

Visualizing
the Supernatural

Geister
wörter

NEUBAU UG

PASSAGE TO THE HAUPTBAU

Katharina Fritsch (*1956)

Gespens und Blutlache, 1988

Painted polyester and lacquered plexiglas,

200 × 61 × 61 cm and 3 × 209.4 × 53.2 cm

Philadelphia Museum of Art: Promised Gift of
Keith L. and Katherine Sachs

This awe-inspiring ghost rises up like a memorial to block the path of passers-by. Even before reaching it, the viewer is startled to spot what looks like a pool of blood spreading across the ground. Ghosts and spirits are often closely associated with acts of violence. They appear where scores remain to be settled, to demand revenge or justice.

NEUBAU

STAIRCASE TO THE EXHIBITION

Philippe Parreno (*1964)

Flickering Lights, 2014–15

7 LED lamps, 1 programmed chip,

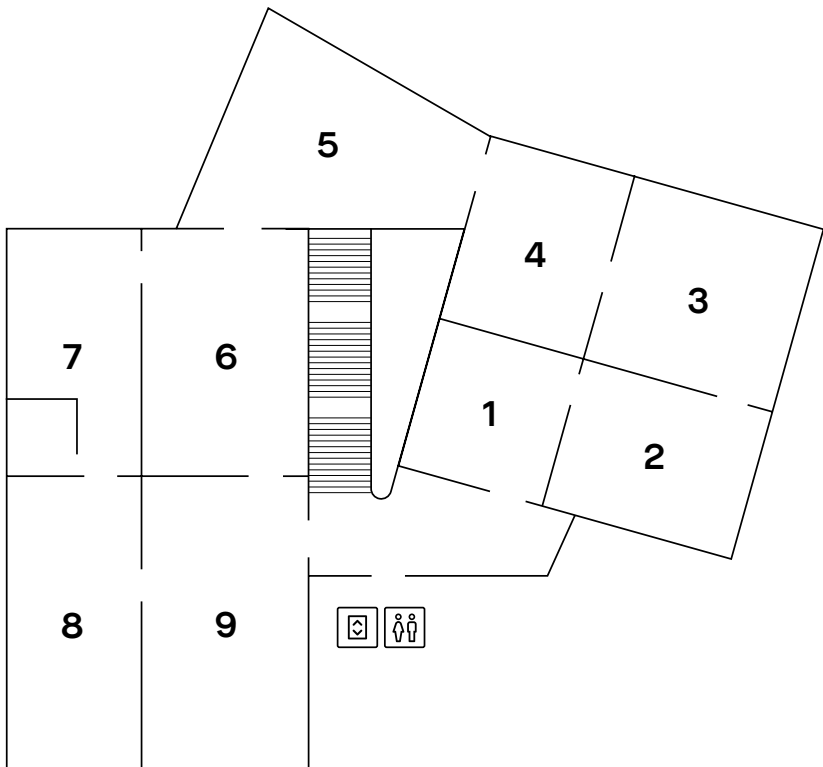
120 × 20.5 × 15.5 cm

Fondation Beyeler, Riehen/Basel

In pop culture, flickering lights are a sign of paranormal activity. They indicate a disturbance, a shift from reality toward the uncanny. And in a spiritualist context, they can herald supernatural presences. Light, a metaphor for safety, becomes unreliable. What appears to be random follows a plan, however. The light sequence is synchronized with Igor Stravinsky's ballet *Petrushka*. Philippe Parreno's lights point the way toward our ghost exhibition.

NEUBAU 2nd FLOOR

ROOMS 1–9



VESTIBULE

Thomas Schütte (*1954)
Grosse Geister (Figur Nr. 10), 1998
Polished aluminum, 257 × 114 × 122 cm
Collection Art at Swiss Re

Larger than life, its gaze and arms raised toward the sky, this spirit has a massive presence. Its reflective surface distorts the perception of its surroundings. Thomas Schütte has given the figures in his *Grosse Geister* series a variety of often ambiguous stances and emotional dimensions. Is this particular spirit trying to demonstrate strength? Or is it protesting an injustice?

Ghosts have been haunting humans everywhere, and since the dawn of time. Although many people could tell stories of personal encounters, most of us today come across ghosts primarily in books and movies, on the stage, or as Halloween costumes.

For the longest time, their existence was an unquestionable fact of life. Then religious doctrine and the faith in reason sought to banish them to the realm of the imagination. In nineteenth-century Europe and North America, the search for meaning in life combined with a novel scientific enthusiasm to propel attempts to track down ghosts, to communicate with them, to prove that they were real. Over the past two hundred and fifty years, art and culture have produced an inexhaustible supply of varying images of ghosts animated by the unsettling power and poetic potential of these apparitions.

What do ghosts have to say to us? They confront us with what fills us as individuals or our societies with unease and refuses to fade into oblivion, what eludes our control and defies our understanding. Meanwhile, they reflect the emotional and spiritual life of an era racked by doubts and wrenching changes that also unleash enormous creative energies.

ROOM 1

Over time, ideas about what ghosts look like have become common knowledge. Children already know that a white bedsheets is all it takes to evoke a specter. More than a century and a half ago, techniques of illusion such as “Pepper’s Ghost” played on our distrust in our own eyes when faced with the appearance and disappearance of a translucent figure. Even purely atmospheric elements such as flickering light, fog or smoke welling up in the dark, or cold drafts suggest the sphere of ghosts, while also providing clues as to where on the wide emotional spectrum between humor and horror a given phantom ranges.

Yet even the most adorable little ghosts are in the end messengers from an intangible world that can be glimpsed wherever reason, science, and technology reach their limits: what we seek to repress returns—often in altered form; we have lively relationships with people who died long ago; above all, though, ghosts remind us of our own mortality and the fact that what comes after death is shrouded in darkness.

