

Conference  
**Useful Film in (Neuro)Psychiatry Europe, 1900–1950**  
**Update on Current Research**  
2-4 March 2022 – UNIL – Amphimax 412 & 414

**Wednesday, March 2 – Amphimax 412**

13:00-13:30 – Arrival and coffee

13:30-14:00 – Welcome and introduction – Mireille Berton (University of Lausanne)

**Panel 1 – Filming the Brain: Netherlands and Switzerland**

Chair: Lorenzo Lorusso (Neurologia Ospedale Merate, scientific partner of the Waldau project)

14:00-14:30 – Kimberley Fleuren (University Hospital of Maastricht) & Peter J. Koehler (University Hospital of Maastricht, scientific partner of the Waldau project)

**A Selection of the Magnus-Rademakers Film Collection (1909-1941)**

*Introduction.* Several years ago, a long-lost film collection has been rediscovered in an old fireproof war bunker in the dunes of Scheveningen, the Netherlands. The collection appeared to be the “Magnus-Rademakers film collection”, recorded by Rudolf Magnus (1873-1927) and Gysbertus Rademaker (1887-1957). Magnus and Rademaker were two researchers who lived in a period, in which experimental (neuro)physiology flourished and cinematography was on the rise. Film was not only used for entertainment, but also for medical purposes. Magnus and Rademaker made eager use of the possibilities of film for research, education and extensive physical examination.

*Research questions.* There are a lot of things unknown about this film collection, which consists of about 140 film clips on patients and experimental animals, largely recorded by Rademaker. What are Magnus and Rademaker trying to show us in the films? What kind of physical examination do they perform on their patients and experimental animals? Why did Magnus and Rademaker record these films? How can we place their research in the period they lived in?

*Methods.* With the aid of contemporary neurologic literature, partly written by Magnus and Rademaker themselves, but also by their colleagues and successors (for example one of the PhD-students of Rademaker, Nicolaas Verwey, who wrote a thesis about one of the spastic children, which can be seen in the film collection) we have been able to describe accurately a large part of the contents of the collection.

*Findings/conclusion.* The collection consists of various subjects. For this workshop, we want to focus on a selection of these: The cerebellum films, which consist of experimental animals that underwent cerebellectomies, and patients with cerebellar tumors and consequently cerebellectomies; The development of normal and spastic children; The working of the labyrinth, which consists of experimental animals who underwent labyrinthectomy, and patients with tumors of their labyrinth.

The films show an accurately performed, extensive neurological examination of experimental animals and patients. During our presentation, we want to give the audience an impression of the contents of the film collection and explain what can be seen in the fragments. We want to make clear that the Magnus-Rademakers film collection is an impressive historical neurological film collection, from which nowadays a lot of forgotten information can be relearned.

**Kimberley Fleuren** is a resident in neurology at the University Hospital of Maastricht (Netherlands) since 2017. During her medicine studies (2010-2016), she started a PhD research on the Magnus-Rademakers film collection under supervision of Dr Koehler, one of the persons who rediscovered the collection.

**Peter Koehler** is general neurologist, until 2016 responsible for the neurology training program in Zuyderland Medical Centre, Heerlen (the Netherlands), with special interest in neuro-oncology and

headache, both subjects in which research resulted in a number of papers (see PubMed). He retired from clinical practice in December 2019. Since January 2020, he is Senior Associate Editor of *Medlink Neurology*. Furthermore, he is interested in the history of neurology/neurosciences. Since 1996 he has been a member of executive board of the ISHN (International Society for the History of the Neurosciences). He is editor-in-chief of the *Journal of the History of the Neurosciences* since 1997 and was chair of the History Section of the American Academy of Neurology (2009-2011). He teaches History of the Neurosciences at the Faculty of Health, Medicine and Life Sciences of Maastricht University. He is Chair of the Special Group of the History of the Neurosciences of the World Federation of Neurology and furthermore History Section Editor of *Cephalalgia* and member of the editorial board of *European Neurology and Neurological Research and Practice*. He published books among which *Neurological Eponyms* and a book on Brown-Séquard, as well as papers on the history of neurology, in particular on the history of headache/migraine.

