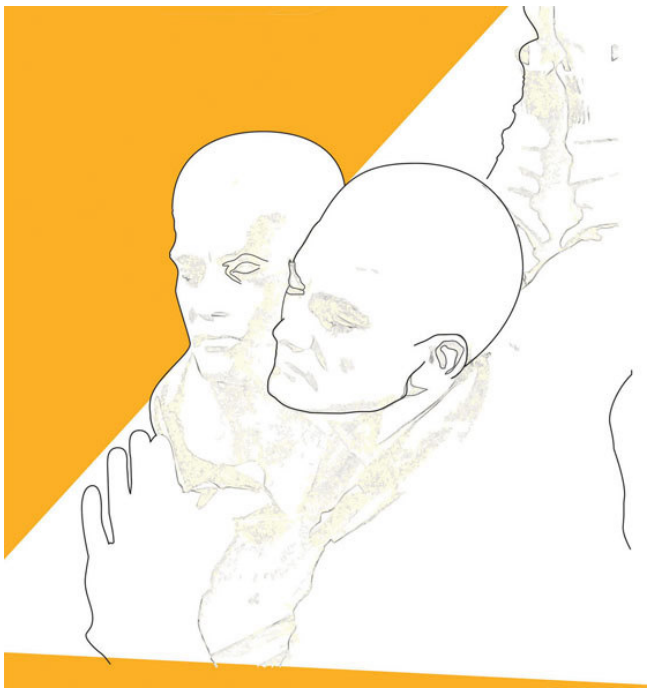
DEUTSCHE KINEMATHEK
MUSEUM FÜR FILM UND FERNSEHEN

»KINO IM KOPF. Psychologie und Film seit Sigmund Freud«
(MOVIES ON THE MIND. Psychology and Film Since Sigmund Freud)

Special exhibition of the Deutsche Kinemathek - Museum für Film und Fernsehen
September 14, 2006 to January 7, 2007



Graphics: Jan Drehmel

Duration:	Sept. 14, 2006 – Jan. 7, 2007
Location:	Deutsche Kinemathek Museum für Film und Fernsehen at the Filmhaus on Potsdamer Platz , upper level Potsdamer Straße 2, 10785 Berlin–Tiergarten S+U Potsdamer Platz, Bus M48, 200, 347 Varian-Fry-Str.
Admission:	4 euros, reduced fare 3 euros 6 euros (special exhibition including a visit to the permanent collection)
Information:	Telephone 030 / 300 903-0, www.deutsche-kinemathek.de
Exhibition:	www.freud2006.de
Film series:	www.fdk-berlin.de
Special events:	www.freud2006.de
Accompanying book:	www.bertz-fischer.de

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»KINO IM KOPF. Psychologie und Film seit Sigmund Freud« (MOVIES ON THE MIND. Psychology and Film Since Sigmund Freud), a special exhibition of the Deutsche Kinemathek – Museum für Film und Fernsehen from September 14, 2006 to January 7, 2007

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»KINO IM KOPF. Psychologie und Film seit Sigmund Freud« (MOVIES ON THE MIND. Psychology and Film Since Sigmund Freud), a special exhibition of the Deutsche Kinemathek – Museum für Film und Fernsehen from September 14, 2006 to January 7, 2007

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»KINO IM KOPF. PSYCHOLOGIE UND FILM SEIT SIGMUND FREUD« (MOVIES ON THE MIND. PSYCHOLOGY AND FILM SINCE SIGMUND FREUD)
In 1895 the Lumiére brothers showed their first film and Sigmund Freud laid the cornerstone for psychoanalysis. In addition to this chronological parallel there are numerous structural and contextual interconnections between film and psychology. The exhibition dedicates itself to these similarities in three segments: The "Prologue" introduces Sigmund Freud's first points of contact between cinematography and psychoanalysis based on biographical references. The second section is devoted to the complex »relationships« between the analyst and the patient, the profiler and psychopath, as well as the screen and the audience. Various psychic PHENOMENA and their cinematic conversions can be experienced in the concluding section.

WALL TEXTS
ROOM 1 / PROLOGUE

1 / IN THE LABORATORY

»In an industrious night of a week that had elapsed, at the optimum level of pain for my brain activity, the bars were suddenly raised, the covers unveiled, and I perceived everything from the detail of the neurosis to the conditions of consciousness.« (Sigmund Freud, 1895)

During the middle of the 19th century, the endeavors of neurological research tended to explain psychological processes on an organic basis. At its base was the idea that these processes could be located in specific parts of the brain. Even the young doctor and scientist Sigmund Freud attempted to fix psychology on a biological foundation – after other experiments in the scientific field had not satisfied his ambitions. However, he quickly rejected thoughts about localization and attempted to outline his own biological concept of the mental condition. As his »Project for a Scientific Psychology« (1895) remained unsatisfactory to him, he turned away from these intentions and thereafter probed the human psyche based on its expressions, as well as on parapraxia (Freudian slips), neurotic symptoms and dreams.

2 / AT THE CLINIC

»It stands to reason that the cinematogram would be placed in the service of scholarship, which among other things also occupies itself with the investigation of pathological changes of body movements, by which I mean neurology and psychiatry.« (Hans Hennes, 1910)

In the winter of 1885-86 Freud made a study trip to Paris in order to acquaint himself with the studies on hysteria by the neurologist Jean-Martin Charcot at the Salpêtrière. Charcot's studies made a strong impression on Freud and propelled him forward in his investigations of the unconscious. The photographer Albert Londe, a pupil of the physiologist Étienne-Jules Marey, who invented chronophotography, set up a photographic service at the Salpêtrière. He photographed the stages of a hysterical fit in order to document its course. His seemingly objective photographs were meant to substantiate modern medical findings. Today, however, these photographic documents elicit the impression of artistically staged theatrics – while also marking a stage from the origin of film.

