



## UOA D32

ART AND DESIGN:  
HISTORY, THEORY AND PRACTICE



**RESEARCHER**

---

Beverley Hood

**OUTPUT TITLE**

---

*Eidolon*

**OUTPUT TYPE**

---

Other

**DATE**

---

2016

---

FIG. 1  
*Eidolon*, 2016. Photo Beverley Hood.



Link to AV components of the output:  
[https://media.ed.ac.uk/media/t/1\\_gpyxp531](https://media.ed.ac.uk/media/t/1_gpyxp531)

[https://media.ed.ac.uk/media/Eidolon+-+ManiChat/1\\_ruagnvxn](https://media.ed.ac.uk/media/Eidolon+-+ManiChat/1_ruagnvxn)

[https://media.ed.ac.uk/media/Eidolon++ManiDance+/1\\_0d5ymhvr](https://media.ed.ac.uk/media/Eidolon++ManiDance+/1_0d5ymhvr)

DOI:

<https://doi.org/10.7488/499e7091-5a3a-4c8e-ae0e-0effd4a35dde>

## 01 / STATEMENT

*Eidolon* is a multi-component practice output comprised of live immersive performance, video, installation, virtual reality and a fully illustrated monograph with texts by Hood and Dame Marina Warner.

The research explores the relationship between the human body and technology through a focus on the manikins used in medical training. *Eidolon* drew on a hybridity of artistic genres and techniques to explore elemental questions provoked by the act of simulating a human being. The output raised questions about the limits of human identity, the relations between natural and technological humanity and the role of machines in the construction of selfhood. Through its broad dissemination and engagement, the project brought the general public into spaces usually only accessible to medical professionals. It also prompted reflection amongst medical practitioners on the function of art within clinical settings.

*Eidolon* was developed at the Scottish Centre for Simulation & Clinical Human Factors (SCSCHF), Forth Valley Royal Hospital, Larbert. Live performances were staged within NHS medical simulation centres around Scotland. It was integrated into a professional clinical learning module at the Royal Infirmary, Edinburgh and was well received amongst the medical community.

The project has been presented in different iterations in national and international platforms and venues (Edinburgh International Festival 2016, The World Congress of Biomedical Ethics, 2016 and galleries in Stockholm and Madrid). Audiences for the live performance and installation were in excess of 3,000, and secondary audiences from social media were in excess of 64,000. The project was supported by a Wellcome Trust Arts Award (£29k), Creative Scotland (£5k) and the University of Edinburgh.



FIG. 2  
Beverley Hood, *Eidolon*, live  
performance, 2016. Photo  
Lindsay Perth.







**FIG. 3**  
Beverley Hood, *Eidolon*, live  
performance setting, 2016.  
Photo Lindsay Perth.

## 02 / RESEARCH DIMENSIONS

*Eidolon* is a multi-component creative research project consisting of live immersive performance, video installation, virtual reality and a fully illustrated monograph publication.

The project examined the relationship between the human body and technology through a focus on the manikins used in medical training.

*Eidolon* was developed at the Scottish Centre for Simulation & Clinical Human Factors (SCSCHF), Forth Valley Royal Hospital, Larbert. Live performances were staged within NHS medical simulation centres around Scotland.

*Eidolon* echoes and, at the same time, disrupts and interrogates, the everyday activities of the medical simulation centre. The project brought the general public into spaces usually only accessible to medical professionals, opening a window onto a world of high-level technology and interrogating the psychological character of these spaces through artistic intervention.

### Live performance

The live performance element of *Eidolon* was developed for medical simulation centres that mimic clinical hospital spaces, such as operating theatres and hospital wards. The performance consisted of a series of vignettes or scenes that were woven together to conjure an immersive promenade where participants could be active rather than passive observers. The participants included patient manikins, medical professionals, simulation technicians, professional performers as well as the live audience. Depending on the combination of vignettes being presented, the duration of the piece ranged between 10 minutes to 2 hours (see Appendix for documentation of the performances).

