

The Enigma of the Hour

100 Years of Psychoanalytic Thought

An exhibition to mark the centenary of The International Journal of Psychoanalysis curated by Simon Moretti with Goshka Macuga and Dana Birksted-Breen

Freud Museum London



Exhibition Guide

Linder, Goshka Macuga, Simon Moretti, Daniel Silver, Paloma Varga Weisz with additional works by Duncan Grant, Barbara Ker-Seymer & John Banting, Rodrigo Moynihan

Texts by
Dana Birksted-Breen
Lucy La Farge
Simon Moretti
Adele Tutter
Carina Weiss

‘Like the artist, the analyst tries to take possession of the word again by freeing it from the suffocation of everyday use...’ — Jorge Canestri, 1994

‘Fix on Oedipus your eyes, Who resolved the dark enigma, noblest champion and most wise. Like a star his envied fortune mounted beaming far and wide: Now he sinks in seas of anguish, whelmed beneath a raging tide...’ — *Oedipus Rex* by Sophocles quoted by Sigmund Freud in *The Interpretation of Dreams*, 1900

On the occasion of the centenary of *The International Journal of Psychoanalysis*, the exhibition *The Enigma of the Hour: 100 Years of Psychoanalytic Thought* presents archival material around specific themes, which touch on the origins and life of *The International Journal*, alongside contemporary artworks. Originally conceived by the *Journal*’s editor-in-chief Dana Birksted-Breen and curated by artists Simon Moretti and Goshka Macuga with Dana Birksted-Breen, the exhibition brings together themes central to both psychoanalysis and art: translation, transformation, temporality, the unconscious, metaphor and dreams. The theme of Oedipus, which was so critical to Freud’s theorizing, with Oedipus and the Sphinx from a painting by Ingres chosen as logo of the *Journal*, also appears as a leitmotif in the exhibition. The artworks in the exhibition address these ideas, creating a conversation that reverberates throughout the evocative rooms of the Freud Museum. Drawing also on the work of an international group of psychoanalysts and researchers invited and led by Dana Birksted-Breen, the archival presentation explores the prehistory of the journal, its beginnings and connections with the Bloomsbury Group, the hidden role of women in its early years, the influence of classical art and culture on Freud’s ideas and the visual identity of the *International Journal*.

The *Journal* itself embodies the development of psychoanalytic thought over one hundred years since it was established in 1920. The exhibition takes a dual approach: a historical investigation into archival material with a specific focus on the early vicissitudes of the establishment and development of the *Journal* on the one hand, and a response by the artists to overarching themes in psychoanalysis and the work of the *International Journal* on the other. Freud was preoccupied with transformation, movement from unconscious to conscious, movements of progression and regression, the forward promoting life force of Eros, in perpetual struggle with the compulsion to repeat and

a return to disintegration of the death drive of Thanatos. In dialogue with the curators, the group of researchers and psychoanalysts explored in collaboration various aspects of the history of the *International Journal*, the fruit of which is exhibited in the Display Case in the Exhibition Room and elaborated on in the Compendium to it.

The exhibition includes new commissions by Simon Moretti and Goshka Macuga, made in response to the themes and archives chosen, as well as especially selected works by their invited artists, Linder, Daniel Silver and Paloma Varga Weisz, and loans from the British Psychoanalytic Society, and the Tate Gallery, including works by Duncan Grant, Barbara Ker-Seymer with John Banting and Rodrigo Moynihan, along with items from The Collection of the Freud Museum.

The Freud Museum, a natural home for an exhibition relating to the centenary of the *Journal* which was established by Ernest Jones under the direction of Sigmund Freud in order to diffuse his ideas to the English speaking world, became itself an important component of the exhibition. It was Freud’s home at the end of his life after he fled from Nazi persecution in Vienna thanks to the help of Ernest Jones.

The *Enigma of the Hour*, the title of the exhibition takes its inspiration from a painting by Giorgio de Chirico. De Chirico, a contemporary of Freud, evokes with his paintings some of the disturbing states of mind that we encounter in the ‘analytic hour’ of the consulting room, those states in which devastation and ensuing emptiness and anomy take over, empty of others, distorted, timeless. The enigma in the analytic hour, an ‘hour’ both timeless and strictly bound by time, the search for an answer, which can never be fully found.