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3 / SIGMUND FREUD AND THE ARTS

»I have always admired and envied poets.« (Sigmund Freud to Thomas Mann, 1929)

Sigmund Freud's view of the arts corresponded to the opinions of the educated classes of his times; he collected ancient statues from diverse epochs and cultures. He thought highly of literature and maintained a lively correspondence with writers such as Thomas Mann and Arthur Schnitzler throughout his life. However, Freud regarded the cinema as trivial. Accordingly, while attending a film in 1907, he begrudgingly remarked about a certain »magic« that results from this »tidbit.« Nevertheless, the new medium of film did not stimulate him and he seldom went to the movies. In literature Freud recognized a means to reveal the complicated paths of the psychological »through intuition – but actually, as a result of a fine self-perception.« He presented his ancient sculptures in his office, in order to serve him and his patients as stimulation for free association. However, unlike some of his pupils, he did not consider film capable of making an appreciable contribution to the interpretation of the unconscious.

4 / PSYCHOANALYSIS AT THE CINEMA

»... avoiding filming of psychoanalysis appears to be as difficult as avoiding the >Bubikopf< haircut. However, I refuse to have my hair cut this way, nor do I wish to have any personal contact with film.« (Sigmund Freud, 1925)

25 years after the publication of Freud's »The Interpretation of Dreams« (1899) two film projects were prepared simultaneously that were meant to bring psychoanalysis to a broader public. The producer Hans Neumann convinced the Berlin psychoanalysts Karl Abraham and Hanns Sachs to act as advisers for the film GEHEIMNISSE EINER SEELE. Freud had turned down the project, because he did not think it possible *»to graphically represent the abstract nature of our thinking in a respectable manner*.« Nevertheless, this film was made; G. W. Pabst directed it and Hanns Sachs wrote a psychoanalytical pamphlet to accompany it. In the meantime a counter project was developed in Vienna. The psychoanalyst Siegfried Bernfeld wrote an »Outline for the Cinematic Representation of Freudian Psychoanalysis within the Framework of an Evening-long Feature Film.« Bernfeld called for an associative montage technique, but also for an aesthetic that would serve as a realistic stylistic device for the representation of dreams. His project failed however, due to a lack of financial support from other Viennese analysts.

ROOM 2 / RELATIONSHIPS

5 / THE ANALYST AND THE PATIENT

»Therefore, I gave up hypnosis and only retained the position of the patient on the daybed, which I sat behind so that I could see him, but he could not see me.« (Sigmund Freud, 1925)

The couch not only stands for a certain form of therapy, but concurrently for a change in the relationship between the doctor and the patient. During his early years of practice, Freud developed the »psychoanalytical setting« still used today – the spatial arrangement of the couch and chair, which is designed to suspend direct confrontation and to enhance the art of listening. While lying down the patient is more open to free association and can speak as if talking to him or herself.

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The evolving relationship between the psychoanalyst and the patient frequently results in emotional involvements, which Freud described as »transference« and later as »countertransference.« This is often handled satirically in feature films. Material for comic scenes can be provided by the analyst's financial exploitation of the patient, the revelation of secret desires, the exaggerated description of psychological disturbances or a fixation on sexual problems. For the most part, the complexity of the intimate analytical situation is only recounted as a subtext.

6 / THE PROFILER AND THE PSYCHOPATH

»And when you, as a detective, participate in the investigation of a murder, do you really expect to find that the murderer has left behind his photograph at the scene of the crime, complete with his address, or instead, out of necessity, will you be satisfied with the weaker and more indistinct traces of the personality in question?« (Sigmund Freud, 1916)

Freud himself compared his procedures to those of Sherlock Holmes: Criminalists work with similar techniques as therapists – they empathize, decrypt symbols and investigate early childhood traumas. Not only does the profiler require good instincts, but moreover a comprehensive education. In The THE SILENCE OF THE LAMBS (Jonathan Demme 1991) a young FBI agent enters into a quasi-therapeutic countertransference with an ingenious serial killer in order to prove the guilt of another culprit. In Alfred Hitchcock's PSYCHO (1960) the characters in charge of the investigation change and the audience assumes the role of the detective. IN NACHTS, WENN DER TEUFEL KAM (Robert Siodmak 1957) a policeman proves the guilt of the moronic serial killer, and then has his skull modeled like a trophy to be used for instructional purposes. Despite all the dramaturgical constructions involved, most films about serial murders are based on real models. Nevertheless, the concept of a broadly educated serial killer, who commits murder according to a complicated system, appears to be a cinematic fiction.

7 / THE SCREEN AND THE AUDIENCE

»... that in the world of fiction we seek substitutes for the loss of life. We die in full identification with a hero, but because we survive him, we are prepared to die a second death with another hero, equally unharmed.« (Sigmund Freud, 1915)

After a visit to a movie theater, Franz Kafka laconically noted: *»Went to the movies. Cried.«* Why is it that a film experience so often moves us to tears? Is it the darkness of the movie theater that allows the outbreak of feelings that we would otherwise conceal in everyday life? Or is it a question of a reflex from which we can not escape? Referring to the French psychoanalyst Jacques Lacan, diverse models of explanation have been created since the 1970s, which draw upon the process of identification with one's counterpart on the screen, as well as with a regressive condition of consciousness by the viewer in the movie seat. Directors, scriptwriters and film composers make use of this when they construct the emotional climax of a film.
This CRYING ROOM shows clips from Hollywood melodramas from the 1950s through today and allows for self-experimentation. Here, the individual psychological condition and each individual viewer's personal context of experience is decisive for the intensity of the film.