*Eidolon* was performed at:

#### 15 June 2016

The World Congress of Biomedical Ethics at the Clinical Skills & Assessment Centre (CSAC), Western General Hospital, Edinburgh.

#### 20–21 August 2016

Edinburgh Art Festival at the Clinical Skills & Assessment Centre (CSAC), Western General Hospital, Edinburgh.

#### 9 October 2016

Scottish Centre for Simulation & Clinical Human Factors, Forth Valley Royal Hospital Larbert.

#### 25 October 2016

As part of the 'Professional Clinical Work Based Learning module' for Advanced Nurse Practitioners, Napier University at the Clinical Skills Centre, Royal Infirmary Edinburgh.

#### 18 April 2018

'Pine's Eye', Transimage 2018 conference (opening event), Talbot Rice Gallery, Edinburgh.

#### 28 June 2018

'Differing ways of Seeing', St Cecilia's Hall, organised by the Scottish Medical Humanities Group.





FIGS. 4-6  
Beverley Hood, *Eidolon*, live  
performance setting, 2016.  
Photo Lindsay Perth.

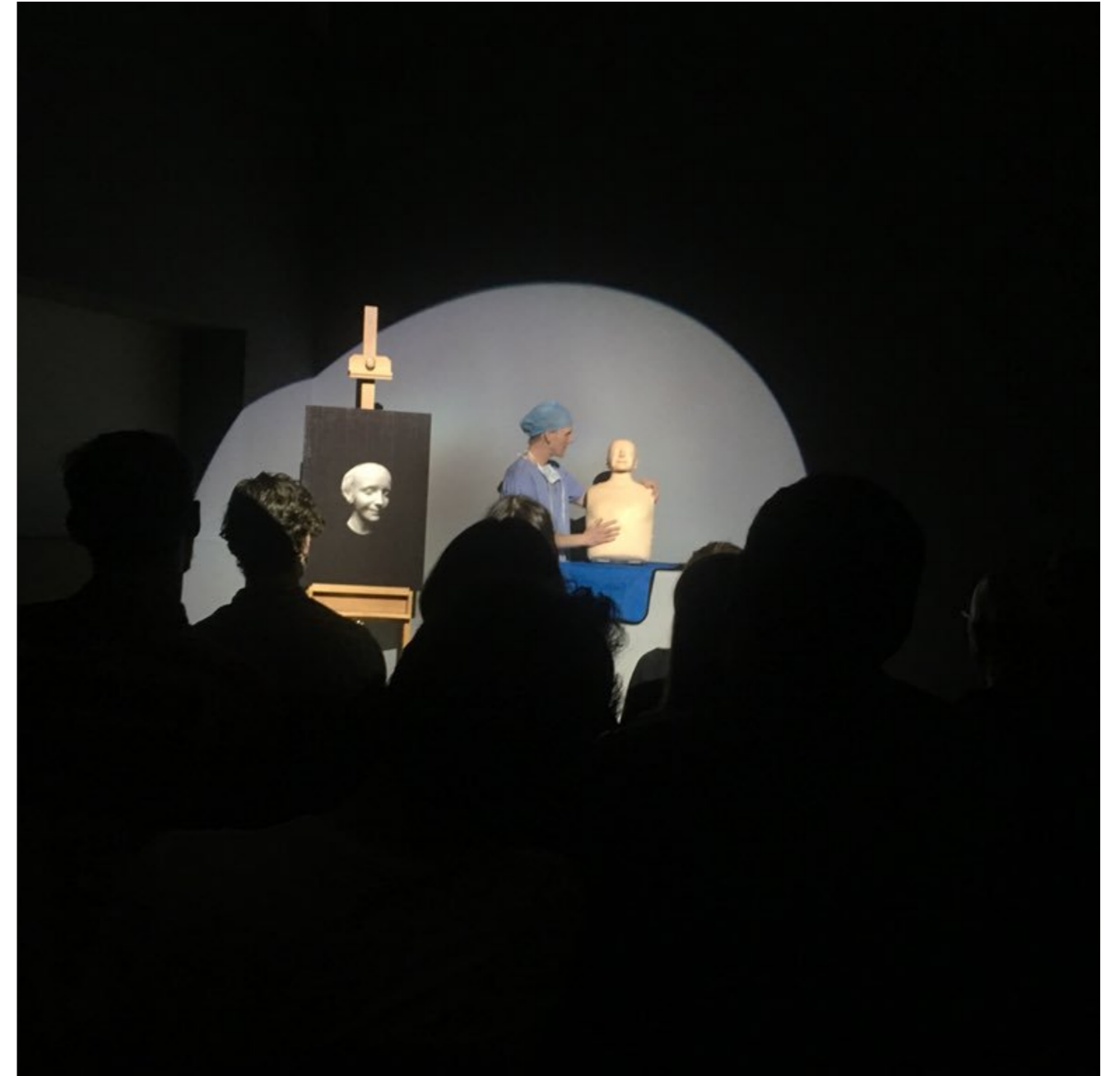


FIG. 7  
Beverley Hood, *Eidolon* live  
performance at 'Pine's Eye', Talbot  
Rice Gallery, Edinburgh, as part of  
Transimage 2018 Conference. Photo  
Chris Speed.





FIG. 8  
Beverley Hood, *ManiChat*, 2016.  
Video still.



FIG. 9  
Beverley Hood, *ManiDance*, 2016.  
Video still.

FIG. 10  
Beverley Hood, *Eidolon*,  
video installation 2016.  
Photo Beverley Hood.



### Video Installation

The video installation component of *Eidolon* consisted of two multi-screen videos. These developed two particular elements of the live performance, and were titled *ManiChat* and *ManiDance* (see Appendix, page 22).

*ManiChat* explores the relationship between a patient manikin simulator and an attending medical staff member, at a medical simulation centre, observed by CCTV style cameras. The manikin (voiced by an actor) melancholically meditates on its life as a generic, technological body.

