

DESIGN DISPERSED

FORMS OF MIGRATION AND FLIGHT



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[transcript] Design

After the so-called ‘Anschluss’ of Austria to the Third Reich in March 1938, Viennese Jews were forced out of their homes. Pogroms, ‘residential Aryanization’ and the accompanying relocation to ‘collective residences’ were integral components in the National Socialist practices of humiliation, disenfranchisement and persecution (Hecht et al. 2015; Marinelli 2003). Many of those dispossessed and ousted were later murdered in the concentration camps, some of them succeeded in emigrating. In most cases, it is archival materials, but also objects the Jews left behind or took with them, that tell of how they lived and resided in the Austrian capital during the interwar years. It was rarely permitted to document in detail or photograph homes and apartments still in an intact state. The residents forced out of their homes were not only robbed of their personal possessions, furniture, household effects and clothes, or in other words “a part of their social and cultural identity,” (Hecht 2015, 43) but along with this, knowledge on Jewish living culture in Vienna was also lost that cannot be reconstructed through single objects. The interior as an ensemble and its dramaturgy, social and cultural functions, and the actions carried out in/on the interior are part of a material culture that still remains to be researched (see, for example, Dudley 2012, 4).

- 1 This text was made possible by the ERC Consolidator Grant “Relocating Modernism: Global Metropolises, Modern Art and Exile (METROMOD)”. The research project (2017–2022) looks at six global arrival cities for artists and intellectuals forced to flee in the first half of the twentieth century. London is one of these cities, and the home of Sigmund Freud is considered both as an exile location and a contact zone.

One of the apartments documented almost entirely in photographs, whose residents were forced to move out in 1938 for ‘racial reasons,’ was that of the psychoanalyst Sigmund Freud and his family in Berggasse 19. The decision to emigrate was finally made as the hostility and defamation increased, culminating in Freud’s daughter Anna being interrogated by the Gestapo on March 22, 1938, (Gay 1988, 625f.). The plan to emigrate went hand in hand with efforts to transfer the collection, library and furniture of the family abroad. At the same time, provisions were made to document the ensemble of the furniture, above all in the study and consulting room, with a view to reconstructing it later. The shots taken by the photographer Edmund Engelman were reference points for reconstructing Freud’s study in his London exile. Engelman’s photographs were also an important reference point for the Sigmund Freud Museum in Vienna, located in precisely those rooms Freud’s family was forced to leave decades earlier. Moreover, the photographs of the Vienna apartment have acted as a reference for contemporary artistic explorations concerned with collections, traumata and repression. The works of the Freud collection are themselves dispersed artefacts possessing their own trajectories and have changed locations on several occasions.

Besides the objects, the items of furniture (and their creators) also have their own emigration story: The desk chair in Freud’s study was designed under the primary responsibility of the architect Felix Augenfeld.² The piece accompanied Freud into exile in England, while its designer emigrated to the United States. The photographer Edmund Engelman, who completed the cycle of Freud photographs without being granted official permission by the Nazi authorities, also emigrated to America. Freud’s home in London became a reference place for other emigrants staying in Britain, for example the writer Stefan Zweig, who visited Freud in the company of the painter Salvador Dalí.

Proceeding from these complex emigration movements, which encompass objects and persons alike, Sigmund Freud’s home in Vienna can be understood as the starting point of a powerful displacement, as the nucleus

2 Thanks to Ruth Hanisch for her advice on the desk chair and Felix Augenfeld. Thanks also to the Sigmund Freud Museum in Vienna for its helpfulness.

of a swirling history. The ‘return’ to the place of origin, now the Sigmund Freud Museum, cannot be seen as a ‘homecoming’ because Freud’s home no longer existed or exists. Reconstructions and reminiscences, invocations and visitations, which are also articulated in contemporary graphic representations, mark out the possibilities and impossibilities of providing a historical narrative of this displacement.