*14:30-15:00 – Leander Diener (University of Zurich)*

**Filming the Primitive. Walter Rudolf Hess and the “Sign Language of Behavior” (1927-1951)**

A few years after the introduction of 16mm films, physiologist Walter Rudolf Hess used this format in his experiments on cats. From the late 1920s on until the end of his academic career in the 1950s, he stimulated cats electronically, analyzed their reaction patterns and combined the findings with postmortem preparations of the respective brains. The films were intended for physiological research questions on the functional organization of the vegetative nervous system, but they soon attracted the attention of other scholars in Zurich and elsewhere. These scholars felt that Hess’s work would contribute to their own fields, from psychiatry to neurosurgery, from clinical medicine to anatomy. Hess, however, remained cautious because he was not sure if he understood his films and the recorded “sign language of behavior” correctly. Nevertheless, in his view the long-running project on physiology and behavioral patterns represented an antecedent of mid-century ethology and psychosomatics bringing basic neural hierarchies to the fore.

This paper presents the film collection of Nobel prize laureate Walter Rudolf Hess which comprises of several hundred films and is held at the University of Zurich. I employ close reading of the films and the corresponding notes to reconstruct the psychiatric and medical interest in Hess’s physiological experiments. Some of the films circulated in medical schools although they were not of primary clinical interest. Instead, they materialized timely debates about mind and body in medicine, about the use of film in physiology and psychiatry, and about the non-verbal and unconscious (“primitive”) elements of behavior.

I also address the epistemic historicity of the scientific film collection; Hess donated his material to the University of Zurich to facilitate further research, but almost nothing happened. The main reason for this was that deep brain stimulation, a practice pioneered by Hess, had shifted from a handicraft project to a technoscientific operation with advanced imaging technologies such as the electroencephalogram. Only for some decades, film, and particularly the affordable 16mm format, had provided the most advanced technology with which to experimentalize the deep cavities and “primitive” functions of the brain.

**Leander Diener** has degrees in German studies and history from the University of Zurich and in Science, Technology, and Medicine in History from King’s College, London. In his PhD thesis, he examined the history of the vegetative nervous system in physiology, medicine, and society with a special focus on Walter Rudolf Hess. For this project, he undertook additional research stays at the Center for the History of Medicine (Countway Library) in Boston, at the Rockefeller Archive Center, Sleepy Hollow, and at the Centre for the History of Science, Technology and Medicine at Manchester University. Currently, he is a research assistant at the History of Medicine Department of the University of Zurich.

*15:00-15:30: Coffee break*

*15:30-16:00 – Raphaël Tinguely (University of Lausanne)*

**Ernst Grünthal’s Films at the Waldau. The Case of E.E.G. (1940s-1950s)**

Deposited at the Cinémathèque Suisse (CS) at the turn of the 2000s, the films of the Psychiatry Museum (PM) in Bern have never been the subject of academic research. However, these films constitute important sources for the history of (neuro)psychiatry and, above all, for the history of cinema. They make it possible to reconstruct a network of practices, discourses, and actors at national and international levels. They look at how some physicians have seized the cinematograph as a technology for the production and dissemination of medical knowledge.

Among the people behind the films in question, there were mainly psychiatrists working at the Waldau Hospital and, more particularly, the neuropsychiatrist Ernst Grünthal. The latter, who was German, left the

Nazi regime in 1934 to take refuge in Switzerland, where he created the Brain Anatomy Laboratory (BAL) with the support of the Rockefeller Foundation. At the BAL, Ernst Grünthal used the cinema to conduct his research in different fields of study (*i.e.*, psychopharmacology, neurophenomenology, anatomical pathology, ethology). He also used the medium to promote other technologies, such as the electroencephalograph (E.E.G.).

Therefore, the paper will focus on this point. The aim is to show the reasons why Ernst Grünthal was interested in E.E.G. from the 1940s to the 1950s, while most Swiss psychiatrists of this period were not. And to an even greater extent, the goal is to see what cinema was doing with the E.E.G., and what psychiatrists were doing at that time with the so-called “useful cinema”. Thanks to the analysis of the archives of Ernst Grünthal preserved at the Waldau PM, and thanks to the viewing of his films on the E.E.G restored and digitized by the CS, the paper will thus highlight the characteristics of the psychiatrist’s cinematographic work at the crossroads of industrial cinema and amateur cinema.

**Raphaël Tinguely** is a PhD student in Lausanne’s Film History Department. His dissertation looks at the history of (neuro)psychiatric films in Switzerland between the 1920s and 1960s, and more specifically Ernst Grünthal’s films made at the Brain Anatomy Laboratory (BAL). Raphaël Tinguely holds a master’s degree in literature from the University of Lausanne. He studied the history and aesthetics of cinema (Faculty of Arts) and psychology (Faculty of Social and Political Sciences).