Illust. from the book

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ROOM 3 / PHENOMENA

8 / DREAM AND INTERPRETATION

»On the following pages I will provide proof that there is a psychological technique that allows for the interpretation of dreams and that through the application of this procedure every dream will turn out to be a meaningful psychological entity.« (Sigmund Freud, 1900)

In 1899 Sigmund Freud completed »The Interpretation of Dreams,« an epochal work, in which he established the basic terms of psychoanalysis. With this work the interpretation of dreams shifted to a central position in his system of the psychological apparatus.
Contemporarily, the first screen adaptations of dreams were created immediately after the turn of the century – the subject made it possible for directors to experiment freely with various trick techniques for the representation of illusionistic scenarios. Some years later the psychoanalytic concept of the dream as wish fulfillment was also pervasively represented in film. Ranging from didactic approaches to the declaration of the Freudian idea, and from the absurd films of the Surrealists to the staged digitalization of brainwaves – to this day filmmakers still make use of Freudian concepts and symbols.

9 / REPRESSION AND MEMORY

»A new kind of division of labor was established: A doctor uncovers resistances unknown to an invalid; should these be overcome, the invalid will often relate the forgotten situations and connections without any trouble.« (Sigmund Freud, 1914)

A memory appears as if erased. A loss of memory is often caused by a traumatic experience. Sigmund Freud viewed repression as a protective mechanism, which pushes a painful or unacceptable provocation away from consciousness. During treatment Freud increasingly distanced himself from the »cathartic method« of hypnosis and replaced it with psychoanalytic conversations based on free association. He also recommended »reenactment« for overcoming a resistance to memory.
In film as well, it is mostly traumatic events which cause amnesia. Flashbacks, analogous to the psychological course of events, allow for the reconstruction of memory. The memory images are often differentiated from the present through the use of unfocused apertures or other stylistic means; occasionally the levels of time are blurred. The painful process of realization is what ultimately results; the joy taken from memories goes hand in hand with the fear about what has happened.

10 / DRUG-INDUCED DELIRIUM

»... and if you're naughty, you'll see who's stronger, a small, gentle girl, who doesn't eat, or a big, wild man, whose body is full of cocaine.« (Sigmund Freud to his bride, 1884)

Freud's preoccupation with cocaine is a rather inglorious chapter in his research career. At first he considered the drug as a suitable medicine for cases of morphine detoxification. A friend, who was treated by him, died as a result of a combined morphine and cocaine dependency. Nevertheless, Freud continued to consume cocaine as a stimulant for a weakened condition and as an anti-depressive.

In the 1960s, the consciousness-extending effect of drugs shifted to the center of social discussion. Rapid film cuts and blurred hand camera images characterized the representation of drug experiences in film. This was intended to effectively represent the inner life of the protagonists. At the same time attempts were made to provoke hallucinatory experiences within the audience through the aid of flashing lights and by using psychedelic colors and patterns. The American director Ken Jacobs achieved a result by directly influencing the perception of the viewer with stroboscopic flicker effects.

11 / NARCISSISM AND IDENTITY

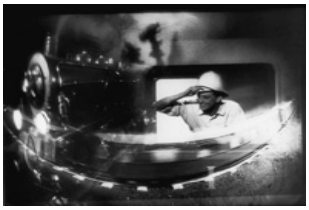
»The alter ego was initially an insurance against the fall of the ego and the >immortal< soul was probably the body's first doppelganger.« (Sigmund Freud, 1919)

Freud specified the Narcissistic phase, in which the libido is directed towards the ego, as belonging to the normal sexual development of a child. Inspired by the film DER STUDENT VON PRAG (Paul Wegener 1913), Freud's colleague Otto Rank wrote an essay about the »doppelganger« (one's double) in which he emphasized the significance of the image of others for constituting the ego. In the 1970s this thought was expanded by the analyst Jacques Lacan, who understood the so-called »mirror stage« as a necessary developmental phase, and he carried it over into film criticism.
Doppelgangers have populated the cinema screen since the 1910s. For example, DER STUDENT VON PRAG was filmed three times between 1913 and 1935. The double identity of a multiple personality can become a horror version: Dr. Jekyll and Mr. Hyde symbolize both the compulsive and the domesticated ego, which can no longer exist together. Such double roles offer actors the possibility to put to the test their abilities to transform themselves – and the audience can choose between different offers of identification.

12 / SCOPOPHILIA

»An optical impression remains the way in which libidinous excitement is most frequently aroused.« (Sigmund Freud)

Freud defined scopophilia (passionate watching) as a partial urge of the sex drive. What at first is more of a desire to see in early childhood, later also develops into the pleasure of being seen. Thus, both active and passive poles result. »Later, the thirst for knowledge« is guided by the active form of scopophilia and »the urge toward artistic and theatrical display« is derived from its passive form. According to Freud, looking at a sexual object is an intermediary sexual goal that lies on the way to intercourse. In addition to intellectual curiosity, a desire to break taboos also plays a role in the pleasure taken from watching films.
Film theory employs different concepts of scopophilia – somewhat along the lines of »voyeurism« – in which the viewer becomes an observer who faces the film image alone, or confronts the »the primal scene;« the imagined observation of one's own procreation, where the viewer is bound to the event in a complex manner. Moreover, feminist film criticism has developed a differentiated viewpoint as to the sex-specific construction of film.



GEHEIMNISSE EINER SEELE

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MEDIA

ROOM 1 / PROLOGUE

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PERSONA, directed by: Ingmar Bergman,
Sweden 1966

1 / IN THE LABORATORY

DER JUNGE FREUD, directed by: Axel Corti,
Austria / FR of Germany 1976

2 / AT THE CLINIC

DER JUNGE FREUD, directed by: Axel Corti
Austria / FR of Germany 1976

3 / FREUD AND THE ARTS

FREUD'S HOME MOVIES, 1930-1939
SIGMUND FREUD, SEINE FAMILIE UND KOLLEGEN, 1928-1947
Philip R. Lehrman, Lynne Lehrman Weiner

4 / PSYCHOANALYSIS AT THE CINEMA

GEHEIMNISSE EINER SEELE, directed by: G. W. Pabst
Germany 1926

ROOM 2/ RELATIONSHIPS

5 / THE ANALYST AND THE PATIENT

CAREFREE, directed by: Mark Sandrich, USA 1938
SPELLBOUND, directed by: Alfred Hitchcock, USA 1945
WHAT ABOUT BOB?, directed by: Frank Oz, USA 1991
ANNIE HALL, directed by: Woody Allen, USA 1977
BRIDGET, directed by: Amos Kollek, France / Japan 2002
PRIME, directed by: Ben Younger, USA 2005