BEFORE EXILE: FREUD’S HOME, HIS DESK CHAIR, AND THE ANTIQUITIES COLLECTION

In 1930, the Viennese architects Felix Augenfeld and Karl Hofmann designed a desk chair for the psychoanalyst Sigmund Freud that, thanks to its unusual forms, gives the impression of being a living object. The piece was created in response to Freud’s reading habits:

It was about 1930, perhaps earlier, that I was approached by Mrs. Mathilde Hollitscher, Freud’s oldest daughter, with the request to make a special design for a desk chair that would fill her father’s special requirements. She explained to me that S.F. had a habit of reading in a very peculiar and uncomfortable body position. He was leaning in this chair, in some sort of diagonal position, one of his legs slung over the arm of the chair, the book held high and his head unsupported. The rather bizarre form of the chair I designed is to be explained as an attempt to maintain this habitual posture and to make it more comfortable. The arms are upholstered in leather and the back rest, also upholstered, is made high enough to furnish a support for the head, possibly for several alternative diagonal body positions.³

3 Felix Augenfeld to Hans Lobner, 15.10.1974. Trudy Jeremias Family Collection (Leo Baeck Institute), AR 25354, box 2, folder 5, http://digital.cjh.org//exlibris/dtl/d3_1/apache_media/L2V4bGlicmlzL2RobC9kM18xL2FwYWNoZV9tZWRRpYS8xMjQzMtgy.pdf. Accessed 14 June 2018. See also Molnar 1994, 252. See also Hanisch 2017, 159–161.

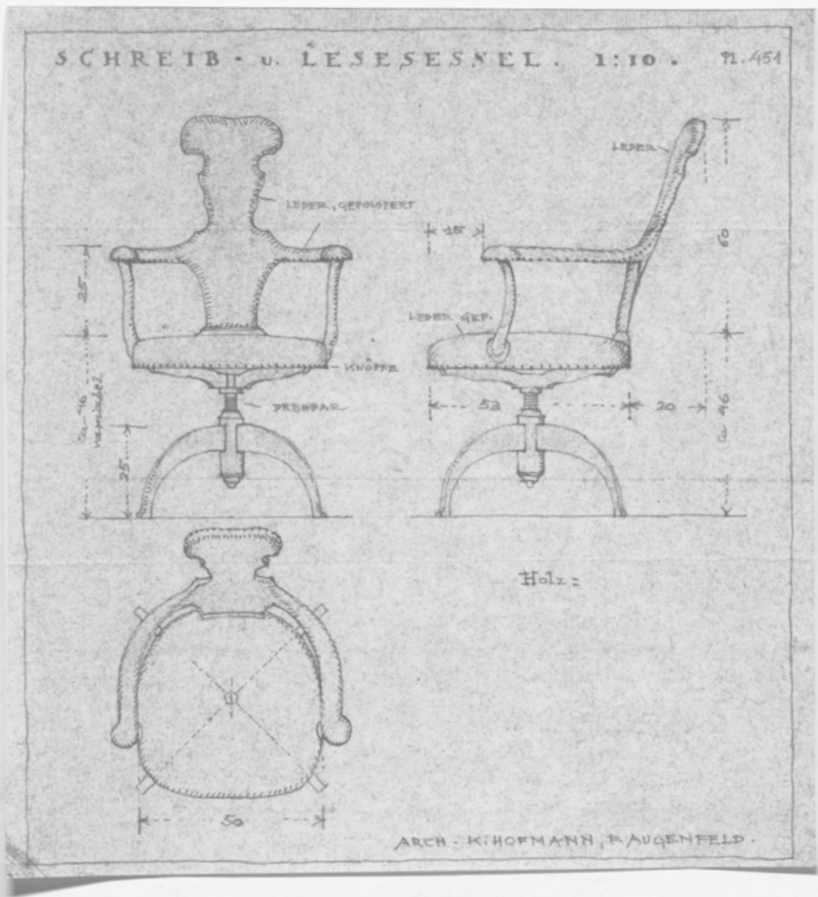


Fig. 1: Felix Augenfeld and Karl Hofmann, *Chair for Sigmund Freud*, around 1930, drawing. Sigmund Freud Museum, Vienna

The chair met these requirements (fig. 1): Like an echo of the form of the head, the backrest supports the sitter, while the expansive upholstered armrests offer comfort for the arms and legs. The relevant literature reveals different interpretative approaches towards the chair. It is variously seen as an alter ego of Freud, an intellectual companion, a frame for the therapeutic engagement with the patients, or a reference to the care provided by mothers, or specifically Freud's mother (see Ward 2006, 28–32).