16:00-17:30: Discussion

### **Thursday, March 3 – Amphimax 414**

09:30-10:00: Arrival and coffee

#### **Panel 2 – Early Neurocinematography in Europe: France and Italy**

**Chair: Christian Bonah (University of Strasbourg, scientific partner of the Waldau project)**

*10:00-10:30 – Katrin Pilz (Ludwig Boltzmann Institute for Digital History, Vienna)*

#### **Useful – Unseen – Uncanny: Early Neuroscientific Films in Belgium**

Since the early stage of film production European film producers had been eager to promote the importance of a scientific affiliation with the cinematographic media, specifically regarding public health education and propaganda. Professional filmmakers were interested in collaborating with physicians in the production of public health films to diversify and advance their professional repertoire. In addition, clinicians and medical teachers were using film as diagnostic tool and life-like medical record, evidencing their clinical research practice.

The oldest of the still preserved Belgian medical films, held in the Cinémathèque Royale de Belgique, are part of a collection of clinical short films that date back to 1905 and were produced by Arthur Van Gehuchten, a neurologist and professor at the Université catholique de Louvain establishing the university’s neurology chair and clinic (Aubert 2002, Lefebvre 2002, Van Gehuchten 1920). Presumably inspired by the work of the Romanian neurologist Gheorghe Marinescu, Van Gehuchten started to film patients with so called “maladies nerveuses” resulting in movement disorders, such as Parkinson’s and Huntington’s. He recorded them in different settings, for example outdoors, in the garden of the university clinic, and in his so-called “cage de verre” (Van Gehuchten 1907), a gallery-like laboratory that he used as a film set. As uncontrollable movements were hard to describe in words, neurologists were, next to surgeons, the leading clinical specialists using film for research and medical education.

Much like medical models, rare clinical cases additionally served as archive that could be reused and reproduced with the cinematograph. Whereas in most cases Van Gehuchten operated the film camera himself, his early series of films encouraged several other Belgian neurologists, psychologists, and psychiatrists, such as his son Paul Van Gehuchten at the Université catholique de Louvain, Ovide Decroly in Brussels, Ludo Van Bogaert in Antwerp, and Léon Laruelle in Brussels, to collaborate with professional camera operators, such as Antoine Castille, to produce neuroscientific research and educational films. In this proposed paper, I would examine the role and practice of selected early Belgian neuroscientific film productions from the 1900s to the 1930s from a source-based multimedia – historical perspective and especially elaborate on the film enthusiastic neuroscientists and medical teachers, and also – crucial for my research – investigate the center staged depicted filmed patients. In contrast to the via the historiography of great men well documented life

and work of selected physicians, we know little about the seemingly on celluloid survived and so prominently in front of the film camera appearing patients, many of them women and children.

Their lives and them experiencing being filmed were usually not well documented (if not ignored at all) and often rather appear as anonymized clinical case in sources written by their attending neurologists. An additional outcome these film sources can show us thus is how patients interact, react, and respond with/to the turned to neuro-filmmaker and the other way around. The amateurish clinical film staging, and supposedly useful evaluation of the research results were and still are often overshadowed by the reaction viewers had and still have today, being irritated by the especially in the context of the history of hysteria received uncanny depiction and projection of explicit and otherwise not visible for a wide scientific and neither broad public, neurological patients (such as naked female patients during seizures). And lastly, with these selected case studies, I would like to discuss how useful – and as ephemeral as outdated medical films were for a long time treated obviously un-useful – have they been for whom and why, including our own dealing with these sources and questions for our research.

**Katrin Pilz** is a historian and cultural scientist. Her dissertation on early medical cinematography in Brussels and Vienna is part of a joint supervision PhD. at the Université Libre de Bruxelles (ULB) in cooperation with the University of Vienna. She is member of international scientific networks, such as Berkeley-Tübingen-Wien-Harvard (BTWH), History of Medicine in Belgium and the research group for medical history of the Austrian Academy of Sciences (ÖAW) in Vienna. Lectures, publications and research projects on the visual history of medicine and science, as well as urban history, body politics and educational film history. As part of the curation team of the Wien Museum exhibition on “Das Rote Wien – Red Vienna (2019-2020)” and the “The Red Vienna Sourcebook” she has worked on topics on welfare, health and social politics in Red Vienna. She is currently key researcher at the Ludwig Boltzmann Institute for Digital History within the Austrian Science Fund (FWF) project on “Educational film practice in Austria (Praktiken des Lehr- und Unterrichtsfilms in Österreich).