Monitors
MY NAME WAS SABINA SPIELREIN, directed by: Elisabeth Márton, France / Germany / Sweden / Denmark / Finland / Switzerland 2002
PRINCESSE MARIE / MARIE UND FREUD, directed by: Benoît Jacquot
Austria / France 2004
SIGMUND FREUD, SEINE FAMILIE UND KOLLEGEN, 1928-1947
Philip R. Lehrman, Lynne Lehrman Weiner
EMPATHY, directed by: Amie Siegel, USA 2004

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6 / THE PROFILER AND THE PSYCHOPATH

Monitor 1
NACHTS, WENN DER TEUFEL KAM, directed by: Robert Siodmak, FR of Germany 1957
Monitor 2
PSYCHO, directed by: Alfred Hitchcock, USA 1960
Monitor 3
MANHUNTER, directed by: Michael Mann, USA 1986
THE SILENCE OF THE LAMBS, directed by: Jonathan Demme, USA 1991

Monitor 4 (science)
Susanne Regener, cultural and media historian, on Bruno Lüdke
From: GESICHTER DES BÖSEN, television film, Davide Tosco, ARTE 2006;
Lutz Jäncke, neuropsychologist, on psychopaths
From: DER SITZ DES BÖSEN, television film, Tilman Achtnich, SWR 2005

7 / THE SCREEN AND THE AUDIENCE. »CRYING ROOM«

OUT OF AFRICA, directed by: Sydney Pollack, USA 1985
IMITATION OF LIFE, directed by: Douglas Sirk, USA 1959
BREAKFAST AT TIFFANY'S, directed by: Blake Edwards, USA 1961
SHADOWLANDS, directed by: Richard Attenborough, Great Britain 1993
PHILADELPHIA, directed by: Jonathan Demme, USA 1993

ROOM 3 / PHENOMENA

8 / DREAM AND INTERPRETATION

THE DREAM OF A RAREBIT FIEND, directed by: Edwin S. Porter, USA 1906
HABLE CON ELLA, directed by: Pedro Almodóvar, Spain 2002
BELLE DE JOUR, directed by: Louis Buñuel, F/I 1967
UN CHIEN ANDALOU, directed by: Louis Buñuel, France 1929
BIS ANS ENDE DER WELT, directed by: Wim Wenders, Germany/France/Australia 1991
SMULTRONSTÄLLET, directed by: Ingmar Bergman, Sweden 1957

Monitor (science)
Wolfgang Leuschner, psychoanalyst, on dream research
From: SIGMUND FREUDS TRAUM, television film, Konstanze Brill and Rolf Hosfeld, WDR 2006;
Mark Solms, neuropsychologist and psychoanalyst, on dreams
From: ABENTEUER WISSEN: »Was bedeuten unsere Träume,« television report, Claudia Ruby and Birgit Thater, ZDF 2005

9 / REPRESSION AND MEMORY

LE MYSTÈRE DES ROCHES DE KADOR, directed by: Léonce Perret, France 1912
ETERNAL SUNSHINE OF THE SPOTLESS MIND, directed by: Michel Gondry, USA 2004
MIRAGE, directed by: Edward Dmytryk, USA 1965
CACHÉ / HIDDEN, directed by: Michael Haneke, France / Austria / Germany / Italy 2005
MARNIE, directed by: Alfred Hitchcock, USA 1964

Monitor (science)
Gerhard Roth, brain research scientist, about memory
From: EXPEDITION INS GEHIRN: »Gedächtnis-Giganten,« television film, Petra Höfer and Freddy Röckenhaus, Radio Bremen 2006;
Claudia Schedlich, psychologist, on trauma
From: NANO: »Traumaforschung«, television report, Scarlet Löhrke, WDR/3sat 2004;
Hans Markowitsch, brain research scientist, on an experiment about recognition in the unconscious
From: DER SITZ DES BÖSEN, television film, Tilman Achtnich, SWR 2005

10 / DRUG-INDUCED DELIRIUM

Booth 1
SPIRAL NEBULA, directed by: Ken Jacobs, USA 2005
Booth 2
THE TRIP, directed by: Roger Corman, USA 1967
EASY RIDER, directed by: Dennis Hopper, USA 1969
Booth 3
FEAR AND LOATHING IN LAS VEGAS, directed by: Terry Gilliam, USA 1998

11 / NARCISSISM AND IDENTITY

ORPHÉE, directed by: Jean Cocteau, France 1950
BEING JOHN MALKOVICH, directed by: Spike Jonze, USA 1999
DR. JEKYLL AND MR. HYDE, directed by: Rouben Mamoulian, USA 1931
LOST HIGHWAY, directed by: David Lynch, France / USA 1997
DER STUDENT VON PRAG, directed by: Stellan Rye, Paul Wegener, Germany 1913

12 / SCOPOPHILIA

Stela 1
DIE URSZENE, directed by: Christine Noll Brinckmann, FR of Germany 1981
Stela 2
PSYCHO, directed by: Alfred Hitchcock, USA 1960
Stela 3
VARIETY, directed by: Betty Gordon, USA 1983
RONDA NOCTURNA, directed by: Edgardo Cozarinsky, Argentina / France 2005
THE PIANO TEACHER / LA PIANISTE / DIE KLAVIERSPIELERIN, directed by: Michael Haneke, France / Austria 2001
Stela 4
DIE JUNGFRAUENMASCHINE, Monika Treut, directed by: FR of Germany 1988
COMME UN FRÈRE, directed by: Bernard Alapetite, France 2005
Stela 5
DER NEUE BEHANDLUNGSSTUHL, director: unknown, c. 1915
Y TU MAMÁ TAMBIÉN, directed by: Alfonso Cuarón, Mexico 2001

