

Unsettling Memory

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Evocative Dialogues: A Brief Introduction

A dialogue between the past and present, between history, memory and our present day lives is evoked by the artworks in Paul Coldwell and Bettina von Zwhel's exhibition *Setting Memory*.¹ By intervening into Berggasse 19, Coldwell and von Zwehl's objects unsettle diverse histories and memories belonging to the site, for instance, the life and work of Sigmund and Anna Freud, and the history of psychoanalysis as a theory and practice. This dialogue demonstrates how Berggasse 19, is a living space, an evocative object.

The exhibition *Setting Memory* is also an exchange between Berggasse 19 and 20 Maresfield Gardens: between the Sigmund Freud Museum Vienna and the Freud Museum London. Many of the artworks that von Zwehl is exhibiting in Vienna were initially shown in London, and many of those by Coldwell will be exhibited in London very soon. This means that the artworks echoes both Marefield Gardens and Berggasse. Moreover, this very practical sharing of artworks between the two museums is a unique moment and one worth celebrating.

In terms of the artworks themselves and how we view them in Berggasse, I like to think of this relationship more generally as 'site-responsive'. By this I mean how artworks – like those of von Zwehl and Coldwell - animate a site – such as the Sigmund Freud Museum Vienna - by activating potential narratives that are perhaps not fully present within the site, thereby enabling us to understand the site differently. While at the same time the space – Berggasse 19 - initiates a set of unique readings of the artworks. As a result of this reciprocity between site and artwork, artwork and site, site-responsive art and site-responsive exhibitions often work to unsettle memory.

The exhibition *Setting Memory* is a fine instance of site-responsivity. It evokes three significant themes. First, several of Paul Coldwell's artworks evoke the difficult

¹ For other interpretations of some of the pieces that are shown in *Temporarily Accessioned-Freud's Coat Revisited*, please see: Paul Coldwell, *I called while you were out* (Cambridge: Kettle's Yard, 2008); Paul Coldwell, *Material Things: Sculptures and Prints* (Bradford: Gallery II, 2015); and the unpublished essay 'Setting Memory' by Monika Pessler, Director of the Sigmund Freud Museum Vienna, 2016. The initial exhibition, *Freud's Coat* (29th November – 22nd December 1996) to which *Temporarily Accessioned-Freud's Coat Revisited* refers to is documented in the limited edition artist's book *Paul Coldwell, Freud's Coat* (London: Freud Museum London and Camberwell College of Art, 1996).

conditions, under which the Freud family was forced to leave Vienna for London in 1938, and the historical tragedy and trauma that thereafter ensued in Europe. These artworks engage with such a momentous history through the most ubiquitous of everyday objects – a suitcase, a coat, a hairbrush. With trauma present so vividly in this museum, the exhibition also evokes psychoanalysis as a potential space within which to encounter personal trauma and loss, events that impede our ability to live our lives. Here Bettina von Zwhel's work *Sospiri* speaks to personal loss through a red dirndl dress, and inquires into how, if at all, we are able to regain our breath.

Often our ability to regain our breath involves psychoanalytic therapy. At the heart of psychoanalysis is the unsettling of memories that are trapped and fixed within our psyche. Freud was very fond of using the metaphor of archaeology in understanding the process of psychoanalysis and the formation of the human subject. It is the archaeological metaphor that was so essential to Sigmund Freud that forms the second theme I would like to consider in *Setting Memory*, a theme that is quietly interrupted by the figure of Anna Freud.

And finally, we enter more fully into Anna Freud's consulting room. Evoking psychoanalytic sessions, von Zwehl holds us close to a series of private sessions with one image, enabling us to reflect on ourselves in a most intimate manner.

I will now take and discuss in turn, each of these three themes.

Theme 1

Evocative Memories: On Trauma and Everyday Objects

One of the most pressing memories evoked by Berggasse 19 is the traumatic exile of the Freud family from Vienna to London. After Sigmund Freud had worked for almost 50 years at Berggasse 19, and after his youngest daughter Anna Freud trained as a child analyst and worked in this field in Berggasse 19 for 15 years, Sigmund and Anna Freud, and the immediate Freud family, were forced to flee Vienna. In May 1938 under constant surveillance from the Nazis, and with Anna taken into interrogation, the family pushed hard to leave Austria. The family's exit visas were finally approved, and on the 4th June, the family travelled to London. For this journey, Sigmund Freud purchased a new wool coat anticipating the chilly English winter weather. The family was fortunate enough to be granted the right to take all of their belongings with them, from the household furniture and the furnishings from Anna Freud's workspaces, to the now famous couch that belonged to Sigmund Freud, his desk and anthropomorphic chair, and his formidable collection of antiquities. All of these objects can now be found and viewed at 20 Maresfield Gardens.