Dana Birksted-Breen
Simon Moretti
Goshka Macuga

Hall

1
Daniel Silver
After Bath Mannequins 1, 2018
Marble and Yellow Onix, plinth
46 × 34 × 20 cm
Courtesy Frith Street Gallery

Linking classical and contemporary representations of the human body, two works from the recent series *After Bath Mannequins* reference both Roman busts of antiquity, and a modern derivative thereof, the mannequin commonly used in window displays. Further elaborating the tension between past and present, the marble and onyx material formed over many millennia contrasts with the turning of the head, suggesting a sudden gesture that recalls the fossilized Pompeian citizens forever trapped in time. These expressive heads are further manipulated through direct carving, as if defaced by acts of violence or gradual erosion. Silver's interest in the iconic mannequin form also has a personal aspect, as the artist is related to Adel Rootstein, founder of Rootstein Display Mannequins, which remains the world's leading mannequin manufacturer. *SM*

2
Simon Moretti
for Stuart Morgan, 2015–19
Screen print
100 × 76 cm
Courtesy the artist
Commissioned by The International
Journal of Psychoanalysis

Referencing Freud's concept of *the archaeology of the mind*, this screen print engages with themes of temporality, metaphysical time, and the unconscious by juxtaposing images of tactile objects that evoke sound and sight. Recalling Freud's collection of antiquities, they include a bronze Minoan figure that had once held a mirror to its beholder; a lustrous mother-of-pearl shell; and a sixteenth century figure of a Jack, which in early automaton clocks struck the bell on the hour, symbolising the town crier that in times past called out the hours. *for Stuart Morgan* honors the friendship and influence of the critic Stuart Morgan. *SM*

3
Mirror, Bronze, Etruscan, 350–250BC
Mirror, Bronze, Prenestine, late 4th
century to first half of 3rd century BC
Mirror, Egyptian, copper alloy,
1550–1069BC
Mirror, Bronze, Etruscan, 350–250BC.
Prestine late 4th century to first half
of 3rd century BC, perhaps with a
replica or reinforced image
All collection of the
Freud Museum London

If we can trust the memory of Robert Lustig, one of Sigmund Freud's antique dealers between 1927 and 1938; Freud's personal antique collection contained a large series of Etruscan mirrors. Lustig describes how on one occasion, Freud chose five from a drawer filled with thirty to forty examples. This was in exchange for another item, which Freud urgently wanted to buy, but without spending too much money (Ransohoff 1977, pp.145–46; Weiss and Weiss 1984, p.204; Weiss and Weiss 1989, p.63; personal letter from Robert Lustig to Carina Weiss dated 10 March 1986).



The one Egyptian and three Etruscan mirrors presented here are what remain of Freud's previously large collection; we do not know the disposition of the others. The first mirror, depicting a mythological scene (Museum number 3082), was a gift to Anna Freud: a suitable gift for a woman, its ancient purpose deemed "essential for a woman's adornment in life," as Lucilla Burn writes. They were also "especially crucial for the survival of her soul after death" (Gamwell and Walles 1989, p.107). Indeed, most of these types of mirrors were found in graves, which brings to mind Freud's impressive dream of descending into an old Etruscan grave; he felt reconciled with his own death out of a sense of having been blessed by the satisfaction of his archaeological interests (Freud 1900a, p.454; Freud 1927c, pp.16–17; Weiss and Weiss 1984, p.205). *cw*

Freud's Study and Library

4
Paloma Varga Weisz
Man, bent, 2019
Limewood, carpet
200 × 70 × 70 cm
Courtesy Sadie Coles HQ

As if an intermediary between person and object, this life sized articulated figure carved from wood brings to mind the jointed wooden anatomical model, capable of assuming various positions and roles, in service to the artist with which it is associated. Elaborating the complex identity of the artist as observer, performer, and subject, this indeterminate figure also references the artist's rigorous training as a traditional woodcarver in Bavaria, as well as her layered personal iconography, which draws on ancient and folkloric mythology. *SM*

5
Linder
Inflora, 2013
Photomontage
19.1 × 16.5 cm
Courtesy Modern Art

The uncanny merging of a shell with the back of a head bearing a stylised 1930s hairstyle, *Inflora* portrays a site of excavation: an exploration of the artist's concerns, both formal and personal. It is presented here in dialogue with the heads and death masks from Freud's collection that inhabit his study. *SM*