*ManiDance* is a duet acted out in parts and in private between a dancer and a patient manikin within the simulation centre ward, again observed by CCTV style cameras. We see the dancer waver between delusion, misunderstanding and awareness of the condition of her partner, passing through an emotional spectrum of tenderness, care and rejection.

The video installation was exhibited as a partner exhibition at the Edinburgh Art Festival 2016.

### Monograph

A fully colour illustrated monograph (80pp) was published in August 2016 to accompany the presentation of *Eidolon* at the Edinburgh Art Festival 2016.

It included an introduction by Beverley Hood and Dr Michael Money Penny, a commissioned essay 'Synthetic Others' by Dundee International Book Prize-winning writer Nicola White and a republished critical essay 'On the Threshold: Sleeping Beauties' by Dame Marina Warner. The publication was designed by Marco Scerri and included commissioned photography by Alicia Bruce, Emma Bowen and Lindsay Perth.

The book was widely distributed and is currently stocked by Streetlevel Photoworks, Glasgow and the Fruitmarket Gallery, Edinburgh (see Appendix, page 22).

### Virtual Reality Experience

In collaboration with Dr Tom Flint, School of Computing, Napier University, Hood developed *Eidolon360* as a virtual reality artwork that the audience experiences through a VR headset while reclining on a hospital bed (See Appendix, page 22 for a link to the VR video).

The work recounts the story of a mysterious drowned woman found in Paris in the late 1880s, who became the face of CPR (cardiopulmonary resuscitation). In this way, it scrutinizes the overlaps between real life and simulation.

This completely immersive and interactive work elicited strong responses and demonstrated the power of VR storytelling to provoke intense feelings of empathy.

*Eidolon360* was competitively selected for exhibition at:

**3–6 July 2017**

Interactions Gallery, British HCI, University of Sunderland.

**19–21 March 2018**

TEI (Tangible, Embedded and Embodied Interaction) 2018: Beyond Convergence. Kulturhuset Stadsteatern, Stockholm, Sweden.