*10:30-11:00 – Lorenzo Lorusso (Unità Operativa di Neurologia Merate, scientific partner of the Waldau project)*

**Gaetano Rummo (1853-1917). A Pioneer of the Neuro-cinematography in Europe**

Gaetano Rummo was born in Benevento, near Naples, on 6 July 1853. He had his medical degree at the University of Naples in 1879. In 1881, he left Naples to move to Paris, where he attended Charcot’s lessons at the Salpêtrière. After his French period, he returned to Naples, where he founded the international medical journal “La Riforma Medica”, which was an important source of information for physicians. He was appointed as Full Professor of Internal Medicine at the University of Palermo (1895) and later at the University of Naples (1906), transforming the structures he directed in advanced clinical institutes. Rummo was the first physician in Europe who introduced the use of phonograph to record the voices of his patients affected by aphasia. In addition, he applied the cinematography as diagnostic value in neuropsychiatry and commonly used it in his clinical practice. From 1889, he applied photography in the investigation of hysteria and finally used the cinematography to show clinical cases during his lessons, with the help of the Neapolitan operator Ruggeri. In 1911, he also presented the movie “La Neuropatologia” by Camillo Negro (1861-1927) to his students. He passed away on 11 May 1917 in Naples.

**Lorenzo Lorusso** is Director of Neurology & Stroke Unit at Merate, section of the Neuroscience Department in Lecco, in Northern Italy. He is a former director of the ISHN (International Society for the History of Neurosciences) and a member of the FENS (Federation of European Neuroscience Societies), of which he was the director for several years. He is interested in the links between visual arts and neuroscience, and in the history of the use of the film medium in the field of neurology for scientific and therapeutic purposes. In collaboration with Simone Venturini, he participated in the analysis and restoration of the Italian Vincenzo Neri collection, discovered the Magnus-Rademacher collection and published several important works on the topic of educational films in neurology, the last of which appeared in the book edited by Bruno Colombo, *Brain and Art: From Aesthetics to Therapeutics* (Springer, 2020).

11:00-11:30: Discussion

12:00-13:30: Lunch break

### **Panel 3 – Early Neurocinematography in Europe: Belgium and Spain**

Chair: David Cantor (Instituto de Desarrollo Económico y Social/IDES, Buenos Aires)

13:30-14:00 – *Maia Woolner (McGill University) (online)*

#### **Cinema of the (In)visible: Jean Comandon's Neuropsychiatric Films**

The micro-cinematographic films of Jean Comandon – French doctor and cinematographer – became well-known across early twentieth-century France as he captivated audiences with moving pictures of spirochetes and microphages using a microscope and a film camera. “The cinema of the invisible!” proclaimed reviewers. But while Comandon's contribution to microcinematography and microbiology has been well studied in the secondary literature, his neuropsychiatric films have received far less scholarly attention.

This paper explores how we can use the framework of visibility/invisibility to think about Comandon's lesser-known work. Indeed, in the six years following World War I, Comandon produced over fifty films dedicated to the study of neuropsychiatric and psychological disorders, many for Pathé's medical and scientific film catalog. Made in collaboration with a host of European doctors and scientists, including Jean-Athanase Sicard, Édouard Long, and Édouard Claparède, these films depict a vast array of conditions from encephalitis lethargica and facial tics to medical issues in childhood psychology.

Using a historical-critical perspective, this paper asks how these visual sources both obscure and make evident certain aspects of their own production. At the same time, it shows how Comandon's neuropsychiatric films, when contextualized within the broader framework of French and European societal and cultural values, provide insight into the production of scientific and medical knowledge. More specifically, this paper uses several of Comandon's neuropsychiatric films to consider how film as a scientific-pedagogical medium both reveals and conceals the creation of medical subjects and subjecthood.