When the Sigmund Freud Museum Vienna opened to the public in 1971, this traumatic history of the site was powerfully represented by its display – by the Museum's seeming 'emptiness'. I use the word 'seeming' carefully here. Although Berggasse 19 is without many objects – almost all of the surviving objects are now in London – Berggasse 19 is extremely full of history and memory. When we encounter apartments 5 and 6 of Berggasse 19, we bring to them our own personal histories, fantasies, knowledge, and longings. What we bring to it, combined with the site's own history works to produce an incredibly full experience of Berggasse 19. This paradox of a museum that is seemingly empty and yet proliferating in fullness and presence is poignantly and powerfully embodied in the staging of the museum with its empty spaces and the flat screen-like display of Edmund Engelman's photographs that reminds us of what the space once was. In terms of the exhibition *Setting Memory*, the artists Coldwell and von Zwhel keenly evoke the absent presence that is the hallmark of the Sigmund Freud Museum through a series of rather subtle artworks.

Let's begin our encounter with *Setting Memory* by entering the Freud family's Dining Room - the large green room of apartment 5, Berggasse 19.

Coldwell's *Cabinet – Personal Objects* (2016) is a small wooden structure, with clasps reminiscent of the ones we find on old-fashioned suitcases. It resembles the one Sigmund Freud used while travelling for his work, but, perhaps most movingly, the one which accompanied him, Anna Freud and his family as they made the long journey from Vienna to London in 1938. The suitcase is filled with the

ubiquitous objects that we take with us when we travel – here we find plaster or resin reproductions of a shirt, a comb, and a book. It also includes replicas of two objects specific to Sigmund Freud: one of Freud's favorite antiquities; and a hard boiled egg, the food stuff that the artist had learnt Freud had had for breakfast along with a glass of vermouth on the morning before leaving Vienna. These items are simply inserted into both the top and bottom of the suitcase; and yet, once inside Berggasse 19, these everyday objects evoke something melancholic, something troubling.

This artwork reminds me of a letter Sigmund Freud wrote which tells us something about his feelings and understanding of the power of objects, and their relationship to death. On the 5th November 1938, only 6 months after arriving in London, Freud wrote a rather melancholic assessment of his cherished antique collection to his friend Margarethe Stonborough-Wittgenstein, sister of philosopher Ludwig and pianist Paul: 'Of course the [antique] collection is now dead, nothing will be added to it, and the owner is almost as dead...'² Freud died nine months later on the 23rd September 1939.

The connection that Freud makes between his collection of antique objects and death is important here. Freud had purchased his first statue in December 1896, only two months after his father, Jakob Freud had died. And although the statue brought him, as he said in a letter to friend and colleague Wilhelm Fleiss on 6th December 'a source of extraordinary invigoration [comfort and renewal]', the death of his father was an event that had a profound impact on the analyst, precipitating tremendous self-doubt and necessitating his self-analysis.³ Between this difficult loss and Sigmund Freud's assessment over 40 years later that his collection of antiquities was dead, as he was to be soon, death was intimately connected to the everyday objects that surrounded Freud. It is precisely this history that is evoked by Coldwell's work *Cabinet – Personal Objects*.

This evocation of death and melancholia through ordinary objects is also present in Coldwell's work *Temporarily Accessioned – X Ray* (2016). An x-ray of the warm, wool coat that Freud bought for his trip to London; we know from the rain hat and note found in the pocket of the coat that his daughter Anna inherited it, and often wore it while she worked in the garden at Maresfield Gardens London. Coldwell arranged for Freud's coat to be brought from the Freud Museum London where it is on display in a glass wardrobe in the front entrance, to the National Gallery London where it was temporarily accessioned. At the National Gallery, the staff prepared and then x-rayed the coat for its accession. By spending some time with Coldwell's

² Sigmund Freud to Margaret Stonborough-Wittgenstein, 5 11 1938, quoted in Michael Molnar, 'Antiquities Terminable and Interminable', unpublished manuscript, n.p.

³ Sigmund Freud, 'Second Preface' (1908), to *The Interpretation of Dreams, The Standard Edition of the Complete Psychological Works*, Volume IV, trans. James Strachey, in collaboration with Anna Freud, assisted by Alix Strachey and Alan Tyson (London: Vintage Books, 2001), pp. xxv-xxvi (xxvi).

Temporarily Accessioned – X Ray, one may be prompted to think of the way in which human bodies are prepared for interment after death, evoking, for instance, the Turin Shroud.

Once again death is evoked through an everyday object, this time a coat, and this is echoed once more in another one of Coldwell's artworks, *Cabinet – Freud's Coat*. In this instance, the large cabinet, which once again resembles an open-suitcase, includes a brass plaque with the words 'Temporarily Accessioned' on one of its sides, and a wooden lattice cage in the shape of a coat, with a single hanger inside it, on the other side. Resembling 'a cage where the bird has flown', as Coldwell movingly puts it, *Cabinet – Freud's Coat* continues the artist's haunting engagement with objects of everyday life that once placed within Berggasse 19 evoke troubling memories from the past.

