

and Fog reminds us of lost lives. Sutured together and straining at the seams, the material canvas of Koorland's paintings which is used, reused, scraped down, worked up, torn, cut, and re-sutured makes clear that the working-through of postmemory is always a complex task of bringing together what is forever being pulled apart.

Hovering above and shrouding this article is my use of the terms transit and documents – separately and together. I would like to make two further remarks about them here.

First, lest we forget, transit camps were set up by the Nazi's during the Second World War to house Jews and other victims of the Holocaust as they were being deported to the concentration camps. Transit camps were interim camps. Camps that marked the gap and transit and transition from life to 'bare life' and/or death. A transition from these victims' home life – from life itself – to death, or a condition of being in or with death – whether they perished in the concentration camps, or survived them.

Second, we should not fail to remember, the horrific, retrospective irony of the two signs that hung on the gates of Auschwitz I. The first stating 'Arbeit macht frei' (Work will set you free), and the second smaller sign informing all those who arrived, 'Halt! Ausweise vorzeigen' (Stop! Show documents).

Part V: Ralph Freeman: Situating an Ambivalent Postmemory Practice

Between 1995 and 2003, the British artist Ralph Freeman built up what I would call following on from my earlier discussion, a postmemory project entitled Foundations and Fragments. This project is made up of collages, reliefs, constructions and oil paintings. Two series from this work, under the same title, were exhibited at the Freud Museum. In 1998, the Museum showed some early collages and mixed media work on canvas; and then in 2002, reliefs, constructions and other collage work were exhibited. Using documents from his parents' private effects, Foundations and Fragments is a personal working-through of second-generation experience that resonates in multiple ways with Freud's work and its

legacies, his exile and displacement, and the site-specific nature of the Museum. Overall, Freeman's project is an examination of his family's exile from Nazi Germany in the 1930s; it is also a consideration of the diaspora of European Jewry during that time; a meditation on aesthetics and politics; and a reflection on time, trauma, death, and hope.

The artworks in *Foundations and Fragments* are based on documents that the artist found in his parents' personal effects after his father's death in 1985. These documents, once found by Freeman became repositories of his postmemory experience. The transit documents, identity papers, bureaucratic decrees, photographs, letters, and books that belonged to his parents, and that he inherited upon their death are the literal, material, and symbolic manifestations of second-generation experience and knowledge. As Eva Hoffman in her book *After Such Knowledge: A Meditation on the Aftermath of the Holocaust* makes clear, the familial, emotional, psychological, and historical transformation and transposition of knowledge – vocal, physical, linguistic, documentary – that constitutes second-generation experience is both foundational and fragmentary. This knowledge is the basis of second-generation subjectivity, and yet it is acquired through fragments that do not and cannot cohere into or constitute a whole. In these terms, the title of Freeman's project – *Foundations and Fragments* – is both accurate and acute. And yet, a question remains, here and in the

work of all 4 artists: how to represent, or present, or make manifest in artistic form, in psychoanalytic terms, to work-through this knowledge, this experience, these material documents that are both so personally affective and historically determinate and determining?

It takes time. As Freeman states, 'Although I related to these source materials, despite or because of their content being beyond my grasp, I was drawn to their formal qualities.'²⁰ Perhaps it was this inability to 'grasp' the meaning of the documents, the ambivalences and contradictions inherent in the personal, political and aesthetic aspects of the source material that meant that Freeman did not make artwork relating to them until almost a decade after finding them.

At first Freeman produced an assemblage for each of his parents that included photocopies of their personal effects – visas, birth certificates, passports – each work functioning as a homage to his mother or father. 'But', as the art writer

20, Ralph Freeman, *St Ives Press Release*, 1998.



Figure 6. Ralph Freeman, *Reisepaß*, 1997, mixed media on canvas, 61 x 57 cm, location



Figure 7. Ralph Freeman, *Identity*, 1999, mixed media on canvas, 46 x 36 cm

David Cohen notes,

the result did not satisfy him [Freeman], so instead he set about using the materials more discriminatingly. He also responded to other things from his parents archives other than official documents: press cuttings and sheet music that related to his mother's truncated operatic career; letters relating to his grandfather's trade in horses; a missive from family who had emigrated to Detroit at the end of the last [19th] century.²¹