Pepper's Ghost Installation

Pepper's Ghost is a stage illusion technique from the nineteenth century. It creates ghostly figures using clever lighting and a surface that is both transparent and reflective. Illuminated from the side, the reflection of objects or people is projected into the viewer's field of vision. The technique is still in use today. In one of the popular Cormoran Strike detective novels, author J. K. Rowling (aka Robert Galbraith) uses it – spoiler alert! – to stage a spiritual experience.

Angela Deane (*1977)

Hallowed, 2025

Acrylic on found photograph,
8.89 × 8.89 cm

Good To Be Together, 2025

Acrylic on found photograph,
8.89 × 8.89 cm

Our Family Room, 2025

Acrylic on found photograph,
8.89 × 8.89 cm

All Of Us, 2025

Acrylic on found photograph,
8.89 × 8.89 cm

Blue Mountain Meditation, 2025

Acrylic on found photograph,
8.26 × 10.79 cm

Hello Summer, 2025

Acrylic on found photograph,
8.89 × 12.06 cm

Out West, 2021

Acrylic on found photograph,
8.89 × 10.16 cm

The Artist

Angela Deane takes "found" photographs and paints white-sheeted ghosts over each of the human figures, creating a disconcerting sense of disconnection and loss. The anonymous ghosts that now inhabit the light-hearted holiday snapshots are reminders of the unreliable workings of memory and the irretrievability of the past.

Ryan Gander (*1976)

tell my mother not to worry (ii), 2012

A marble sculpture representing the artist's daughter, Olive, pretending to be a ghost by covering herself with a white bed sheet,
175 × 80 × 60 cm

Private collection; Anish Kapoor, London

This sculpture by Ryan Gander is inspired by his daughter Olive, who has transformed herself into a little ghost with a white sheet. A fleeting, playful moment, as if captured in marble — the material of eternity.

Susan MacWilliam (*1969)

Where are the dead?, 2013

White neon, 12 × 137 cm
CONNERSMITH. Washington, DC

The basic question "Where Are the Dead?" has always preoccupied humanity. MacWilliam, a Belfast-born artist, refers in this work to a 1928 collection of essays featuring a range of answers from various prominent figures of the day. Contributors included, among others, Arthur Conan Doyle, the creator of Sherlock Holmes, who later became a spiritualist; Julian Huxley, the evolutionary biologist and co-founder of the World Wildlife Fund; the writer and philosopher G. K. Chesterton; and the physicist Oliver Lodge, who made significant contributions to radio technology and the study of electromagnetism.

ROOM 2

Many famous accounts of ghosts found their way from literature into the world of visual art. The venerable specter of the biblical prophet Samuel, for instance, was rendered by the painter Benjamin West in the late eighteenth century as an awe-inspiring figure cloaked in white. Artists including Henry Fuseli and William Blake vividly imagined the ghosts from William Shakespeare's dramas. And the marked penchant of the nineteenth century for the eerie and uncanny—as in Dark Romanticism and Victorian-era Gothic tales—meant that artists were continually supplied with fresh inspiration, even if ghosts on the whole remained a niche motif. The uncertainty whether phantoms were part of objective reality, whether they were misperceptions of the senses or hallucinations, offered an opportunity to experiment with various artistic devices. Moreover, the charm of the subject was not limited to depictions of the disembodied phenomena as such. As John Everett Millais's painting illustrates, artists also welcomed the challenge of capturing the nocturnal atmosphere and the bewilderment prompted by the apparitions.

Benjamin West (1738–1820)
Saul and the Witch of Endor, 1777
Oil on canvas, 50.5 × 65.1 cm
Wadsworth Atheneum Museum of Art,
Hartford, CT. Bequest of Clara Hinton Gould

According to the Old Testament, King Saul commanded the Witch of Endor to raise the spirit of the prophet Samuel. Saul then asked her: "What form is he of?" and she replied, "An old man cometh up; and he is covered in a mantle" (1 Samuel: 28). For years, this was the most famous ghost story in Western literature and was repeatedly cited as proof that ghosts could and did appear. Its dramatic potential made it a popular subject with artists.

Nicolai Abildgaard (1743–1809)
Fingal Sees the Ghosts of his Forefathers by Moonlight, 1780–84
Oil on canvas, 49.5 × 61 cm
SMK, National Gallery of Denmark

The epic *Fingal*, recounting the deeds of a legendary warrior and attributed to an ancient Celtic poet named Ossian, became a major influence on the Romantic era, which was receptive to spirits and premonitions, dying heroes, and mystical descriptions of nature. "Discovered" by the Scottish poet James Macpherson and published in 1760, the work later turned out to be his own highly effective invention. In this scene, the Danish history painter Abildgaard uses the depiction of nature to reflect a solemn instance of ancestor worship.

Robert Thew (1758–1802) after Henry Fuseli (1741–1825)
William Shakespeare, Hamlet, Prince of Denmark, Act I, Scene IV, 1796
Stipple engraving on wove paper,
53.2 × 70.9 cm (sheet)
Kunstmuseum Basel, Kupferstichkabinett,
Inv. 1938.76, Ankauf 1938

In his painting, Fuseli focused on the ghost as he urges Hamlet to follow him. The murdered king appears just as Shakespeare's characters describe him: "Such was the very armour he had on" when he fought in Norway; "So like the King That was" – that is,

physically unchanged. Fuseli, and Thew's engraved reproduction of his painting, surround the figure with an additional supernatural glow. Hamlet's refusal to be held back by his companions ultimately proves to be his undoing.

