

Reflecties Op Reflecties van Martin Walton

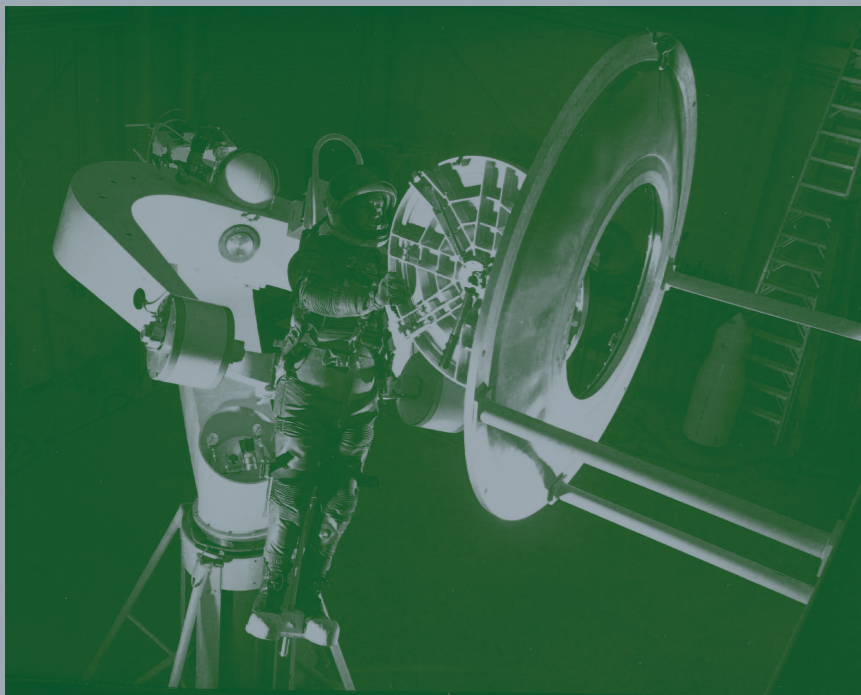


image from the SDASM Archive

Reflectie 1.

waarin ik me afvraag hoe het komt dat in een land met een hoogontwikkelde gezondheidszorg, wij zo veel moeite hebben met kwetsbaarheid in het algemeen, met dementie in het bijzonder, met afhankelijkheid in ieder geval.

To what degree is our inability to deal with vulnerability a direct consequence of being a highly developed nation? Don't we place our elderly and weak in specialized facilities because we can?

Reflectie 2.

waarin ik stil sta bij het belang van erkenning van weerbaarheid en eigenheid van mensen.

Een vergelijking van zorg met kunst leidt tot aandacht (1) voor het materiaal waar men mee werkt, (2) voor de technische ambacht en (3) voor de betekenisgeving.

Healthcare as an "art" or art as a means of healthcare? In terms of specialism, they do very much overlap.

Reflectie 3.

waarin ik uitleg dat zorg niet in de eerste plaats een activiteit is maar een betrekking waarin men in wederkerigheid geraakt kan worden.

What is the relationship between doctor and patient? Shouldn't it be more of a dialogue — that is mutually beneficial for both?

Is this not at the heart of what ails our ability to develop and preserve social cohesion?

Tevens vraag ik het publiek om de problematiek van de rolstoel te overdenken.

Reflectie 4.

waarin ik probeer duidelijk te maken waarom marktwerking in de zorg een categoriefout is en me afvraag wat dan recht op zorg is.

Aan de hand van de term 'menslievende zorg' (Annelies van Heijst) leg ik uit dat 'care' wat anders is dan 'cure'.

Who has a right to healthcare? Should it be a universally accepted human right?

Reflectie 5.

waarin ik de overwegingen tot nu toe samenvat door het ouderwetse woord 'gasthuis' te benadrukken én binnenstebuiten te keren door een zorgverlener als 'gastvrije gast' en 'begeleidende artiest' te verstaan.

Tenslotte beweer ik dat alle zorg geestelijke zorg is.

All healthcare is care for the mind.

Miroslav Holub
13 September 1923 - 14 July 1998

Was an influential Czech poet and immunologist, born in Plzeň. He was best known for using his scientific and medical experience in his poems. In a conversation with Stephen Stepanchev, Holub explained that he tries to hide from his scientific and medical colleagues the fact that he writes verse. He states "Scientists tend to be suspicious of poets; they feel that poets are, somehow, irresponsible". Though science and poetry "enjoy an 'uneasy relationship.'" He believed in "an objective reality" but added that he is "open-minded about all the phenomena of experience, including the irrational."

citations from: Poetry Foundation
(<https://www.poetryfoundation.org/poems-and-poets/poets/detail/miroslav-holub>)

Reflecting On Of Woman Born

The Future Publishing and Printing

It is about representing one woman's experience — not good or bad — just how it was from her perspective from first contraction to the afterbirth.

Het vertegenwoordigt de ervaring van een vrouw - niet goed of fout - gewoon, hoe het was vanuit haar persepectief

from a conversation with the director Scott Kirschenbaum

Oddly enough, though birth is such a universal subject, Scott Kirschenbaum's film *Of Woman Born* is one of the few, if not the only (to date), full representations of a birth from first contraction to after-birth, told from the female perspective.

Take a moment to think about it.

Birth is a fundamental aspect of life, we are all connected in our experience of being born, and yet we do not — for whatever reason — represent it in any realistic manner in our mass media industry. Rather, we perpetuate false and/or fully sanitized versions of it. You need to excuse me, because I am still processing what this all means.

I am an adult in my 30s and I have never seen a realistic or sincere representation of a birth. Of course I can

ik heb nog nooit een realistische of oprechte representatie van een geboorte gezien.

conjure countless images, and moving images that depict birth — fully decked with sound, medical tools and apparatuses, and perhaps even the general atmosphere of nervousness. I never thought that this was "my idea or conception of birth", rather the assumption has always been that it is an accurate depiction. It is an image that is repeated and consolidated by every film I see that has a birth scene. Now I am being told that I have been misled — not purposefully, might I add — and that birth looks, sounds, and most probably smells very different in reality.

Luckily, it is not my fault. To start my relation to birth is very passive. At no point in my 32 years of existence have I sought out an image of birth. On the one hand it seemed so banal and obvious what it ought to be like, and at the same time in my day to day I am not confronted by it. It doesn't seem out of the ordinary that I am not bombarded with images of birth. But why not, actually? If I am confronted with countless images of only underwear clad bodies, or gratuitous violence of action film posters, why does it seem so far fetched to think I could see a poster about birth. To be honest, I do get uncomfortable when I walk past clothing stores specialized in maternity wear.

As it turns out, I am not the only one that is generally clueless. It is not uncommon for women who are in the process of giving birth to act out what they have seen in films, which is for the most part their only reference. This, again, begs



film still from Monty Python Miracle of Birth