What all of these documents share is a sense of ambivalence. For instance, in the collage work *Reisepaß* (1997), and *Identity* (1999) (Figures 6 and 7) Freeman uses colour photocopies of his parents' 'identity' papers, in particular their *Ausweiskarte* or identity cards, their *Reisepass* or transit documents from Germany, and their original passports which were reissued by the Nazis, and thereafter included a bold, red 'J' on them. That 'J' is clearly visible in the earlier collage *Reisepaß*. In this work, Freeman also uses his parents' British, emigration documents that clearly state their status as 'Refugees from Oppression'. At one and the same time then, these documents, and the artworks that come out of them, identify his family as Jewish, as victims of large-scale, pan-European anti-semitism; the Holocaust for those unfortunate enough not to escape, or the ensuing exile and displacement, the disruption of one's cultural, historical, geographic and psychological subjectivity for the others. The works also represent, Freeman's family's escape and migration to freedom. An escape that many others shared, and yet, an escape that came with its own traumatic reverberations manifest in personal and cultural memory. In these

21. David Cohen, 'Introductory Essay', in *Foundations and Fragments*, exhibition catalogue (St Ives, Cornwall: Tate Gallery, 1998). Available online at: www.ralphfreeman.co.uk

ways, Freeman's early collages, and the documents that ground them, function as testimonials of ruptured lives, as witnesses to the trauma of the past, as manifestations of the inevitable resonances of postmemory experiences, as well as gesturing towards the possibility of a different future.



Figure 8. Ralph Freeman, *To An Island Far Away*, 1996, mixed media on canvas, 41 x 41 cm

Other works, such as the collage *To An Island Far Away* (1996), (Figure 8) includes photocopies of photographs and newspaper cuttings of Freeman's mother who as an opera singer in Germany sang this very song during her gifted and early career. Her fame, beauty and future radiate from the repeated portraits in this artwork. And yet, the images also signify something quite extraordinarily different. In using this photograph in this work – and in other works the artist uses everyday family snapshots of his father, uncles, aunts and cousins – Freeman is documenting a previous life, and making clear that a break occurred in his family's life, and the lives of others, under the Third Reich. Freeman exposes the ambivalence within these images, within his practice, within the process of working-through postmemory experience: the irrevocable break between what was, what is, what was to be, and what can, or for that matter, cannot be thereafter.

This type of ambivalence is central to Freeman's work: an uncertainty about the relationship between aesthetics and politics; the place of the personal within the collective; the spatial, psychological, and emotional relationship between the here and the there; the temporal affiliation and disaffiliation between the past, present and future; the gap between what we inherit and what we can do with it. These ambivalences are common to much second-generation postmemory art practices, and they are testament to a devastating personal and collective history, that necessarily, and yet somehow, astonishingly, is never without the possibility of hope. This hope for the future, in Freeman's work, is made manifest in the possibility of using and transitioning these documents, and all that they mean, in(to) works of art.

And yet, this process is complex. As the philosopher Theodor Adorno wrote in his 1949 essay 'After Auschwitz', 'after Auschwitz it is barbaric to continue writing poetry'. With this well-known and well-trodden, but still prescient and

complicated statement, Adorno set a tone for artistic representations after the Holocaust that meant that a more historicizing practice based on ego-documents and personal testimonies became a privileged and more politically and ethically sound, than practices that relied more heavily on figurative, fictionalizing or imaginative modes. However, in 1962, after the widely repeated, and perhaps misunderstood, use of this statement, Adorno readdresses it. In this reassessment, he notes that,

I do not want to soften my statement that it is barbaric to continue to write poetry after Auschwitz; it expresses, negatively, the impulse that animates committed literature... It is the situation of literature itself and not simply one's relation to it that is paradoxical. The abundance of real suffering permits no forgetting... But that suffering – what Hegel called the awareness of affliction – also demands the continued existence of the very art it forbids.²²

What Adorno is making clear is the way in which the Holocaust brings to the foreground a very real paradox. It is our ethical imperative to remember, to represent; and yet there are some representations that lead to forgetting. Adorno continues,

When it [the Holocaust] is turned into an image..., for all its harshness and discordance it is as though the embarrassment one feels before the victims were being violated. The victims are turned into works of art, tossed out to be gobbled up by the world that did them in. The so-called artistic rendering of the naked physical pain of those who were beaten down with butts contains, however distantly, the possibility that pleasure can be squeezed from it. The morality that forbids art to forget this for a second slides off into the abyss of its opposite. The aesthetic stylistic principle, and even the chorus' solemn prayer, make the unthinkable appear to have had some meaning; it becomes transfigured, something of its horror is removed.²³

22. Theodor Adorno, 'Commitment', *Notes on Literature*, vol. 2, ed. Rolf Tiedemann, trans. Shierry Weber Nicholsen (New York: Columbia University Press, 1974), pp. 76–94 (pp. 87–88)

23. Adorno, 'Commitment', p. 88.

So, Adorno's problem is with the idea and actuality of a certain type of Holocaust representation, one that uses the bodies of the victims as a means of staging an aesthetic transfiguration of them – away from the horror they entail, into a pleasurable, autonomous, transcendental, aesthetic experience: an image. In other words, for Adorno, we must raise the question of representation, lest we forget, but we must not find pleasure in these representations.

