

Cabaret Voltaire

Emma Jung & Rebecca
Ackroyd
«Tage und Nächte»

English

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Künstler*innenkneipe/
Artists' Bar

Ausstellungen/Exhibitions
Dada-Vitrine/Dada
Showcase

Dada-Bibliothek/Dada
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Soireen/Soirées

In the Vaulted Cellar of the Cabaret Voltaire, two cosmologies meet—personal inner worlds that also encompass collective and universal dimensions. The space has been transformed for this exhibition by a central wooden rotunda, specially constructed to provide both an internal and external perspective on the exhibits presented. Painted black, the structure stands as a dominant shadow in the room—a reduced architectural construction reminiscent of an ancient temple. It serves as both a viewing structure and an embodiment of a psychic space, permeated by symbolism, fragmented dreams, and flashing visions—steeped in the search for wholeness. The rotunda feels at once familiar and distant.

Within this setting unfolds the previously unseen world of Emma Jung (1882–1955), presented in dialogue with new work series by contemporary artist Rebecca Ackroyd (*1987). On view from Emma Jung are drawings, paintings, poems, and several photographs—originals from the Jung family archive—displayed in central vitrines. These are complemented by copies of her "system" of "world-becoming," letters, and another photograph along the vaulted walls. Rebecca Ackroyd presents thirty drawings arranged in a grid on the masonry walls, wax sculptures in the center of the rotunda, and a slide installation in the niche near the entrance.

Rebecca Ackroyd represents a contemporary artistic approach to exploring the human psyche, while Emma Jung's perspective is rooted in the early twentieth-century tradition of Analytical Psychology from the "Zurich school," which was founded by her husband Carl Gustav (C.G.) Jung. Both Jung and Ackroyd can be situated in the tension between creativity and psychological development. The focus is on the question of personal records as artistic, analytical, or spiritual practice—an approach that is also visible in Emma Jung's contemporaries in Switzerland, such as Emma Kunz and Olga Fröbe-Kapteyn, though more explicitly linked to spirituality and healing.

The exhibition is inspired by a historical thread: connections exist between Dada—whose birthplace is the Cabaret Voltaire—and Analytical Psychology, as shown in the large wall vitrine. The Dada group was loosely connected to Emma and C.G. Jung's circle through Sophie Taeuber and Hans Arp. Both Dada and the Jungs sought ways to access the unconscious, considered creativity a therapeutic moment, and viewed artistic expression as a mirror of psychological states.

Emma Jung: Forgotten Analyst

While C.G. Jung is world-renowned and celebrates his 150th birthday this year, Emma Jung remains mostly in the background—known primarily as his wife and the

mother of their five children. This exhibition aims to finally give her the recognition she deserves as an analyst in her own right—aligned with the recently published *Dedicated to the Soul* (Princeton University Press, 2025), the first comprehensive study of her work.

Emma Jung was far more than just her husband's intellectual partner and supporter. She worked as a research assistant at the Burghölzli psychiatric clinic, contributed ideas and was an active participant in Jung's inner circle, and became the first president of the Psychology Club in 1916. As early as 1910, she was part of the Zurich group of the Psychoanalytic Society, which, after the rift between Sigmund Freud and C.G. Jung due to differences over the theory of libido, was renamed the "Society for Analytical Psychology." In 1913, she presented her first paper to peers—a psychological interpretation of the fairy tale "The Two Brothers."

She made an independent contribution to the development of Analytical Psychology. Her special focus was the concept of individuation—the inner process through which one integrates unconscious aspects to become a more whole and conscious self. Key themes in her work included the dynamics of "Animus and Anima"—the contrasexual aspects within each psyche—as well as the symbolism of the Grail legend as a metaphor for the inner spiritual journey and quest for psychic wholeness. Her work sought to resolve dualities such as culture and nature, good and evil, and gender identities.

Equally important to her was engaging with psychological questions from a female perspective. Starting in 1921, she organized so-called "women's evenings" with Erika Schlegel and Susi Trüb, where women could reflect and discuss psychological topics among themselves.