**Maia Woolner** is an AMS Postdoctoral Scholar at McGill University in the Department of Art History, where she is curating an exhibition on wearable healthcare technologies. Her project looks at the history of medical consumerism, the material culture of medical devices, gendered medical advertising, and notions of “natural medicine.” Her PhD in history from UCLA, “Time to Cure: Psychiatry, Psychology, and Speed in Modern France, c.1880s-1930s,” explores how the use of time-keeping devices in psychiatric practice and new theories of subjective temporality contributed to the phenomenon of social acceleration and to the pathologization of time in modern France. Her ongoing research investigates concepts of cure and curability, the visibility and invisibility of illness, the temporality of medicine, and intersections between technology, culture, and the mind-body relationship. Her research has been funded by the Franco-American Fulbright Commission, the Dr. Dimitrije Pivnicki Award in Neuro and Psychiatric History, the Camargo Foundation, the UCLA Department of History, and the UCLA Center for European and Russian Studies. Additionally, she was waitlisted for both the Chateaubriand Fellowship and the Jeanne Marandon Fellowship. Maia holds an MPhil degree from the University of Cambridge and a Bachelor of Arts from McGill. She also serves as a podcast host for the New Books Network and as an editorial assistant for H-Madness.

14:00-14:30 – *Paula Arantzazu Ruiz Rodríguez (University of Murcia)*

#### **Antonio Subirana's Neurological Films, Remains of the Catalan Neurology Golden Age**

Antonio Subirana (1903-1992) was one of the founders of the Spanish Society of Neurology (SEN) in 1949, together with Lluís Barraquer Ferré (1887-1959) and Belarmino Rodríguez Arias (1895-1997). Subirana was also the first neurologist to introduce vestibulo-spinal syndrome in Spain, first described in 1925 by the French neurologist Jean Alexandre Barré (1880-1967), Subirana's mentor. The symptoms of this new clinical entity, according to Barré, include incapacitating vertigo that forces the patient to rest. Among the clinical features, a particular gait disorder: the patient's small-step movement, very distinguishable from other neurological disorders.

Subirana's doctoral thesis, presented in 1931, dealt with this question. He also devoted several scientific articles and lectures to the vestibulo-spinal syndrome, accompanied by film projections. Subirana was a follower of the semiological and iconographic studies by Lluís Barraquer Roviralta (1855-1928), a key figure in the birth of the Barcelona school of neurology, whose works were influenced by Jean Martin Charcot (1825-1893) and Heinrich Obersteiner (1847-1922), that emerged parallelly with the Madrid neuropsychiatry school, with Ramón y Cajal in the background and Luis Simarro as a father figure. The outbreak of the Spanish Civil War, however, dismantled both neurology and neuropsychiatry schools.

Today, the SEN conserves the Subirana archive, one of Spain's most significant medical film and video collections, with its 45 rolls of film or audio tape, most of them, if not all, well-preserved in its original form and digitalized. On the other hand, there are no critical studies of the Subirana film collection neither from

the medical humanities discipline nor from film studies methodologies. Although our research is in an early stage, the aim of this proposal wants to focus not only on the study of this neurological film collection as a high valuable remnant of Catalan Neurology Golden Age, with the help of SEN Museum and Archive, but also intends to understand the way in which Subirana appropriated the film medium to research and communicate his medical advances. In doing so, we want to interrogate about the film medium implications in Spanish neurology, as opposed to other medical visual technologies, such as the drawings by Ramón y Cajal or Barraquer Roviralta' photographs. Our final aim, however, is to highlight the importance of these visual technologies in the rapid advance of Spanish neurology and to comprehend the Civil War and Franco's dictatorship consequences on the discourses and visual practices in the subsequent development of this medical discipline.

**Paula Arantzazu Ruiz Rodríguez** holds a PhD in Social Communication/Film Studies from University Pompeu Fabra (Barcelona), with a thesis on the cinema of avant-garde filmmakers Yervant Gianikian and Angela Ricci Lucchi in relation to the visual culture of medicine. As a film critic contributes regularly to *Cinemanía*, *Diari Ara*, among other Spanish media outlets. She was an associate lecturer in the Faculty of Medicine at the University of Castilla-La Mancha, and now works in the Faculty of Medicine at the University of Murcia. She participated to several books, including “Rainer Werner Fassbinder. Amor y rabia” (Nosferatu/Filmoteca Vasca, 2019), “La paranoia contemporánea. El cine en la sociedad de control” (Trea, 2019) and “Cuerpos representados. Objetos de ciencia artísticos en España, siglos XVIII-XX” (Sans soleil, 2020). She is also the co-editor with Professor Salvador Cayuela Sánchez of “La verdad muda del cuerpo. Foucault y la medicina” (Ediciones Morata), currently in preprint and expected to be published in 2022.