'This photomontage was made shortly after my father died, and acts as a memoriam. It includes a page from *The Art and Craft of Hairdressing*, which was published in 1931, the same year that Barbara Hepworth pierced the form for the first time. The shell motif is both homage and cipher.' — Linder

6
Daniel Silver
Moon Face, 2018
Glazed fired clay
16 × 6 × 5 cm
Private collection London

On surface appearing something in between a geological specimen and a prehistorical figure, *Moon Face* was paradoxically created rather swiftly, modeled in clay, a response to the artist's impressions of a dancer in his studio. It is placed here in conversation with the iconic collection of objects that famously occupied Freud's study/desk, themselves a long and ongoing influence in Silver's *oeuvre*. The hand scale, the other-worldly material presence, and the immediacy of intimate experience juxtapose various temporalities drawn from the historical, gestural, and emotional-free, translated from one sense to another. SM

7
Simon Moretti
Only Day and Night, 2019
Neon, cables, transformer, plexiglass
110 × 15 cm
Courtesy the artist
Commissioned by The International Journal of Psychoanalysis

This neon text work is based on an ongoing series derived from an archive of "misreadings" that the artist has collated in the past few years. Referencing Freud's formulation of parapraxis published in his 1901 book, *The Psychopathology of Everyday Life*, where he described and analysed a large number of seemingly trivial, bizarre, or nonsensical errors and slips, most notably the Signorelli parapraxis. AT

'I had been interested in Freud's writing about parapraxis and coincidentally even before this exhibition became concrete, I had started a new series of neon text pieces based on my misreadings. I like the idea that in these new texts somewhere between a found text and its newly transformed and translated version mediated by the unconscious a deeper truth lies. I also like the idea that a so-called "mistake" is celebrated and literally brought to light.' – Simon Moretti

8
Goshka Macuga
International Institute of Intellectual Co-operation, Freud, 2016
Concrete, jesmonite
39 × 23 × 37 cm

In a letter of 1932, Albert Einstein invited Sigmund Freud to a frank exchange of views on the destructive nature of humankind. Einstein was at the time a leading member of the International Institute of Intellectual Co-operation (IIIC), which was founded in 1926 as an advisory body to the League of Nations, and aimed to promote intellectual exchange between international scientists, researchers, teachers, artists and other cultural figures.

International Institute of Intellectual Co-operation, Riviere, 2019
Rubber, resin
40 × 30 cm
Commissioned by The International Journal of Psychoanalysis

Macuga, inspired by the IIIC and the idea of intellectual exchange, created especially for this exhibition on the occasion of the centenary of *The International Journal of Psychoanalysis* a display including an existing vase modelled on Sigmund Freud that she previously produced in 2016. This vase is placed in conversation with two new vases

International Institute of Intellectual Co-operation, Strachey, 2019
Rubber, resin
40 × 30 cm
Commissioned by The International Journal of Psychoanalysis
All courtesy the artist



bearing representations of two women psychoanalysts, Joan Riviere and Alix Strachey, whose work of translation for the *International Journal* was insufficiently recognised and on whom a special focus is given in this exhibition.

Alix Strachey was a psychoanalyst and member of the Bloomsbury Group. Although she independently translated several of Freud's important essays (including "Inhibitions, Symptoms, and Anxiety" and "The Uncanny"), she is largely credited only with having "assisted" her husband, James Strachey, on *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. She also edited the 1924 *New German-English Psychoanalytical Vocabulary*, which was published as a supplement to *The International Journal of Psychoanalysis*, to which she also contributed two original articles.

Psychoanalyst Joan Riviere's contributions exemplify the reciprocal cross-fertilisation, or "intellectual co-operation," between psychoanalysis and art. In her innovative writings, translations, and teachings, she initiated the exploration of many themes in psychoanalytical thought that remain relevant today. Riviere's deep interests in literature, art and theatre informed her work, including one of her last essays published in the *Journal*, the 1952 "The Unconscious Phantasy of an Inner World reflected in Examples from Literature." SM AT

Dining Room

9
Rodrigo Moynihan
Ernest Jones, 1946
Oil on canvas
97.4 × 84.7 cm
Collection of the British Psychoanalytical Society

Ernest Jones founded the London Psycho-Analytical Society and helped to found *The International Journal of Psychoanalysis* in 1920 under the direction of Sigmund Freud and became its first Editor in 1920 until Freud died in 1939.