The fact that Emma Jung was held in high regard in professional circles is evidenced by her extensive correspondence with colleagues and her participation in the Weimar Congress—among a distinguished group of prominent psychologists of her time.

Rebecca Ackroyd: *The World as I see it*

More than a hundred years later, Rebecca Ackroyd takes up similar fields of interest with her new series, including *The World as I see it*, continuing a lifelong engagement with themes such as identity, embodiment, memory, and the boundaries between physical and psychological space. The thirty small-format drawings—symbolic and collage-like in their connections—express a deep fascination with inner imagery. Unlike her usually large-scale works depicting close-ups of body fragments or isolated symbols such as spirals,

these portray entire scenes. They are intimate, almost diary-like records of dreams and inner images, created not in the studio but at home, alongside sessions in Analytical Psychology and Tarot readings.

The drawings feature recurring motifs: water, spirals, skeletons, flowers. They are symbols of birth, transformation, and death—cyclical movements of life and layered processes of becoming. For the first time, the artist herself appears within these visual worlds. The intentionally small size of the drawings invites deeper engagement with the artist's inner world.

Emma Jung: Abstract Metamorphoses and World-Becoming

The rich symbolism in Emma Jung's visual and poetic language arose from an intense inner process, especially during the years 1913–1919—coinciding with the Dada period in Zurich. During this time, both Emma and C.G. Jung searched for ways to make the unconscious visible: dreams, fantasies, inner images—not just through Freudian free association, but also through “amplifications”—an approach that examines unconscious material in depth and enriches it through religious, mystical, and mythological references.

It was during this period that C.G. Jung created his famous “Red Book” and developed his method of “active imagination”—a dialogical process in which inner images, emotions, or impulses are consciously acknowledged and creatively processed. At the same time (or perhaps even earlier), Emma Jung was working on her own “Red Book,” a journal bound in marbled paper and leather where she recorded dreams and visions. She also illustrated her “system” or “world-becoming”: a personal cosmology connecting inner and outer, micro- and macrocosm, near and far.

At the core of these works is the process of individuation—the psychological development through which a person becomes a more whole, conscious self by integrating their unconscious. Emma Jung's individuating visual language is exemplified in her “Abstract Metamorphoses” (1917/18), in which she abstracts psychic transformation across several works: a crystal flower grows from a burned-out world. Other images show a girl (Jung herself?) appearing in blue before a large closed door, then before an open interior filled with birds, hybrid creatures, lava made of water, organic forms, and walls. These inner images, like the wall, also appear in her poems.

Rebecca Ackroyd: *The World as it is*

Rebecca Ackroyd's drawings make dreams and inner images visible, too—often without the artist fully knowing how or why they are encoded within her psyche, or where the imagery comes from. This contrasts with her

sculpture series *The World as I feel it*, which is based on real people and objects: divers, chainsaw blades, cameras, feet, a therapy couch from a dollhouse. Ackroyd wanted to reclaim these elusive images, to touch them, to give them real-life scale and form. She made molds using silicone and alginate, which she then cast in hot wax. The resulting pieces are compact and dense. Despite this, the fragmented and simultaneous experience of inner and outer life in the torsos brings the viewer back to the dreamlike and surreal. The diver casts of Ackroyd's friend Barbara and her son are particularly striking. Swimming and water have long represented the unconscious in her work. The couch here may suggest a space of contemplation and reflection, while the chainsaw evokes the brutality of analysis. It also alludes to a lack of inner wholeness and simultaneously to the setting sun, while the camera stands for supposed objectivity.

Alongside *The World as I feel it* and *The World as I see it*, *The World as it is* is also on view—a collection of images of outer space, medical textbook photographs, and personal archive materials. Unlike the drawings and sculptures, these are not inner images or artistic transformations but real representations. From bone structures and the human body to outer space—these are undeniably “things as they are,” yet they also reflect what we cannot fully grasp or see: our inner lives and the vastness of the universe down to the galaxies. The rhythmic clicking of the projector and the carousel function resonate with the wooden rotunda. The exhibition feels like a reservoir of conscious and unconscious images—sometimes tangible, sometimes slipping away. The familiar and the uncanny, desires and fears, longing and revulsion merge across the three bodies of work.

