

The Empty Couch

Jewish Art from a Jewish Perspective

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Frédéric Brenner, *New York Psychoanalytic Society*, 1994

The diagnosis, from invention to refusal

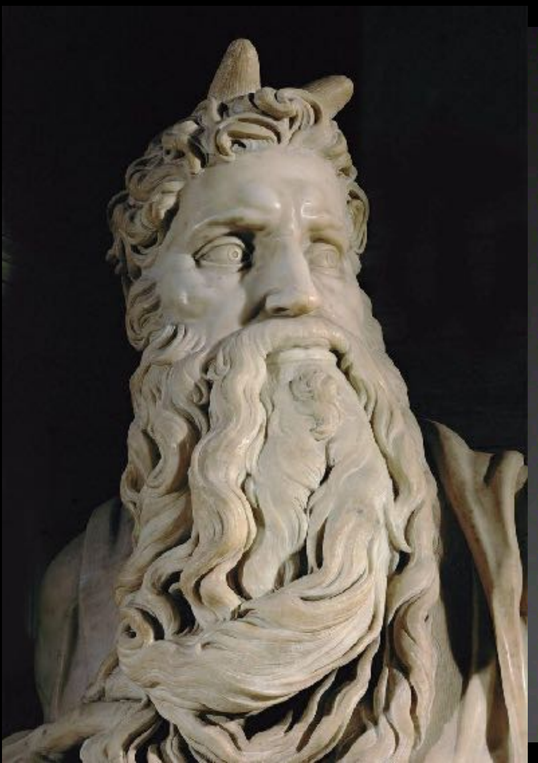
Invented	a nineteenth-century diagnosis Kant to Wagner, 1790–1850
Contradicted	repression and disavowal Dura-Europos, the *Sarajevo Haggadah*
Internalized	identification with the aggressor, sublimation, melancholia Freud, Newman, Vishniac
Refused	working-through, the uncanny, wit(h)nessing Kass, Salomon, Kitaj, Ettinger

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"It is time for the historian to step aside to let the images speak."

— Yosef Hayim Yerushalmi

Michelangelo, *Moses* (detail), c. 1513–15
Franz Xaver Messerschmidt, *The Vexed Man*, 1771–83
Hans Holbein the Younger, *The Ambassadors*, 1533
Aby Warburg, *Mnemosyne Atlas*, 1924–29 (installation view)