This ambivalence and paradox is central to much debate on the necessity and impossibility of representation or presentation of the Holocaust, and second-generation experience within a postmemory art practice. And Freeman is attuned to this. When he says that he was drawn to the 'formal qualities' of his parents' personal documents, he means their aesthetic pleasure. At the same time, he is unable to 'grasp' what they actually mean, for that is too horrific. The art writer Cohen states this ambivalence in Freeman's work well, when he writes:

Freeman continued to preserve them [the documents], out of respect, but he began to relate to them too, artistically as well as filially. Of course these papers were affecting symbols of his parents' fractured lives, but there was also something about their graphic quality, their officious neatness, which intrigued him, appealed to him even: the rubber stamps in English and German, the copperplate handwriting from a bygone age of bureaucratic elegance, the various typewriter fonts. The trappings of Nazi state must have exacted considerable ambivalence as he studied the slickness of their insignia, the gothic letters, streamlined eagles, swastikas.

If the viewer experiences discomfort at the sheer beauty of Freeman's collages that must in part reflect the artist's original ambivalence towards his materials and conflicting impulses once he was embarked upon his project. The documents belonged to his family, and yet some of them were issued by murderous authorities. They are imbued at once with gravity and grace. A frisson of guilt inevitably attends to any aesthetic pleasure taken from these documents, even in their subsequent manipulation by the artist. These private monuments to his parents' fractured lives are as much a celebration as a protest, but such contrasting emotions do not neatly divide between images.²⁴

24. Cohen, 'Introductory Essay'.

Freeman's use of collage, particularly his use of documents in this early work, speaks to these contrasting emotions, to the ethical and political dilemma that Adorno points to in the question of representations after Auschwitz. Freeman's use of collage in his practice highlights the ambivalence between on the one hand, a desire for redemption, transcendence and forgetting – putting the past behind you, if you will – and on the other hand, the necessity of an ongoing process of remembering, repeating, and working-through that is demanded by the past in the present.

In light of the argument I am making here about Freeman's ambivalent collage practice, it is useful to turn to the art historian and critic Rosalind Krauss's work on the difference between modernist versus neo-avant-garde collage.²⁵ Taking Picasso and Braque's early collage work, along with Schwitters and Dubuffet's work in the late forties, Krauss compares them to Rauschenberg's combine paintings from the 50s and 60s. From this comparison, Krauss sets up two distinct understandings of the form and function of collage: the 'transformed' and 'transcendent' image on the cubist, illusionistic picture plane; versus the 'transferred' and 'materialized historical' image on Rauschenberg's cultural work surface.

For Krauss, artists such as Picasso, Braque, Schwitters and Dubuffet have employed a strategy of 'transformation' as a means of embedding an object in such a way that it either becomes a part of the picture plane, or its materiality as external object is suspended. The result of this is that the 'relocated' object or image 'transcends' reality. For instance, in Picasso's work, Krauss notes that the object coincides with the surface to become the medium that constitutes the figure (ie, content). A piece of canning at one and the same time speaks the language of the chair, but does so within the language of painting – it is inscribed within the limits of the canvas, and it 'transcends' its physicality as chair caning to become image. In this way, a transformation takes place.

As a counterpoint to this, she posits the notion of the 'transferal' of objects within Rauschenberg's practice. Krauss writes that, 'In Rauschenberg's work the image is not about an object transformed. It is a matter, rather, of an object transferred.'²⁶ Here she establishes that the function of the 'real' object in Rauschenberg's work is different to the changes brought about by early collage

25. Rosalind Krauss 'Rauschenberg and the Materialized Image,' *Artforum*, 13 (December 1974), pp. 36–43.

26. Krauss, 'Rauschenberg and the Materialized Image,' p. 40.

to 'conventional' painting. In Rauschenberg's work, Krauss claims that, '[a]n object is taken out of the space of the world and embedded into the surface of a painting, never at the sacrifice of its density as material. Rather it insists that images themselves are a species of material.'²⁷ For example, in Rauschenberg's earliest combine painting, *Charlene* (1954), the T-shirt, for Krauss, signifies both an image of a shirt, while insisting on being the object itself. For this reason, the image as object is peculiar in Rauschenberg's work, Krauss writes,