14:30-15:00: Discussion

15:00-15:30: *Coffee break*

**Keynote Lecture – Andreas Killen (The City College of New York/CUNY)**

**Chair: Mireille Berton (University of Lausanne)**

**15:30-17:00 – The Hypnosis Films of Ludwig Mayer**

From the inception of medical cinematography, scientific films about hypnosis formed an important genre in Germany. This was so not least because both hypnosis and the illnesses it was most closely associated with – hysteria and traumatic neurosis – were significant but liminal topics. During WWI and the Weimar era, medical experts used film to affirm the legitimacy both of hypnosis and of the diagnostic construction of their patients' illnesses. The recent discovery of five hypnosis films made by the Heidelberg psychiatrist Ludwig Mayer and the RfdU in the mid-1930s adds a new dimension to this corpus.

These films have a unique status as the most sustained effort to treat the subject of hypnosis on cinema. In contrast to the WWI films, which received a limited public screening, Mayer's were screened repeatedly during WWII to exclusively medical audiences, a decision that reflects a desire to delimit such uses from the unscientific or popular practice of hypnosis, and perhaps one that can be related to the liminal status of cinema itself.

**Andreas Killen** is professor at The City College of New York. He is a specialist in the cultural and intellectual history of modern Europe, especially Germany. He is the recipient of fellowships at the UCLA Humanities Consortium in Los Angeles and the Max-Planck Institute for the History of Science in Berlin. He is currently working on a project on relations between film and the human sciences in Germany. Among his publications are: *Berlin Electropolis: Shock, Nerves, and German Modernity* (University of California Press, 2006); *1973 Nervous Breakdown: Watergate, Warhol, and the Birth of Post-Sixties America* (Bloomsbury, 2006); *Homo Cinematicus: Science, Motion Pictures, and the Making of Modern Germany* (University of Pennsylvania Press, 2017); “Brainwashing and Mind Control from the Cold War to the War on Terror”, *Grey Room* (Vol. 45, 2011) (co-editing with Stefan Andriopoulos).

19:30 – <i>Diner at Café de Grancy</i> (next to the hotel, Av. du Rond-Point 1, 1006 Lausanne)
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## Friday, March 4 – Amphimax 414

9:00-9:30 – Arrival and coffee

### Panel 4 – Collecting, Archiving and Curating Images of Madness

Chair: Simone Venturini (University of Udine, scientific partner of the Waldau project) and Elodie Murtas (University of Lausanne)

9:30-10:00 – Angela Seward (*Wellcome Collection, London*)

#### Medical Film's Lives and Afterlives: a Case Study of AV Material Held at WC Captured Through a Neurological Lens

Working with the AV material at Wellcome Collection, a free museum and library based in London, UK, which aims to challenge how we all think and feel about health, for over 16 years, I have considered what makes AV material distinctive and how to communicate this to our audiences. Being time-based media, as a viewer-spectator, we experience it temporally in hours, minutes and seconds, the physical medium is measured in feet and inches, centimeters and meters depending on format. Medical film is a 'hidden cinema', made for audiences sited within Medicine, a bounded disciplinary domain with silos of specialties. Distribution for this genre of film has been restricted historically, with sanctions imposed when boundaries have been crossed, outlined in a published catalogue of films from The Kodak Medical Film Library from the 1930s. The accompanying film collection is held at Wellcome and evidences how film had become a trans-national medium with the largest footprint of films coming from the UK, but others originating from the USA and Germany.

Due to the vicissitudes of time, a plethora of AV formats and gauges presents problems of obsolescence – physical media which decays – vinegar syndrome (film) or sticky shed syndrome (video), finding the relevant hardware to run the material as well as the redundancy of content, when no longer current or superseded, resulting in material being discarded in the past as medicine evolves and practices change. My role has therefore been to revive – and sometimes resuscitate this material; there is now a cohort of over 1000 digitized moving image titles of which around 300 originate from The Kodak Medical Film Library.

In the present day, the expository and performative aspects of film captured through the lens of neurologists has attracted the interest of artist-practitioners (Douglas Gordon: 1996) and curators (Wellcome Collection, "Brains: The Mind as Matter": 2012). How do we manage artist-curators' expectations when there are ethical and sensitivity concerns? What is the role of the archivist-gatekeeper? There often feels like a Faustian bargain within the archive in providing any, let alone open, access versus the moral and legal duty of care to the film subjects. Furthermore, how do we support the new generation of audiences for medical museums and libraries – those who identify as disabled or neuro-diverse who seek themselves in these collections? How do we support them for the sometimes-visceral encounter with film online? How can we protect the public when they may not truly know themselves (having serial faintings) despite content warnings?