While viewing these three artworks inside Berggasse 19, we can hear in the background the distant, aged voice of Anna Freud as she narrates the Freud family's *Home Movies* that are always playing in the Sigmund Freud Museum Vienna. In one scene, taken from the summer of 1936, to celebrate Sigmund and Martha's golden wedding anniversary, we see a fleeting segment showing Sigmund Freud seated on a lawn chair. He is next to an elderly, bourgeois woman. As he strokes her back, she returns his intimate gesture by resting her hand on top of his knee. We hear Anna Freud's voice saying: 'This is one of my father's sisters... One of those that died in concentration camps... Mitzi Freud.' The camera moves on. Four of Sigmund Freud's five sisters died in concentration camps in 1942. Adophine (Dolfi) died in the Theresienstadt ghetto concentration camp in Czechoslovakia at age 80. Regine (Rosa) 82, Maria (Mitzi) 81, and Pauline (Pauli) 79 were killed by gas in the Treblinka II camp in occupied Poland around 23rd September 1942.

As we know, Freud died in London in 1939. He had no knowledge of the Holocaust and the losses that would be experienced by his family and the repercussions these events would have on his and other families and communities at large. This lack of knowledge was not the case for the others who lived on in Maresfield Gardens. In January or February 1946, the Red Cross informed Anna Freud by official letter that her aunts had been killed in Nazi camps. Sigmund Freud's wife Martha and their daughter Anna had to deal with the trauma of this news. There is little information about how Martha handled this loss, and she was to die five years later. In Anna's case, we know that this news came during a time of convalescence from a serious illness, and instigated a period of mourning for these losses and the death of her father. It also began a phase of self-analysis.⁴

⁴ On Anna Freud's mourning of her father's death and the losses of her aunts and other family members, as well as friends, see, Elisabeth Young-Bruehl, 'On Losing and Being Lost', *Anna Freud: A Biography* (Ann Arbor, MI: Sheridan Books, 2008), pp. 276-314. On Anna Freud and 'survivor guilt', see, John J. Hartman, 'Anna Freud and the

Perhaps it is too much of a burden for a small suitcase full of everyday objects and a coat to hold this history within them. But, it is difficult for them not to evoke such a history, perhaps even our personal memories of loss as we encounter them in Berggasse 19. This is the case because mourning is embodied within Berggasse 19. It is impossible not to think of the tragic history of exile and the death of the Jews who once lived in it when visiting this site. When these memories are evoked, our own losses, our own engagement with mourning, rise to the surface.

The association between personal mourning and Berggasse 19 is beautifully evoked in Bettina von Zwehl's *Sospiri* (2009-14) – *sospiri* being the Italian word for breathing, exhaling and sighing. After losing her childhood friend NC in 2009, von Zwehl entered a period of deep mourning. The tragic and unexpected loss of her friend precipitated the artist's beginning of a psychoanalytic treatment. As a part of her mourning work, von Zwehl hoped to create an artwork that would be a homage to NC and the work that NC had commenced as a child psychoanalyst just one year before her death. This transformation of loss into art was difficult and took many years for von Zwehl; it is a process that she believes remains ongoing and unfinished.

The difficulty in accessing and translating this ongoing mourning for her friend was partially enabled by the artist residency von Zwehl held in 2013-14 at the Freud Museum London; a residency that was dedicated to delving into the life and work of Anna Freud. Having been a pioneer in child psychoanalysis, this time spent reading and thinking about Anna Freud, and becoming intimate with her archive of objects, letters, manuscripts, clothes, amongst other things, as well as considering Anna's relationship with her life-long companion Dorothy Burlingham, enabled von Zwehl to engage with the loss of her friend, at least at some level.

During this residency, NC's mother sent von Zwehl, a dress that belonged to her daughter NC – a red dirndl dress. The red dirndl became a favorite item of clothing for the artist's own daughter Ruby. Ruby wore the dirndl constantly. Seeing it worn again, this time by her own daughter, brought back childhood memories for the artist of the time she spent playing with her friend NC. It also reminded von Zwehl of the dirndls that were so much a part of Anna Freud's wardrobe.

We know from Elisabeth Young-Bruehl's biography of Anna Freud that she loved to knit, weave and sew, and that Anna Freud sewed her own clothes throughout her life.⁵ As a young woman, Anna Freud helped her sister Mathilde

Holocaust: Mourning and Survival Guilt', *International Journal of Psychoanalysis*, 95 (2014), pp. 1183-210. Hartman also presents the most recent information about the deaths of Freud's sisters.