PSYCHO

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Selected EXHIBITS
ROOM 1 / PROLOGUE

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Bronze bust of Sigmund Freud by Oscar Nemon, 1936 (Sigmund Freud Foundation, Vienna) / Anatomical model of a head in plaster, c. 1920 (Stiftung Deutsches Hygiene-Museum, Dresden)

1 / IN THE LABORATORY

Wedding photograph of Sigmund Freud and Martha Bernay, 1886 (Freud Museum, London) / Sigmund Freud's early publications, 1877-1887 (Sigmund Freud Foundation, Vienna) / Diagram of the human brain and a specimen slide of a human brain, c. 1900 (Pathologisch-anatomisches Bundesmuseum Wien in the Narrenturm)

2 / AT THE CLINIC

Lithograph »Une leçon du Docteur Charcot à la Salpêtrière« after a painting by P. A. Brouillet, 1887 (Freud Museum, London) / Iconographie photographique da la Salpêtrière, 1876-1880 (Staatsbibliothek zu Berlin) / Portrait photographs by Jean-Martin Charcot with a dedication to Sigmund Freud, 1886 (Freud Museum London) / Offprint »Der Kinematograph im Dienst der Neurologie und Psychiatrie,« 1910 (Deutsche Kinemathek – Hans Helmut Prinzler - Bibliothek) / Zapping device used for stimulating circulation, c. 1910 (Technisches Museum Wien)

3 / FREUD AND THE ARTS

6 small classical statues and sculptures (Freud Museum, London and Sigmund Freud Foundation, Vienna) / Lou Andreas-Salomé's diary notes, 1912-13 (Dorothee Pfeiffer, Göttingen) / Alfred Döblin's manuscript »Zum 70. Geburtstag Sigmund Freuds,« 1926 (Deutsches Literaturarchiv Marbach, Cotta-Archiv [Stiftung der Stuttgarter Zeitung]) / letter from Sigmund Freud to Thomas Mann, 1929 (Thomas-Mann-Archiv of the ETH Zürich)

4 / PSYCHOANALYSIS AT THE CINEMA

Letter from Sigmund Freud to Sandor Ferenczi, 1925 (Österreichische Nationalbibliothek, Vienna) / GEHEIMNISSE EINER SEELE. Psychoanalytical film clips, early script version, 1926 (Deutsche Kinemathek – estate of G. W. Pabst) / The cameraman Guido Seeber's working photos for GEHEIMNISSE EINER SEELE / (D 1926, directed by: G. W. Pabst) (Deutsche Kinemathek – estate of G. W. Pabst)

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ROOM 2 / RELATIONSHIPS

5 / THE ANALYST AND THE PATIENT

Door sign with office hours (Sigmund Freud Foundation, Vienna) / »Die Frage der Laienanalyse« (The Question of Lay Analysis), copy from Marie Bonaparte's private collection with a dedication by Sigmund Freud, 1926 (Bibliothèque Sigmund Freud de la Société Psychoanalytique de Paris) / Sabina Spielrein's diary, 1906-08 (Archives du Prof. George de Morsier, Geneva / Switzerland) / letter from Sigmund Freud to C. G. Jung, 1906 (ETH-Bibliothek, Zürich – Archives and Estates)

6 / THE PROFILER AND THE PSYCHOPATH

Model of the head of Bruno Lüdke, 1944 (Medizinische Universität Wien, Forensics Department) / Slide album with crime scene photographs relating to the serial killer Bruno Lüdke, 1943ff (Polizeihistorische Sammlung Berlin of the Chief of Police in Berlin) / Interrogation record for Bruno Lüdke, 1943 (Landesarchiv Berlin) / Human skull indicating what Franz-Joseph Gall determined to be the phrenological organs of the brain, 1881 (Charité, Centrum für Anatomie, Berlin)

Model of the head of Bruno Lüdke

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SPECIAL EVENTS

SEPTEMBER 21, 2006, THURSDAY, 7 P.M.
»WEIBLICHE SCHAULUST IM KINO UND WAS SIE NICHT ZU SEHEN WAGT«

// Lecture

Dr. Mirjam Schaub, Institut für Philosophie, Freie Universität Berlin

A widespread predjudice of film theory is that male moviegoers are similiar to voyeurs, who lie in wait for their victims in the dark, taking delight in seeing something forbidden without having to be seen. Compelled by the covetous look, cinema has long concerned itself with a woman's unambiguous, sexual gaze: »Is that a revolver in your pocket or are you just happy to see me?« (Mae West). Thus, why shouldn't John Malkovich's characteristic sneer, the springy gait of someone like Peter Fonda or simply just the coursing of the veins in Jean Gabin's arms also be seen as aphrodisiacs? If so, does everything remain the same, only with inverted gender signals? Or has a new level of scopophilia been reached, when female »slash authors« on the net rewrite the drive-driven destinies of their aseptic series heroes – from STAR TREK or STARSKY & HUTCH – into homosexual orgies?

Dr. Mirjam Schaub, assistant lecturer for aesthetics and the philosophy of art at the Freie Universität Berlin. Author of a monograph about Gilles Deleuze and the cinema (2003 and 2006). Recent publications include: *Bilder aus dem Off. Zum philosophischen Stand der Kinotheorie* (2005) and as an editor: *Ansteckung. Zur Körperlichkeit eines ästhetischen Prinzips* (2005).