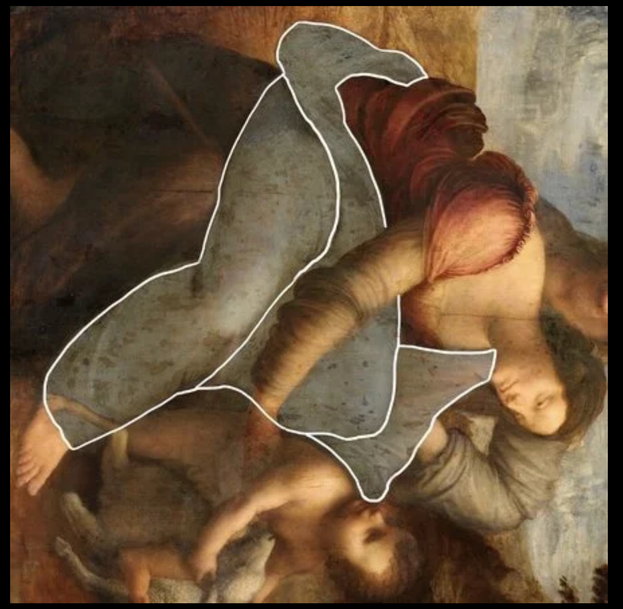







Left:
Leonardo da Vinci, *The Virgin and Child with Saint Anne*, c. 1503–19

Right:
Vulture outline after Oskar Pfister, 1913



Michelangelo, *Moses*, c. 1513–15

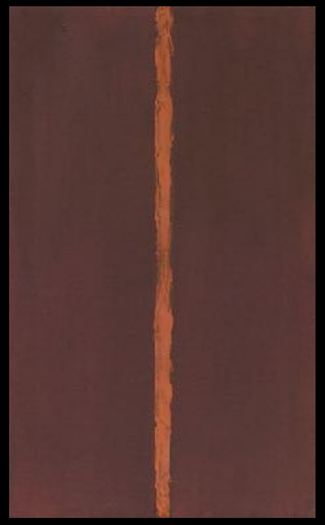


Dura-Europos synagogue, west wall, c. 244–45 CE, present-day Syria

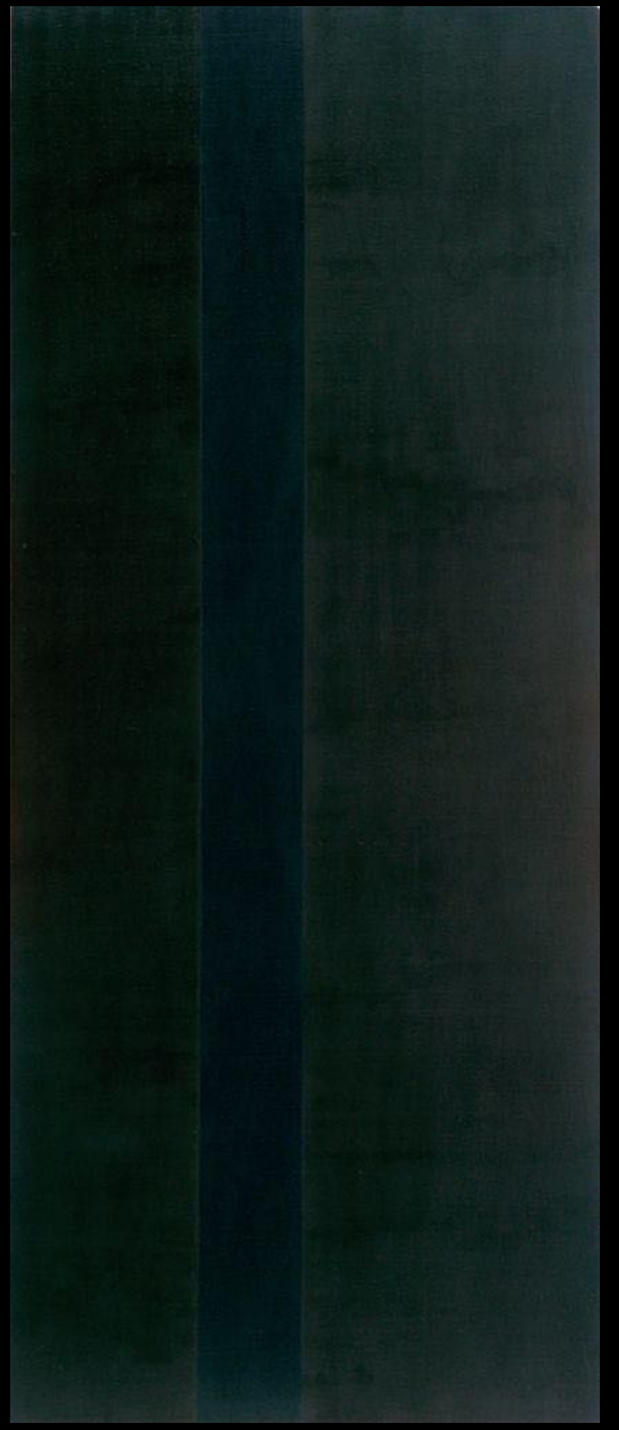


Sarajevo Haggadah, Catalonia, c. 1350,
"Ha lachma anya" page
This is the bread of affliction…





<—Barnett Newman, *Onement I*, 1948
Barnett Newman, *Abraham*, 1949—>



Edmund Engelman, Freud’s consulting room, Berggasse 19, Vienna, 1938



Roman Vishniac, *Jewish Schoolchildren, Mukacevo*, c. 1935–38, present-day Ukraine





Christian Boltanski, *The Missing House*, Berlin, 1990







Deborah Kass, *Twelve Barbras (The Jewish Jackie Series),* 1993



Andy Warhol, *Sixteen Jackies*, 1964





Charlotte Salomon, from *Life? or Theatre? A Song-Play*, 1940–42
Do you actually love me / Afterword





Rembrandt van Rijn, *The Polish Rider*, c. 1655 / R. B. Kitaj, *The Jewish Rider*, 1984–85

Yael Bartana, *Mary Koszmary (Nightmares)*, 2007



Bracha L. Ettinger, *Eurydice, n.2*, 1992–1994



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“If any one . . . is a witness either because he himself hath seen, or is privy to it, if he do not utter it, he shall bear his iniquity.”

— Leviticus 5:1

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