On 3rd July 1946, at a meeting of the British Psycho-Analytical Society, Ernest Jones was presented with his portrait by Rodrigo Moynihan. In her address on the occasion of presenting his portrait to Ernest Jones, Sylvia Payne ends by saying: "One of his most spectacular actions was to fly to Vienna at the time of Hitler's invasion of Austria to help Professor Freud, his family and colleagues. He was instrumental in bringing about their escape to England, and was untiring in the work he did for colleagues and friends who had to escape from the Nazis. It was due to him mainly that Professor Freud was able to spend the end of his life in peace and safety". D.BB

Mezzanine

10
Daniel Silver
After Bath Mannequins 2, 2018
Marble and Grey Onix
46 × 34 × 20 cm
Courtesy Frith Street Gallery

See 1 on page 4.

Upper Landing

11
Simon Moretti
Untitled (Oedipus Rex-The Infernal Machine) #1 and #2, 2019
Screen print
95 × 76 cm each
Courtesy of the artist
Commissioned by The International Journal of Psychoanalysis

Made on the occasion of the exhibition and directly inspired by the artist's research in the archive of *The International Journal of Psychoanalysis*, The British Psychoanalytic Society and the Freud Museum collection, these screen prints testify to the enduring cultural ubiquity of the theme of Oedipus, which was so critical to Freud's theorizing. Sampling and juxtaposing various aesthetic translations of the subject, notably stills from Pasolini's *Oedipus Rex* and Cocteau's *The Infernal Machine*, Moretti demonstrates the wide range of haunting imagery associated with the mythical figure that also forms the familiar logo and visual identity of *The International Journal of Psychoanalysis*. AT

12
Sergei Pankejeff
Painting of wolves sitting in a tree, 1965
Oil on canvas
45 × 55 × 3.5 cm
Collection of the Freud Museum London



Serge Pankejeff both thought of himself and was known to the psychoanalytic community as the “Wolf Man.” Early in his long analysis with Freud, Sergei Pankejeff presented a dream dating from the eve of his fourth birthday, which consisted of a scene viewed through a window: six or seven white wolves with big tails and ears pricked, attentively gazing at the dreamer. Pankejeff accompanied the dream with a sketch, showing Freud the scene he described. Understood by Freud as an oedipal reworking of a much earlier observation of the primal scene, the dream played a key role in the development of his theory of infantile sexuality and the concept of *Nachträglichkeit* (“deferred action” or, in the French formulation, “*après-coup*”). The dream came to play a central role for Pankejeff as well: appearing recurrently and reported in many variations during his analysis with Freud, it reemerged and proved key in his later analysis with Ruth Mack Brunswick. In later life, Pankejeff maintained his connection with psychoanalysis and supplemented his modest income by producing replicas of his original sketch of *The Wolf Tree Dream*, which he sold, through Muriel Gardiner, to psychoanalysts of later generations. LLF

Exhibitor Room

13
Linder
Post-mortem: Alexandra (i), 2016
Nobilissima Visione II, 2011
Mischa Panaieff, 2018
Symphonie Fantastique, 2011
Post-mortem: Tatiana (i), 2016
Lubov Tchemicheva, 2018
Photomontage
Each: 26 × 21 cm
Courtesy Modern Art

These photomontages by Linder present dreamlike narratives, oneiric dioramas of death populated by dancers, animals and natural objects. SM

‘The Post-mortem series were the first works that I made subsequent to the death of my mother. I used photographs from two books for the source imagery for the series, Hutchinson’s *Animals of All Countries* and *Ballet Russes*, both from the 1920s. Ballet dancers, lions, shells, bears and antelopes were all documented with equal fervour in the early twentieth century. Post-mortem photography—portraits of recently deceased loved ones—continued to flourish in the interwar years. The scalpel that I use cuts through paper and time with equal ease. Each photomontage in this series is a meditation upon mortality. My mother loved to dance.’ – Linder