⁵ Later in life, Anna Freud told her friend and colleague Manna Friedman that 'When I was a little girl and had a new [knitting] project, I had to start it at once [...] I have not lost that enthusiasm. My mother tried to moderate this habit, but she was not successful, I am still the same'. Bruehl notes how 'Freud also tried to moderate what he called her "passionate excesses," but his entreaties resulted only in a conversion: [Anna] took up weaving.' The psychoanalyst's

recover from the death of their nephew Heinerle in 1923 by knitting through their mourning.⁶ A type of cure, Anna Freud integrated her love of knitting, sewing and weaving into her daily life, and even into her psychoanalytic practice. In her memoir, *Sophie Freud*, Anna Freud's niece, recounts one of her typically pithy exchanges with the elderly Tante Anna:

'You sew all your own clothes by hand?' Sophie recalled asking her aunt while looking at her garments with surprise. Anna Freud, in turn, could only wonder about her niece's question. 'Of course,' she finally responded, a bit impatiently, and with a sense of humour: 'it would after all not be practical to use a sewing machine while I see patients'.⁷

Anna Freud knitted and sewed 'so silently' during her sessions with patients, that one of her training analyst's Arthur S. Couch said he 'hardly noticed it'.⁸ The importance of making her own clothing kept Anna Freud engaged and alive. The making of her dirndls, for instance, were an essential part of her everyday life, her psychoanalytic practice, and a comfort to her in the process of mourning.

I wonder if this is the role of the red dirndl dress in von Zwehl's artwork *Sospiri*. When the artist invited her daughter Ruby's friends to wear and be photographed in the red dirndl, von Zwehl remembers how the dress 'was brought back to life'. Perhaps the dress embodied her memories of the friend she had lost. And I will return to this shortly, but first, a little more about the artwork.

The silhouette portraits of each girl are certainly reminiscent of Gerhard Richter's painting of his daughter, but, more than that, the portraits are intimate evocations of the work of mourning. The girls are lying on their back. Their faces are turned to one side. With faraway gazes, they look out of the frame but not directly at us. They are all wearing the red dirndl dress. Now with a missing button, the dress poignantly evokes loss in a material way. The girls in this pose are trapped in the image: they cannot move as the photographic frame keeps them in place and curtails any action; perhaps they cannot even breathe. The photographs of the girls are

inability to curb his daughter's enthusiasm is said to have led to his speculation that weaving is a cover for 'genital deficiency'. Elisabeth Young-Bruehl, *Anna Freud: A Biography* (Ann Arbor, MI: Sheridan Books, 2008), p. 45.

⁶ Bruehl, *Anna Freud*, p. 193.

⁷ Sophie Freud, *My Three Mothers and Other Passions* (New York and London: New York University Press, 1991), p. 80. There are other incidents that Sophie Freud relays between herself and her Tante Anna Freud which highlight the warm tenor of their relationship, see pp. 75 and 76.

⁸ Arthur S. Couch, 'Anna Freud's Psychoanalytic Technique: A Defence of Classical Analysis', <http://www.thecjc.org/pdf/couch.pdf>, p. 8, accessed 15 January 2013. Couch also relays a story told to him by Erik Erikson another of Anna Freud's patients in Vienna that while Erikson's wife was pregnant he was spending many sessions talking about his worries about her pregnancy and what having a baby meant to him. 'Being very involved with this topic and wanting his analyst's full attention and concern, Erikson expressed his irritation to her that she was not speaking about it, but Anna Freud just kept knitting with increasing intensity while remaining silent. He complained repeatedly that she wasn't paying enough attention to this serious issue. Anna Freud maintained ordinary analytic work during this period, but when Erikson came into his session and announced that his new baby son had been born, Anna Freud gave him a blanket she had been knitting all along for his baby', pp. 18-19.

embedded into the top of the plinths and covered by a Perspex frame, thus being doubly trapped. As the artist has said about the time spent on this work, 'I was stuck in my grief for my friend while making this work'. This self-reflective understanding of where the artist was, while producing this work - the entanglement she was experiencing between the practice and the work of mourning - is poignantly evoked in the formal and affective quality of these images.

In his essay 'Mourning and Melancholia' Sigmund Freud leaves a question open. After describing the mechanisms through which mourning takes place, he says he is not certain as to how the work of mourning is completed. For him, the process of mourning was very slow. Each memory and situation regarding the lost object must be reviewed so as to affirm to the person in mourning that the object no longer exists. The ego of the mourner must come to sever itself from its attachment to the lost object by deriving satisfaction in being alive.

For Anna Freud, the work of mourning was not so much about a severance from the lost object, but about the displacement of feelings for the lost object; this displacement she argued was recaptured in an experience of identification.⁹ When looking at Bettina von Zwehl's *Sospiri*, I wonder if that red dirndl dress is the object through which such an experience of displacement and identification of her lost object, her dear friend NC, is somehow taking place. The artist has said she was 'trapped in this piece', this artwork, and was 'looking to breath'. Von Zwehl has also said that in thinking back to the making of this artwork, that it began a process of becoming 'lighter', more able to celebrate the life and friendship she had with NC. The work – *Sospiri* – is an intimate work of mourning that asks us to take a deep breath, and sigh, with the possibility of some relief.

