Sponsors

Advisors/contributors: Sean Caulfield, Mrs. Kam Correia and family, Kelly Huang, Kyuri Kim, Yi Li, and the many participants who contributed anonymously.



Vicki S. Kwon is a PhD candidate in the History of Art, Design and Visual Culture at the University of Alberta. Kwon's doctoral research explores socially engaged art and public participation in conflict-driven contact zones. After completing a Bachelor's degree in Art History and Semiotics and Communication Theories and a Master's degree in Art History at the University of Toronto, she worked as a curator, administrator, and researcher for non-profit art and cultural organizations in Toronto. Her recent exhibition, “Mass and Individual: The Archive of the Guyanese Mass Games,” at the Arko Art Centre in Seoul, fall 2016, garnered the largest of the 2016 Korea Arts Council's exhibition grants. For more information, please see www.vickiskwon.ca.

Lathika Sritharan is a Research Coordinator at the Global Strategy Lab. She completed her Master of Public Health (MPH) degree from the University of Saskatchewan and her Hon. Bachelor of Science (HBSc) degree from the University of Toronto. Her research interests include immigrant health, health policy and chronic disease research. Her passion for public health has led her to be actively involved in

the Tamil Health Association (a not for profit organization in the Greater Toronto Area) as a project coordinator for their Healthy Food Program.

Morgan Wedderspoon's art practice is grounded in print media and found-object collection and display, including the creation of book works and print-based installations. Looking at her surroundings through an ethnographic lens, she creates works that sample from her assortment of objects, all of which are gathered from the ground. Cast against the background of the Anthropocene, her work interrogates the relationship between commodity culture, nature, and the ever-present problem of coexistence within a larger-than-human sphere. Wedderspoon is a graduate of Queen's University (2009) and holds a Master of Fine Art in Printmaking from the University of Alberta (2016). She has exhibited nationally and internationally, with works in public and private collections in Canada, the United States, Egypt and China. She teaches at the University of Alberta and the Society of Northern Alberta Print-Artists (SNAP). For more information please see www.morganwedderspoon.com.



The Vaccine Picture

Offset-printed book, 2017.

Project (artist) leader: Sean Caulfield

Project (writer) leader: Timothy Caulfield

Participating artists:

Cindy Baker, Blair Brennan, Sean Caulfield, Dom Civiello, Zachary Chomysak, Patrick Mahon, Tammy Salzl, Sergio Serrano, and Jill Stanton

The following is an excerpt from *The Vaccine Picture*, a publication by Timothy Caulfield, Canada Research Chair in Health Law and Policy, working in collaboration with a number of artists and illustrators listed above. The text for this book addresses a wide range of topics related to vaccination, vaccination hesitancy, and relevant health policy issues, such as public trust, science spin, the impact of popular culture on science policy, personal identity and community, and the growing tolerance for pseudoscience. The visual artists working on this project responded to these topics through a wide range of approaches ranging from 'traditional' illustration to more esoteric poetic drawing in order to increase dialogue around the complex issues related to vaccines.

Introduction

Few topics in health policy have generated as much public debate and, at the same time, frustration among public health experts as the issue of vaccine safety. There seems to be an unbridgeable gulf between what the science actually says and the public discourse about vaccines. While the vast majority of people support routine vaccination, there is a growing percentage that are anti-vaccination or vaccination hesitant. This phenomenon is having a tangible impact on public health. What is driving these beliefs and concerns? Why isn't it enough to simply disseminate "the facts" about vaccination safety? And how can we meaningfully engage the public to address misconceptions?

This book seeks to reflect on these crucially important issues using art, essays and science-informed analysis about vaccination safety and efficacy. It is not meant to be a comprehensive investigation of all the relevant issues. Indeed, each section is meant to stand on its own, with the use of different tones and dialogues between the text and the artwork. Of course, not everyone will agree with the perspectives put forward. We are strong supporters of vaccination and the use of a science-informed approach. But we hope that regardless of your position on these issues, the book can serve as both useful resource and an invitation to consider how we can move forward in a constructive manner.

