

Tour of the exhibition

The exhibition consists of three parts. The first part traces the history of the discovery of the 'psyche' from Rousseau to Freud, the second part focuses on C.G. Jung and his thinking following the break with Sigmund Freud, while the third part looks at Switzerland as a psycho-geographic space – and considers the further development and artistic representation of psychoanalysis.

1. From the Enlightenment to Romanticism – Rousseau to Freud

The exhibition starts with paintings from the Romantic period showing various landscapes as 'mirrors of the soul'. Caspar Wolf (1735–1783) painted the Alps and glaciers, when they were still perceived as a threat. However, the real chasms in the depths of the soul are depicted in 'The Nightmare' by J.H. Füssli (1741–1825) – one of the key works in the exhibition.

From the 18th century, the Enlightenment established the idea of humans as machines, replacing traditional, religious notions of the soul. Drawing on this, Johann Caspar Lavater (1741–1801) developed the doctrine of physiognomy, which sought to deduce people's characters and abilities based on their facial features. This theory paved the way for racist thought patterns, which later fed into the National Socialist ideology. The display panels in the exhibition show various skull drawings from Lavater's social circle, including some examples said to illustrate 'distorted reason'.

JJ Rousseau – a self-analysis

Jean-Jacques Rousseau (1712–1778), a philosopher from Geneva, was the first to carry out a self-analysis. In his work *Confessions*, he laid bare his life – including the sexual stirrings of his childhood. The work is considered the first radical self-analysis and therefore forms the basis of modern psychoanalysis. The rarely-exhibited manuscript is supplemented by playing cards on which Rousseau recorded his thoughts and feelings during walks in the countryside, as a pioneer of 'psychogeography'.

As visitors venture through a labyrinth of pre-modern theories and schools of thought, they will come across a straitjacket, which symbolises the early history of psychiatry. In the

mid-19th century, a wave of psychiatric hospitals and sanatoriums emerged in Switzerland, where the mentally ill were sedated and monitored. From the mid-19th century, many fell victim to the darker side of psychiatry – forced psychiatric treatment, controversial therapeutic methods and a lack of transparency on what went on behind closed doors in these institutions.

Sigmund Freud and C.G. Jung

Freud's *The Interpretation of Dreams* (of which the exhibition features a second edition from Jung's library) ushered in the age of psychoanalysis around the turn of the 20th century. Sigmund Freud (1856–1939) redefined the unconscious to liberate the individual from constraints and neuroses. A new notion of the human psyche emerged, with the terms 'superego', 'id' and 'ego' shaping the established doctrine from that point on.

In his youth, C.G. Jung (1875–1961) shared an enthusiasm for Freud and his teachings, and completed his years of residency at the Burghölzli psychiatric clinic under director Eugen Bleuler (1857–1939). From 1904, the pair started carrying out psychoanalysis as a treatment method in a psychiatric hospital for the first time and invited colleagues from all over the world to lectures.

In 1913, Freud and Jung fell out. The legendary correspondence between the two psychoanalysts shows that this was caused by the fact that Jung disagreed with some of Freud's ideas, particularly on the psychosexual libido concept, which other peers had also rejected. The display case contains the famous letter of 1913. It ends with the words: 'the rest is silence'.

2. The *Red Book* and Jung's universe

The second part of the exhibition revolves around C.G. Jung's *Red Book*, which has only been exhibited publicly in its original form a handful of times. Jung, who was plunged into a profound crisis after his rift with Freud, recorded an intensive and personal journey into his dreams and unconscious between 1913 and 1930, laying the foundations for his theory of 'analytical psychology'. While Freud only considered the individual aspect, Jung put forth the idea of a 'collective unconscious' that is expressed through universal archetypes known to us from myths and fairytales. These archetypes are reflected in artistic creation within the scope of 'active imagination'.

Various women played an important part in the development and dissemination of Jung's theory: first and foremost, his influential wife, Emma Jung-Rauschenbach (1882–1955) who worked as a psychoanalyst herself in later years; Sabina Spielrein (1885–1942), who was initially Jung's patient, later his lover and subsequently a pioneer of child psychology; and Toni Wolff (1888–1953), C. G. Jung's student, close colleague and analyst. The exhibition also includes the works of Eranos founder and artist, Olga Fröbe-Kapteyn. Together with Jung, she collected images of archetypes.

The exhibition also explores a darker chapter in Jung's life story: a display case documents his initial fascination towards National Socialism and antisemitic comments from the period from 1933 to 1939 in the form of letters and newspaper articles. He stepped down as president of the International General Medical Society for Psychotherapy (with German participation) in 1939.

3. Switzerland as a psycho-geographic space

The third part of the exhibition explores the idea of a 'psycho-geographic space'. It takes visitors on a journey, for example to the famous Monte Verità above Ascona – a place that not only attracted non-conformists and those advocating alternative lifestyles around 1900, but also psychoanalysts such as Otto Gross (1877–1920). They carried out what they called 'wild analyses' without any technical training, much to the disapproval of Freud.

The history of psychiatry in Switzerland

By 1845, Switzerland already had a high density of psychiatric clinics and sanatoriums. Up until the second half of the 20th century, psychiatric hospitals detained and treated many patients under constraint. Mariella Mehr (1947–2022) was one of the victims of forced welfare measures. Through her literary work and political activism, she gave the Yenish people a voice. Her leather jacket, which is included in the exhibition, symbolises the "thick skin" that she had to develop.

The boom in pharmaceuticals in the 1950s and 1960s brought a new, biological understanding of disease. The possibility of treating psychological disorders with medication marked a turning point in psychiatry. On the one hand, medication helped combat the stigmatisation of patients. On the other, they have 'side effects', as shown by the example of

the clinic in Münsterlingen, where, between 1945 and 1980, the clinic's director conducted trials of psychiatric drugs on patients directly without their knowledge or consent.

Outsider art

On the other side of the exhibition hall there are artworks, including by exponents of 'Art Brut' (outsider art), a movement that arose outside of the established cultural mainstream, mostly in psychiatric hospitals. One example is 'Irrenanstalt' by Adolf Wölfli (1864–1930). Following a troubled childhood, Wölfli was admitted to the Waldau Clinic in Bern, where he started drawing and up until his death produced a huge oeuvre with numerous texts, musical compositions and images. This part of the exhibition also comprises work by other artists and writers, such as Robert Walser (1878–1956) and Meret Oppenheim (1913–1985), documenting their creative exploration of the unconscious. These works are frequently linked to stays in psychiatric hospitals (that were not always voluntary), like the case of writer Annemarie Schwarzenbach (1908–1942).

Heidi Bucher

Swiss artist Heidi Bucher (1926–1993) produced a critical statement on the often distressing and painful history of psychiatry in her work 'The consulting room of Doctor Binswanger'. The large work is suspended above visitors' heads and depicts the latex-cast consulting room at the Bellevue sanatorium in Kreuzlingen, where Bertha Pappenheim (1859–1936) was treated. Although Pappenheim was instrumental in the development of Freud's talking cure, in his studies Freud refers to her merely as 'hysteria patient', anonymised as Anna O. Bucher's work deals with female patients and female psychoanalysts who were "muzzled" by the male-dominated writing of the history of psychoanalysis.

today

At the end of the exhibition, a cube with a seating area allows visitors to take time to read, listen and look, or simply to pause for a moment. There are tablets on which they can watch interviews with experts from contemporary psychology and psychiatry, explaining various points, including how social developments influence our mental health. Young people also reflect on their lives, their views on topics such as stress, social media and identity, and how they find their own ways to navigate them.