⁹ Elisabeth Young-Bruehl, *Anna Freud: A Biography*, p. 292.

Theme 2

Evoking Archaeology: Gently Interrupting the Law of the Father

Staying close to the process of psychoanalytic treatment and the objects that encourage it, we may wish to follow the exhibition and enter the Red Room, the space that was once, appropriately to theme of the artwork found within it, Anna Freud's consulting room. At first sight, Paul Coldwell's artworks dominate the space, and their evocation of Sigmund Freud's consulting room seems overwhelming, and seems to displace Anna Freud's presence. However, the space is punctuated by the quiet interruption of Bettina von Zwehl's artwork and the associations they have with the important child analyst. Together, in this room, the law of the father is established and then gently interrupted by a daughter's intervention.

Coldwell's work *Cabinet – Freud's Desk* (2016) along with the two-part installation *A Ghostly Return – Freud's Desk I* (2016) and *A Ghostly Return – Freud's Desk II* (2016) evoke for us Sigmund Freud's long-standing interest in archeology and antiquities. Specifically, the artworks bring to mind Freud's use of an archaeological metaphor in understanding both the formation of the human subject, and the process of psychoanalysis as an excavation of that same subject. These artworks by Coldwell also tell us something about the company Freud liked to keep.

A Ghostly Return – Freud's Desk I contains 3D printed reproductions of all of the objects that sat on Sigmund Freud's desk, while those from his side table are found in *A Ghostly Return - Freud's Desk II*. Incandescently white, the objects are laid out in the same arrangement that can be found in Maresfield Gardens London – one that has not been touched or moved since Freud's death in 1939 – an arrangement that Freud also preferred in Berggasse. No longer in Berggasse, having these replica objects here, is an uncanny experience. They haunt the museum in their objectness, their materiality, while also invoking memories that are both frozen in time and effervescent in how they animate Sigmund Freud's life and work in Vienna.

Freud was an avid collector for more than 40 years of well over 2,000 antiquities, artifacts, and curiosities. His interest in antiquities as material embodiments of the past continued unabated throughout his adult life. In fact, the importance of archaeology for Freud was vital to his understanding of psychoanalysis. And I will return to this shortly, but first I would like to say something about these objects as objects.

Earlier I spoke about the connection Freud made between his antiquities and death, loss and mourning. This is certainly true, but these objects also brought Freud great pleasure and companionship. The antiquities that sat on his desk, so

stunningly reproduced by Coldwell's *A Ghostly Return – Freud's Desk I and Freud's Desk II* represent a group of antique figurines that kept Freud company on a daily basis. Here, at his desk, the analyst wrote up his case histories from his clinical work with his patients, devised and theorized his metapsychology of the human subject, and engaged in extensive correspondence with his colleagues and friends. Here, the antique figures were always present, in close proximity to the psychoanalyst at his most pensive and intimate. It is these therapeutic, thinking and writing practices that are also evoked by Coldwell's *A Ghostly Return*.

Sigmund Freud affectionately called his antiquities his 'old and grubby gods' in a letter to Fleiss dated 1st August 1899.¹⁰ Always 'under their gaze', as historian Ellen Handler Spitz has noted, whether at work in his study at Berggasse or under their watchful eye of a selection of them as they accompanied him while he worked on his summer vacations. We know from the Freud family's housekeeper Paula Fichtl, that Freud often greeted and touched his sculptures as he entered his study. He stroked the marble baboon, and acknowledged every morning the Chinese sage that sat on his desk.¹¹¹² Hanns Sachs, Freud's close friend, and fellow psychoanalyst recounts how 'Freud had the habit of taking one or another piece of his collection from its place, and of examining it by sight and touch while he was talking. [...] His later comments left no doubt how attentively he had listened'.¹³ While American poet and Freud's patient Hilda Doolittle noted how the 'little statues and images helped [Freud] stabilize the evanescent idea, or keep it from escaping altogether'.¹⁴ ¹⁵ Ivan Ward, Head of Education at the Freud Museum London has discussed how the analyst was unable and unwilling to sit books on his desk because this space was dedicated to his preferred compatriots, the antiquities. With his antiquities as interlocutors, and without his books, Ward proposes that 'Freud escaped from the shadow of the (intellectual) fathers to whom he was indebted. He had, in effect, to deny them – to assimilate what he read and to make it part of himself before he could

¹⁰ Sigmund Freud in a letter to Wilhelm Fleiss dated 1st August 1899, in Jeffrey Mousaieff Masson, ed. and trans. *The Complete Letters of Sigmund Freud to Wilhelm Fliess, 1887-1904* (Cambridge, MA: Harvard University Press, 1985), p. 363.

¹¹ This is according to Freud's maid Paula, cited in Jack Spector, *The Aesthetics of Freud* (New York: Praeger, 1972), p. 15.

