

Notes on Contributors

Monika Ankele

is a historian. She is a scientific researcher at the Institute for History and Ethics of Medicine at the University Medical Center Hamburg-Eppendorf and curator at the Medical History Museum. Her research focuses on the history of psychiatry and its institutional cultures. Her last research project was funded by the German Research Foundation (DFG) and addressed the material culture of psychiatry, putting a special emphasis on the hospital bed and the bathtub. Her latest paper titled “Material Configurations of Nursing and Its Ethical Implications: The Prolonged Bath Treatment in Psychiatry” is published in the *European Journal for Nursing History and Ethics* 1/2020.

Mascha Deneke

studied fine arts and has been working as a stage designer at various theaters in Germany, Switzerland, Austria, and Luxembourg.

Michelle Williams Gamaker

is a moving image and performance artist and academic teaching at Goldsmiths College, University of London. Her key focus is the development of “fictional activism”: the restoration of marginalized brown characters as central figures, who return in her works as vocal brown protagonists challenging the fictional injustices to which they have been historically consigned. She recently completed *Dissolution*,

a trilogy of films comprising *House of Women* (2017), *The Fruit Is There to Be Eaten* (2018), and *The Eternal Return* (2019) in which characters from Powell and Pressburger's 1947 *Black Narcissus* unravel as they become aware of their screen and staged realities. Collaboration is also a crucial element of Williams Gamaker's work; since 2009 she has worked with American artist Julia Kouneski, revisiting the work of Brazilian artist Lygia Clark's psychotherapeutic research as inspiration for interventions with the body, architecture, and landscape.

Max Gawlich

is a postdoc researcher at the Institute for History at the University of Heidelberg. Interested in the history of psychiatry, he earned his doctorate with a dissertation about the implementation of electroconvulsive therapy in Britain, Switzerland, and Germany during the 1940s. His dissertation is published under the title *Eine Maschine, die wirkt: Die Elektrokrampftherapie und ihr Apparat, 1938–1950* (Paderborn: Schöningh 2018). Currently he is studying the German history of early childhood in the 1970s in a research project funded by the German Research Foundation (DFG). The research focuses on everyday care and its scientific study by psychologists, pediatricians, and pedagogues.

Novina Göhlsdorf

is a cultural theorist and historian of science. She works on the emergence of psychiatric and psychological knowledge and on the history of affect and emotions, including pain and empathy. She has also done research on historical and contemporary conceptions of childhood. Göhlsdorf is particularly interested in the intersections between epistemological genealogies and forms of representation. Her current project focuses on figurations of autism from 1900 until the present day. Göhlsdorf has also curated thematic exhibitions in various museums.

Raja Goltz

studies art therapy and art education at the University of Applied Sciences and Arts, Ottersberg, near Bremen.

Kirsi Heimonen

is an artist-researcher acting as a visiting researcher at the Performing Arts Research Centre of the Theatre Academy, University of the Arts in Helsinki, Finland. She is a certified teacher of the Skinner Releasing Technique, a somatic practice that has heavily influenced her artistic research. In the research project *Engraved in the Body: Ways of Reading Finnish People's Memories from Mental Hospitals*, funded by the Kone Foundation (2017–2020), she focuses on the corporeality of patients and affective atmospheres of mental hospitals in her artistic research. Alongside this research project, slowness and silence continue to intrigue her.

Louise Hide

is a social historian of psychiatry and its institutions. She is a Wellcome Trust Fellow in Medical Humanities and based in the Department of History, Classics and Archaeology at Birkbeck, University of London. Her research project “Cultures of Harm in Residential Institutions for Long-Term Adult Care, Britain 1945–1980s” (ref. 205417/Z/16/Z) seeks to gain a better understanding of the intersections between personal, professional, and institutional notions of care. She co-edited with Joanna Bourke a special issue of *Social History of Medicine* (November 2018) titled “Cultures of Harm in Institutions of Care.” She has published on the histories of pain, delusions, and institutional cultures. Her first monograph, *Gender and Class in English Asylums, 1890–1914* was published in 2014.

Daniela Hoge

is a graphic designer and student at the University of Applied Sciences and Arts, Ottersberg.