By never transcending the material world, the image is unambiguously identified with the material world – arising from within it rather than beyond it. Its relocation onto the conventional field of painting does not compromise this. Rather it situates the conventional picture's space at a new angle to that of real space.²⁸

Thus in very real, literal terms, Rauschenberg ensures that the materiality of his image maintains an identification with the external space of the world within the space of painting. In developing this idea, Krauss explains how the artist has reversed the normative approach to the indexing of temporality in modernist painting. By insisting upon the materiality of the object as it is inscribed upon the painting's surface, Rauschenberg's work effects a disjunction between the previous context and the new context as a temporally synchronic, and spatial process. For Krauss, Rauschenberg's work does not capitulate to the transcendental temporality of presentness as in modernist collage, rather, his work insists upon what she calls the 'simultaneity of past time'.²⁹ This means that, in effect, the previous context becomes a trace in the new one.

What Krauss sets up then is a distinction between modernist collage which functions on the basis of objects being 'transformed' into the language of illusionistic, 'transcendental' works of art; versus a neo-avant-garde language of collage which seeks to 'transfer' objects and images onto a cultural, materialized picture plane that retains the object's previous historical context, its 'pastness', within this new historical picture plane. In thinking these two understandings of collage, through Adorno's thoughts on the question of representation and the

27, Krauss, 'Rauschenberg and the Materialized Image,' p. 40.

28, Krauss, 'Rauschenberg and the Materialized Image,' p. 40.

29, Krauss, 'Rauschenberg and the Materialized Image,' p. 43.



Figure 9. Ralph Freeman, *Tribe*, 2002, relief and oil on canvas, 96 x 118 cm

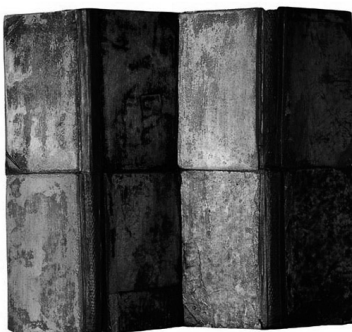


Figure 10. Ralph Freeman, *Empty Books II*, 2002, relief and oil, 32 x 39 cm

Holocaust – the aesthetic pleasure that must not be gained from these images of the Holocaust; versus the necessity of remembering the horror of the event itself – I would like to suggest that Freeman’s use of collage sits ambivalently between and within both of these models. On the one hand, Freeman’s fascination with the aesthetics of fascism, for instance in *Reisepaß*, he transforms the historically loaded red ‘J’ in his parents’ Nazi passports, into a stylized, typographical, black form that speaks to a modernist aesthetic. On the other hand, the use of such a document, with the resonant red ‘J’ on it, reminds us of the horror of the trauma that his family and others went through and witnessed during that time. This ambivalence between the aesthetic and the political is central to Freeman’s work, and continues to resonate throughout the *Foundations and Fragments* project. Having said that, in the next series of *Foundations and Fragments*, the tension between them is less charged as the artist moves away from the politics and aesthetics of personal identity and postmemory, and turns to confront the historical event on a more general, communal, and allegorical scale.

In the next series of works shown at the Freud Museum in 2002, Freeman made oil and canvas based reliefs, constructions and collages using mainly three figures: book covers, emptied of their contents and yet still embossed with Hebrew script, and letters and envelopes, repeated, and overstuffed with ‘nothing’. Most of the direct references to his family – for example, photocopies of their photographs – are gone. As Freeman states, this ‘work is an extension of the initial series and has moved into the use of reliefs and constructions. It is an attempt to imply the

essence of the initial documents – with their history, associations and symbolism – without necessarily using them.³⁰ With titles such as 'Tribe' (2002), Empty Books II (2002), (Figures 9, and 10), Memorial II (1999), and Voices (2002), this work can be understood as taking on the gargantuan task of coming to terms with the psychic and moral imperative of transforming the event – represented by the document – into a memory of the past through its historical, symbolic and allegorical, rather than literal associations. With a darkened palette reminiscent of burnt offerings, these works are recognizable as solemn commemorations of the trauma that befell Freeman's family, and other Europeans before, during, and after the Holocaust.