Acknowledgments/Sponsors:



Art, Vaccination and Global Health Summits

Patrick Fafard and Steven J. Hoffman

The following is an overview of an essay that will be published as part of a special issue of *Imaginations: Journal of Cross Cultural Image Studies* (<http://imagination.csj.ualberta.ca/>) in Winter 2018.

This essay attempts to better understand how artistic works might possibly impact decision-making about vaccination at global health summits. Drawing on what we know about global summits and research on policy making, our provisional conclusions are that the potential influence of art on global vaccination policy making is unlikely to be direct, will depend on the type of summit, and that not all art and art exhibits will be influential.

Steven J. Hoffman is the Director of the Global Strategy Lab, an Associate Professor of Law, Medicine and Public & International Affairs at the University of Ottawa, and the Scientific Director of the Canadian Institutes of Health Research's Institute of Population & Public Health. Currently he is co-principal investigator of a large \$4.6 million CAD research consortium on "Strengthening International Collaboration for Capitalizing on Cost-Effective and Life-Saving Commodities (i4C)" with John-Arne Røttingen at the Norwegian Institute of Public Health. For more information please see www.stevenhoffman.ca.

Patrick Fafard is an Associate Professor of Graduate School of Public and International Affairs at the University of Ottawa. He has had an extensive career in both academe and government. His public service career includes several years as an executive with the Government of Canada and work for three provincial governments including serving as Executive Director of the Saskatchewan Commission on Medicare (2000-2001). For more information please see uniweb.uottawa.ca/#!uottawa/members/979.

Can Art Influence Global Vaccination Policy?

Infectious disease and the classic response, vaccination, are routinely discussed at global summits of heads of government and senior ministers. For example, at the 2010 G8 Summit in Canada, the assembled heads of government agreed, among other things, to the Muskoka Initiative on maternal and child health and restated their support for polio eradication and their committed to a polio-free world. At the 2012 meeting of the World Health Assembly, Ministers of Health from 194 countries endorsed the Global Vaccine Action Plan (GVAP). These examples speak to the fact that much of what is done by the way of global vaccination is the result of decisions taken at major summit meetings.

This paper focuses on how those decisions are taken and whether art, broadly defined, can influence decision-making about vaccines at global summits. In order to evaluate whether, and to what extent, art can be influential, the paper suggests that it is useful to distinguish between types of art (contemplative, promotional and prescriptive) and to distinguish between the direct or indirect influence of art on vaccination policy. For example, in the case of prescriptive art, a well-publicized art exhibit or even an individual art work could be influential if it galvanizes public opinion in a particular direction in anticipation of a summit with a vaccine-related agenda. The paper also argues that policy making remains an inherently political process. As a result, broad ideas (rather than scientific evidence per se) can sometimes be the major force for policy change. Moreover, social movements, like the one that arose around HIV/AIDs are often quite influential in promoting key ideas that contribute to agenda setting and articulating policy alternatives. This is, in part, because they engage with policy issues on an emotional level. And it is this last element – emotion – that creates an opening for art to be influential.

Policy making is a process that often requires a normative if not an emotional engagement with the issues at hand. It is precisely this normative and emotional dimension of policy making that creates an opening for artistic works of all kinds to be influential or at least have the potential to be influential.

Ultimately, we suggest that art 'can' be influential in global policy making. However this influence depends on many factors such as the type of art, where the art is being presented and in what context. Thus, it is highly unlikely that a topic such as "vaccines-in-general" is something around which a social movement is going to be created or that will generate a strong emotional engagement. On the other hand, the diseases that vaccines prevent are more likely to generate an emotional response as seen with the social movement for HIV/AIDs. In short, art that engages with disease rather than vaccines may have a greater chance of having an influence on global vaccination policy.