William Blake (1757–1827)
Hamlet and His Father's Ghost, illustration to *Hamlet*, 1806
Pen and gray ink, and gray wash, with watercolor, 30.7 × 18.5 cm
British Museum, 1954,1113.1.27

William Blake experienced visions throughout his life and had a lifelong fascination with them. When commissioned to create illustrations for an edition of Shakespeare, he was particularly drawn to the supernatural episodes. In this powerful image, the encounter between Hamlet and the ghost of his murdered father is set against a bleak landscape. Blake signals the ghost's uncanniness by making his armor gleam in the moonlight.

Eugène Delacroix (1798–1863)
The Ghost on the Terrace (Act I, Scene V), sheet 3 from the *Hamlet* series, 1864
Lithograph, 26 × 19.5 cm
Kunstmuseum Basel, Kupferstichkabinett, Inv. 1930.114.3, Ankauf 1930

When Delacroix began a series of lithographs illustrating Shakespeare's *Hamlet* in 1834, he was attracted by the play's most psychologically intense and ambiguous episodes. This highly charged image shows Hamlet's encounter with a deeply troubling figure, whose identity Shakespeare never makes clear. Is it the ghost of Hamlet's father, as the castle sentries assume? Is it a figment of Prince Hamlet's imagination, as Horatio suggests? Or is it an evil spirit disguised as the murdered king to trick the young prince?

William Blake (1757–1827)
Brutus and Caesar's Ghost, illustration to *Julius Caesar*, 1806
Pen and gray ink, and gray wash, with watercolor, 30.6 × 19 cm
British Museum, 1954,1113.1.26

In this illustration, also drawn from a Shakespeare scene, Blake chose to show the dramatic moment when the ghost of Julius Caesar appears to Brutus, one of his assassins. Two visual cues indicate that the figure on the right is a ghost. One is the pose: his raised arms create a physically authoritative, intimidating stance. The other is his supernatural glow, nimbly rendered in watercolor pigment, the translucency of which made it an ideal medium for achieving this effect.

Charles Dickens (1812–1870)
A Christmas Carol, with illustrations by John Leech, 1844 (fourth edition)
The Charles Dickens Museum, London

Charles Dickens mentally composed *A Christmas Carol* as he walked through London's streets in the autumn of 1843. His book was conceived as a protest against the poor living conditions many people experienced as a result of industrialization and rapid urban expansion, and in particular against the exploitation of children as a source of cheap labor. Published a few days before Christmas that year, Dickens's supernatural moral fable became a huge popular success. The Ghost of Christmas Yet To Come has become one of the best-known ghosts in popular culture.

Moritz von Schwind (1804–1871)
The Erlking, 1830
Oil on wood, 32 × 44.5 cm
Belvedere, Wien. 1904 Ankauf Frankfurter Kunstverein

Goethe's famous ballad "Erlkönig" describes the increasingly desperate nighttime ride of a father and his ailing young son. The father tries rational explanations to calm his increasingly terror-stricken child, who feels both the lure and the threat of ghostly presences: "The mist is on the plain"; "How gray the ancient willows appear," he reassures the boy. The artist's attention here is focused on nature, on the landscape, which

has become uncanny. The force that ultimately claims the child's life remains ambiguous: is it illness, accompanied by feverish delirium, or is it an evil spirit?

Richard Riemerschmid (1868–1957)

***Wolkengespenster I*, 1897**

Cardboard, in original frame, 44.8 × 78.5 cm
Städtische Galerie im Lenbachhaus und
Kunstabau München

The title plays on the ambivalence of “ghost clouds”, whose formations may appear random while at the same time harboring eerie figures and visions. As a Symbolist painter of the Art Nouveau period, Riemerschmid explores here the enigma of perception, and with it the world around us. Similar questions arose in relation to ghostly apparitions: What are they? Objective reality or products of the imagination?

Odilon Redon (1840–1916)

Sheets 2 to 7 from the series to

***La Maison hantée* by Edward Bulwer-Lytton,**
translated by René Philipon,
published 1896 in an edition of sixty

Below, I Saw the Vaporious Contours
of a Human Form

Lithograph, 44.3 × 31.6 cm (sheet)

I Saw a Flash of Light, Large and Pale

Lithograph, 44.2 × 31.6 cm (sheet)

He Fixed his Eyes on Me with an Expression
that was So Strange

Lithograph, 44.3 × 31.6 cm (sheet)

All Appearances, It Was a Hand of Flesh and
Blood Just Like My Own

Lithograph, 44.3 × 31.4 cm (sheet)

Hideous Larvae

Lithograph, 44.3 × 31.4 cm (sheet)

The Breadth and Flatness of the Frontal Bone

Lithograph, 44.3 × 31.5 cm (sheet)

Kunstmuseum Basel, Kupferstichkabinett,
Inv. 1938.176.2-7, Ankauf 1938

In this series of prints, Odilon Redon illustrates the French translation of the novel *The Haunted and the Haunters* (1859) by Edward Bulwer-Lytton (1803–1873). The story is one of the earliest depictions of a haunted house. The house is portrayed as a character

in the tale, while the first-person narrator attempts to draw on science to explain the supernatural occurrences. Redon's lithographs capture the metaphysical unease and psychological tension in atmospheric impressions and strong chiaroscuro.

William Blair Bruce (1859–1906)

***The Phantom Hunter*, 1888**

Oil on canvas, 151.1 × 192.1 cm

Art Gallery of Hamilton.

Bruce Memorial, 1914

The Canadian artist hoped to finally make his breakthrough at the Paris salons with this impressive painting of a hunter in an icy wasteland. He took the motif of a ghostly companion – a “dusky figure” in a “capuchon of gray,” who leaves no traces in the hostile environment – from the poem “Walker of the Snow” by Charles Dawson Shanly (1811–1875). However, the similarity between the two figures also allows for an interpretation as a moment of death, with the soul detaching itself from the body in icy solitude.