¹² On the various meanings of Freud's chair, see, Ivan Ward, 'Freud's Chair and Desk', in *Freud's Sculpture*, ed. Penelope Curtis and Jon Wood (Leeds: Henry Moore Institute, 2006), pp. 28-3; and Lynn Gamwell 'The Origins of Freud's Antiquities Collection', in *Sigmund Freud and Art: His Personal Collection of Antiquities*, eds., Lynn Gramwell and Richard Wells (State University of New York and Freud Museum London; NY: Harry N. Abrams, 1989), pp. 21-32.

¹³ Hanns Sachs, *Freud, Master and Man* (London: Imago Publishing Co. Ltd., 1945), pp. 99-100.

¹⁴ H.D. 'Advent', *Tribute to Freud* (Manchester: Carcanet Press, 1985), pp. 113-88 (p. 175).

¹⁵ From these various fragments, Michael Molnar, a previous Director of the Freud Museum London, has suggested that while Freud worked, '[t]hat row of antiquities in the foreground [on his desk] represents the passes from inspiration to inscription' Michael Molnar, 'Half-Way Region', in *Freud's Sculpture*, ed. Penelope Curtis and Jon Wood (Leeds: Henry Moore Institute, 2006), pp. 19-27 (p. 24).

write it. To think it anew'.¹⁶ To think anew, that was certainly the task that Sigmund Freud achieved, and to assist him, there were his antiquities.

I would now like to consider some of this thinking anew, specifically, in relation to Freud's antiquities and archaeology. And I will begin by turning to Coldwell's work, *Cabinet – Freud's Desk*. In a cabinet that resembles an open suitcase, and speaks of travel, movement and transformation, Coldwell has placed paper maché reproductions of all of the antiquities found on Freud's desk and side table. On one side of the cabinet are replicas all of the objects on Freud's main desk. On the other side of the cabinet is a replica of the Chinese Sage, that Freud acknowledged each morning. The Sage tells the future in the present, but, as an antiquity like the others on the opposite side of the cabinet, it also speaks to us of past time. Time is crucial to *Cabinet – Freud's Desk*. By representing the past, present and future, these objects and their display in Berggasse 19 evoke the psychoanalytic precept that the past remains living in the present, and often foresees the future. Situated in a large suitcase-like cabinet, we are reminded of how our memories are always in a process of transformation, always changing, as they travel back and forth through time. In a striking manner, this work tells us about the way in which memory is always unsettling: never static or fixed, memory unsettles us all the time.

The idea of unsettling memory is also key to Freud's long-standing use of an archaeological metaphor within his work. Throughout his career, Freud employed an archaeological metaphor to configure the stratified formation of the human subject, and the clinical practice of psychoanalysis. Freud once told his patient, Sergei Pankejeff, known as the Wolf Man, that '[t]he psychoanalyst like the archaeologist in his excavations must uncover layer after layer of the patient's psyche before coming to the deepest most valuable treasures'.¹⁷ Scholar of psychoanalysis John Forrester put it well, when he observed that Freud had a 'desire to be an archaeologist of the mind'.¹⁸

Freud used the metaphor of archaeology as early as 1893 in his work with Joseph Breuer on hysteria.¹⁹ A few years later, on December 21st 1899, in a letter to his colleague Wilhelm Fleiss, Freud expressed how the process of self-analysis he was undertaking was comparable to one of the major archaeological excavations of

¹⁶ Ivan Ward, 'Freud's Chair and Desk', in *Freud's Sculpture*, ed. Penelope Curtis and Jon Wood (Leeds: Henry Moore Institute, 2006), pp. 28-35 (pp. 34-5).

¹⁷ Sigmund Freud speaking to his patient Pankejeff, known as the Wolf Man. Quoted by the Wolf Man in his memoirs, Muriel Gardiner, ed., *The Wolf-Man and Sigmund Freud* (London: Karnac Books and the Institute of Psycho-analysis, 1989), p. 139.

¹⁸ John Forrester, "'Mille e tre": Freud and Collecting', in *The Cultures of Collecting*, eds. John Elsner and Roger Cardinal (London: Reaktion Books, 1994), pp. 224-51 (p. 226).

¹⁹ Josef Breuer and Sigmund Freud, *Studies on Hysteria* (1893-1895), *The Standard Edition of the Complete Psychological Works*, Volume II, trans. James Strachey, in collaboration with Anna Freud, assisted by Alix Strachey and Alan Tyson (London: Vintage Books, 2001), p. 139.

the 19th century: 'I hardly believe it yet. It is as if Schliemann had again dug up Troy, which had hitherto been deemed a fable'.²⁰

While Freud continued to use the archaeological metaphor throughout his career, by 1929/30 he began highlighting the differences rather than the similarities between psychoanalysis and archaeology.²¹ In 1937, near the end of his life, the usefulness of the archaeological metaphor had reached its limit. For Freud it was now the psychoanalyst – not the archaeologist - who was able to achieve impressive goals in his work, objectives that were impossible for the archaeologist.²² These psychoanalytic achievements were the result of the analyst having, as Freud explained, 'more material at his command to assist him, since what he is dealing with is not something destroyed but something that is still alive'.²³ This living material was vital to Freud's understanding of psychoanalysis.²⁴ For Freud, the work of psychoanalytic treatment was to slowly and carefully uncover and 'translate' the still living, and ever-changing, traces of fragmented memory.²⁵ In effect, the work we do within the consulting room is a form of unsettling memory.