Measuring Incompatibilities: Impact Metrics Across Disciplinary Divides

Natalie S. Loveless

In 2014, I was approached by Sean Caulfield, a colleague of mine in the department of Art and Design at the University of Alberta to join him and Steven J. Hoffman (University of Ottawa) in co-leading an international project on vaccines. Together we devised *The Vaccine Project*, a collaborative and interdisciplinary initiative that brings together a team of artists, academics, scientists, and health policy advocates to explore issues related to the use and distribution of vaccines in the world today. We have researched themes ranging from vaccine hesitancy and denialism (as seen in the anti-vax and vaccine delay movements), to the practices and metaphors of herd immunity, to vaccine access in the Global South. Our working method involved online exchanges of text (conversation; readings; data), images (drawings; rough designs; found images, videos), and any other material to help inspire collaboration. Challenges included geographic distance (as a group we cover five countries), temporal delay (we met all together only once each year), and, perhaps most productively — though this may seem counterintuitive — a *lack* of sharp, quick focus, as we, necessarily, due to our varied disciplinary backgrounds and geographic distance, muddled forward slowly, learning each other's approaches, priorities, perspectives, values, and needs.

The project began with a workshop held at the University of Ottawa in August of 2015, in which participants got to know each other and shared scientific and creative research expertise. It continued with a second workshop in Geneva in August of 2016. The aim of this second workshop was to develop the collaborative projects devised throughout that first year towards an exhibition at UNAIDS (Geneva) in May of 2017. To this May exhibition, a March exhibition was added, by invitation of the Trondheim Academy of Fine Art. It is here that we will hold our third workshop. The final workshop will focus on the successes and failures of the project as a whole, and the assessment of our working methods and outcomes. The project will then culminate in a publication that will feature descriptions of the collaborative projects together with essays addressing policy issues related to vaccine use and distribution, speculations about the role art can play in discourse around vaccines and public policy, and the promises and perils of interdisciplinary research.

One of the most interesting constraints of *The Vaccine Project*, given its interdisciplinary nature, has been that it include an evaluative component. We have discussed a number of ways that an impact evaluation may be carried out (from interviews and questionnaires to more experimental innovations) as well as the different value structures and epistemological assumptions embodied by each form of evaluation. Also, alongside impact on exhibition attendees, we have begun examining the extent to which the project has changed the ways that participants view their own field domains and the domains in which they are collaborating. That this latter has been happening is evident in interview-response statements made by participants thus far. One participant writes: “My experience of collaboration in the past more significantly involved other artists. In this case, the ‘expertise’ regarding the project is shared among individuals from different backgrounds and platforms. Balancing the engagement of the various participants in order not to limit the ‘creative’ work to the artist(s) and the ‘information generation’ to other individuals is important and has been tricky. The heterogeneity of the situation means there is a greater and deeper pool of material/possibility to draw from. Sometimes when working with other artists, the objective is, ‘de facto,’ to generate some ‘art,’ rather than to see where the collaboration takes things.” Another participant states: “One challenging aspect of the collaboration is the fact that we do not share a common vocabulary much less epistemology. So terms like ‘art’ and ‘policy’ and even ‘vaccination’ carry different meanings for the different participants. [Given this] one of the most exciting possibilities is the potential that the collaboration forces new perspectives on what were thought to be settled issues or forces a consideration of phenomena that might otherwise go unnoticed. In this case, the very premise that ‘art’ might influence policy makers is, as far as I can tell, something that has not been seriously considered before. This is exciting.” Such perspectives speak to the way that interdisciplinary and collaborative experiments are, at their best, driven less by disciplinary identity than by a question or issue-based orientation that allows methods, disciplinary tools, and appropriate outputs to be given responsively by the problem, issue, or question at hand.