John Everett Millais (1829–1896)

***Speak! Speak!*, 1895**

Oil on canvas, 167.6 × 210.8 cm

Tate: Presented by the Trustees
of the Chantrey Bequest 1895

It is late at night in John Everett Millais's painting, and the only light comes from a single candle. A young man has been reading letters from a lost love. Suddenly the beautiful young woman appears beside his bed. Has he conjured her by reading the letters? Is she a ghost? Or a hallucination? Millais, who followed his imagination here rather than drawing on a literary source, later admitted that he wanted to maintain the tension of suspense and ambiguity.

ROOM 3

In the nineteenth century, Europe and the U.S. were buffeted by rapid social changes and technological advances. Science more and more forcefully shaped people's perspectives on the world, which did not prevent the conviction from spreading that a spiritual world existed outside of material reality. Spiritualist gatherings blended mystical practices and entertainment with the genuine interest of researchers who methodically organized their observations and experiments. Media, and mediums, played a central role. Photography, then still a young technique, was thought by some to be able to represent phenomena beyond what the eye saw. Until the 1930s, spirit photographs catered to people's hope for a life after death in an age plagued by disease and war. Human mediums, meanwhile, proposed to make contact with the spirit world, and those attending seances witnessed inexplicable occurrences. The will to believe and make-believe were often intertwined; on the other hand, then as now, it was widely felt that fraudulent schemes needed to be exposed.

Justinus Kerner (1786–1862)

Klecksograph, undated
59.4 × 42 cm (passe-partout),
32.7 × 20.8 cm (sheet)

Klecksograph, undated
29.7 × 21 cm (passe-partout),
16 × 10 cm (sheet)

Klecksograph, undated
40.9 × 56.9 cm

Klecksograph, undated
29.7 × 42 cm (passe-partout),
13.1 × 20.8 cm (sheet)

Klecksograph, undated
42 × 29.7 cm (passe-partout),
20.2 × 10 cm (sheet)

Klecksograph, undated
42 × 29.7 cm (passe-partout),
15 × 11 cm (sheet)

Deutsches Literaturarchiv Marbach

In the 1840s, Justinus Kerner discovered the creative power of chance: he formed "klecksographs" from ink blots reflected by folding the pages. Reinforced with lines or collages, bizarre creatures, demons, skeletons, and portraits emerged, some supplemented by lines of poetry, some interpreted as "revelations from the beyond." Oscillating between playfulness and seriousness, the drawings are considered precursors to spiritualist and Surrealist visual practices.

The Seeress of Prevorst: Being Revelations concerning the inner life of man and the Inter-Diffusion of a World of Spirits in the One We Inhabit, 1829

19.5 × 13 × 4 cm, with eight fold-out plates in various formats

Institut für Grenzgebiete der Psychologie und Psychohygiene, Freiburg i. Br. / Universitätsbibliothek Freiburg i. Br.

Kerner's published study *Die Seherin von Prevorst* is considered a key work located at the intersection of Romanticism, early spiritualism, medicine, and parapsychology; it is also a precursor to psychodynamic concepts. The physician and poet documented the visions of Friederike Hauffe,

a village woman from Swabia, who communicated with the afterlife while in a trance, "draft inner writings," and "reveal cosmic orders through drawings." Kerner understood the case not only medically but also saw the poetic and, above all, otherworldly messages in the phenomena.

Gabriel Cornelius von Max (1840–1915)
The Seeress of Prevorst in a Trance
(*Friederike Hauffe*), 1892
Oil on canvas, 99 × 132 cm
National Gallery Prague

For Gabriel von Max, Justinus Kerner's *Die Seherin von Prevorst* (1829) became "the most important book of his life." The "spiritualist painter" meticulously reconstructed the historical case; he traveled, interviewed contemporary witnesses, and collected evidence. In his painting, Friederike Hauffe appears with naturalistic precision and documentary accuracy; only the drawing of the cosmic "sun circle" in front of her refers to the encounter with invisible spheres purportedly taking place at that moment.

Albert Freiherr von Schrenck-Notzing (1862–1929);
Juliette Alexandre-Bisson (1861–1956)
The Medium Eva C. (aka Marthe Béraud) with a Teleplastic Formation Covering her Head, August 16, 1911
Gelatin silver print, 23 × 17.1 cm
The Medium Eva C. (aka Marthe Béraud) with a Slipper-Like Teleplastic Form on Her Head and a Luminous Apparition between Her Hands, May 17, 1912
Gelatin silver print, 24 × 18 cm

Albert Freiherr von Schrenck-Notzing (1862–1929)
Teleplastic Mass Oozing from the Mouth of the Medium Stanislaw P. and Remaining in a Floating Position, January 25, 1913
Gelatin silver print, 21.3 × 17.9 cm
The Medium Stanislaw P. with a Veil-Like Teleplastic Strip that Seems to Penetrate the Veil on Her Head, June 23 1913
Gelatin silver print, 22.2 × 17.9 cm

Institut für Grenzgebiete der Psychologie und Psychohygiene, Freiburg i. Br.

In his 1913 book *Materialisations-Phänomene* (Phenomena of materialization), Albert von Schrenck-Notzing documented his spectacular experiments with the mediums Eva C. (Marthe Béraud) and Stanislaw P. In a trance state, they allegedly externalized an ectoplasmic substance: first diffuse smoke or veil-like forms, then threads, tissue structures, and finally faces, hands, and entire phantoms. Schrenck-Notzing did not understand this as the work of spirits but rather as "ideoplasty": projections of inner images into matter. He considered photography as objective evidence, but the images could also be interpreted as suspiciously mundane, with pieces of fabric, scraps of paper, and newspaper clippings appearing as "teleplasma." To some, they were evidence of the supernatural, to others, tangible evidence of deception – and to some, a scandal that starkly highlighted the boundary between occultism and science.