14
Goshka Macuga & Simon Moretti
Encounters in the Field, 2019
Screen print
95 × 76 cm
Courtesy the artists
Commissioned by The International Journal of Psychoanalysis

This collaborative work, which celebrates the centenary of *The International Journal of Psychoanalysis*, shows its founding editor Ernest Jones together with Sigmund Freud at the base of a symbolic tree on whose branches perch several persons associated with the history of the journal: Alix and James Strachey, and Joan Riviere. Below them, at the mouth of an ancient cave, Marjorie Brierley crouches, posed as if in a celebratory modernist dance. The artists were inspired by these figures, encountered during their research into the archive of the *Journal*, as well as by their exchange of ideas with an international group of researchers and psychoanalysts with whom they collaborated in preparation for the exhibition. An important aspect of this group effort was the exploration of various aspects of the history of the *Journal*, which is documented in the display case opposite.

The symbolic imagery of the tree references the iconic tree painted by Freud's legendary patient, Sergei Pankejeff (also known as the “Wolf Man”) to illustrate his famous dream, and at the same time, the diagrammatic design of the British Psychoanalytic Society book plate by David Wilson, both of which are also on display in the exhibition. This screen print is a composite of archive photos some of which were re-drawn, digitized, and translated into a machine drawing. Its trace of electronic information—the hand of the future, tracing the past—implicates the dialogic transfer of meaning across different temporalities and traditions. SM

Display Case

The material in the display case, the fruit of research into the archives of *The International Journal of Psychoanalysis*, the British Psychoanalytic Society, the Wellcome Collection and the Freud Museum, is arranged to reflect an overall movement and temporality through 100 years of publication of *The International Journal of Psychoanalysis*: its prehistory with Freud in Vienna, his Inner Circle, his collection of antiquities and the adoption of the Oedipus myth as the visual identity of the *Journal*, and its beginnings with the correspondence relating to the decision to establish an English language journal under the editorship of Ernest Jones, and the correspondence with competitors. The Bloomsbury editors, James Strachey and Adrian Stephen, offer a link between psychoanalysis and the artistic world.

Emerging is the place of four women who played an important role, and not properly recognized, in the development of *The International Journal*: Joan Riviere psychoanalyst, author of influential papers and translation editor for *The International Journal*, Alix Strachey psychoanalyst and translator of psychoanalytic concepts, Marjorie Brierley, who wrote, in addition to scientific papers, 57 book reviews for the *Journal* and Anna Freud who “helped lay the foundation for a particular method of approach to and understanding of the problems concerning the interpretation of psychoanalysis and its terminology in English” (Steiner, 1991).

In overlapping themes, a particular focus is given to the work which takes place ‘behind the scenes’. One important one is the work of translation. As German was the mother language of psychoanalysis, the earliest British researchers needed to make their own translations of important works. Around 1922 Ernest Jones

convened a Glossary Committee that consisted of himself and the three most active translators – Joan Riviere and the two Stracheys, resulting in the publication of a small glossary to serve as a guide for the translation work of the *Journal*. It was followed a couple of decades later, in 1943, by *A New German-English Psycho-Analytic Vocabulary* compiled by Alix Strachey. The Vocabulary reflects the volume of papers and books written by the second generation analysts in which they had expanded psychoanalytic concepts and terminology.

Another important aspect of the work ‘behind the scenes’ is the role of editors and also that of colleagues. The relationship between editors and authors and, between authors and colleagues is illustrated with a historical case study of Melanie Klein’s paper on Don Juan which had been aimed at a special issue in honour of Ernest Jones but was never published due to the problems with it. The manuscript and some letters are exhibited. Eventually, Klein’s “replacement paper”, ‘*Mourning and its Relation to Manic-Depressive States*’, one of her most significant papers was published instead. Correspondence between Klein and Joan Riviere about this paper exemplifies, besides the role of editors, the important role played by colleagues in the shaping of articles.