**12–14 July 2018**

xCoAx (Computation, Communication, Aesthetics and X) 2018. ETSAM (Escuela Técnica Superior de Arquitectura de Madrid) Madrid, Spain.



FIG. 11  
*Eidolon*, monograph, 2016.  
Photo Beverley Hood.

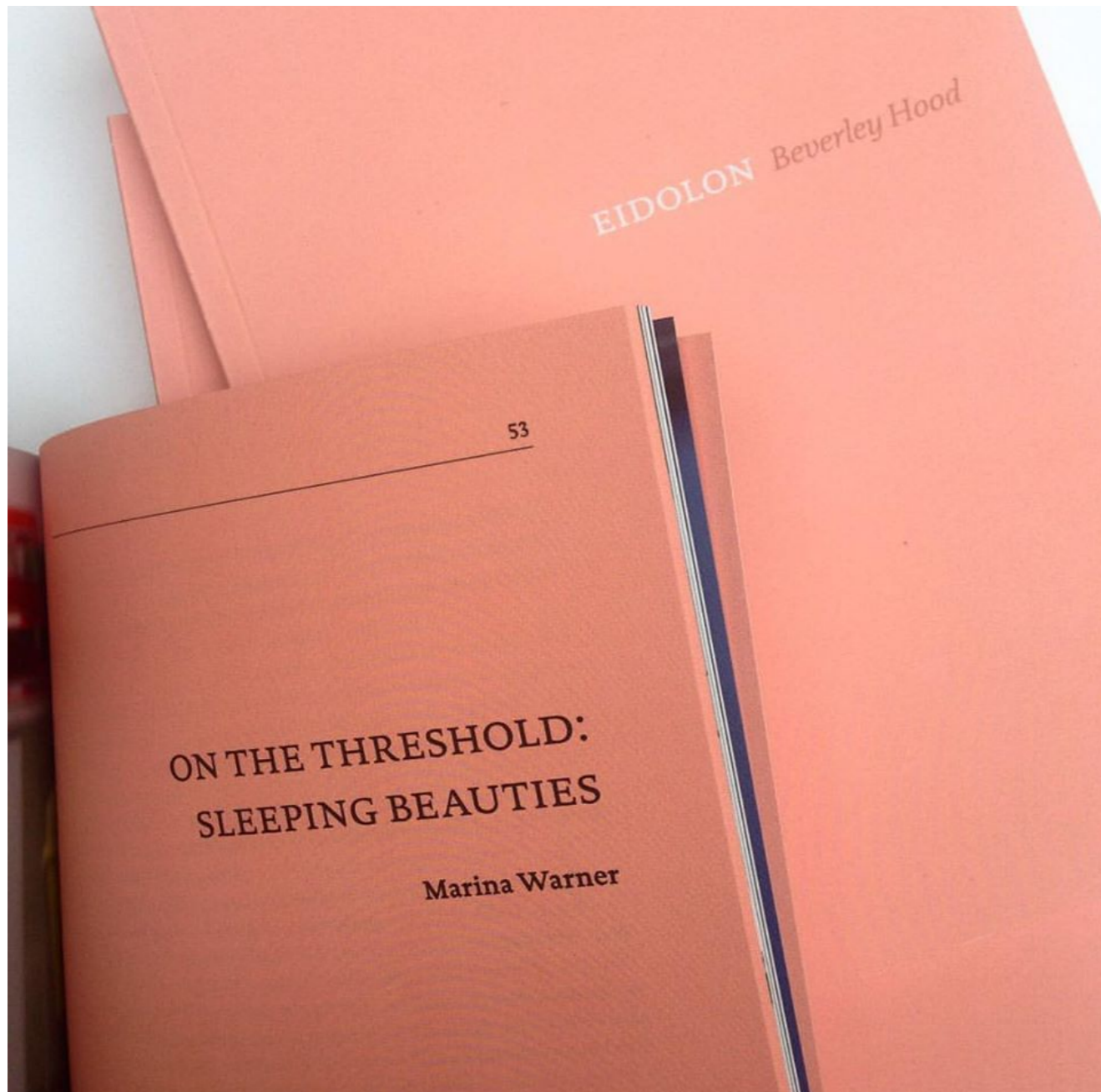


FIG. 12  
Beverley Hood & Tom Flint,  
*Eidolon 360*, immersive film  
still.