Unknown
The Medium Karl Ferihummer with Materialized Ectoplasm, 1923
Gelatin silver print, 10.9 × 8 cm
Privatbesitz

The medium known as "the Floating Ferihummer" belonged to the cohort – inspired by Albert Freiherr von Schrenck-Notzing's 1913 book *Materialisations-Phänomene* (Phenomena of materialization) – that was only active for a short time. His activities have been preserved mainly through photographs showing him at his performative peak during seances: in an expressive pose, with ectoplasm streaming from his mouth. In the reddish glow of a flashlight, the formations looked "like stalactites," in the words of one fascinated eyewitness.

Albert Freiherr von Schrenck-Notzing
(1862–1929)

*Materialization Phenomena of the Medium
Rudi Schneider: "Pseudoteleplastic
Morphogenesis (Table 2)" Developmental
Stages in the Materialization of Hands,
1927–28*

15 graphite drawings glued on paper,
37 × 23.7 cm

*Materialization Phenomena of the Medium
Rudi Schneider: "Pseudoteleplastic
Morphogenesis (Table 3)" Developmental
Stages in the Materialization of Hands,
1927–28*

13 graphite drawings glued on paper,
38 × 23.5 cm

*The Medium Rudi Schneider with a
Hand-Like Materialization, 1927–28*
Seven gelatin silver prints glued on paper,
31.6 × 24 cm

Institut für Grenzgebiete der Psychologie
und Psychohygiene, Freiburg i. Br.

The notebook pages document several seances conducted by the medium Rudi Schneider (1908–1957). Around 1930 he was considered one of Europe's most renowned "physical mediums." Under the alleged control of a spirit named "Olga," inexplicable movements of objects, touches, and ghostly materializations – most often of hands – were reported at Rudi Schneider seances. The notebook contains drawings of "observed phenomena" and photographs of Rudi Schneider in a trance state. They were prepared for a work by Schrenck-Notzing that was never published.

Thomas Mann (1875–1955)

*Three sheets of folded writing paper
from an autograph letter to Albert
von Schrenck-Notzing about a seance
on January 5, 1923, January 6, 1923*
Institut für Grenzgebiete der Psychologie
und Psychohygiene, Freiburg i. Br.

At the end of 1922 and beginning of 1923, Thomas Mann took part in three seances with the medium Willi Schneider (1903–1971), the older brother of the medium Rudi Schneider, at the invitation of the Munich doctor and parapsychologist Albert von Schrenck-Notzing. This experience formed the basis for his essay *An Experience in the Occult* (1923). With ironic detachment and atmospheric vividness, he describes his experiences and yet admits to having observed "completely convincing phenomena" – such as the levitation of a handkerchief and the materialization of a hand. These experiences were echoed in an episode toward the end of his novel *The Magic Mountain* (1924), a subchapter entitled "Highly Questionable."

William Crawford (1881–1920)
*Ectoplasm Emanating from the Body
of the Medium Kate Goligher, 1920*
Five photographs, gelatin silver print,
ca. 10 × 8 cm

Institut für Grenzgebiete der Psychologie
und Psychohygiene, Freiburg i. Br.

The photographs are part of investigations and experiments conducted by Belfast-born engineer and parapsychologist William Crawford with a Northern Irish medium named Kate (Kathleen) Goligher (1898–1972). Ectoplasmic forms – cloth-like piles and tube-like structures – appear to detach themselves from her body. Crawford saw these as "psychic rods" that were also capable of producing physical phenomena. His personal relationship with the medium, combined with a lack of scientific controls, raised doubts, however. The images therefore hover somewhere between proof and staging.

Eugen Müller (dates unknown)
Preparation vial with teleplasma from the medium Oskar Schlag, 1931
Preparation vial: 5.9 cm (diam.) × 8 cm (h);
aluminum cylinder: 6.5 cm (diam.) × 8.3 cm (h);
box: 8 cm × 13.8 cm × 11.5 cm
Institut für Grenzgebiete der Psychologie
und Psychohygiene, Freiburg i. Br.

The small glass container holds the last traces of a legendary substance: teleplasma. In February 1931, the medium Oskar Schlag (1907–1990), guided by a “spirit guide,” is said to have produced the substance. According to witnesses, a self-illuminating hand appeared and rubbed the neck of the bottle. The substance, which became visible and was sealed in the container, subsequently took on a kind of “life of its own.” First it changed constantly, then became thinner – before largely vanishing.

Gerke (first name and dates unknown)
Ectoplasm Emanating from the Nose of the Medium Mina “Margery” Crandon, ca. 1925
Stereophotograph, 15.3 × 7.8 cm
Ectoplasm Emanating from the Nose of the Medium Mina “Margery” Crandon, ca. 1925
Stereophotograph, 15.3 × 7.8 cm
Privatsammlung

Mina Crandon (1888–1941), known by the stage name of Margery, was one of the most prominent and controversial American mediums of the 1920s. Her seances, which purportedly channeled the spirit of her deceased brother Walter, caused a public sensation – and attracted comments from the likes of Harry Houdini, Arthur Conan Doyle, and leading scientists. “Walter” manifested himself through voices, writing, and “ectoplasmic” phenomena, mostly forms emanating from the medium’s nose or abdomen, that roughly resembled fingers, hands or, in this case, very indistinct faces.