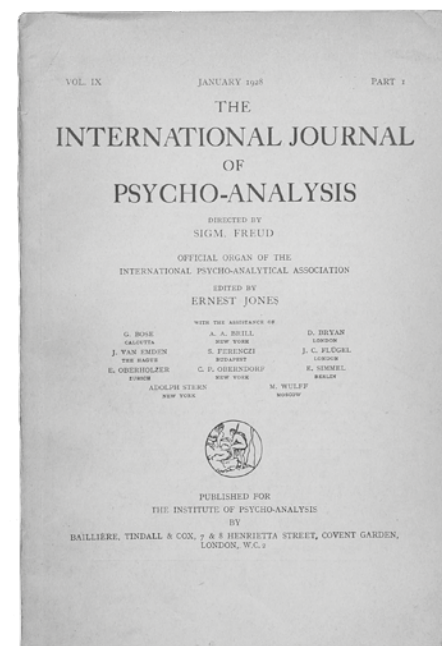
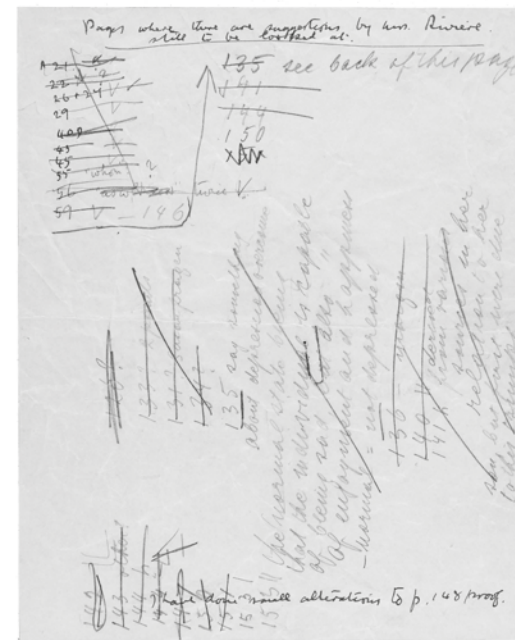
Illustrating the *Journal*’s non-partisan approach to controversy, the display ends, just before the timeline of editors, with a photograph of Melanie Klein and Anna Freud, whose theoretical differences in the post-war years were famously elaborated in a series of published “controversies.”

Detailed information on each exhibit can be found in the Compendium to the Display Case next to the case. D.BB

1



2



3



4

1 Red-figure hydria showing Oedipus and the Sphinx, Greek, 380–360BC Ceramic, 23 x 15 x 13 cm
Collection of the Freud Museum London

2 Melanie Klein notes
Wellcome Collection, London

3 The International Journal of Psychoanalysis vol IX PART 1, 1928
Collection of the Freud Museum London

4 Figure of Sphinx, Southern Italian late 5th to early 4th century BC
Terracotta, 18.5 x 8 x 24 cm
Collection of the Freud Museum London

15
Paloma Varga Weisz
Lazlo's dream, 2018
Limewood
Figure: 49.5 × 14.5 × 16.5 cm
Overall: 62.5 × 23 × 27 cm
Courtesy Sadie Coles HQ

Paloma Varga Weisz's *Lazlo's dream*, a melancholic, strange chimeric figure carved from limewood, harkens back to some of man's earliest creative efforts. Mostly human, but with the ears and multiple teats of a dog or other small mammal, it also evokes a figment of myth or folklore. That this figure was perhaps summoned by a dream testifies to the enduring presence of metamorphosis in our cultural and personal iconographies, an apt metaphor for the myriad changes of body and psyche throughout life. *SMAT*

16
Duncan Grant
James Strachey, 1910
Oil on canvas
64 × 76 cm
Tate

It was Lytton Strachey who introduced his cousin, the artist Duncan Grant, to the Bloomsbury Group, with which Grant would forever be associated. In 1910, Grant painted Lytton Strachey's much younger brother, the 23 year-old James Strachey (1887–1967), in Lytton's apartment at No. 67 Belsize Park Gardens. With its opulent, Orientalist setting, this early work reveals Grant's interest in French post-Impressionism, including the work of Paul Cézanne, which he saw in Paris at Gertrude and Michael Stein's apartment in 1909, and Henri Matisse, whom he also met that year. The subject's drab grey suit contrasts with the saturated colours of the screen and carpet; in pensive reverie, his attention is distracted from the book open on his lap, his shoe almost slipping off his foot. His mind is elsewhere.