Up until now, however, the other pieces in the room have yet to be considered as reference objects for the chair. Freud's collection of casts, antiquities, sculptures, engravings and paintings also includes objects that show analogies to the chair's particular form. There are statues with expansive arm movements, for instance a female Cypriot figure (Marinelli 1998a, 110), or others sitting (a seated Imhotep or a Toth figure as a baboon (see *ibid.*, 10f.)). Above all, a small clay sculpture (Bernhard-Walcher 1998, 154), in Freud's possession until 1934, shows formal parallels to the desk chair: The mother ape sits upright and holds her child in an embrace, while her head has an oval form. The body forms abstracted from nature resonate in the rounded shapes of the chair, while the moment of seeking and giving protection is evident in both sculpture and chair. The architecture historian Ruth Hanisch has described the chair as follows: "The brown upholstery and the rounded forms fitted in with the dignified furnishings of the study. The form of the chair is 'anthropomorphic,' the upholstered armrests embraced the analyst with a motherly gesture." (Hanisch 1995, 227) The protective gesture can also be interpreted as echoing the gestural repertoire of the antiquities.

It is thus conceivable that the architect developed his design in dialogue with both the figures as well as their owner, above all because some of the antiquities were placed on the desk. With its anthropomorphic form, the desk chair, even without Freud sitting in it, appears to be the animated counterpart to the statues. It is clear that the antiquities not only had an important function for the analyst's practical work and thinking process.⁴ The furniture specially created for Freud was designed to fit the location, its owner and the immediate surrounds of his collection.

It is worth remarking that Augenfeld and the chair he designed for Sigmund Freud were both forced into exile and both – at least for a time – were in the same metropolis.⁵ In June 1938, a large part of the household of the Freud family was transferred to London. And in the same month, Felix Au-

4 The interaction between Freud and the sculptures of his collection is mentioned in the literature (Rice 2007, 37–54).

5 The second originator of the chair was the architect Karl Hofmann, who may have been exiled in Australia. See <http://www.architektenlexikon.at/de/235.htm>. Accessed 12 July 2018.

genfeld emigrated to the British capital. Already living and working there was his former fellow student, the architect Ernst L. Freud, a son of Sigmund, through whom Augenfeld presumably had gained the commission to create the desk chair (Hanisch 2017, 159). Augenfeld then subsequently moved on to New York in 1939 (Hanisch 1995, 239–247).

Not only furniture and books arrived in London with Sigmund Freud, but thanks to a network of helpers, it proved possible to also transfer the antiquities collection (Forrester 1998, 21). On October 8, 1938, Freud writes to a onetime patient: “All the Egyptians, Chinese and Greeks have arrived, have stood up to the journey with very little damage, and look more impressive here than in Berggasse.”⁶ Freud’s characterization of his sculptures indicates indirectly that the some 3,000 pieces⁷ had already changed location before emigration; namely, removed from their original contexts, they have passed through the hands of several owners and presumably been subject to varying degrees of appreciation. Freud had acquired them from Viennese antiquities dealers, bought them while traveling or was given them as gifts (Davies 1998, 95–101; Gamwell 1989, 21–32).

Freud’s collection was not a museum, but a private compilation put together on the basis of his likes and preferences; as such he did not have to follow a public mandate to collect and preserve, and pieces found a home which presumably would not have necessarily been included in the holdings of public institutions (Marinelli 1998b, 10). Despite this, the dislocation and transfer movements they were subjected to reveal parallels to how objects are museified. Removed from their original contexts, Freud’s antiquities, irrespective of their specific definition as cult objects, as religious artefacts, as art or everyday objects, underwent a reinterpretation into collection pieces, assembled on the basis of personal inclinations and preferences. James Clifford has extensively described the transformation process (non-European) things are subjected to while they are integrated into (Eu-

6 Sigmund Freud to Jeanne Lampl-de Groot, 8.10.1938 (Freud et al. 1976, 313).

7 In texts dealing with Freud’s collection the number of antiquities varies between 2,000 and 3,000 – presumably because the inventory, compiled by Freud himself, is lost. Lydia Marinelli estimates the number to be some 3,000 pieces (Marinelli 1998b, 9)



Fig. 2: Edmund Engelman, *Berggasse 19*, 1938

ropean) collections, structuring them around categories such as culture/art, artefact/masterpiece or inauthentic/authentic (Clifford 1988, 224).