OCTOBER 05, 2006, THURSDAY, 7 P.M.
»DIE LUST DES LACHENS. ZUM VERHÄLTNIS ZWISCHEN TRAUMARBEIT, WITZARBEIT UND FILMARBEIT IM SINNE SIGMUND FREUDS«

// Lecture

Prof. Dr. Manfred Geier, philosopher and linguist, Hamburg (emeritus professor)

Film experiences can move us to tears – not only those produced by crying, but also those of laughter. Particularly in two works, Sigmund Freud attempted to analyze how and when joyful laughter can occur. Both were created in crisis situations: with *Der Witz und seine Beziehung zum Unbewußten* (1905; The Joke and Its Relation to the Unconscious), Freud reacted to the accusation that only »bad jokes« occurred in his *Traumdeutung* (1900; *The Interpretation of Dreams*) and that the entire work was a scholarly joke. With his study *Humor* (1927) he replied with his discovery of the death drive, which had demoniacally threatened to control his way of thinking and emotions since the end of the war. In a benign, comforting remark, Freud indicated that only humor could help: »Look here, this is the world which looks so dangerous. Child's play. Perfect to make a joke about.«
In his lecture Manfred Geier informs us about Freud's analysis of laughter in his work on dreams and jokes, diagnosing Freud's concept of humor as a symptom of war experiences and explains it using the example of the Billy Wilder's black comedy A FOREIGN AFFAIR (USA 1948).

Manfred Geier, born in 1943. Ph.D. on Noam Chomsky's theories on language and American linguistics; chair of language and literature studies for many years at the Universität Hannover. Lives as a freelance publicist and private docent in Hamburg. Numerous publications; recent publications include: *Worüber kluge Menschen lachen. Keine Philosophie des Humors* (2006), *Kants Welt* (2005), *Martin Heidegger* (2005), *Die kleinen Dinge der großen Philosophen* (2001) and *Fake. Leben in künstlichen Welten. Mythos - Literatur - Wissenschaft* (1999).

»KINO IM KOPF. Psychologie und Film seit Sigmund Freud« (MOVIES ON THE MIND. Psychology and Film Since Sigmund Freud), a special exhibition of the Deutsche Kinemathek – Museum für Film und Fernsehen from September 14, 2006 to January 7, 2007

OCTOBER 19, 2006, THURSDAY, 7 P.M.
»FILM UND DIE PSYCHONAUTEN – DIE RAUSCHWELTEN DES KINOS«

// Lecture
followed by a lounge

Prof. Dr. Hans Jürgen Wulff / **Patrick Kruse**, **M.A.**
Institut für Neuere Deutsche Literatur und Medien, Universität Kiel

One of the greatest challenges to cinema since the very beginning has been to make drug-induced delirium or a hallucinatory state of mind visual. The drunken scene in Friedrich Wilhelm Murnau's DER LETZTE MANN (Germany 1924), the drama of an alcoholic in Billly Wilder's THE LOST WEEKEND (USA 1945), Ken Russell's self-experimental film ALTERED STATES (USA 1980) and Terry Gilliam's drug odyssey FEAR AND LOATHING IN LAS VEGAS (USA 1998) form signposts of the problems of representation, which transform the subjectivity of the drug-induced experience into an excessive flight of images. The question about whether or not insights that would otherwise remain hidden might become accessible during a delirious or hallucinatory state, is an opportunity for both experimental filmmakers and for psychologists to probe the possibilities of the cinema in order to offer us a view of the world that deviates from the normal photographic image by approximating the drug-induced experience.

Hans J. Wulff, born in 1951. Studies on communal cinema work were followed by film studies at the Freie Universität Berlin. Professor of media studies at the Universität Kiel since 1997. Numerous essays and books on the representation of violence in the media, on film and psychiatry, on studies concerning suspense, as well as on the semiotics of film. Co-editor of *Montage / AV* and director of the online project *Lexikon der Filmbegriffe*.
Patrick Kruse, born in 1976. Studies in modern German literature and media studies, philosophy and psychology at the Universität Kiel. Ph.D. in media studies in 2004.

NOVEMBER 16, 2006, THURSDAY, 7 P.M.
»FORTSETZUNG FOLGT: DIE MEDIALE INSZENIERUNG DES SERIENMORDES«

// Panel discussion

Participants include:
Prof. Dr. Susanne Regener, Institut für Sprach-, Literatur- und Medienwissenschaften, Universität Siegen
Thea Dorn, author, Berlin
Gerd Hasse, former director of the dept. for operational case analysis, Landeskriminalamt Berlin

Moderation:
Claudia Lenssen, journalist, Berlin
In cooperation with the Fernsehmuseum of the Deutsche Kinemathek

A body leaves behind evidence referring to a serial killing. The profiler immerses himself in the atmosphere of the crime scene, attempting to get into the mind of the killer based on the smallest clues. The trail of the perpetrator is revealed through psychology and acumen. The psychopathic killer and the profiler – there has hardly been another team which has fascinated us more through movies and television in the last few years. Why is this, exactly? Where does the particular attraction between the media images and serial killings lie? And how large is the gap between representation and reality?

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In this panel discussion the media historian Susanne Regener, the crime story author Thea Dorn and the operational case analyst Gerd Hasse will discuss the role of the media in serial killings, the psychological personality profiles of real perpetrators and those in novels, and about the influence of film and television on police investigations.

JANUARY 07, 2007, SUNDAY, 12 P.M.
»ERRETTUNG DER ERINNERUNG? DER MEDIALE BLICK AUF DIE VERGANGENHEIT«

//Panel discussion

Participants include:
Prof. Dr. Régine-Mihal Friedman, Department of Film and Television, Tel Aviv University
Prof. Dr. Gertrud Koch, Seminar for film studies, Freie Universität Berlin
Prof. Dr. Hans J. Markowitsch, chair of physiological psychology, Universität Bielefeld
Prof. Dr. Harald Welzer, Kulturwissenschaftliches Institut Essen, research chair of social psychology, Universität Witten/Herdecke

Moderation:
Dr. Rainer Rother, artistic director
Deutsche Kinemathek – Museum für Film und Fernsehen
In cooperation with the Einstein Forum in Potsdam

According to Freud, repression is essential to the formation of the ego. However, in view of the preservation and permanent repetition of past horrors and events through film and television, active forgetting becomes more and more difficult. Do moving images prevent the healing of psychological wounds? Does the cinematic process of working through the past harm more than it helps? Can our memory even distinguish between real experienced events and those transmitted by the media?