Céline Kaiser

is professor of media cultural studies and scenic research at the University of Applied Sciences and Arts, Ottersberg. As a Dilthey Fellow of the Volkswagen Foundation, she has researched the cultural history of scenic forms of therapy since the 18th century. Her current focus of work is on medical humanities and artistic research, history, theory, and aesthetics of applied theater and media

history of psychiatry. She recently published a monograph titled *Szenen des Subjekts: Eine Kulturmediengeschichte szenischer Therapieformen seit dem 18. Jahrhundert* (Bielefeld: transcript 2019). She co-edited with L. Friedrich and K. Harrasser *Scenographies of the Subject* (Wiesbaden: Springer 2019) and with M. Ankele and S. Ledebur *Aufführen, Aufzeichnen, Anordnen: Wissenspraktiken in Psychiatrie und Psychotherapie* (Wiesbaden: Springer 2019).

Linnea Kuglitsch

is a recent graduate of the University of Manchester. Trained as both a historian and an archaeologist, Linnea Kuglitsch's research has focused on examining daily life and practice in hospitals, prisons, asylums, and other historic institutions. With experience conducting archaeological research throughout the United States, the United Kingdom, and Australia, Linnea's previous work has centered around highlighting the experiences, behaviors, and emotional worlds of inmates and exploring their relationship to the outside world. Her recent research project, *Materia Medica, Materia Moral* uses archaeological materials to understand the nuances of moral treatment practice in lunatic asylums in the United States.

Sari Kuuva

is a scholar in art history and cognitive science, and her earlier investigations have mainly focused on emotions – particularly on their cultural aspects. Kuuva has also been interested in the relationship between emotions, pictures, and corporeal knowledge. In the research project *Engraved in the Body: Ways of reading Finnish people's memories from mental hospitals*, funded by the Kone Foundation (2017–2020), Kuuva has investigated corporeal knowledge in photographs of mental hospitals and the emotional experiences of the children of mental hospital personnel. Key emotions in her analysis have been nostalgia, melancholia, fear, feelings of security, topophobia, topophilia, and empathy.

Lisa Landsteiner

is a psychologist and a research fellow at the Institute for History at the Martin-Luther-University Halle-Wittenberg. Her research interests lie in the interface of

historical and psychological fields and phenomena. Rooted in a psychological practice that is fundamentally interwoven with queer feminist approaches and steadily challenged by the critical analysis of institutionalized spaces, she is currently working on an interdisciplinary research project on the experience of arrival by former wartime children from Bosnia-Herzegovina in Austria and Germany.

Anatole Le Bras

is a PhD candidate in contemporary history at the Centre d'histoire de Sciences Po, Paris. His current research aims at studying biographical trajectories of mentally ill persons inside and outside lunatic asylums in France in the second half of the 19th century. He recently published *Un enfant à l'asile: Vie de Paul Taesch (1874–1914)* (Paris: CNRS Éditions 2018).

Katrin Luchsinger

is an art historian and lecturer at the Zurich University of the Arts. At the Institute for Cultural Studies in the Arts she does research on art, psychology, and psychiatry around 1900. She led the project *Preserving Special Cultural Treasures*, which was funded by the Swiss National Science Foundation. In the course of the project, medical records of 25 psychiatric hospitals from the period between 1850 and 1930 were searched for artworks by inmates. More than 5,000 artworks were found and digitized (see <https://blog.zhdk.ch/bewahrenbesondererkulturgueter/>). Luchsinger has also edited many books on the subject.

Benoît Majerus

is Professor of European History at the University of Luxembourg. He has widely published on the history of psychiatry in the 19th and 20th centuries, most recently *La folie à Paris du Moyen-Âge à aujourd'hui* (Paris: Parigramme 2018).

Lydia Oertelt

studies art therapy at the University of Applied Sciences and Arts, Ottersberg, and works, after more than ten years as a midwife, with people with multiple disabilities.

Christine Rehders

is a self-taught artist located in Hamburg. She works on sculptural installations. In her artistic work she focuses on the topic of surface. www.christinerehders.fr

Kai Sammet

studied medicine at the University Medical Center Hamburg-Eppendorf and the University Medical Centre Göttingen. Since 1998 he has worked at the Institute for History and Ethics of Medicine at the University Medical Center Hamburg-Eppendorf. In his research he focuses on the history of German psychiatry from 1800 to 1933.