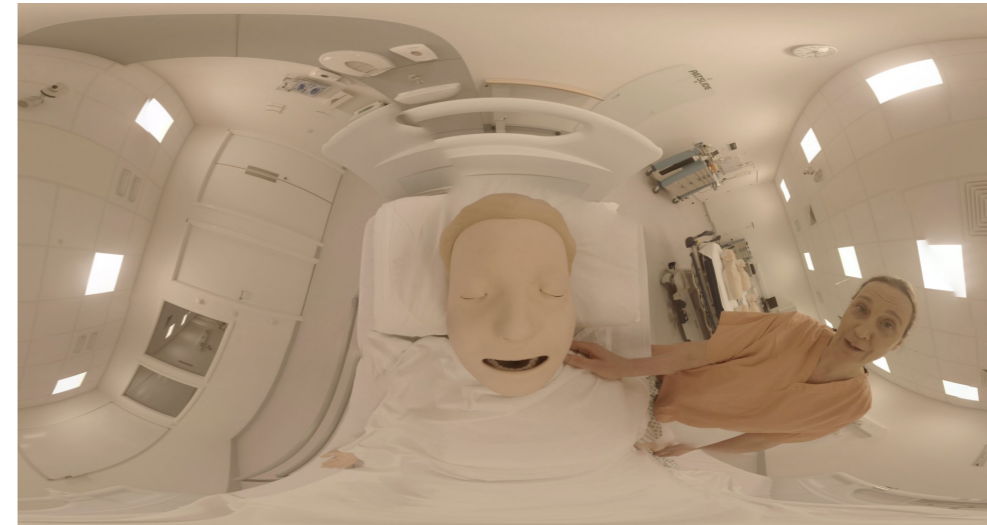


FIG. 13  
Beverley Hood & Tom Flint,  
*Eidolon 360*, immersive film  
installation. Photo Beverley  
Hood.





FIG. 14  
Beverley Hood, *Eidolon*, live  
performance, 2016. Photo  
Lindsay Perth.



## 03 / ORIGINALITY

*Eidolon* was the first performance of its kind to be developed and presented within a medical simulation centre. The work thus expands the scope of immersive performance, whilst introducing the general public to NHS spaces normally only accessible to professionals.

In this way, *Eidolon* expanded the SCSCHF's (Scottish Centre for Simulation and Clinical Human Factors) view of the simulation centre as a place of learning to include a much wider audience, beyond healthcare professionals. It demonstrates the capacity of art to bridge the gap between the professionalised world of medicine and the general public.

Hood created a unique performative situation from which to explore elemental questions provoked by the act of simulating a human being. The work brought new focus to the emotive and psychological character of medical simulation centres and the boundaries between medical practitioner and patient. It raised questions about the limits of human identity, the relations between natural and technological humanity and the role of machines in the construction of selfhood.

*Eidolon* expanded ideas of performance by requiring that the performers interact with a technological body, medical professionals and a public audience. Performers were required to move the audience around a space whilst staying in character.

The performance underscored the importance of empathy in the clinical setting – an attribute not formally named by the SCSCHF.



**FIG. 15**  
Beverley Hood, *Eidolon*, live performance, 2016. Photo Lindsay Perth.



**FIG. 16**  
Beverley Hood, *Eidolon*, live performance, 2016. Photo Lindsay Perth.





FIG. 17

Beverley Hood, *Eidolon*, live performance, 2016. Photo Lindsay Perth.



FIG. 18  
Beverley Hood, *Eidolon*, development still, 2015. Photo Beverley Hood.