Régine-Mihal Friedman, an Israeli film studies historian, who has intensively contributed to film studies concerning witnesses of their times, and the Berlin film studies historian Gertrud Koch, who in the book accompanying the exhibition deals with repression and memory in cinema, among other topics, will discuss the influence of the leading media of film and television upon our culture of remembrance. Additional panelists include the social psychologist Harald Welzer, director of the Center for Interdisciplinary Memory Research at the Kulturwissenschaftliches Institut in Essen, and the brain research scientist Hans Joachim Markowitsch, who has published an important book on this theme with Harald Welzer: *Das autobiographische Gedächtnis* (2005).

Additional special events are currently in preparation. The dates will be announced in advance.

Admission to all special events is **free of charge**.

Location:
Deutsche Kinemathek – Museum für Film und Fernsehen
at the Filmhaus on Potsdamer Platz
Upper level 4 ("Forum fernsehen")
Potsdamer Straße 2, 10785 Berlin-Tiergarten, Germany

»KINO IM KOPF. Psychologie und Film seit Sigmund Freud« (MOVIES ON THE MIND. Psychology and Film Since Sigmund Freud), a special exhibition of the Deutsche Kinemathek – Museum für Film und Fernsehen from September 14, 2006 to January 7, 2007

FILM SERIES / ARSENAL

KINO IM KOPF (MOVIES ON THE MIND. SEPTEMBER 20, 2006 –JANUARY 7, 2007)

In a comprehensive film program, stretching through January (November and December offering the main focus) the Freunde der Deutschen Kinemathek e. V. will present a multifaceted program at the Arsenal cinema, which primarily views the relationship of psychoanalysis to film. Cinema is understood as a subject, a product and a place of psychoanalysis.

Psychoanalytical film theory has a long and extensive history, not least because the cinema is full of case studies (and replies to them), regardless of whether it is the retelling of the Oedipus myth, repeated innumerable times, the staging of the voyeuristic view, the great abundance of dream symbols or the feminist alternative voice, which has generated numerous films; or whether it is simply the idea of the screen as a surface of projection. We show many examples of this history of the cinema, including clips from bodies of works that have practiced reception history in light of psychoanalysis: films by Alfred Hitchcock, David Lynch, Woody Allen, Luis Buñuel and by the experimental filmmaker Ken Jacobs. Jacobs has always made perception into the subject of his work, for instance through 3D effects or film performances with projectors that he had built in order to produce the conditions of this affected state, or through the use of rapid cutaways, such as the 1 to 1 conversion of dream analysis in a work of found footage.
Many artists and filmmakers have expressed cinematic comments about psychoanalysis through their work, for instance Christoph Girardet and Matthias Müller with their PHOENIX TAPES (an analysis of Hitchcock's films; in the November program) and Christine Noll Brinckmann with her film DIE URSZENE (December).
During the course of the program, film scholars will be dedicating themselves to specific aspects of psychoanalysis and the cinema, for instance Hermann Kappelhoff (FU Berlin) will discuss »Mona Lisa's smile« and Sabine Nessel (J. W.-Goethe-Institut, Frankfurt), will speak about feminist film theoy and psychoanalysis. Karyn Sandlos (Toronto) will lecture about psychoanalytic backgrounds of curating film and videos in short film programs, which creates an entirely individual space for the audience. In some short film programs we have attempted to give expression to this dimension with programs that allow for journeys to new depths and levels, journeys which wake associations and memories, in which the projection of the film may actually go beyond the intentions of the filmmaker and the curator and for whose completion the audience is a necessary component.

The program will end in January with a performance by the Berlin author Monika Rinck, entitled "Diese Peepshow ist Dein Sarg" (This Peepshow is Your Coffin).

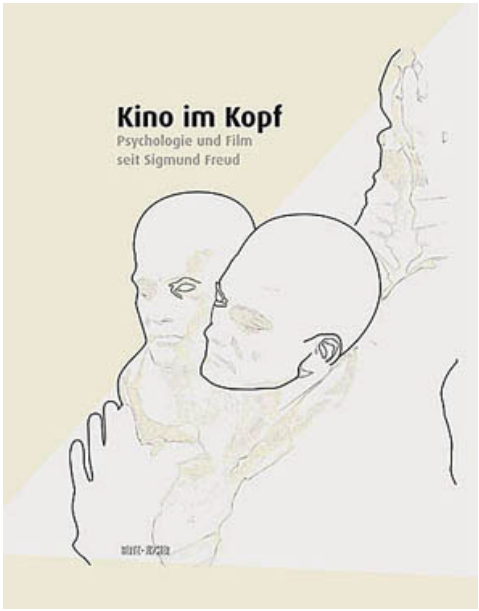
The film series has been sponsored by the Kulturstiftung des Bundes.

Press contact: Christine Sievers | Press and Public Relations | +49-30 269 55 143 or cs@fdk-berlin.de Kino Arsenal 1 & 2 | Potsdamer Straße 2 | 10785 Berlin; Germany | www.fdk-berlin.de

EMPATHY

»KINO IM KOPF. Psychologie und Film seit Sigmund Freud« (MOVIES ON THE MIND. Psychology and Film Since Sigmund Freud), a special exhibition of the Deutsche Kinemathek – Museum für Film und Fernsehen from September 14, 2006 to January 7, 2007

BOOK ACCOMPANYING THE EXHIBITION



»Kino im Kopf. Psychologie und Film seit Sigmund Freud«

Kristina Jaspers and Wolf Unterberger, eds.
176 pages, 367 illustrations
full color throughout

Hardcover, in German, 27 x 21 cm
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Museum edition:
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Price: 19.90 euros

ISBN 3-86505-173-1

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www.bertz-fischer.de

Contents
What do we experience at the movies? And when do we cry? Is the perception of film similar to that of a dream? Eighteen leading film and cultural historians, psychologists, psychoanalysts and brain scientists examine these and other questions. The book provides an interdisciplinary look at dreams, repression, drug-induced delirium, narcissism and scopophilia.