Tage und Nächte

The title “Tage und Nächte” (Days and Nights) refers not only to Emma Jung's leather-bound notebook, but also to the tensions that run throughout the exhibition: consciousness and the unconscious, light and dark, materialization and spiritualization—a process of constant transformation and shifting perspectives. At its heart is the act of viewing subjective and societal structures from multiple angles—including across different periods. The exhibition raises questions that continue to fascinate: How do we understand ourselves as individual and social beings? How do we integrate our complexity? Creativity can serve a therapeutic function. In the act of artistic transformation, a kind of calm emerges—in the experience of integrating what was once fragmented.

Emma Jung was a Swiss analyst and author. She gained recognition as the wife and close collaborator of psychiatrist Carl Gustav Jung, but her own contributions to Analytical Psychology deserve acknowledgment. Emma Jung came from a wealthy and influential family. Her father, Johannes Rauschenbach-Schenk, was a successful industrialist and co-owner of the Rauschenbach machinery factory. Thanks to her privileged background, she received an excellent education, which sparked her interest in literature, philosophy, and psychology. In 1903, she married Carl Gustav Jung, with whom she had five children. She was not only deeply involved in her husband's work but also developed into an independent analyst over the years. Notably, her research on Grail symbolism, published posthumously in 1960, and her studies on the dynamics of Animus and Anima stand out as significant contributions.

Rebecca Ackroyd, born in 1987 in Cheltenham, Great Britain, lives and works between Berlin and London. She completed her Post Graduate Diploma in Fine Art at the Royal Academy of Arts, London, and her BA at the Byam Shaw School of Art, London. Her recent solo exhibitions include *Mirror Stage* at the Venice Biennale (2024), organized by Kestner Gesellschaft, Hanover; *Period Drama* at the Kestner Gesellschaft, Hanover (2023–2024); *Shutter Speed* at Musée d'Art Contemporain, Lyon (2023–2024). Her works have also been part of numerous group exhibitions, including *Antéfutur* at Musée d'Art Contemporain, Bordeaux (2023); *Dark Light: Realism in the Age of Post-Truth* at the Aïshti Foundation, Beirut (2022); *Masters and Servants* at Ygrek Gallery, École Nationale Supérieure d'Arts de Paris Cergy, Paris (2022); *corpus murmur* at Peles Empire, Berlin (2022); *Act 1: Body en Thrall* at Rugby Art Gallery and Museum, UK (2022); and *Singed Lids* for the 15th Lyon Biennale, organized by the Palais de Tokyo (2019).

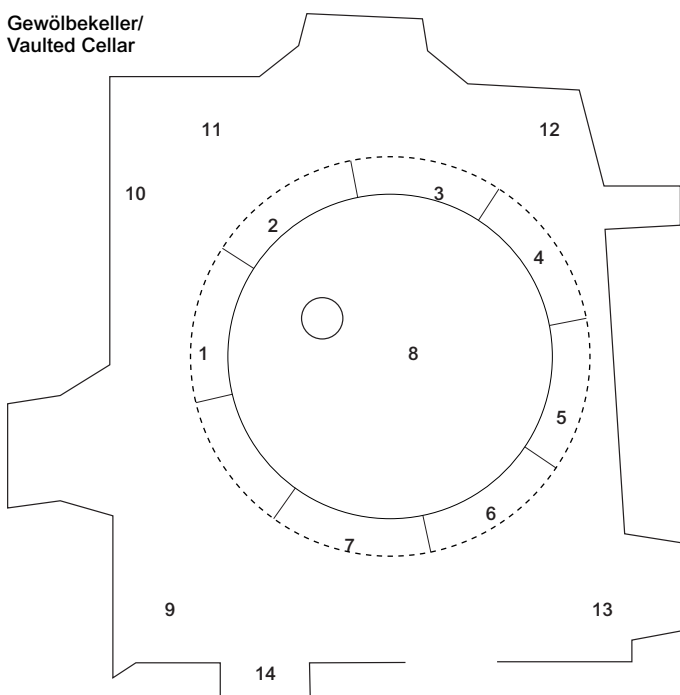
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Exhibits in the Vaulted Cellar:

- 1
Display with the following exhibits by Emma Jung-Rauschenbach:
– Dream book & diary black with imprint: The book of days and nights (Das Buch der Tage und Nächte), 1921
– Poem “at the gates of a foreign land” (an den Pforten eines fremden Landes), 1921
– Small image of a dark night with a beam of light, 1918
– Colored drawing & sketch by C.G. Jung to Urgo, undated
– Poem “Calling” (Ruf), undated
– Poem “the wall” (die Mauer), 1916
– Poem “Over high mountains, the light enters in” (Über hohe Berge dringt herein das Licht), 1918
– Poem “the soul, a cloud” (die Seele, eine Wolke), 1916
- 2
Display with the following exhibits by Emma Jung-Rauschenbach:
– Drawing of ornamental tangles and undulating lines (recto and verso), undated
– Photography Emma Jung at her desk 1954 (Photo: Erica Anderson)
– Drawing of a child in a blue dress in a tunnel, undated
– Drawing of a mountain scene with a creature and red lightning, undated
– Mandala drawing on the “Becoming of the Star Bird”, 1917
– Wave drawing on the “Becoming of the Star Bird”, 1917
– Bird drawing on the “Becoming of the Star Bird”, 1917
- 3
Display with the following exhibits by Emma Jung-Rauschenbach:
– Drawing of the Madonna of Mercy, undated
– Drawing of a candelabrum, 1917
– Drawing of a red tree, undated
– Watercolor color wheel mandala large (flower in crystal), undated
– What is buried in the depth, drawing 1, earth with golden figure, 12.09.1917
– What is buried in the depth, drawing 2, fire spirits, 13.09.1917
– What is buried in the depth, drawing 3, flames, 14.09.1917
– What is buried in the depth, drawing 4, falling flames, 15.09.1917
– What is buried in the depth, drawing 5, world in flames, 17.09.1917
– Title page of the drawings, undated
– What is buried in the depth, drawing 6, flower, 18.09.1917
– What is buried in the depth, drawing 7, Crystal Flower, 19.09.1917
– What is buried in the depth, drawing 8, Connected to the All, 20.09.1917
– What is buried in the depth, drawing 9, butterfly, 21.09.1917
- 4
Display with the following exhibits by Emma Jung-Rauschenbach:
– What is buried in the depth, drawing 3, flames, 14.09.1917
– What is buried in the depth, drawing 4, falling flames, 15.09.1917
– What is buried in the depth, drawing 5, world in flames, 17.09.1917
– Title page of the drawings, undated
– What is buried in the depth, drawing 6, flower, 18.09.1917
– What is buried in the depth, drawing 7, Crystal Flower, 19.09.1917
- 5
Display with the following exhibits by Emma Jung-Rauschenbach:
– What is buried in the depth, drawing 8, Connected to the All, 20.09.1917
– What is buried in the depth, drawing 9, butterfly, 21.09.1917
- 6
Display with the following exhibits by Emma Jung-Rauschenbach:
– Drawing of a rainbow-colored earth globe (Urgo Series), undated
– Drawing of a colorful sphere (Urgo Series), 1918
– Watercolor: “The Sapphire Shield”, undated
– Watercolor of a cellar vault with colorful figures, undated
– Image of a spirit over a water garden, undated
– Watercolor of a salamander in a labyrinth, undated
– Drawing of a wilting yellow tulip with a face, undated
- 7
Display with the following exhibits by Emma Jung-Rauschenbach:
– Image of a volcano, undated
– Image of a wall with a watchtower, undated
– Image of a baptism, 1914
– Dream journal with mandala (animal enclosure & world upheaval), undated
– Photography Congress of Weimar 1911 (Photo: Franz Völkl, Grossherzoglich-Sächsischer Hofphotograph)
– Photography Emma Jung & Hans Baumann, Carnival Psychological Club around 1934 (Photo: Linck Erben Zürich)
- 8
Rebecca Ackroyd
The World as I feel it (Series), 2025
Beeswax, stainless steel
Variable dimensions
- 9
Series of printed scans of notes and drawings as well as a painting by Emma Jung-Rauschenbach:
– Image of an emerging world (Systema), 1919
– Two pages from the dream book & diary, brown with embossed frame (system), Separation from the pleroma and increasing materialization as well as liberation from matter (Spiritualization), 1919
– One page from the dream book & diary, black with embossing, undated
- 10
Rebecca Ackroyd
The World as I see it (Series), 2022–ongoing
Soft pastel on paper
Each 20 x 26 x 4 cm
- 11
Rebecca Ackroyd
The World as I see it (Serie), 2022–ongoing
Soft pastel on paper
Each 20 x 26 x 4 cm
- 12
Printed scans of correspondence:
– Letter from Emma Jung (1882–1955) to Sigmund Freud (1856–1939), officially dated September 19, 1912
– Letter from Emma Jung (1882–1955) to Olga Fröbe-Kapteyn, January 1, 1947
Printed scan of a photograph:
– C.G. and Emma wearing hats on the sailboat, ca. 1923 (Photographer: unknown)
- 13
Rebecca Ackroyd
The World as it is, 2025
Slide projector, 35mm celluloid slides, from the artist's collection of personal and found material
- 14
Dada Showcase with rotating exhibits from the collection of the Kunsthau Zürich. See the following pages.
- All exhibits by Emma Jung in the display cases:
Jung Family Archive
- Printed scans of the notes on her system of world-formation and printed photograph:
Jung Family Archive
- Printed scans of the letters:
ETH Zurich, C.G. Jung Working Archive, with permission from the Foundation of the Works of C.G. Jung
- All works by Rebecca Ackroyd:
Courtesy of the artist