Box with wax thumbprints (“Margery Crandon” thumbprint in brown wax), undated
3 × 9.8 × 7 cm (box); 15.8 × 15 × 15 cm
(mounted next to box)

Photograph of Walter’s thumbprint, normal negative, undated
50.2 × 34.2 × 3 cm

Photograph of Walter’s thumbprint, mirror negative, undated
ca. 47 cm (height)

Courtesy of the Society for Psychical Research.
By permission of the Syndics of Cambridge University Library

The “spirit Walter” is said to have left fingerprints in soft wax during seances – leaving seemingly permanent traces of the fleeting materializations. In particular, the fingerprint’s visible papillary lines, which could not be attributed to any participant, were considered evidence of the “immortality of the soul.” In 1932, the artifacts were uncovered as a hoax. Some of the prints came from Mina “Margery” Crandon’s dentist, who had taught her the impression technique a few years earlier.

Norbert Okolowicz (1890–1943)
Handwritten minutes with photographs of experimental seances with the Polish medium Franek Kluski (aka Teofil Modrzejewski), 1919
Sheets inscribed and mounted with photographs on both sides, ca. 34 × 41.5 cm (unfolded)
Institut für Grenzgebiete der Psychologie und Psychohygiene, Freiburg i. Br.

With the publication of *Materialisations-Phänomene* (Phenomena of materialization) in 1913, Albert Freiherr von Schrenck-Notzing became the central point of contact for reports on physical mediumship. In Munich, he received transcripts of seances with the Warsaw medium Franek Kluski (1873–1943), who produced sequences of materialized phantoms. Some of these were documented in specially arranged “photographic sessions” – with the temporary figures themselves often giving the command to trigger the flash.

Hands with interlocked fingers, undated
Gray plaster, 10 × 14 × 28.5 cm

Plaster cast of hands with interlocked fingers from a Franek Kluski seance, Warsaw, September 1921
Plaster, 18 × 8 × 8.5 cm

Plaster cast of a small left hand from a Franek Kluski seance, undated
Plaster and paraffin, 16 × 8 × 5.8 cm

Right hand (of a child) and clenched fist from a Franek Kluski seance (?), Warsaw, undated
Gray plaster, 5.8 × 6.5 × 17.1 cm

Institut Métapsychique International (IMI)

Kluski, a medium from Warsaw, became famous for his fragile casts of materialized “ghost hands” – wax forms created in the semi-darkness of seances and later preserved in plaster. Skepticism remained, but researchers such as Gustave Geley (1868–1924) considered fraud unlikely; marked paraffin and anatomical abnormalities on some casts were considered evidence of their authenticity – and made them the “holy grail” of “scientific occultism.”

London Stereoscopic and Photographic Company

A Ghostly Warning, ca. 1860
Albumen print on cardboard mount, 8.45 × 17.3 cm

Meeting of the Ghosts of Shakespeare and Milton, ca. 1860
Albumen print on cardboard mount, 8.25 × 17.3 cm

The Haunted Lane, ca. 1875
Albumen print on cardboard mount, 8.4 × 17.7 cm

Denis Pellerin

Invented in the mid-nineteenth century, stereoscopy opened new perspectives on the world and was used for educational purposes as well as entertainment. When viewed through a special viewing device, the slightly offset pairs of images of the same motif appear to be three-dimensional, so that figures seem to emerge from the images. This technique of illusion was ideal in combination with ghost motifs; many more digitized examples can be viewed on the device provided in the exhibition.

William H. Mumler (1832–1884)

Master Herolds with the Spirits of Europe, Africa, and America, 1870–72
Albumen print, 10.5 × 6.3 cm

Herbert Wilson of Boston with the Spirit of a Young Lady to Whom He Had Once Been Engaged, 1870–75
Albumen print, 10.5 × 6.3 cm

Fanny Conant with Spirit Arms and Hands Showering Flowers, 1870–75
Albumen print, 10.5 × 6.3 cm

Mrs French of Boston with Her Son's Spirit, 1870–75
Albumen print, 10.5 × 6.3 cm

Fanny Conant and the Spirit of Her Brother Chas. H. Crowell (Recognized by All Who Knew Him), 1870–75
Albumen print, 10.5 × 6.3 cm

Collection of The College of Psychic Studies, London

Mary Todd Lincoln with the Spirit of Her Husband, President Abraham Lincoln, 1870–75
Albumen print, ca. 10.4 × 6.2 cm

Institut für Grenzgebiete der Psychologie und Psychohygiene, Freiburg i. Br.

William H. Mumler is considered the founder of spirit photography. Starting in 1861, he produced portraits with “extras” – ghostly figures, mostly recognized by relatives – in Boston and New York. A fraud trial in 1869 ended with an acquittal. The photograph of Mary Todd Lincoln, taken a few years later, became famous because her murdered husband appears as a ghost behind her. For spiritualists, it was proof of a continuing connection between this world and the next. For critics, it was an act of emotional (self-) deception. The photos are examples of spirit photography's close connection to feelings of grief and loss.

Frederick Hudson (1818–1900)

Stainton Moses with Mrs Speer and Unidentified Spirit, ca. 1874
Albumen print, 10.5 × 6.5 cm

Spirit Photograph, ca. 1872
Albumen print, 10.5 × 6.5 cm

Collection of The College of Psychic Studies,
London

Georgiana Houghton with a Spirit, ca. 1874
Albumen print on cardboard mount,
10.4 × 6.3 cm

Lottie Fowler with a Spirit, 1874
albumen print on cardboard mount, with
Inscription, 10.4 × 6.2 cm

**Institut für Grenzgebiete der Psychologie
und Psychohygiene, Freiburg i. Br.**

The first European spirit photographs were produced in Frederick A. Hudson's London studio in 1872. His carte-de-visite portraits featured members of the spiritualist society alongside shadowy figures – often veiled or barely corporeal. The images were presented as visual evidence of the afterlife. Critics, however, suspected double exposure. Georgiana Houghton's account of 250 seances contributed significantly to establishing Hudson as an icon of such occult practices.