At the time Grant painted this portrait, James had just received an unclassified degree from Cambridge University and was aimlessly underemployed as secretary to his cousin, John St. Loe Strachey, editor of *The Spectator*. In 1920, James and his new wife Alix traveled to Vienna, where they were both analysed by Freud. There, he found new focus and direction: James and Alix Strachey would soon dedicate themselves to the editing and English translations that would evolve into the venerable *The Standard Edition of the Complete Psychological Works of Sigmund Freud*. *AT*

17
Duncan Grant
Adrian Stephen
Date c. late 1930s–mid 1940s
Oil on canvas
57 × 49 cm
Collection of the British
Psychoanalytical Society

Psychoanalyst Adrian Stephen (1883–1948) was the editor of *The International Journal of Psychoanalysis*, until his death in 1948, having taken over from James Strachey in 1946. As Virginia Woolf's younger brother and Duncan Grant's former lover, Adrian Stephen was a core member of the Bloomsbury Group, as well as a dedicated activist against Fascism.

Duncan Grant painted at least four portraits of Adrian Stephen, two of which reside at Charleston, the Stephens' house and epicenter of Bloomsbury. All likenesses are notable for their averted, hooded eyes, pursed, generous lips, and hollow cheeks that speak to a quiet interiority. In this portrait, one of the later if not the last one, Grant's loose brushwork and heightened abstraction captures a complex man of many components. The once longhaired bohemian youth is now a middle-aged man in suit and tie; the dome of his forehead, emphasized by the broad highlights below his receding hairline, suggests a refined cerebrality. In a withdrawn state of thought and reflection, his expression is one of sorrow and, perhaps, resignation. *AT*

18
Barbara Ker-Seymer
and John Banting
Alix Strachey, 1930
Display copy
27 × 19 cm
© reserved; collection National
Portrait Gallery, London
Courtesy of the Barbara
Ker-Seymer Estate

The svelte physique and angular beauty of Alix Strachey (née Sargant-Florence, 1892–1973) made her a favored model for the still experimental medium of photography. In this portrait by photographer Barbara Ker-Seymer and Surrealist artist John Banting, she lies supine, her head pushed up against a transparent glass cube, to which she appears attached by a length of thickly twisted rope.

The juxtapositions of such props with the human face and form were *de rigueur* in Surrealist photography, which aimed to explore the unconscious—the unseen architecture of the human psyche. Here, the rope recalls the umbilical cord, connecting the subject to a sterile and empty vessel. At the same time, the subject's recumbent position also recalls the analysand on the analytic couch—in this case, raising interesting implications for the role of the analyst, who in the past was often analogized to a “blank screen” for the analysand's projections. *AT*

19
Marion Millner
*A Thought Too Big for
Its Concept*, 1990
Oil on canvas
38 × 48 cm
Collection of the British
Psychoanalytical Society

The title of this abstract work by psychoanalyst, author, and painter Marion Milner (1900–98) suggests that for the artist, visual art was a way to capture dimensions of thought unable to be contained or conveyed by their linguistic formulation, “too big for its concept.”

Milner was the author of well-received introspective literature (*A Life of One's Own*, *An Experiment in Leisure*, both published under the pseudonym “Joanna Field”) before training in psychoanalysis with Sylvia Payne, Ella Freeman Sharp and Joan Riviere. A member of the British Independent Group, Milner's writing is notable

for its emphasis on primary processes and free association that parallels with the notions of Winnicott's "transitional phenomena" and Bion's "reverie"; her art had a similar quality.

Milner remains an important figure in the body of psychoanalytic writing on art, perhaps best known for her book *On Not Being Able to Paint*. AT

Anna Freud Room

20
Goshka Macuga
Somnambulist, 2006
Carved wood, fibreglass,
real hair, fabric clothes
33 × 200 × 53 cm
Courtesy Kate MacGarry

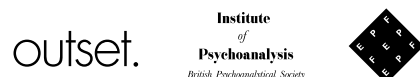
The somnambulist occupies two worlds simultaneously: asleep and awake, conscious and unconscious. This painted and clothed wood-carved figure is a life size replica of "Cesare," the character of the somnambulist in the 1920 German Expressionist film by Robert Wiene, *The Cabinet of Dr Caligar* (originally played by Conrad Veidt), in which the somnambulist in his half-waking state represents the political subject who has lost his will and subjectivity and must submit to the will of a master. While in a state of heightened suggestibility, the somnambulist resembles the hypnotic subject. Macuga's prone figure more closely recalls the recumbent position of the analysand, and her analytic "reverie"—a state that, like sleepwalking and hypnotic states, exists somewhere in between dreaming and wakefulness. SM AT