Gewölbekeller/
Vaulted Cellar



Erdgeschoss/Ground Floor

In Zurich, not only is the birthplace of Dada located at the Cabaret Voltaire, but also one of the most significant Dada collections in the world can be found at the Kunsthhaus Zurich. The Zurich Dadaists expressed themselves in both intense live moments and in the creation of lasting art or ephemera, such as texts and invitation cards. Alongside the Dada cabinet at the Kunsthhaus Zurich, the Dada showcase at the Cabaret Voltaire is another important space where these works are presented, allowing the unique features of the venue to be highlighted. The institution occupies a space between being a place of remembrance for Dada and a project space for contemporary art and gastronomy. This dual function allows for the intersection of time-specific and timeless questions. The Dada showcase and the rotating exhibition, both located in the same room – the Vaulted Cellar – are distinct formats. However, they enter into a dynamic relationship. In the juxtaposition of historical documents and contemporary contributions, two key aspects emerge. First, the continuity of Dadaist ideas and techniques is revealed. Second, a space opens up to reflect on the approaches required to gain new perspectives. The exhibits change every three months, each time focusing on a different theme.

1) Kurt Schwitters, “Welt voll Irrsinn”, *Der Zeltweg* 1, 1919, original. Collection Kunsthhaus Zürich.
Kurt Schwitters’ “Welt voll Irrsinn” was published in the journal *Der Zeltweg*, which featured contributions from Dada protagonists such as Hans Arp, Sophie Taeuber, and Tristan Tzara. The poem combines death and absurdity in a linguistic collage that dissolves meaning—a poetic response to a world perceived as irrational. Many young Dada artists were labeled as “juvenile insane” (*Dementia Praecox*)—a medical term of the time shaped by Freud’s research on hysteria and Jung’s theory of “feeling-toned complexes.” Jung’s theory, along with his 1907 publication *On the Psychology of Dementia Praecox*, which marked his international breakthrough, drew heavily on Freud’s writings. Schwitters himself was drafted into military service in 1917 but was not sent to the front due to epilepsy.