In a 1998 interview published in *The Anxiety of Interdisciplinarity*, the feminist philosopher Julia Kristeva suggests that there is a difference between the kind of interdisciplinarity that occurs between somewhat similar academic disciplines and the kind of interdisciplinarity that emerges between the seemingly disparate worlds of *practice* (artistic, scientific, activist, etc.) and *theory* (by which she means the humanities and social sciences). While the interdisciplinarity that we often find in the humanities and social sciences can be risky, as new methods and theories are imported from one discipline to another, Kristeva argues that interdisciplinarity between practice and theory is infinitely riskier — that it carries with it a much *larger* risk of incompetence, as the skills needed in

one domain can fail to matter, or even be at cross-purposes, to the other. Kristeva, nonetheless, in the end, argues for the political and pedagogical importance of taking such risks as a way of nurturing “the emergence of frictions and not their obliteration.” Inspired by this, those of us dealing with the assessment component of *The Vaccines Project* have agreed that our aim should be less to translate the impact of art into the language of policy change than to develop multiple and dissonant metrics that facilitate Kristeva’s ‘emergence of frictions’ when measuring arts-based, and quite radically interdisciplinary, projects. In other words, we aim to measure *incompatibilities* by allowing impact metrics to highlight dissonant disciplinary desires in a way that is respectful of both artistic, scientific, humanities, and social scientific practices.

From the artistic and humanities sides, we are attentive to the ways that art is often used as a tool to instrumentalize or illustrate social problems. From the science practice and policy sides, we are attentive to the ways that science is often used as de-contextualized data or fodder for artistic expression. Rather than (only) working to find metrics that bring constituencies together, this project (also) holds divergent methods and approaches side-by-side, attentive to their epistemological differences, and, in true research-creational form, allows these differences to stand with equally weight.

Natalie S. Loveless is an assistant professor of contemporary art history and theory in the Department of Art and Design at the University of Alberta. Natalie specializes in feminist and performance art history, art as social practice and the pedagogical/dialogic turn, and artistic research methodologies (research-creation). She recently completed a three-year research project on feminist art and the maternal funded by the Social Sciences and Humanities Research Council of Canada, *Maternal Ecologies: An Autoethnographic and Artistic Exploration of Contemporary Motherhood* which culminated in the exhibition *New Maternalisms Redux*. Natalie is the director and founder of the Research-Creation and Social Justice CoLABoratory. For more information please see: www.loveless.ca.

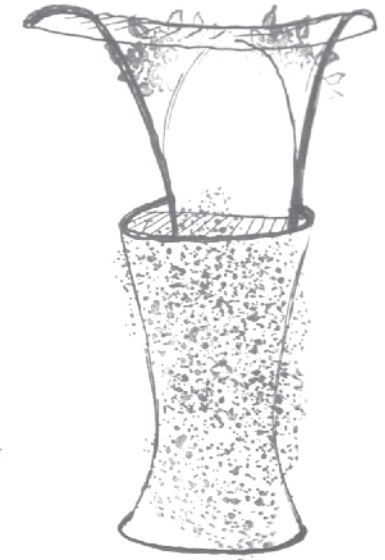
The perspectives articulated here will be expanded upon in a special issue of **Imaginations: Journal of Cross Cultural Image Studies** (<http://imagination.csj.ualberta.ca/>) scheduled for publication Winter 2018.

Thanks to:

Jacob Jessen, Florian Schneider,
and students of Trondheim Academy
of Fine Art

Annemarie Hou, Susie Bolvenkel-Priors
and UNAIDS staff

Karine Kålsås and Wenche Dageid
of GLOBVAC



Dissemination
Station (Booth)



Dissemination Station - Curtain Booth

Staff:

Vicki S. Kwon, Project Manager

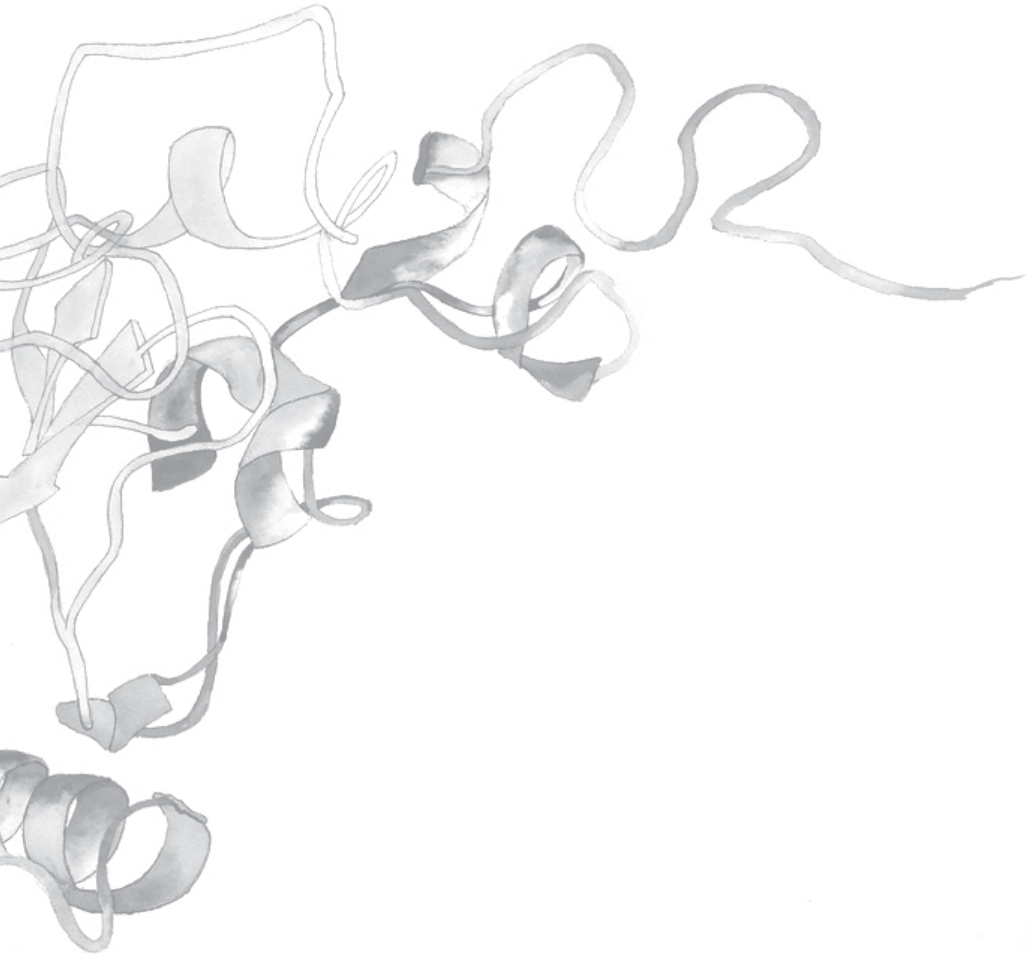
Lathika Sritharan, Global Strategy Lab Coordinator

Sergio Serrano, Designer

Susan Rogers Van Katwyk,
Global Strategy Lab and UNAIDS Intern

Featuring collaborative art & research projects by Jesper Alvær, Julia Belluz, Sean Caulfield, Timothy Caulfield, Patrick Fafard, Caitlin Fisher, Steven J. Hoffman, Johan Holst, Annemarie Hou, Alison Humphrey, Kaisu Koski, Vicki S. Kwon, Patrick Mahon, Lathika Sritharan, Mkrkich Tonoyan, and Rachelle Viader Knowles.

Curated by Natalie S. Loveless



This exhibition presents artistic research from The Vaccine Project, a three-year interdisciplinary and collaborative project co-led by Sean Caulfield, Steven J. Hoffman, and Natalie S. Loveless. Please see www.thevaccineproject.com for a full list of participants.