The Enigma of the Hour:
100 years of Psychoanalytic Thought
curated by Simon Moretti with
Goshka Macuga and Dana Birksted-Breen

Freud Museum London
6 June–4 August 2019

Commissioned by
The International Journal of Psychoanalysis

Assisted by Paul Heber-Percy,
Grainne Lucey and Gessami Guardia



Events

Book online at freud.org.uk/whats-on

20 June, 7pm

Artist's Talk: art critic, writer and Editorial Director of Frieze Magazine Jennifer Higgie in conversation with Daniel Silver and Simon Moretti

3 July, 7pm

Intuition: A conversation with psychoanalysts Francis Grier and Margot Waddell

23 July, 1pm

Transformation, Translation, Temporality:

Curating The Enigma of the Hour

Simon Moretti and psychoanalyst and art critic Adele Tutter, discuss the process of curating *The Enigma of the Hour*. Chairing the event is Dana Birksted-Breen, co-curator of the exhibition and editor-in-chief of *The International Journal of Psychoanalysis*.

Acknowledgements

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Linder, Daniel Silver and Paloma Varga Weisz

The Enigma of the Hour Exhibition Group

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Freud Museum London, Carol Siegel, Bryony Davies, Francisco da Silva, Lili Spain, Karolina Urbaniak, Iwan Ward, Daniel Bento, Iveta Rozplaza

A Practice for Everyday Life

Frith Street Gallery, Kate Macgarry, Modern Art, National Portrait Gallery London, Sadie Coles HQ, Tate

Publication

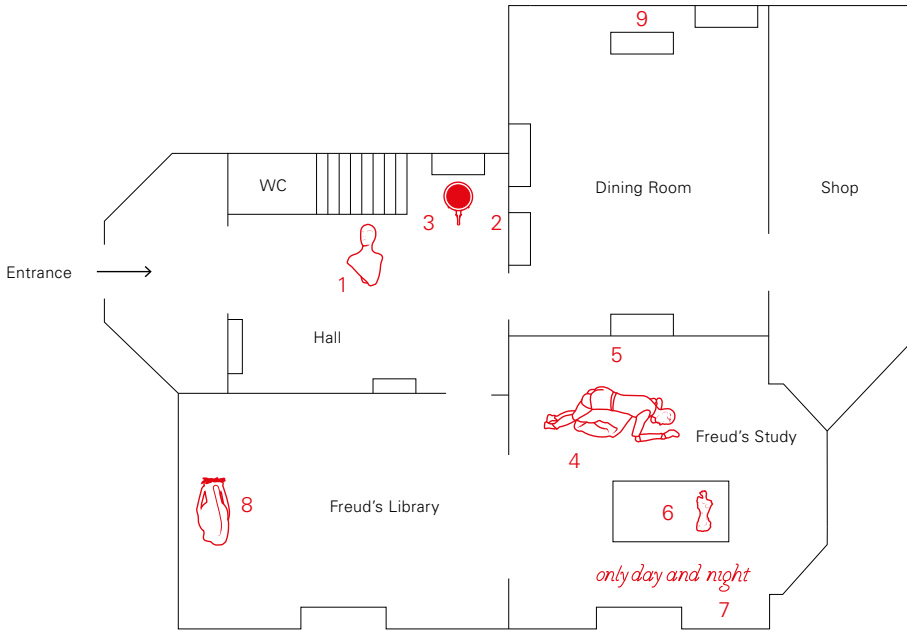
A book will be published in autumn 2019 edited by Simon Moretti and Goshka Macuga with an introduction to the exhibition by Dana Birksted-Breen, with newly commissioned essays by critic and novelist Marina Warner, writer Michael Newman, professor of art writing at Goldsmiths, University of London, and psychoanalyst and art critic Adele Tutter and is supported by Outset Contemporary Art Fund.

And would also like to thank

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Ground Floor



First Floor

