

26 June 2007

**Remains of Memory, Disturbances in Reading
From the Sigmund Freud Museum Collection**

Sigmund Freud Museum, 10 July – 11 November 2007

The presentation “Remains of Memory, Disturbances in Reading – From the Sigmund Freud Museum Collection” takes visitors into the archive and the library of the Sigmund Freud Museum. Pictures, writings and objects, which until now have been stored away out of sight, are on display for the first time, providing an overview of collecting activity at the institution housed in the rooms where Sigmund Freud lived and worked.

“We are making our archival work public and showing the structures that exist behind an operating museum. Our guests can experience what the everyday work in our archive means and see objects that we have never presented to the public,” explains Inge Scholz-Strasser, director of the Sigmund Freud Museum.

Lydia Marinelli, who put together the presentation: “For most visitors, the core of the Sigmund Freud Foundation remains invisible – its library and archive. Nonetheless, the library represents the Sigmund Freud Museum’s central storehouse of knowledge. The exhibition spotlights collecting activity during recent years. These new acquisitions have had almost no effect on the permanent exhibition, which for the most part has remained unaltered since the 1970s, and thus they show a very different history of psychoanalysis.”

The presentation serves to provide visitors with a view into the museum’s “back stage”. In this way it closes gaps in the permanent exhibition, but simultaneously it makes them visible anew. Additionally, it also poses fundamental questions regarding the archivability of knowledge and the Freudian perspective on collecting, reading, and documenting. On the one hand, Freud had little faith in archives: in his psychoanalytic theory they are frequently described as sites of censorship. On the other hand, his work made him an object of public interest, and thus Freud himself became an object to be collected.

First editions and corrected manuscripts from Sigmund Freud are shown alongside works from psychoanalysts such as Richard Sterba, whose emigration to the USA forced him to discontinue work on his *Dictionary of Psychoanalysis*. Many private photos and writings from Anna Freud, who also lived at Berggasse 19 and conducted analyses there, are on view as well.

Papers, Corrections

Under the title “Papers, Corrections”, the exhibition features a section illustrating Sigmund Freud’s handling of his own manuscripts and shedding light on the work of Richard Sterba, whose papers were acquired by the Sigmund Freud Foundation.

Scholz-Strasser: “Our team under curator Lydia Marinelli has assembled original documents of Sigmund Freud and Richard Sterba from the archive. They give insight into the development of key psychoanalytic works.” For Freud, manuscripts were a medium for work, surfaces on which his thoughts took form. They were subjected to incessant correction or unceremonious disposal in the wastebasket. For a long time he was very careless with his papers: the manuscript of *The Interpretation of Dreams* was thrown away immediately after its publication. A market for autographs began to develop around the turn of the century, and in the late 1920s a Freud manuscript surfaced for the first time in a dealer’s assortment. Freud was aggravated by this development and bought back the manuscript. In the future he would be more careful with his papers.

The Sigmund Freud Foundation owns a typescript of the book *Moses and Monotheism* with Freud’s handwritten corrections as well as a copy of the first edition with a signed dedication to his colleague Paul Federn.

In his *Dictionary of Psychoanalysis* Richard Sterba (1898-1989) compiled the first encyclopedia of the science. In 1936 and 1937 the dictionary appeared in five installments, from A for *abasia* to G for *Größenwahn* (megalomania). Although Sterba had worked on entries up to the letter K, it was not possible to publish them under the National Socialist regime. Sterba, together with most of his Jewish colleagues, decided to go into exile in the USA. The dictionary remained fragmentary.

Psychoanalysts, Patients

The Sigmund Freud Museum library developed around a gift made by Anna Freud, Sigmund Freud's youngest daughter. It was especially important to her that a library and a research center be established. Thus she left a part of her library to the museum and started an international effort encouraging psychoanalysts to donate books as well.

The materials that she donated to the museum were made up of items from the Hampstead Nursery, of which she had been the founder, from the collection of Albert Storfer, the former director of the International Psychoanalytic Press who had fled to Shanghai and with whom she had cooperated, and from her own private collection of books. The volumes assembled in her former office, where she began her psychoanalytic practice in the 1920s, form a collage on the intellectual biography of Anna Freud.

Marinelli: "Without Anna Freud it would not have been possible to open the library or the museum in Vienna. In the museum she herself remained for the most part invisible and completely overshadowed by her father's name."

In 1923 Anna Freud set up her own psychoanalytic practice at Berggasse 19. Two years later she was already teaching courses at the Vienna Psychoanalytic Society's training institute. The experience gathered in her practice was brought together in her first book *Introduction to the Technique of Child Analysis* (1927).

Another section of the exhibition shows the papers and collections of Margarethe Trautenegg, née Csonka. Many of the images in the archive are private photographs that reflect the biographical experiences of their former owners. Trautenegg was sent to Freud on account of her homosexual inclinations. His discussion of her in "The Psychogenesis of a Case of Homosexuality in a Woman" (1920) displays a remarkably liberal attitude. Her emigration took her to several countries, including Cuba.

The exhibition also features numerous items from the papers and collections of Eva Rosenfeld (1892-1977), which the Sigmund Freud Foundation acquired in 2002. This is the largest intellectual estate in the collection, and its acquisition was funded by the City of Vienna and the Austrian Federal Government. Eva Rosenfeld was a close friend of Anna Freud, and together with her and Dorothy Burlingham she founded the Hietzing School. The exhibition section devoted to Rosenfeld includes letters and signed Anna Freud originals and also a note from Marlene Dietrich.

Peter Nömaier Tel.: +43-1-319 15 96-21 Fax: +43-1-317 02 79 E-Mail: presse@freud-museum.at	Sigmund Freud Foundation Berggasse 19 1090 Vienna
---	---

The Sigmund Freud Foundation

The Sigmund Freud Foundation, with its seat in Vienna, was formed in 2003 as an independent scholarly and cultural institution. The Foundation represents the financial and administrative basis of the museum of the same name and of the research institute. In addition to a library for psychoanalysis and an archive devoted to Sigmund Freud's life, work and social and cultural surroundings, the Foundation also owns a collection of contemporary art. The Foundation presents exhibitions, offers an interdisciplinary program of scientific events and supports young scholars within the framework of the Freud-Fulbright Research Fellowship. The Sigmund Freud Foundation sees itself as an interface between science, history, culture and the arts and offers scholars, artists and culture producers an open discussion forum for psychoanalysis and related issues. Its aim is to maintain and develop the central aspect of European cultural heritage left by Sigmund Freud and his era, to study it and to actively promote scholarly discussion.