William Crookes (1832–1919)

Self-Portrait with Phantom Katie King, 1874
Albumen print on cardboard mount,
10 × 15 cm

Self-Portrait with Phantom Katie King, 1874
Albumen print on cardboard mount,
10.5 × 6.3 cm

**Institut für Grenzgebiete der Psychologie
und Psychohygiene, Freiburg i. Br.**

In 1874, the respected chemist and physicist William Crookes became convinced of the reality of the apparition known as "Katie King" – a white-robed phantom who materialized in his seance room, generally in conjunction with his sessions with the medium Florence Cook. Numerous early photographs were produced showing Crookes in the presence of this ghostly female figure. The sensational case of the phantom and the distinguished scientist had a lasting impact on occult circles. These photographs became icons of spiritualism.

**F.M. Parkes and Reeves
(dates unknown)**

Oh don(')t: Unknown Man with Spirit Writing, 1874
Albumen print, 10.5 × 6.4 cm

The Medium Florence Cook with a Spirit, 1874
Albumen print, 10.4 × 6 cm

Collection of The College of Psychic Studies,
London

Alongside Frederick Hudson and John Beattie, F. M. Parkes was one of the pioneers of European spirit photography. Working partly in collaboration with the restaurateur Reeves, he produced photographs featuring light formations that appeared like rough-looking drawings or clouds and depicted the deceased. There were also occasional allegorical and symbolic scenes and images with texts. This diversity set them apart from more conventional spirit photographs practiced in other studios. Although belief in their authenticity was widespread, Parkes's practice of "magnetizing" the photographic plates in advance in the darkroom drew suspicion.

James Tissot (1836–1902)

The Apparition, 1885
Oil on canvas, 74 × 54 cm
Collection Isabelle Monnier

Best known for his genre paintings of fashionably-dressed women, James Tissot developed an acute interest in Spiritualism after the death from tuberculosis of his lover, Kathleen Newton (1854–1882). On May 20, 1885, he attended a seance in which he experienced the appearance of Kathleen with her spirit guide. According to the medium, Tissot instantly recorded what he saw on canvas so that he would remember every detail.

Édouard Isidore Buguet
(1840–1890/1901)

Sitting Woman with a Spirit Child,
1873–75

Albumen print, 10.5 × 6.3 cm

Women with the Spirit of Her Husband,
1873–75

Albumen print, 10.5 × 6.3 cm

Spirit Photograph, 1873–75

Albumen print, 10.5 × 6.3 cm

Spirit Photograph, 1873–75

Albumen print, 10.5 × 6.3 cm

Collection of The College of Psychic Studies,
London

Dr. Livingstone mit Mr. Ch(?) in Paris,
ca. 1874

Albumen print on cardboard mount,
with inscription, 10.6 × 6.3 cm

Institut für Grenzgebiete der Psychologie
und Psychohygiene, Freiburg i. Br.

Between 1873 and 1875, Édouard Isidore Buguet ran a studio specializing in spirit photography in Paris. Using double exposures and prepared dolls, he staged images of the afterlife for a Europe-wide spiritualist clientele. After being convicted of fraud, he briefly practiced "*photographie anti-spirite*," although there were also rumors that he was the victim of state-controlled repression against spiritualism and many regarded him as a martyr of the "invisible truth."

John Beattie (dates unknown)

Series of Four Spirit Photographs:

Development Stage of a "Spirit Form," 1872

Albumen print, 9.4 × 5.8 cm

Institut für Grenzgebiete der Psychologie
und Psychohygiene, Freiburg i. Br.

John Beattie, a spiritualist and photographer in an upscale suburb of Bristol, UK, founded a "photographic circle" in 1872, inspired by Frederick Hudson's spirit photographs. Using a special camera, he created sequences in which nebulous masses of light seem to condense into phantom figures. (Beattie spoke of the "growth process" of ghosts.) His reputation lent authority to the images. Some considered them a "cornerstone" of transcendental photography; skeptics, however, suspected Mr. Josty, the man who operated the camera, of manipulation.

Staveley Bulford (1885–1958)

*Supernormal Photograph as a Result
of a Test Sitting with the Medium William
Hope*, 1921

Gelatin silver print mounted on card
with typed explanation, 54 × 43.4 cm

*Mr. Scott with a Spirit Emanation in
the Shape of a Dog*, 1921

Gelatin silver print, 13.4 × 10.5 cm

*Miss Evans and an Unknown Sitter
with a Spirit Emanation*, 1921

Gelatin silver print, 30.3 × 25.4 cm

Spirit Photograph, 1921

Gelatin silver print mounted on card,
30.3 × 25.4 cm

*Miss Evans and Mr. Scott with a Spirit
Emanation*, 1921

Gelatin silver print mounted on card,
30.3 × 25.4 cm

Collection of The College of Psychic Studies,
London

In 1921, the magician and spiritualist Staveley Bulford conducted photographic experiments with several colleagues to confirm his belief that invisible beings could create forms using his "vital forces" and ectoplasm. The experimental photographs revealed spots of light, symbols, and shadowy faces. On one occasion, an "ectoplasmic cloud" in the shape of an animal materialized. This, according to the report, was the invisible being's response to a request to create something "to laugh about."

