

Acknowledgements

An earlier version of the manuscript for this book was submitted as a doctoral dissertation at the Humboldt-Universität zu Berlin. While working on this book, I was helped, supported and encouraged by many people. My primary advisor Charlotte Klonk offered wise, inspired guidance throughout the entire process. Her kind, steadfast support and her trust in my work were all the more crucial to me as I came to academia indirectly; I was a practising visual artist who developed an idea for a research project. I am particularly grateful to her for instilling in me the ideals of intellectual rigour through her incisive and always very precise comments. My second advisor Inge Hinterwaldner helped me in many enjoyable and highly productive discussions that allowed me to test my ideas at various stages of their development. I have gained much from her perceptive, probing questions, always kindly formulated, that enabled me to strengthen, refine and, at times, even rethink my initial argumentation. My third advisor Andreas Ströhle provided constructive, enriching suggestions and insightful comments. I have benefitted from his open-minded, inspiring interest in a cross-disciplinary dialogue across medical sciences and the humanities. I am also deeply indebted to Torsten Wüstenberg, who enthusiastically supported my research from its start and through all its highs and lows. Over the years, our ongoing conversations about various technical, mathematical, and epistemic aspects of functional neuroimaging have been invaluable to me. I also thank him for allowing me access to his experiments and his imaging data and for teaching me how to use the SPM12.

At various stages of the research and writing process, I have drawn on the generosity and insight of diverse humanities scholars, neuroscientists, and medical practitioners. I am thankful for supportive feedback, helpful advice and suggestions concerning content to Horst Bredekamp, Cornelius Borck, Friedrich Tietjen, Matthias Bruhn, Susanne Holschbach, Michael Zimmermann, Margarete Vöhringer, Sigrid Weigel, Joachim Hasebrook, and Gerrit Fröhlich. Thank you to my fellow graduate students at the Institute of Art and Visual History at the Humboldt-Universität zu Berlin and at the Institute for History of Art and Architecture at the Karlsruher Institut für Technologie (KIT) for the stimulating discussions of our research topics, friendly conversations, and collegiality. I especially want to express my gratitude to neuroscientists and clinical researchers who willingly answered my questions, agreed to interviews, and helped me

gain access to the relevant medical and neuroscientific literature: Vaughan Bell, Jon Stone, Daniel Margulies, Bettina Pfleiderer, and Isabel Dziobek. I am also grateful to Guillaume Flandin for kindly allowing me to reprint images from the SPM12 Manual. In the final phases of writing, I relied on Jeffrey Verhey to help me sharpen my argument, trim down my sentences, and achieve sufficient precision and clarity of expression in a language that is not my mother tongue. I thank him for reading my manuscript at its various stages and for his nuanced, thoughtful, and meticulous suggestions and comments. I never thought that discussing grammar and writing style could be such fun.

I presented segments of this book at invited lectures, colloquia, conferences and workshops at different academic institutions in Germany and abroad and have on each occasion greatly benefitted from the input received. In particular, I want to thank the organisers and participants of the “Bilder, Filme, Dinge als Quellen der Medizingeschichte” seminar at the Institute for the History of Medicine of the Robert Bosch Stiftung in Stuttgart (2018), the “Strained Bodies Physical Tension in Art and Science” conference at the Ludwig-Maximilians-Universität in Munich (2018) and the “Hybrid Photography: Intermedial Practices in Sciences and Humanities” conference at the Humboldt-Universität zu Berlin (2015). I additionally want to acknowledge the highly productive discussions about the epistemic uses of images I had with the scholars of the research group Images of Knowledge at the University of Bergen, Norway: Nora S. Vaage, Rasmus T. Slaattelid, Trine Krigsvoll Haagensen, Samantha L. Smith, Henning Laugerud, Jørgen Bakke, John Ødemark, and Anja Johansen. Thank you also to Marius Kwint for friendly advice and continued interest in my work.

Small segments of the research contributing to this book have been published in a different form elsewhere. Section 4.1.2 of chapter 4 has been adapted from and expands on my article “Visualising the Hypnotised Brain: Hysteria Research from Charcot to Functional Brain Scans,” *Culture Unbound: Journal of Current Cultural Research* 10 (2018). Other relevant publications in which I have dealt with some of the topics of this book from a different perspective and through the inclusion of materials that were beyond the scope of this book are: “Tracing Hysteria’s Recent Trajectory: From a Crisis for Neurology to a New Scientific Object in Neuroimaging Research” in *Wissenskrisen–Krisenwissen: Zum Umgang mit Krisenzuständen in und durch Wissenschaft und Technik*, ed. Julia Engelschalt, Jason Lemberg, Arne Maibaum, Andie Rothenhäusler, and Meike Wiegand (Bielefeld: transcript, 2023); “Epistemic Productivity of Seemingly Failed Approaches in fMRI-Based Research into Hysteria,” in *Scheitern in den Wissenschaften: Perspektiven der Wissenschaftsforschung*, ed. Michael Jungert and Sebastian Schuol (Paderborn: Brill / Mentis, 2022); “Visualising the Muscular Force: Charcot’s and Féré’s Approaches to Exploring the Neurophysiology of Movement in Hysteria Patients,” in *Energetic Bodies: Sciences and Aesthetics of Strength and Strain*, ed. Thomas Moser and Wilma Scheschonk (Berlin: De Gruyter, 2022); “Die Unsichtbarkeiten der Hysteria,” in *Dark Rooms: Räume der Un/Sichtbarkeit*, ed. Marietta Kesting and Sophia Kunze (Berlin: Neofelis Verlag, 2017); “Framing the Hysterical Body: A Comparative Analysis of a Historical and a Contemporary Approach to Imaging Functional Leg Paralysis,” in *Images of Knowledge: The Epistemic Lives of Pictures and Visualisations*, ed. Nora

S. Vaage, Rasmus T. Slaattelid, Trine Krigsvoll Haagensen, and Samantha L. Smith (Frankfurt am Main: Peter Lang, 2016).

The publication of this book was made possible by the financial support of multiple institutions. I am grateful to the Open Access Publication Fund of Humboldt-Universität zu Berlin, to the Advisory Board of the Barbara-Wengeler-Stiftung, and to the Faculty of Humanities and Social Sciences of Humboldt-Universität zu Berlin for their generous support. Special thanks to Marc Lange of the Open-Access Team der Universitätsbibliothek Humboldt-Universität zu Berlin for his detailed guidance in matters of open access publications.

Finally, my profound gratitude goes to my family. My parents, Miomira and Lazar Miklošević, were a constant source of encouragement, cheering me on from the inception to the completion of this book with dedication, patience, and love. I thank them both for their unrelenting faith in me and my work. The one person who has stood directly and unflinchingly by my side day in and day out throughout the entire, at times challenging process, is my husband, Gerold Muhr. With his unique mixture of charm, intelligence, humour, strictness, and generosity, he gave me free space and confidence to pursue my interests and supported me in all things big and small in more ways than I could list. I am eternally grateful to him. Last, I want to thank my grandmother Marija Maširević, to whom I dedicate this book. She lived a long and eventful life and passed away before I even started developing this book. But her unconditional love, curiosity, wisdom, strength, kindness, and unconventionality left an indelible mark on me—not a day passes by without my thinking of her. Without her, none of this would have been possible. Although multilingual, she did not speak English, so I write this in the language she understood: Hvala, moja draga bakice.