Once they become the property of Freud, the antiquities turn into things serving as objects for contemplation or display, objects that could inspire, affect or daunt – depending on who saw them. The assembly of antique objects in Freud’s consulting room and study meant that the works entered (spatial) constellations that assigned them new meanings (fig. 2). Incoming and outgoing pieces – Freud regularly sold pieces (Marinelli 1998b, 10) – constantly created new arrangements. Thus, what Hilke Doering has described for museum collecting pertains similarly to Freud’s collection: “Carrying out specific activities brings forth objects for exhibition, or – viewed from the perspective of the objects – pieces are turned into museum objects by practices performed on them.” (Doering 2000, 264). Like a custodian or curator, Freud determined the composition, combination and location of his collected pieces.

He placed some of his antiquities on the desk with the bodies and faces towards him, a positioning that allowed them to act as dialogue partners and inspiration for his reflections. The desk had several functions: Here Freud worked on his manuscripts and conducted the first interviews with patients. In addition, the desk was also a piece of exhibition furniture: Just as the bourgeois and the museum presentation form overlapped in the glass



Fig. 3: Sigmund Freud in his treatment room, 20 Maresfield Gardens, London, around 1939. Unknown photographer. Freud Museum London

display cabinet, so the desk was at once pedestal, display and a place of “Präsenthaltung” (“keeping present”) for the antiquities (Seitter 2011, 20).⁸ Objects were brought together on the desk surface from diverse historical and geographical contexts: Roman, Greek, Umbrian, Egyptian or Asian sculptures, or indeed a Jewish Chanukah menorah, which was not regarded as a ritual object but as part of the collection. In the context of Freud’s collection, these diverse objects now entered new complexes of possible meaning and can be read in terms of juxtaposing sculptures (groups) as well as in relation to Freud’s analytical and literary work (Marinelli 1998b, 10).

After emigration and the further displacements of these sculptures, the setting remained generally intact because Freud’s family took care to reconstruct the study in British exile. After arriving in London, the Freuds first

⁸ Measuring 80 × 180 × 80 cm, Freud’s desk has also been interpreted as a stage and cabinet of curiosities (Wood 2006, 6f.).

lived in the suburb of Primrose Hill, at 39 Elsworthy Road. In July 1938, Freud's family purchased the house at 20 Maresfield Gardens for £ 6,500. Minor building alterations followed, such as the installation of an elevator and the merging of two rooms into a single study and consultation room. At the end of September 1938, Sigmund Freud and his family then moved into the house in Hampstead (Freud 1996, 437, 441, 443f.). Responsible for the conception, or more specifically the reconstruction, of the interior in this new space (fig. 3) were Freud's son, Ernst L. Freud, the longstanding housekeeper Paula Fichtl, and the Freud follower and fellow emigrant Ernst Kris (see Gay 1988, 635; Morra 2018, 37; Welter 2012, 154–156). While, in contrast to Vienna, the study and treatment room were now merged so that the spheres of desk and couch were no longer separate (Ward 2006, 32), the sculptures and the old furniture nevertheless maintained their customary relationship.

RECONSTRUCTIONS AND PHOTOGRAPHY: FREUD'S LONDON HOME AND THE FREUD MUSEUMS

Shortly before Freud left his home in Berggasse 19 and his native Vienna on June 4, 1938, a friend of the family hired Edmund Engelman to compile a photographic documentation (Engelman 2016, 90).⁹ Although a trained engineer, Engelman had opened a photographic studio in Vienna in 1932 (Werner 2002, 446). For the assignment Engelman used equipment that allowed him to photograph close up, although indoors. He arrived at Berggasse 19 with a Leica, a Rolleiflex, a 50-mm lens and 28-mm wide-angle lens (Engelman 2016, 91). The photographer took both exterior and interior shots. His photographs show the footpath, right up to the door of the building with the swastika. Via the staircase he arrived at the front door of Freud's apartment with the nameplate "Prof. Dr. Freud." Now the main living and working rooms were photographed; here the photographs, providing an overview

9 A host of subsequent academic texts on Freud's apartment have drawn on Engelman's recollection of his photo assignment for the Freud family, among them Fuss 2004, 71–105.