Coldwell's *Cabinet – Freud's Desk* and *A Ghostly Return – Freud's Desk I* and *Freud's Desk II* - evoke this understanding of living matter from the past by representing Freud's antiquities as travelling objects that like our memories, are ever-changing and unsettle us.²⁶

If we turn to the more quiet artwork in the room, we encounter three photographs by Bettina von Zwehl and an object. A photograph of a psychoanalytic couch; one of an antique fragment; a third photograph of a magic lantern which is placed next to it.

All of these works are connected to von Zwehl's residency at Maresfield Gardens. When her residency was complete in 2014, the Museum invited her to photograph all of the Anna Freud archive. Through the affection she developed for

²⁰ Jeffrey Mousaieff Masson, ed. and trans. *The Complete Letters of Sigmund Freud to Wilhelm Fleiss, 1887-1904* (Cambridge, MA: Harvard University Press, 1985), pp. 391-2.

²¹ Sigmund Freud, *Civilization and its Discontents* (1930 [1929]), *The Standard Edition of the Complete Psychological Works*, Volume XXI, trans. James Strachey, in collaboration with Anna Freud, assisted by Alix Strachey and Alan Tyson (London: Vintage Books, 2001), pp. 59-148 (pp. 70-71).

²² For a discussion of Freud's understanding of the superiority of psychoanalysis to archaeology, see, Malcolm Bowie, 'Freud's Dream of Knowledge', *Freud, Proust and Lacan: Theory as Fiction* (Cambridge: Cambridge University Press, 1987), pp. 13-44.

²³ Sigmund Freud, 'Constructions in Analysis' (1937), *The Standard Edition of the Complete Psychological Works*, Volume XXIII, trans. James Strachey, in collaboration with Anna Freud, assisted by Alix Strachey and Alan Tyson (London: Vintage Books, 2001), pp. 235-70 (p. 259). On the recursive analogy used by Freud see Richard H. Armstrong, 'Conclusion: The Myth of Ur', *A Compulsion for Antiquity: Freud and the Ancient World* (Ithaca and London: Cornell University Press, 2005), pp. 219-52.

²⁴ Masson, *The Complete Correspondence*, pp. 207-15. An opposing view to this dynamic reading of the see, Bowie in 'Freud's Dream of Knowledge'; Donald Kuspit, 'A Mighty Metaphor: The Analogy of Archaeology and Psychoanalysis', in *Sigmund Freud and Art: His Personal Collection of Antiquities*, eds., Lynn Gramwell and Richard Wells (State University of New York and Freud Museum London; NY: Harry N. Abrams, 1989), pp. 133-152; and Donald Spence, *The Freudian Metaphor: Towards A Paradigm Change in Psychoanalysis* (New York: Norton, 1987).

²⁵ Masson, *The Complete Correspondence*, pp. 207-15.

²⁶ Griselda Pollock, 'The Image in Psychoanalysis', in *Psychoanalysis and the Image*, ed. Griselda Pollock (Oxford: Blackwell, 2006), pp. 1-29 (pp. 5-6). See also, Griselda Pollock, 'The Object's Gaze in the Freudian Museum', *Encounters in the Virtual Feminist Museum: Time, Space and the Archive* (London: Routledge, 2007), pp. 67-86.

Anna Freud during her residency, von Zwehl says that the images are 'injected with love for the objects'. Von Zwehl photographed approximately 500 objects, from tiny broken items to Anna Freud's couch. I will speak about two of these photographs.

If we were to begin with the photograph of the analytic couch, we may be drawn to its striking composition, with the sofa placed regally at the center of the frame, while also being attracted to its beautiful red upholstery. Upon closer inspection we see that it is badly worn, frayed at the edges; for a psychoanalytic couch it speaks of long-term use within a clinical practice, and thus the pain and suffering as well as the revelations and positive results of many patients' treatments. We may at first assume it is Sigmund Freud's couch, but, here, we would do well to remember that we are in the space that was once Anna Freud's consulting room. And in fact, this is Anna Freud's therapeutic couch. The photograph is appropriately hung where the couch would have been during Anna's lifetime in Berggasse.