## 04 / RIGOUR

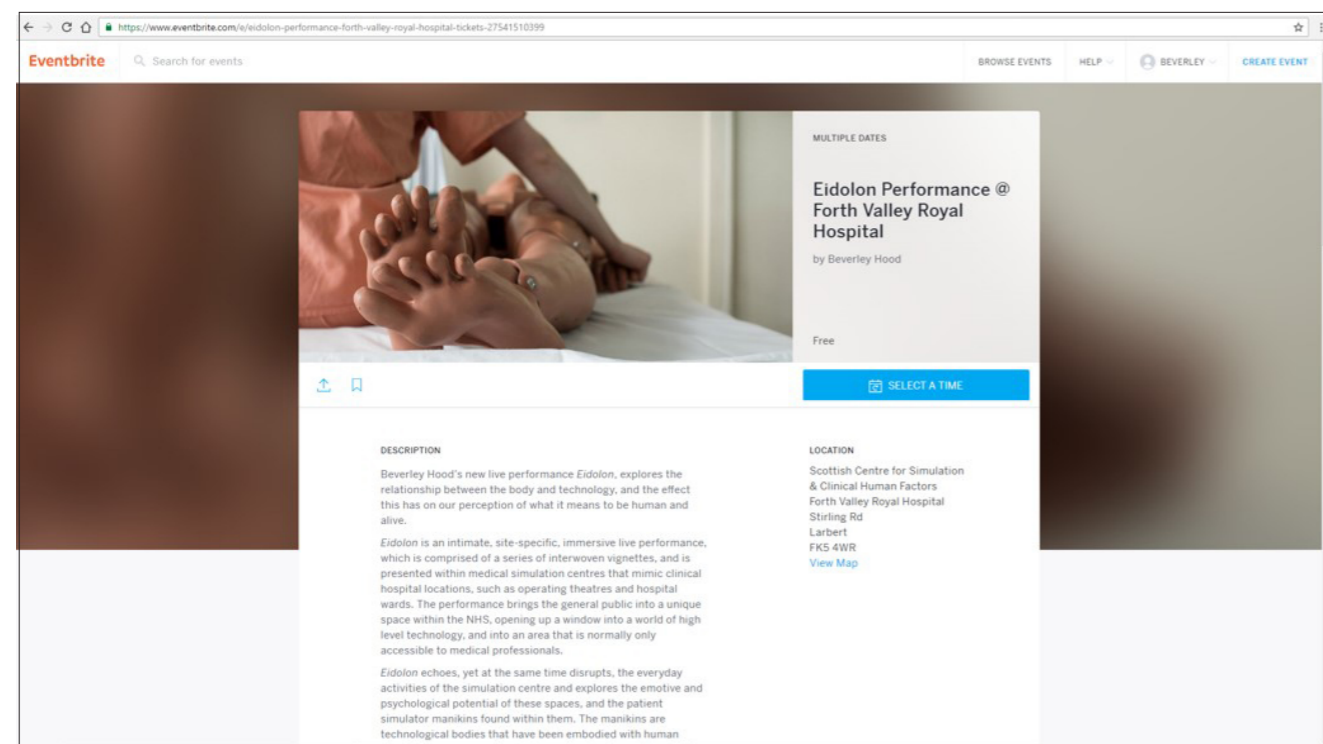
*Eidolon* developed over four years. It began in 2014 as a series of observation visits to the Scottish Centre for Simulation & Clinical Human Factors (SCSCHF), Forth Valley Royal Hospital, Larbert, a state-of-the-art professional training facility that provides simulation-based medical education.

Showings of the performances-in-progress to invited arts, medical and general audiences were staged at the SCSCHF in December 2014, March and July 2015, and April 2016. These iterative performances and the responses it elicited from its diverse audiences were used to fine-tune the production.

Documentation of the work in progress and the audience feedback sessions were recorded, subsequently analysed and integrated into the evolving production. The project was collaborative, bringing together medics, nurses and technicians at the SCSCHF with actors, dancers and writers.



**FIG. 19**  
*Eidolon*, live performance  
 Eventbrite booking page,  
 2016. Screenshot.



## 05 / SIGNIFICANCE

*Eidolon* was supported by a Wellcome Trust Arts Award (£29,000), Creative Scotland (£5,000) and the University of Edinburgh. Additional support was provided by NHS Forth Valley, NHS Lothian and Edinburgh Napier University.