Including essays by
Borwin Bandelow, Horst Bredekamp, Elisabeth Bronfen, Antonio Damasio, Régine-Mihal Friedman, Henrike Hölzer, Lutz Jäncke, Gertrud Koch, Wolfgang Leuschner, Thomas Macho, Ramón Reichert, Andreas Rost, August Ruhs, Karl Sierek, Nils Warnecke, Mai Wegener, Hans Jürgen Wulff and Patrick Kruse, Mechthild Zeul, as well as interviews with Michael Haneke, Ken Jacobs, Benoît Jacquot.

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PRESS PHOTOS

FILM AND PSYCHOANALYSIS

Room 1

»Geheimnisse einer Seele,« Germany 1926
Directed by: G. W. Pabst
Source: Deutsche Kinemathek

FILM AND PSYCHOANALYSIS

Room 1

»Geheimnisse einer Seele,« Germany 1926
Directed by: G. W. Pabst
Source: Deutsche Kinemathek

ANALYST AND PATIENT

Room 1

»Der junge Freud,« Austria 1976
Directed by: Axel Corti
Photo: Filmarchiv Austria, Vienna

ANALYST AND PATIENT

»Bananas,« USA 1972
Directed by: Woody Allen
Source: Deutsche Kinemathek
Illust. from the accompanying book

ANALYST AND PATIENT

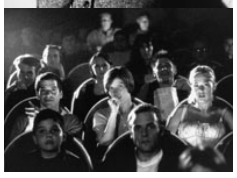
Room 2

»Empathy,« USA 2004
Directed by: Amie Siegel, Source: Freunde der Deutschen Kinemathek e. V.

PROFILER AND PSYCHOPATH

Room 2

Vera Miles in »Psycho,« USA 1960
Directed by: Alfred Hitchcock
Source: Deutsche Kinemathek



SCREEN AND AUDIENCE

»Flashback,« Germany 2000
Directed by: Michael Karen
Source: Deutsche Kinemathek,
Illust. from the book accompanying the exhibition

SCOPOPHILIA

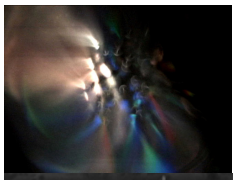
Room 3

»Der neue Behandlungsstuhl,«
Austria 1915(?), Director: unknown
Photo: Filmarchiv Austria, Vienna
Illust. from the book accompanying the exhibition

FILM AND TREATMENT

Room 1

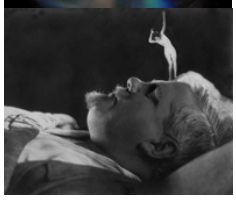
Photo studio at the Salpêtrière, 1880s,
From: La photographie médicale. Albert Londe, 1893, Source: Deutsche Kinemathek



DRUG-INDUCED DELIRIUM

Room 3

»Spiral Nebula,« USA 2005
Directed by: Ken Jacobs, Source: Freunde der Deutschen Kinemathek e.V.



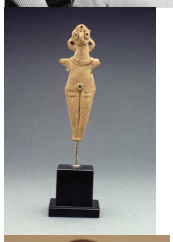
DREAM

»Die weiße Spinne,« Germany 1927
Directed by: Carl Boese
Source: Deutsche Kinemathek
Illust. from the book accompanying the exhibition

NARCISSISM

Room 3

Jean Marais in »Orphée,« France 1949
Directed by: Jean Cocteau
Source: Deutsche Kinemathek



FREUD AND THE ARTS

Room 1

From the estate of Sigmund Freud: Female clay figure from the Orontes Valley, Syria, Middle Bronze Age, 2000 - 1750 BC, loan and photo: The Freud Museum, London

PROFILER AND PSYCHOPATH

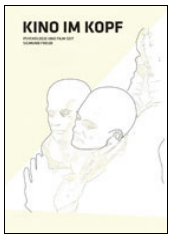
Room 2

Model head of Bruno Lüdke (born in Berlin on April 3, 1908), model for the film »Nachts, wenn der Teufel kam« (directed by: Robert Siodmak), lender and photo: Medizinische Universität Wien, Forensics Department

Film and Treatment

Room 1

Patient at the Salpêtrière during a hysterical fit (Augustine. Attitudes Passionnelles), From: Iconographie photographique de la Salpêtrière, 1878, lender: Niedersächsische Staats- und Universitätsbibliothek Göttingen



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Graphics: Jan Drehmel

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CREDITS

//EXHIBITION TEAM
Curators: Kristina Jaspers, Wolf Unterberger
Project director: Peter Mänz
AV Media program: Nils Warnecke
Exhibition organization: Vera Thomas
Research assistants: Jesko Jockenhövel, Christin Schubert, Louis Vazquez
Specialist consultation: Lydia Marinelli (Sigmund Freud Foundation, Vienna),
Michael Molnar (Freud Museum, London), Brigitte Mayr and Wilbirg Brainin-Donnenberg
(Synema – Gesellschaft für Film und Medien, Vienna)
Editing: Christa Schahbaz
Translations into English: Wendy Wallis

Design: Ingrid Jebram, Berlin
Exhibition construction and media installation: m.o.l.i.t.o.r., Berlin
Exhibition graphics, advertising, multimedia: Jan Drehmel, Berlin (Befreite Module)
Conservational supervision: Restaurierungswerkstatt Claus Schade, Berlin and Tanja Rötel, Berlin
Editing of AV media: Stanislaw Milkowski
Multimedia: Jesko Jockenhoevel, Christin Schubert
Narrator of the Bernfeld manuscript: Werner Pohlenz
Television rights: Louis Vazquez
Scans: Peter Latta, Wolfgang Theis
Technical assistance: Frank Köppke, Roberti Siefert, Stephan Werner
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Finances: Uwe Meder-Seidel
Film series: Birgit Kohler, Stefanie Schulte Strathaus
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