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2014

## Sleep Science and Art

Lisa Carrie Goldberg

Structuring somnolence: sleep science technology as a medium for drawing with the body at rest is an investigation into the fields of sleep science and art. The artist utilizes the tools and technologies of contemporary sleep research to develop a series of photographs.

Lisa Carrie Goldberg is a multidisciplinary artist based in Toronto. Her artwork often takes the form of full-sensory installations that examine the realm of art and science.



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# Ars Technica: Transitioning Ars Medica From Print to Electronic Media

*Editorial*

*Editors, Ars Medica*

The medium is the message.  
—Marshall McLuhan

I don't necessarily agree with everything I say.  
—Marshall McLuhan

Has Ars Medica undergone a transformation, or has it not? If you are reading this, you are joining us at our “new” electronic home, and for our first issue of Ars Medica post print. Ars Medica was started ten years ago by a group of us who are passionate about literature and the arts, about storytelling, and about the ways our existence in bodies can be expressed, made meaning of, complicated, by modes of artistic expression. We are all lovers of books—the physicality of them, their spines, their wear and tear ... so much like the bodies we all work to express and give voice to. And yet who

can argue with changing times and changing media? Who can resist the promise of digital communities and networks of distribution? Our 500 print copies seemed paltry compared to the potential reach of an electronic format.

In the humanities, and society at large, the question of what is happening to books is prominent in cultural discourse. Michael Agresta (2012), in *Slate* magazine—a giant that arose in the digital realm of popular literary journals—asks the question: “will paper books exist in the future?” He speculates that, “a literary culture that has defined itself through paper books for centuries will surely feel the loss as they pass away.” Yet such change also opens the possibility of poetic, rhetorical, and narrative innovation. Alan Liu (2013), in an influential article on the digital humanities, looks at the implications of this “significant trend toward networked and multimodal work spanning social, visual, aural, and haptic media” for the humanities. He highlights that in addition to a functional role, digital modes of representation “also have a symbolic role in both their promise and their threat ... serv[ing] as a shadow play for a future form of the humanities that wishes to include what contemporary society values about the digital without losing its soul,” and he positions this digital transition as part of a “larger crisis of meaningfulness of today’s humanities.” Of what use will text and textual forms of storytelling be in this new and rapidly evolving landscape?

The importance of digital modes of representation and storytelling for the healthcare humanities

is an under-explored area. Liu calls attention to the limited engagement of the digital humanities with identity and social justice issues, suggesting that the field has “not concerned [itself] with race, gender, alternative sexualities, or disability.” These questions for the healthcare humanities are particularly relevant given the technological advances that have become normative in medicine. Uses of digital media for expression of self, identity, embodiment, and inter-relatedness offer a parallel to concerns with how the use of technology within healthcare is altering our perceptions of and relationships with our bodies, and with our healthcare providers. How are physicality and presence impacted by our increasingly mechanized mediations and virtual interactions? In this issue, Lisa Carrie Goldberg’s photography series, *Structuring Somnolence*, directly examines the impact of technological interventions on the interaction of bodies, and on our perception of them. Janette Ayachi’s poem, “*Ill Piccolo Paradiso*,” describes a “husband bed-bound for years/regressing in age, brain-dead/but body living, kept alive/by her care, monitored by machines.” The contrast between machines and the body is sensory, “... the stench is always sour.” Jay Baruch’s short story, “*Calling the Code*,” captures a moment in the life of a physician as he navigates a difficult moment over the telephone with a patient’s family member. Through this older technology, the narrator navigates the balance between distance and empathy.

Mark Silverberg explores the poet Kenneth Patchen’s “poetics of pain,” and the writer’s at-

tempt to bring language, image, and voice to the inchoate experience of pain. Patchen, a writer whose earlier works evoked jazz, movement, and freedom, has to reach beyond language to poem-paintings to find expression for the body. This movement between media and a search for new expressive possibilities hints at each medium's horizons and limitations. A move into digital modes of expression similarly provides new means for representing our embodied experience.

It is difficult to know whether the pieces published in this first digital edition of *Ars Medica*—and subsequent editions—will be experienced differently in this new form. So much of this we now take for granted, moving with apparent ease between different modes of reading. It certainly provides a potentially ironic context for Paul Shore's, "Sanctuaries, Gateways: The Sonic Spaces of Curative and Palliative Music in Medieval Cloister and Infirmary," as we contemplate the shape that spaces give to our efforts toward healing, and how they fall away.

We hope that this new format will engage a wider range of readers, and build the *Ars Media* community—creating new spaces for expression and healing. We have been fortunate to connect with Simon Fraser University's Publishing Program, which shares our desire to expand the possibilities for reading and has made it possible for us to do so. Happy (digital) reading!

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