Fig. 4: Edmund Engelman, *Berggasse 19*, 1938

of the spatial situations, alternate with detail shots of display cases, framed pictures and furnishings (fig. 4). Engelman captured these rooms in detail, including the front door, and the study with the extensive collection.

The photographer and the client were not interested in the everyday situation in the apartment, for this was mostly shot while uninhabited. The focus was more on creating a portrait of the home, one that captured in detail the various constellations, conveyed ideas about cultivated domestic living and showed Freud's personal preferences, his immediate environment and working world with its "plethora of objects" (Gay 1977, 9). No further photographs could be added to the cycle later, for once the Freuds moved out the location changed irretrievably. Engelman's photographic cycle of Sigmund Freud's Vienna apartment with its total of 106 shots (76 taken with the Leica, 30 with the Rolleiflex (see Werner 2002, 447)), is thus a self-contained tour that contributes to preserving memories. This is devoted to remembering both the Jewish Vienna of the interwar years as well as recording the history of psychoanalysis and one of its most important exponents. At the same time, questions of taste are inevitably also touched on, while insights are provided into middle-class Viennese culture and its collections.



Engelman's photographs were to act as a memory bank and enable a reconstruction as a museum (Pessler 2016, 15). Moreover, Freud could take his collection, furniture and books with him to London. The study and consultation room of the London house were preserved for decades in their state at the time of Freud's death on September 23, 1939. His daughter Anna Freud also lived and worked in Maresfield Gardens. Before her death, she arranged for a Freud Museum to be established, which then opened its doors in 1986. The physical items of the psychoanalyst's estate are to be seen in the London Freud Museum, as are personal objects like his address book, coat and shoes in a display cabinet. The exhibits also include the centerpiece of his psychoanalytic practice, the couch, as well as his desk, the desk chair and the antiques. Following Tilmann Habermas, these things can also be understood as "beloved objects"¹⁰ the owner held near and dear, objects charged with memories and preserving the traces of a life – pieces of furniture, objects of daily use and even clothing.

10 "What are personal objects? One could describe them as beloved things, as treasured or cherished and cared for possessions. They are objects particularly dear to a person, objects that are loved and with which an intimate connection is felt." (Habermas 1999, 9).

In contrast, the Sigmund Freud Museum in Vienna moved into the authentic rooms of the onetime apartment, but here the ‘original’ objects are missing, Freud having taken them with him into exile. As Marinelli and Traska write, what remained is a “materially gutted place” (Marinelli/Traska 2002). The apartment was lived in by others for decades after the Freuds had moved out. First off, a ‘Sammelwohnung’ (‘collection residence’) was set up here, housing mostly elderly Jews who had scarcely any prospects of ever being able to emigrate – 16 of them were to become Shoah victims (Raggam-Blesch 2015, 401). The Jewish residents, forced to live there, were then followed by ‘racially’ unobjectionable tenants. Living in Freud’s practice until 1968, and in his private apartment in the same building until 1987, were the same tenants since 1942 (Marinelli 2003b, 33). It was not until 1953 that a plaque was mounted on the frontage of the building in Berggasse and drew attention to the famous onetime resident. In 1968 the Sigmund Freud Gesellschaft was founded and with public funds its first president, Frederick J. Hacker, was able to purchase Freud’s former apartment in which the psychoanalyst had practiced (Morra 2018, 234). The opening of the museum on June 15, 1971 coincided with the first Congress of the International Psychoanalytic Association to be held in Vienna since Austria’s ‘Anschluss’ in 1938 (Uhl 2003, 98). Used as museum exhibits to show what the setting was once like, Engelman’s photographs were (and are) enlarged. Positioned in a glass wall cabinet, photographs and written documents relate important aspects of Sigmund Freud’s life and the theory and practice of psychoanalysis (Morra 2018, 236). Anna Freud, who was involved in the planning, gifted to the Vienna Museum the furnishings of the former waiting room as well as a small selection of antiquities and books from her father’s library. Attending the opening was the first – and last – time that she had been in the Austrian capital since emigration (Uhl 2003, 99).