In the first instance, it is possible to suggest that the use of books in this series reference communal, or public knowledge; as opposed to the more personal, private correspondence of the letter and that which encloses it, the envelope. And in some ways this reading is correct. But, I do think that this series opens up the work of mourning a larger community, what Freeman calls in one of these works, the 'Tribe'.

In this reading of the 'Tribe', Freeman's use of book covers, with their Hebrew titles still inscribed on them, in for example, Missing Books I (2002) or Empty Books II (2002), quite clearly makes reference to knowledge, communal knowledge, specifically Judaic epistemology, from the Talmud to Freud and beyond. At the same time, the emptying of the books' contents – the constructions are constituted by only the book covers not their content, as well as their titles, such as Empty Books or Missing Books denote the decimation of that same epistemology. As we all know, the books of Freud and others were burnt under the Third Reich. And of course, with this emptying out of content, these missing and empty books also allegorically represent the extinguishing of an intellectual community, its genealogy, and the very real bodies that went missing and were terminated under the Third Reich and during the Holocaust. If Freeman's earlier series of works had a certain melancholia about them, a certain internalized being in death with the other – one's parents – then this later series works through a phase of mourning that memorializes the external loss of one's history, genealogy, community.³¹ A shift has taken place from an internalized negotiation

30. Ralph Freeman, *Foundations and Fragments*, exhibition catalogue (London: Freud Museum, 2002), np.

31. Sigmund Freud, 'Mourning and Melancholia' (1915/1917), in *The Standard Edition of the Complete*

of the personal and private aspects of postmemory, to an externalized consideration of the public and civic functions of postmemory as a communal and multiple, experience.

Along with the books, we have those multiple letters and envelopes, such as in the work *Gedenkblatt* (2002) which means Commemorative Documents, (Figure 11) as well as those stuffed, darkened envelopes, full of nothing. We cannot read or see what is in these bulging envelopes – the letter. As Edward Timms clearly states of Freeman's work, 'the leitmotif of the envelope [is] an evocative form which simultaneously expresses plenitude and emptiness, irrepressible longing and irretrievable loss'.³² And it is this paradox of plenitude and emptiness, of longing and loss that is particularly noteworthy about the envelope, and that which it contains – the letter. Franz Kafka's understanding of the letter resonates so vividly in the context of Freeman's work, Kafka writes:

The great feasibility of letter writing must have produced – from a purely theoretical point of view – a terrible dislocation of souls in the world. It is truly a communication with spectres, not only with the spectre of the addressee but also with one's own phantom, which evolves underneath one's own hand in the very letter one is writing or even in a series of letters, where one letter reinforces the other and can refer to it as a witness.³³

Letters and envelopes are concerned with space and place: they must travel together across a space in order to get from one place to another. Letters await a reply. As Kafka notes, writing letters is a means of witnessing 'the terrible dislocation of souls in the world.' It is also a form of writing that disseminates the subject by making apparent the 'phantom, which evolves underneath one's own hand in the very letter one is writing.' Epistolarity forms an ongoing 'haunted' dialogue within the subject, as well as witnessing the gaps between the most recent letter, the one that came before it, and the one still to come. In multiplying the envelopes, all of them stuffed with nothing, Freeman clearly represents the many,

Psychological Works of Sigmund Freud, ed. James Strachey and Anna Freud, trans. Joan Riviere (London: Vintage, 2001), pp. 237–258.

32. Edward Timms, *Foundations and Fragments*, exhibition catalogue (London: Freud Museum, 2002), n.p.

33. Franz Kafka, *Briefe an Milena Franz Kafka*, quoted in Janet Gurken Altman, *Epistolarity: Approaches to a Form* (Columbus: Ohio State University Press, 1982), n.p.



Figure 11. Ralph Freeman, Gedenkblatt, 2002, oil and collage on canvas, 55 x 55 cm.

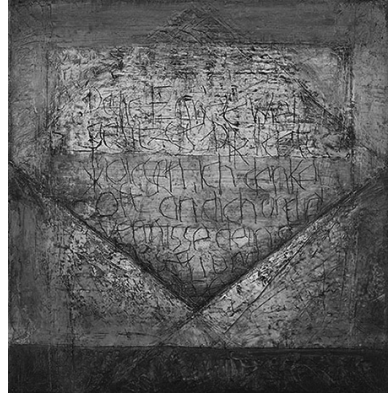


Figure 12. Ralph Freeman, The Letter, 2003, oil on canvas, 60 x 59 cm

the community, a community that is now lost. It is the presence of absence, and the absence of presence of which we are made aware. In these ways, the personal and communal become deeply intertwined in these works. In Freeman's work, what is clear, in the lack of content, in the bulging nothing of the envelopes, many correspondences took place, many more could have been written, and yet, for some, there will be no further correspondence. With titles like *Voices*, *Memorial*, *Tribe* and *Gedenkblatt*, these artworks are haunted by their termination and extermination.