Marianna Scarfone

is a historian working on the social and cultural history of psychiatry and mental health. She is *maître de conférences* at the Department for the History of Medicine at Strasbourg University. She is co-responsible for the DFG-ANR project *Retrieving Alternatives: Pluralism in Practice in European Psychiatry, 1950–1980*.

Viviane Stopp

studies art therapy and art education at the University of Applied Sciences and Arts, Ottersberg.

Anna Urbach

is a physician and research associate at the Department of History, Ethics and Theory of Medicine at the University Medical Center Magdeburg. Her current dissertation project is about the hospital and social history of epilepsy at the turn of the 20th century through the lens of the former Uchtspringe Prussian State Asylum from 1894 to 1933. This resulted in publications on the history of medical observation and documentation, education and unionisation of psychiatric nurses, occupational therapy, and the self-perception and perception others had of people who have been described as epileptic at that time. In her work as a lecturer, she enjoys developing teaching concepts with the freelance drama teacher Kerstin Reichelt.

Maia Isabelle Woolner

received her PhD in history at the University of California, Los Angeles in 2020. She holds a B.A. from McGill University and an MPhil in intellectual history from the University of Cambridge. Her research focuses on topics at the nexus of medical, technological, and cultural history. Her work has been supported by the Franco-American Fulbright Commission and the Camargo Foundation.

Anne Wilk

is a student at the University of Applied Sciences and Arts, Ottersberg.

Stefan Wulf

is a historian. He is a scientific researcher at the Institute for History and Ethics of Medicine at the University Medical Center Hamburg-Eppendorf. His research focuses on the history of psychiatry, the history of the Hamburg Tropical Institute, and the role of medicine in German foreign cultural policy before 1945. He has published two books on the Hamburg tropical doctor Peter Mühlens (1874–1943). His current research project discusses psychopathy in clinical and expert practice between 1918 and 1969. An important focus of his interest lies in the specific structures of the history of psychiatry in the port city of Hamburg, e.g. the topic of insanity and migration in Hamburg 100 years ago. He has also published a book on time structures in the late Middle Ages as well as biographical articles about opera singers, especially Jewish artists.

The book was funded by the German Research Foundation (DFG)
and the Luxembourg Centre for Contemporary and Digital History (C²DH)

Funded by



Bibliographic information published by the Deutsche Nationalbibliothek
The Deutsche Nationalbibliothek lists this publication in the Deutsche Nationalbibliografie;
detailed bibliographic data are available in the Internet at <http://dnb.d-nb.de>
This work is licensed under the Creative Commons Attribution-Non Commercial 4.0
(BY-NC) license, which means that the text may be remixed, build upon and be
distributed, provided credit is given to the author, but may not be used for commercial
purposes. For details go to: <http://creativecommons.org/licenses/by-nc/4.0/>
Permission to use the text for commercial purposes can be obtained by contacting
rights@transcript-verlag.de
Creative Commons license terms for re-use do not apply to any content (such as graphs,
figures, photos, excerpts, etc.) not original to the Open Access publication and further
permission may be required from the rights holder. The obligation to research and clear
permission lies solely with the party re-using the material.
© 2020 transcript Verlag, Bielefeld

All rights reserved. No part of this book may be reprinted or reproduced or utilized
in any form or by any electronic, mechanical, or other means, now known or
hereafter invented, including photocopying and recording, or in any information
storage or retrieval system, without permission in writing from the publisher.

Cover layout: Juma Hauser

Cover image: © Daniela Hoge

Book layout: Juma Hauser

Design, Picture editing: Juma Hauser, Johanna Roither

Proofread by Anthony DePasquale

Translated by Anthony DePasquale (German texts by Max Gawlich, Céline Kaiser, Katrin Luchsinger, Kai Sammet, Anna Urbach, Stefan Wulf), Ulrike Nichols (German text by Monika Ankele)

Printed by gugler*

Printed on Munken Lynx 100g/m²

Print-ISBN 978-3-8376-4788-4

PDF-ISBN 978-3-8394-4788-8

<https://doi.org/10.14361/9783839447888>