The Vienna and London Freud museums are thus two museums focused on a person which in fact only genuinely translate the complex life and work of Freud, marked by a number of breaks and turning points, into an exhibition setting when taken together.¹¹ In her analysis of the Freud museums, Joanne Morra emphasizes that, with its personal objects brought along into exile, the London Freud Museum is committed to a hagiographic model

and thus follows the classical logic of a museum devoted to a person; in contrast, the ‘empty’ Sigmund Freud Museum is more conceptual, pointing to the absence of objects and the emptiness of the apartment (Morra 2018, 237; see also Forrester 1997, 132). Both museums illustrate in their own right how impossible it is to reconstruct the past, to ‘heal’ caesura, and to remember. The house in London was a private and intellectual home for Freud only at the end of his life and for the short period of a year, and indeed it was itself a reconstructed, transferred setting that can only be understood in relation to the vacated Vienna home. The dramaturgy of the interior, the objects displayed, the desk chair and desk of Freud were themselves already products of the work of memory, and thus also inscribed with the difference from what had been left behind – for example through the combining of the rooms or the neighboring buildings of Hampstead from the late nineteenth century, which was greatly different from the residential district in Vienna.

In turn, the transfer into a museum conserved this remembered interior. Not only the personal objects and collection of Freud were museified, but the act of remembering itself. The Vienna museum offers the stable setting of the apartment, the witness of Freud’s forced exile and the lives of the residents who followed him. Here the emptiness of the apartment and the photographs of Edmund Engelman point to what is long past and have the character of a re-telling, one, however, that is hardly capable of evoking a re-experiencing. It is striking that Engelman’s photographs were/are featured in both Freud museums as exhibits (Uhl 2003, 89). Whereas in Vienna, the starting point of emigration, they refer to loss, Engelman’s photographs in London are a sign of emigration and a life left behind.

11 David Newlands, first director of the Freud Museum in London, wrote: “The existence of two museums devoted to Freud, one in Vienna and one in London, is a physical reminder of the historical events which forced the Freud family to flee Austria for sanctuary in England. [...] Freud in London should not be a copy of Freud in Vienna; Freud’s legacy is woven into the cloth of time and the history of the Western World.” (Newlands 1988, 297f.).

12 In this section I focus on works of art demonstrating an explicit relationship to Engelman’s photographs. For the prolific interest shown by contemporary artists in Freud, his consulting room and his writings, see, for example, Wiener Divan 1989. A photographic homage to the London Freud Museum is to be found in Leibovitz 2011, 54–56.



Fig. 5: Robert Longo, *Untitled [Freud's Desk and Chair, Study Room, 1938]*, 2002, charcoal on mounted paper, 68 × 93 inches (ca. 173 × 236 cm). Wolfgang Beck, Munich

ENGELMAN'S PHOTOGRAPHS AND THEIR AFTERLIFE IN CONTEMPORARY ART

For decades Edmund Engelman's photographs were a reference point for contemporary artistic engagement with Freud's apartment, the things that surrounded him and his/their exile.¹² Between 2000 and 2002 the American artist Robert Longo completed a series of large-format lead and charcoal drawings, based primarily on the Vienna photographs (fig. 5). Longo accentuated details, for instance isolating the house number of 19, and immersed the sheet into a vast darkness. While retracing Engelman's steps, he took the liberty of emphasizing some aspects in the photographs and neglecting others. To mention one example: Longo tore the front door, barricaded

from inside, out of the spatial continuum. He accentuated the blackness of the bars against the whiteness of the door and thus created a metaphor for – despite all the precautions taken – inevitable catastrophe: persecution and expulsion from home and the home city of Vienna. The larger than life-sized dimensions of the drawing (224 × 152 centimeters), dwarfing those of the photographs, monumentalizes the subject, gives weight to what is drawn, and refuses intimacy in favor of a powerful presence. Here Longo is simultaneously referring to Engelman's assignment. His photographs also went far beyond mementos taken for the family; they were and became the expression of a collective remembrance.