Thus, letters, seemingly the most private of writing practices, perhaps containing a secret, are never private, and they can never be secrets in themselves as they are written to be read, to expose the secret that they may contain. Letters are seemingly directed at one person, and yet they are always triangulated by at least a third party – someone who may just fall upon (or even have purloined) the letter. In keeping their secret, we cannot read what is in the envelopes in Freeman's work – the fullness of the reliefs make it clear that there is a paradox between something being there to be read, to know, someone has been addressed – us, the viewer – and our knowledge that the fullness has nothing within it. By addressing us so clearly, by soliciting us, these reliefs make apparent the letter as 'witness', and our role in this witnessing as other, foreigner, and invited guest.

And yet, what is it exactly that we are witnessing? Freeman's working-through? The trauma of postmemory? The politics and aesthetics surrounding the

question of representation after the Holocaust? A commemoration of a decimated community? A loss of epistemology? The personal, private and yet always already public and civic issues raised by such loss and its representation? Yes, each of these and all of them, perhaps. What is clear is that these empty books and envelopes and letters are multiplied: there is an insistence on repetition in this series of works that is a personal working-through, as well as a reference to a community, as well as to our witnessing of this event, and the impossibility – the necessary impossibility – of coming to a total and complete understanding of it.

For the literary and art historian Ernst van Alphen, in a discussion of the French artist Christian Boltanski's work, the multiplication of images, the move from the general to the particular and back, and the affect created in the viewer through the presence of absence and the absence of presence, is an artwork's 'Holocaust-effect'. For van Alphen, 'This reenactment is an effect, not a representation; it does something instead of showing it.'³⁴ I would suggest that Freeman's work also provides its viewer with the Holocaust-effect. The need to multiply in this work effects our understanding of the necessity of accounting for the unaccountable.

Freeman continued to use the empty book cover and the envelope until 2003, when this project came to an end. In this final series, the artist changed the colour of his palette considerably. Now using vibrant and dark blues, grays and white paint as the basis of the mixed media constructions, collages, oil paintings, and watercolour drawings, the work has broken down the overwhelming nature of the event. From the earlier examinations of his parents' personal effects, to the later analysis of lost communities, Freeman is now concerned with the smallest of fragments: words, spines made of piano keys, an envelope or a single letter. (Figure 12)

The extremity of the past event has been transitioned into a series of smaller fragments. Perhaps the fragments constitute more manageable moments of the present, which enable a different future. As Freeman rightly points out, 'The envelope is a symbol of time. It contains something that is created in the present, sent to the future and received from the past.'³⁵

34. Ernst Van Alphen, *Caught by History: Holocaust Effects in Contemporary Art, Literature, and Theory* (Stanford: Stanford University Press, 1997), p. 106.

35. Ralph Freeman, quoted in Michael Bird, 'More Than The Messages', *Foundations and Fragments*, exhibition catalogue (St Ives, Cornwall: New Millennium Gallery, 2003). Available online at www.ralphfreeman.co.uk

Evoking his later work, and in my mind the allegorical sentiments of Walter Benjamin's Angel of History, it is possible to surmise that perhaps because of the interminability and potentiality of this temporality – a temporality that looks back in order to look forward – Freeman puts an end to this project.

■ **Keywords**

Freud Museum; postmemory; Holocaust, working-through; contemporary art; site-responsive; collage; aesthetics, politics, ambivalence

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Abstract

Contemporary Art Inside the Freud Museum: Working-Through Transit Documents, Postmemory, and the Holocaust

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Since its opening in 1986, there have been almost 50 contemporary art exhibitions at the Freud Museum, London. These 'site-responsive' interventions both activate and are activated by the Museum. In this article I take as my starting point Freud's transit and exile from Vienna to London in 1938, to his final home, 20 Maresfield Gardens, which would eventually become the Freud Museum. In response to this moment of trauma and exile, I consider the exhibitions within the Museum of second-generation artists that have dealt with postmemory, trauma and the Holocaust. I posit that the complex site of the Freud Museum enables us to consider these artistic practices as an interminable working-through, transit and transitioning of inherited trauma through the use of familial and found documents.