**Proposed Filmography:** *War Neuroses: Netley Hospital*, 1917. 1918, b&w, silent, England; *Acute encephalitis lethargica*. 1925, b&w, silent, Germany; *Osteoplastic craniotomy*. 1933, b&w, silent, England; *Electro-convulsive therapy*. 1933-1946, b&w, silent, England?; *D-tubocurarine*. 1947, colour, silent, England

**Angela Seward** is a research development specialist at Wellcome Collection with a background in film and sound archives. She has worked with artists and television producers on various archive-film-led projects. She co-curated "Here Comes Good Health!" in 2012, and works with the exhibitions, publishing and policy teams on sourcing collections material.

10:00-10:30 – *Katrin Luchsinger (independent art historian, Zurich)*

#### Not a Portrait. Photography in Swiss Psychiatric Institutions around 1900

The archives of the Psychiatrie-Museum Bern are connected with the psychiatric hospital Waldau (UPD Waldau). They house historical art works of patients, the so called "Sammlung Morgenthaler" as well as recent art works. The archive also owns a corpus of 1600 glass slides dated ca. from 1900 to 1940. A selection of the photographs was shown in an exhibition in the Psychiatrie-Museum in 2008<sup>1</sup>. The Kunstmuseum

<sup>1</sup> Andreas Altorfer *et al.* und Psychiatrie-Museum Bern: "In der Anstalt – Das Leben in der Psychiatrischen Klinik anfangs 20. Jahrhundert", Ausst. 22.9.2007–23.8.2008, Kat. Bern 2008.

Thurgau gives a first insight on the issue of photography in Swiss psychiatric institutions in an exhibition next year<sup>2</sup>. Ca. 150 prints of glass slides and historical albums will be exhibited. They come from six archives with a total of over 6000 photographs<sup>3</sup>. Several authors discuss the implications of the use of this new medium in the field of psychiatry. About 800 of the glass slides in the Psychiatrie-Museum Bern show subjects of psychiatric institutions. The other slides are either private pictures, taken by Dr. Marie von Ries-Imchanitzky (1880–1942) assistant physician in the “Waldau” from 1919 to 1933, and her husband Dr. Julius von Ries (1879–1949). The couple seems to have abandoned them in the Waldau. Or they are photographs of histological brains slices.

The corpus of pictures showing psychiatric subjects makes clear that the medium was intensely used by physicians themselves for different purposes. Photographs which pick up the genre of (studio-)portraits were taken frequently for diagnostic issues. Instead of a studio a sheet was suspended behind the patient. Some of these pictures can be found again in medical publications and physicians used them for their lectures (therefore glass slides). Photographs of industrious patients and tidy kitchens and bedrooms however were published in print medias for a general public. Sometimes professional studios were engaged. Photographs of modest festivities document cultural and social efforts to brighten the monotonous life in the institution; the genre of group pictures was used to represent different wards and their residents.

The Waldau archive also holds photographs of several other Swiss psychiatric institutions (Cery, Burghölzli, Krombach Herisau, Marsens, Münsingen, Perreux, Münsterlingen, Prefargier, Rheinau, Waldau, Wil). Hence there was an exchange between physicians. It might have been the psychiatrist Walter Morgenthaler who collected photographs of Hans Steck (Cery), Hermann Rorschach (Münsterlingen, Herisau) or Karl Gehry (Rheinau Asylum) and others.

In my contribution I will outline the various purposes to use photography in psychiatry around 1900. I'll focus however on the genre of portrait-like pictures and its modification as a diagnostical instrument. The Waldau Asylum installed a studio for this purpose. A series of about 40 photographs dated from 1915 to 1943 show each one patient sitting in front of a wall on a wooden chair always in the same position. On the slides frame is written the patients name and her or his diagnosis. I situate this setting in the context of medical photography but also in tradition of anthropology which made an overwhelming use of this medium. Anthropology had an enormous impact on psychiatric theories (in the direction of cultural studies) and practice in those decades.

**Katrin Luchsinger**, Dr. phil., studied art history and psychology in Zurich. She was a senior lecturer at Zurich University of the Arts for Art History until 2019 and is now a freelancer. As a researcher she led several SNF-projects and made an inventory of all the collections of patients artworks in Swiss psychiatric institutions from 1850 to 1930. (<https://blog.zhdk.ch/bewahrenbesondererkulturgueter/>) This research was located at the Institute for Cultural Studies in the Arts at ZHdK. Her doctoral thesis was published in 2016: “Die Vergessenskurve. Werke aus psychiatrischen Kliniken in der Schweiz um 1900. Eine kulturanalytische Untersuchung” (Zürich, Chronos 2016). She publishes on the topics of art and psychology/psychiatry, contemporary art, material cultures and inclusion.