Already inherent to the smaller photographs, this function of the epochal witness is translated into a large scale in Longo's work. His large-format drawings may thus be read on the one hand as a double underlining, where all that is evident in Engelman's cycle is emphasized, exposed, concentrated. Moreover, thanks to the technique of drawing, they are also personal, subjective observations made by the artist Longo, who, equipped with graphite and charcoal, dared to advance into the depths of the Freudian universe, or specifically the interiors unmistakably arranged by him. In Longo's work, black is a means of overwriting and overlaying: "This blackness pervades rooms, furniture and objects like a solar eclipse" (Spies 2002, 39), writes Werner Spies in an essay on Longo's Freud cycle. And Rainer Metzger discerns in Longo's drawings an "aesthetic program of disappearance" or the "presence of absence" (Metzger 2002, 77). At the same time, black is also the basic prerequisite for helping images become visible at all, functioning here much like the 'black box' in cinema. It is only against a backdrop of or immersed in darkness that it is possible to give a shadowy formulation of the places forcibly abandoned, the forgotten and repressed things (in Longo's cycle the pillows piled on the couch, the desk chair and desk), people and narratives. The traumatic images of a violent epoch, characterized by persecution and emigration, recur.

Whereas Longo treats Freud's antiquities collection in just the same way as other objects in the psychoanalyst's household, Ania Soliman concentrates on the arrangement of the sculptures on the desk (fig. 6). Here again Edmund Engelman's photographs are the starting point for a set of explorative drawings. Soliman's artistic research circles around the translocation of non-West-

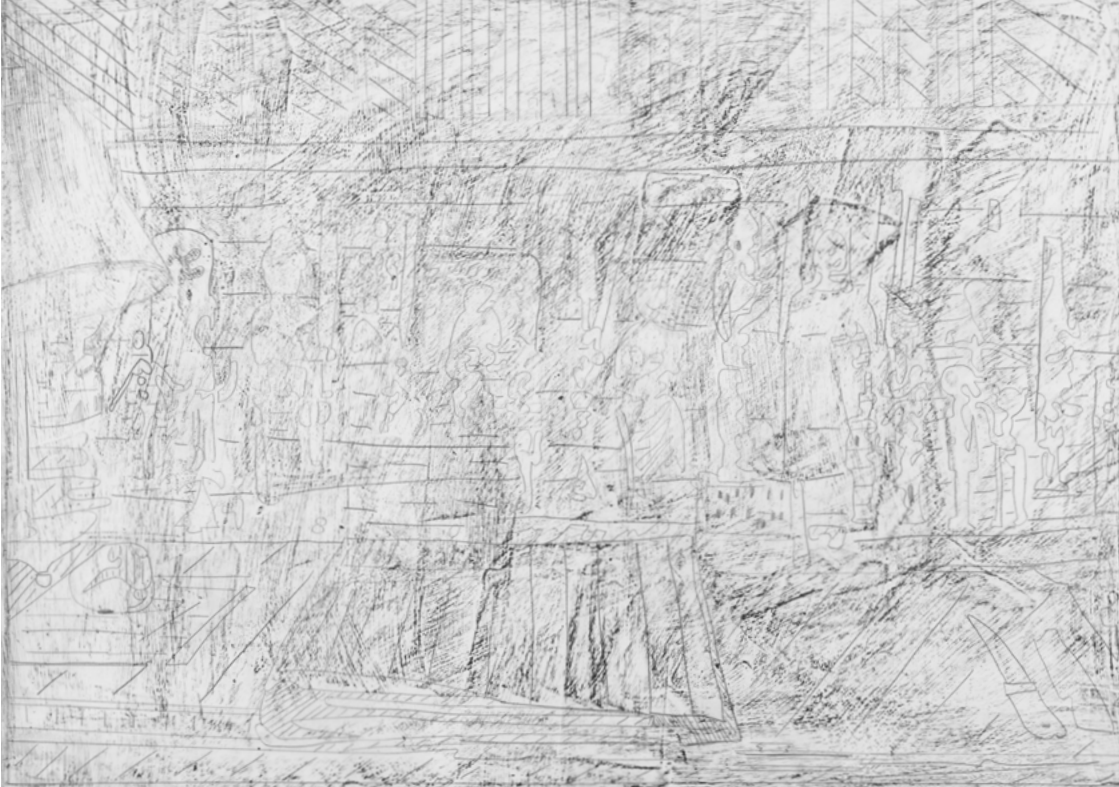


Fig. 6: Ania Soliman, *Freud's Desk*, 2013, pencil and encaustic on paper, 88 × 65.2 cm