The project was widely disseminated through its multiple presentations nationally and internally and reached large audiences through its inclusion at major international events such as the Edinburgh Art Festival and the World Congress of Biomedical Ethics.

The multidisciplinary and collaborative nature of the project meant that it reached a wide audience across multiple sectors, including healthcare professionals and students, arts, ethics, technology and the general public.

Primary audiences for the live performance and installation were in excess of 3,000 and secondary audiences from social media and the project blogs were in excess of 64,000.

'I found it very intense as an experience and I have thought about it many times since. The experience was an immersive one which generated reflection... The philosophical and ideological issues relating to the relationships between patients and service (including life-saving services) providers, medical training, gender, technology, the structure of the NHS etc. have been interesting to continue to think about.'

*Participant's response, December 2014*

The work had a significant impact on the professional medical community. The performance was integrated into the 'Professional Clinical Work Based Learning module', for Advanced Nurse Practitioners at Napier University in 2016.

'I think for doctors and nurses, *Eidolon* provides an opportunity to see an artistic performance in a familiar space but in a new context. It might make them think about their relationship with the equipment they train on, especially as that equipment becomes more and more life-like.'

*Dr Michael Money Penny,*  
 Consultant Anaesthetist and Director of Scottish Centre for Simulation & Clinical Human Factors

### Lectures

Lectures on *Eidolon* were delivered by Hood at peer reviewed international events including: 2014 TaPRA (Theatre and Performing Art) Conference, The Royal Holloway, University of London. *Eidolon – Phantasm and Fidelity in the Theatre*.

2015 Consciousness Reframed, DeTao University, Shanghai, China. *Eidolon – The Technological Body*, with an accompanying peer reviewed paper published in *Technoetic Arts: A Journal of Speculative Research*, Volume 14, Issue 3 December 2016, 147-158, ISSN: 1477965X.

2017 Society in Europe for Simulation Applied to Medicine (SESAM) 2017, Sorbonne Paris Cité, Paris, France. Lecture title *Performance Art and Simulation: a Ground-Breaking Project*, Beverley Hood, Dr Michael Money Penny & Dr Michael Stallard.

# 06 / APPENDIX

## Films

### ManiChat

[https://media.ed.ac.uk/media/Eidolon++ManiChat/1\\_ruagnvxm](https://media.ed.ac.uk/media/Eidolon++ManiChat/1_ruagnvxm)

### ManiDance

[https://media.ed.ac.uk/media/Eidolon++ManiDance+/1\\_0d5ymhvr](https://media.ed.ac.uk/media/Eidolon++ManiDance+/1_0d5ymhvr)

## Documentation of the performances

### Scenario

[https://media.ed.ac.uk/media/Eidolon++Scenario/1\\_x472kn4d](https://media.ed.ac.uk/media/Eidolon++Scenario/1_x472kn4d)

### ManiChat

[https://media.ed.ac.uk/media/Eidolon++ManiChat/1\\_gxwguz0f](https://media.ed.ac.uk/media/Eidolon++ManiChat/1_gxwguz0f)

### ManiHistory

[https://media.ed.ac.uk/media/Eidolon++ManiHistory/1\\_dvxbkdya](https://media.ed.ac.uk/media/Eidolon++ManiHistory/1_dvxbkdya)

### ManiDance

[https://media.ed.ac.uk/media/Eidolon++ManiDance/1\\_golx8fa7](https://media.ed.ac.uk/media/Eidolon++ManiDance/1_golx8fa7)

## VR Experience

*Eidolon* 360 VR Experience.