2) Richard Huelsenbeck, *Dada siegt*, 1920, p. 40, facsimile. Collection Kunsthhaus Zürich.
Richard Huelsenbeck was not only one of the main protagonists of the Dada movement, but later also became a physician and psychiatrist. After emigrating to the USA in 1936, he worked as a psychoanalyst. In 1960, he published an article titled “Psychoanalytical Notes on Modern Art” under the pseudonym Charles R. Hulbeck, exploring the intersection between psychoanalysis and modern art. According to him, modern art could be understood as an expression of unconscious processes and, consequently, offer insight into the psyche of both the artist and the viewer. In this way, modern art could serve as both a therapeutic and diagnostic tool. The present text from 1920 shows the

beginnings of Huelsenbeck’s reflections on psychology and art. He later even claimed that the Dada movement had anticipated psychoanalysis by rejecting conventional logic and trusting in primary instincts.

3) Hans Richter, Zeichnung von Dr. Huber, 1917/1918, facsimile. Collection Kunsthhaus Zürich.
This portrait, created by the Dada artist Hans Richter, shows Dr. Huber, who was the medical director of the Kilchberg Sanatorium near Zurich from 1913 to 1947—a place visited by numerous Dada artists, including Hans Arp and Walter Serner. In *Dada Profile* (1920), Richter wrote about Dr. Huber: “He was our friend and, despite our daily public declarations of madness, did not regard us as patients. He seemed attracted by the unusual nature of our artistic experiments and took Dada—or at least the Dadaists—as seriously as he did his patients.” Dr. Huber not only showed interest in the group’s artistic practices, but also actively supported individual members—such as Arp—in avoiding military service. He was considered progressive and maintained a lively exchange with the Burghölzli clinic under Emil Bleuler, where C. G. Jung also worked.

4) Tristan Tzara, “Chronique Zurich”, *Anthologie Dada* (4/5), 1919, facsimile. Collection Kunsthhaus Zürich.
In this text from 1919, Tristan Tzara refers to C. G. and Emma Jung in an absurd sentence, which translates into German as: “Since Dr. Jung ate his wife’s feet, the products are called psycho-banalysis.” This document reflects Tzara’s mocking attitude toward psychoanalysis (although the Jung couple’s work is referred to as Analytical Psychology). A year earlier, in his *Dada Manifesto*, Tzara had criticized psychoanalysis as a dangerous illness that “lulls the anti-real tendencies of humans to sleep and systematizes the bourgeoisie.” As a science, he argued, psychoanalysis participates in the systematization of the psyche and thereby suppresses spontaneity.

5) Sturm-Ausstellung 2. Serie, Zürich, 1917, p. 2–3, original. Collection Kunsthhaus Zürich.
This program sheet from the “Sturm Soirée,” which took place on April 14, 1917, at the Galerie Dada, lists as part of the program the Zurich premiere of Oskar Kokoschka’s comedy *Sphinx und Strohmann* (1909), directed by Marcel Janco. Various Dadaists took on roles in the play: Janco directed and designed the masks, Tristan Tzara played the parrot, Friedrich Glauser played Death, Hugo Ball portrayed the betrayed husband Firdusi, and Emmy Hennings embodied the “female soul,” the Anima. In the understanding of C. G. and Emma Jung, the “Anima” refers to the feminine aspect of the soul, which must be integrated with its masculine counterpart, the “Animus,” in order to achieve psychic wholeness. In Kokoschka’s work, by contrast, the “Anima” remains a (sexist) projection figure of inner fears.

6) Hans Arp, *On my way*, 1948, New York, p. 94–95, original. Collection Cabaret Voltaire.

In this text from 1948, the German-French artist Hans Arp describes his artistic development as well as the Dada movement, which he co-founded. In the section “A Magical Treasure,” he writes: “Only the spirit, the dream, and art lead to true collectivity.” In his artistic practice, Arp was particularly interested in dreams, the (collective) unconscious, and viewed Dada as a collective, anonymous art form. Similar to C. G. Jung, Arp also explored the therapeutic effect of mandalas. Through his wife Sophie Taeuber—whose sister Erika Schlegel worked for the Jung family—there was also a personal connection to Jung.