ern artefacts in European collections, including the collection of the Surrealist André Breton and the antiquities of Sigmund Freud. Her drawings based on Engelman's photographs from 1938 trace the forms and constellations of the sculptures on Freud's desk. Working with outlines, in some drawings she creates shading with diagonal lines, the objects now emerging only vaguely and forced to assert themselves against the textures on the paper. Nevertheless, the composition with desk, lamp, letter opener and antiquities remains recognizable. Soliman repeats these drawings – three versions of Freud's desk exist in different formats – so as to be able to approach the object anew, to try and understand it and transport it into the present graphically.¹³ Drawing is a way of physically approaching the past, a dialogical interaction with

¹³ Soliman, Ania. "Re: Question, Freud's desk." Received by Burcu Dogramaci, 31 May 2018.

both the collection (and its history) as well as the collected sculptures. Aspects of the representation are taken up and addressed, while the theoretical constructs in Freud's œuvre are thematized – for instance his exploration of the unconscious and mechanisms of repression. In this sense Soliman's works are not graphical copies of preexisting photographs; rather, she adds layers to what she has glimpsed and these complicate the obvious to the point that the many visible and hidden narratives behind the photographs and/or Freud's collection become apparent. Formally, Soliman's drawings recall palimpsests, where the traces of the past appear only in 'residues' and can only be deciphered in painstaking reconstruction.

LIVING, DISPERSION, FORGETTING – AND REMEMBERING

A European emigration story takes shape in Freud's residences and their furnishings as well as their photographic 'transmission', a story that deals with living, dispersion and forgetting. After all, not all of Freud's personal things landed in British exile. Because Freud could only take a part of his books with him, he was forced to sort through them and eventually gave more than 1,000 of them to a Vienna antiquarian bookstore. Many of these books were then purchased by the New York State Psychiatric Institute, where they arrived at the end of 1939 (Timms 1988, 65).

While the Vienna apartment was emptied and followed by the forced move, once in London exile Freud moved into a new living environment. This transfer was more than a mere relocation. Objects that had already left their places of origin once again changed location – and remained foreign in a new foreign surrounding. Then, much later, Freud's private collection and "cabinet of curiosities" (Pelz 2011, 66–68) was in fact turned into a museum. In the family's emigration story, Freud's furniture offered a setting that conveyed a sense of continuity, much like the stage setting in a theater. The adapting of the interior gave expression to a desire to keep the effects of the forced relocation to a minimum. And connected to the emigration story of Freud's things and the inhabitants of the London house were the

exile experiences of others: the emigration of one of the creators of the desk, Felix Augenfeld, and the photographer Edmund Engelman, which, after the November pogrom, led him via a labyrinthine path through France and Italy to New York (Werner 2002, 450). The negatives of the photographs of the Vienna apartment also came via detours to Freud's London house, where Anna Freud then returned them to Engelman after the war (Engelman 1977, 62f.). These photographs are returning in the artistic drawings of the present, for which they act as a reference. Via Engelman's photographs, contemporary artists are stepping closer to Freud's household and interior from 1938. And in works by Robert Longo and Ania Soliman, Freud's furnishings, collections and personal things look at their viewers of the present and future, like portents. Forms of migration – diaspora, exile, emigration, displacement – overlap with the migration of forms, which in Soliman's work find shape in the unclear and yet simultaneously forceful contours.

The reconstruction of a Freud interior was not only undertaken in 20 Maresfield Gardens, London. Anna Freud was able to relocate her historical furniture of rural-alpine origins from the summer farmhouse near Vienna, Hochrotherd, to her new English summer residence in Suffolk (Freud-Marlé 2006, 264). Later, the nine pieces of furniture were exhibited in the dining room of the London Freud House (Johler 2015, 5ff.). In the context of exile, reconstruction is a work of remembrance encompassing many facets. Lutz Winckler has characterized the “memory of exile” as a reconstructive remembering (Winckler 2010, IX). But the things themselves – the furniture, collection pieces and everyday objects – can also become actors in the work of recollecting, remembering and reconstructing.

Translation: Paul Bowman.

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