[https://media.ed.ac.uk/media/t/1\\_gpyxp531](https://media.ed.ac.uk/media/t/1_gpyxp531)

## Published peer-reviewed paper

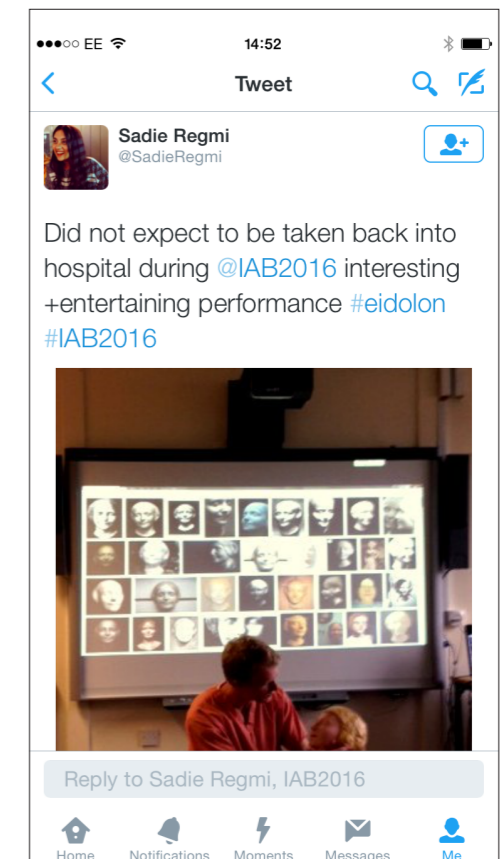
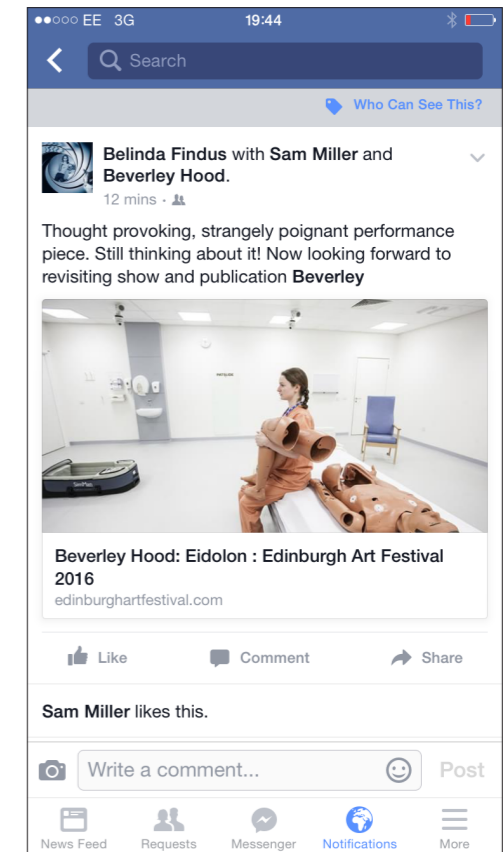
Hood B (2016) *Eidolon: the technological body*. *Technoetic Arts J Speculative Res* 14(3), 147–158 (12). Intellect, Bristol, UK

[https://doi.org/10.1386/tear.14.3.147\\_1](https://doi.org/10.1386/tear.14.3.147_1)

## Monograph

*Eidolon* Monograph, Beverley Hood with contributions by Dame Marina Warner. ISBN: 978-1-5262-0490-5

**FIG. 20**  
Beverley Hood, *Eidolon*, live performance selected social media coverage, 2016. Screen grabs from social media, Facebook and Twitter.







THE UNIVERSITY of EDINBURGH  
*Edinburgh College of Art*

---

ISBN: 978-1-83645-046-7  
DOI: 10.2218/ED.9781836450467

All text in this portfolio is under a Creative Commons Attribution 4.0 International (CC BY 4.0) licence. This means you are free to share and adapt this content provided you give appropriate credit, provide a link to the license, and indicate if changes were made.

All images in this portfolio are All Rights Reserved. This means the authors retain copyright over original work and it is not permitted to copy or redistribute these images.

May 2020

The University of Edinburgh  
is a charitable body, registered  
in Scotland, with registration  
number SC005336.

*[www.eca.ed.ac.uk](http://www.eca.ed.ac.uk)*

---