10:30-11:00: Discussion

11:00-11:30: *Coffee break*

11:30-12:15 – *Lucas Iliani & Léa Ritter (Cinémathèque suisse)*

### **The Waldau Collection: From Cataloguing to Physical Identification**

The Waldau collection at the Cinémathèque suisse houses more than 200 elements from the 1930s to the 1970s. The large number of these items, the difficulty of interpreting the information contained in them, and the repetition of the same action by different patients in different films complicates the cataloging work. These films are often short and have characteristics similar to amateur cinema. Silent and shot in 16mm, the films are sometimes ready to be projected as they are, sometimes edited or duplicated. The material analysis of the film can provide more information than can be obtained from viewing it. For example, information on the editing and subsequent modification of films can be brought to light. However, the material analysis

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<sup>2</sup> Stefanie Hoch, Katrin Luchsinger (Hg.), Kunstmuseum Thurgau, “Hinter Mauern / Behind Walls. Fotografie in psychiatrischen Einrichtungen 1880 bis 1935 / Photographie in Psychiatric Institutions from 1880 to 1935”, contributions by Stefanie Hoch, Urs Germann, Markus Landert, Katrin Luchsinger, Sabine Münzenmaier, Martina Wernli, Zürich: Scheidegger & Spiess, 2022.

<sup>3</sup> Staatsarchiv Bern (=Münsingen), Psychiatriemuseum Bern, Staatsarchiv Thurgau (=Münsterlingen); Sammlung Hermann Rorschach/Institut für Medizingeschichte, Universität Bern; Stadtarchiv Schaffhausen, Naturforschende Gesellschaft (=Nachlass Friedrich Ris, Pflegeanstalt Rheinau).

sometimes brings more questions than it answers. The work on the Waldau film collection is a good example of how archival work and research can contribute to each other. The presentation will focus on the work necessary to make the film available, with a particular emphasis on cataloging, material identification of the film, and the distribution of digitized films.

**Lucas Iliani** is a graduate from the Faculty of Arts of the University of Lausanne in History and Aesthetics of Cinema. He is currently working as an intern at the Cinémathèque suisse and is involved in the handling of Waldau's film collection. He is about to start a thesis in the framework of an SNSF project on sound recording technologies under the supervision of Benoît Turquety.

**Lea Ritter** studied film history and restoration in Bologna and Udine. She has worked for different labs; Camera Ottica, Immagine Ritrovata and Reto.ch. She is a restorer and conservator in the film department of the Cinémathèque Suisse since 2018.

12:15-12:45: Discussion

*12:45-14:15: Lunch break*

**14:15-16:00 – Roundtable. Working on Medical Films: Problems and Methods**

**Introduction: David Cantor (IDES, Buenos Aires)**

**David Cantor** is specialist in the history of medicine, professor at the Centro de Investigaciones Sociales (CIS), Instituto de Desarrollo Económico y Social (IDES), Buenos Aires (Argentina). He worked for the National Institutes of Health (Bethesda, Maryland), the National Library of Medicine (History of Medicine Division), the National Cancer Institute (Division of Cancer Prevention), among others. He co-edited several book series published by Routledge, Taylor and Francis, and Manchester University Press, especially for the SSHM (Society for the Social History of Medicine). He is member of the editorial boards of *Social History of Medicine* and *Histoire, médecine et santé*. He co-edited several anthologies, one of the latest with Christian Bonah and Anja Laukötter: *Health Education Films in the Twentieth Century* (2018).

Participants:

- Christian Bonah
- David Cantor
- Caroline Fournier (Head of the Film Department of the Cinémathèque Suisse)
- Katrin Pilz
- Angela Seward
- Simone Venturini

16:00-16:30: Conclusion

*Saturday morning, March 5: Visit of the Psychiatrie-Museum Bern, with Andreas Altorfer*

This workshop is organized in the framework of the SNSF project  
*Cinéma et (neuro)psychiatrie en Suisse: autour des collections Waldau (1920-1970)*

<https://waldau.hypotheses.org/>

Organizers: Mireille Berton, Elodie Murtas & Raphaël Tinguely