Purchased in the 1930s before the family left Vienna, the couch is now a part of the Anna Freud Room in 20 Maresfield Gardens. Here we can find it covered with plain, simple and modest brown hand-knitted blanket, with a few small holes from extended use, along with three small pillows in muted tones with a hint of rose-coloured silk trimming around one of them. The practical simplicity of these coverings, overlaying a bright, red sofa, reminds me of a letter Anna Freud wrote to poet, psychoanalyst and friend of the family, Lou Andreas-Salomé in 1928 in which she refers to her simplicity and investment in people not theories:

You know, when I am analyzing or when I imagine something in my own mind, then it appears to me as totally clear and, if not 'simple', then at least transparent. [...] others understand things better when they distance themselves from the human beings and put things in coldly theoretical terms. And with me understanding just disappears very easily when it is detached from the human being.²⁷

From this, we get a sense that Anna Freud was keenly interested in staying close to her patients, in working with them. This demonstrative form of psychoanalysis is beautifully evoked in von Zwehl's photograph of the red, well-worn sofa that was Anna Freud's couch.

Another one of von Zwehl's photographs is of a fragment of a Greek antiquity of an Egyptian Goddess. This is appropriately placed above and to one side of Coldwell's reproductions of the antiquities on Freud's desk. We do not know how this antiquity came to belong to Anna Freud. Perhaps it was a gift from her father, or

²⁷ Breuhl-Young, p. 163.

something she purchased. We do know that it is the only antiquity in the Anna Freud archives. Reminding us of Sigmund Freud's archaeological metaphor, it would do us well to think back to Anna's love of knitting, sewing and weaving, and the importance of these activities to her in the consulting room. Her father often dissuaded her from knitting and weaving when she was a child and young adult. For him, weaving was a feminine mode of concealing penis envy and genital deficiency.²⁸ But, for Anna Freud, these practices promised action, productivity, and change: they were generative. In fact, it has been noted that Anna Freud often used the metaphor of weaving, (not archaeology which is the metaphor employed by her father) with its layers that can be woven and unwoven, to understand the complexity of the human mind and the role of psychoanalytic therapy. It is almost as though a photograph of a single female goddess is all that is required to make these points.²⁹

Evocatively curated, this exhibition space establishes Sigmund Freud's investment in his antiquities and archaeology, while also encouraging a disruption of this legacy with the important work accomplished by Anna Freud and her passion for the living matters of everyday life.

²⁸ Sigmund Freud, 'Femininity' (1933 [1932]), *The Standard Edition of the Complete Psychological Works*, Volume XXII, trans. James Strachey, in collaboration with Anna Freud, assisted by Alix Strachey and Alan Tyson (London: Vintage Books, 2001), pp. 112-135 (p. 132).

²⁹ Pessler, *Setting Memory* exh cat. P. 15-16.

Theme 3

Intimate Evocations: The Sessions

I would like to end my talk with a few words about the final room in the exhibition, the grey room that was once Anna Freud's sitting room, and the thoroughly engaging artwork by Bettina von Zwehl entitled *The Sessions* (2015-16). Von Zwehl has said that *The Sessions* honors the work of both Anna Freud and the artist's friend NC, and continues von Zwehl's ongoing mourning of this personal loss within her psychoanalytic treatment. Not a documentation of this working-through, *The Sessions* provides us with some important clues about how artistic practice and psychoanalytic treatment remain singular and yet analogous forms of practice. I believe it is this analogy that is heightened and made more visceral by displaying *The Sessions* within Berggasse.

One of the most striking aspects of *The Sessions* is that it is a meditation on one image: a silhouette portrait of a young girl. The image is fragmented in distinctly different ways: there is no rhyme or reason to it. This is the result of a serendipitous process whereby the artist tears blank photographic paper under the muted red light of the dark room, and then proceeds to expose the single image onto these fragments of paper. As the artist has noted this process is delightful in that there is always 'a moment of surprise when the image emerges', and looks at you.

In spending time with these multiple images of the same photograph of a young girl we begin to notice similarities and differences between them – we notice the same pretty profile and the jubilant hairstyle; while also noting the differences in the various fragmentations of each work which evoke different feelings and responses to the image. The artist has said that Monika Pessler's curation of this work in Berggasse is like a 'shivering rectangle': alive in its repetition of the similar but always different image.

Exhibited in Berggasse, in a room that once nurtured Anna Freud's ideas and work with children, we hear the echoes of this history. For instance, the confidentiality that is key in psychoanalytic treatment is adhered to in *The Sessions*, as the girl is never named. There is also the fact that there are 50 fragmented portraits in this artwork, evoking the classic 50 minutes analytic session, and the way in which we embody this length of time in analysis: our body learns to know when our time is up. The artist's dedicated observation of a single image, which the artwork also asks of its viewer, evokes Anna Freud's practical techniques for recording the regular sessions with her patients, the close observation and note-taking of what is the same and what is different in the child from session to session, or the process of

transference between patient and analyst evoked by the artist and the viewer's projection onto the fragmented portraits.

In the end, I wonder if *The Sessions*, ultimately asks us to consider what is and is not revealed about a patient during her analytic sessions. Perhaps, the artwork reminds us, psychoanalysis is a process by which one encounters some of the fragments that constitute one's life, while constantly unsettling these very same memories.