Ada Emma Deane (1864–1957)

Two pages from *album of spirit photographs*,
1920–25

Gelatin silver print, ca. 31 × 43 cm

Courtesy of the Society for Psychical
Research. By permission of the Syndics of
Cambridge University Library

Between 1920 – the losses of World War I having paved the way – and 1933, Ada Emma Deane was one of the world's most prolific spirit photographers. She was the first woman to devote herself intensively to this occult practice. In addition to depicting the "sitter," her photographs usually revealed

the faces of deceased people, often enveloped in cloud-like forms. Deane's work was subject to intense criticism but also received recognition, for example from Arthur Conan Doyle. At the same time, the photographer created an extensive portrait gallery of British spiritualists.

William Hope (1863–1933)

Spirit Photograph of Crewe Circle including Felicia Scatterd, ca. 1920
Gelatin silver print, 10.5 × 8 cm

Spirit Photograph of Crewe Circle including Felicia Scatterd, ca. 1920
Gelatin silver print, 10 × 7.6 cm

Collection of The College of Psychic Studies, London

The British photographer William Hope gained fame in the early twentieth century for his spirit photographs. He was a founding member of the Crewe Circle, named after the town of Crewe in Cheshire, where Hope lived and worked. This spiritualist association specialized in producing photographs. One of its most important supporters was Felicia Scatterd, a journalist and medium. She played a key role in establishing the circle's reputation by promoting the photographs as authentic evidence of the group's contact with the dead.

Eric Dingwall's ghost-hunting kit
13 × 25 × 16.5 cm (closed),
23 × 25 × 49.5 cm (open)
Courtesy of Senate House Library,
University of London

In the 1920s, Eric Dingwall (1890–1986) carried out investigations into supposed instances of paranormal activity for the Society for Psychical Research. This box contains the tools he used for exploring supernatural phenomena and detecting hoaxes. They include tripwire, pins with luminous heads, wax for sealing a door or window, and a tin of thistledown for detecting a draught.

Bound copy of Country Life magazine, December 26, 1936
35 × 24 × 4 cm
George Carter

The Brown Lady of Raynham Hall is one of the most famous English ghosts. According to legend, the apparition, which wears a brown dress, is that of Dorothy Walpole (1686–1726), the sister of Britain's first prime minister, Robert Walpole. Her ghost was first seen in 1835. In 1936 a photographer for *Country Life* magazine was sent to take pictures for an article about the house. He was poised to photograph the staircase when his assistant saw "a vapoury form gradually assuming the appearance of a woman" moving toward them. An account of their experience, alongside the photograph in which she appears, was published in the Christmas issue of the magazine.

Houdini's Spirit Exposés and Dunninger's Psychical Investigations, 1928
29.8 × 22 × 1.2 cm
Privatbesitz

After his mother's death, the famous magician and escape artist Harry Houdini (1874–1926) tried to contact her with the help of spiritualists. The obvious tricks used in the process outraged him and strengthened his desire to expose fraudulent mediums. Together with mentalist and magician Joseph Dunninger (1892–1975), he published this magazine full of revelations to protect the public from fraud, encourage critical thinking, and differentiate between entertainment and deception.

ROOM 4

Within just a few decades, electric power spread virtually everywhere, bringing the telegraph, the telephone, sound recordings, and the radio—each a new medium of communication that harnessed invisible forces to operate across large distances. That is why the idea that human mediums might make contact with the spirit world seemed far from absurd in the age of technology.

By surrendering to the control of supernatural presences, the theory went, such specially gifted people were able to receive instructions and transmit inspirations. Once they were in trance, spontaneous automatic drawings, sometimes complex works, were produced as if by a ghostly hand. Spiritualist mediums like Marie Bouttier, Madge Gill, Georgiana Houghton, and Augustin Lesage thought of themselves not as authors or creators of these works but as instruments of higher powers. Traditionally, their output was not categorized as art.

William Blake (1757–1827)

Caractacus, ca. 1819

Graphite on paper, 19.5 × 15.2 cm

The Syndics of the Fitzwilliam Museum, University of Cambridge. Accepted by H.M. Treasury and allocated to the Fitzwilliam Museum, through the Minister of the Arts, in lieu of capital tax

William Blake claimed to be able to summon at will the spirits of Biblical and historical figures including the figures of Job, Socrates, and Charlemagne. A friend who witnessed this recorded that Blake would exclaim “There he is!” and quickly draw the spirit’s portrait before it faded away. The subject of this “visionary head,” *Caractacus*, was a British chieftain of the first century AD who fiercely resisted Roman rule.

Georgiana Houghton (1814–1884)

Album of Spirit Drawings, 1860–70s

Various techniques, 48.6 × 79 cm (open);

48.6 × 41.5 cm (closed)

Collection of The College of Psychic Studies, London

Georgiana Houghton trained as an artist before becoming a spiritualist medium. Combining her two gifts, she made her first “spirit drawings” in 1859. She maintained that these remarkably intricate watercolors were made under the influence of spirit guides. This album contains drawings guided by seventy archangels. Among the subjects depicted are God, the Trinity, Peace, Wisdom, Truth, and Love.

The Spiritual Crown of Annie Mary

Howitt Watts, 1867

**watercolor and gouache with pen and ink
on paper mounted on cardboard,
33 × 24 cm**

Collection of Vivienne Roberts, London

Annie Mary Howitt Watts (1824–1884) was also a mediumistic artist. Houghton's watercolor of her friend's "spiritual crown" represents the emanation of Watts's psychic characteristics that bloom into a network of lines and loops like an elaborate aura. Each color Houghton chose had a specific meaning: violet for religious fervor, orange for gentleness, and vermilion for zeal.

Bertha Valerius (1824–1895)

Mediumistic Drawing,

October 14, 1888

**Graphite on paper mounted on cardboard,
22.5 × 35.5 cm**

Jenny Ahlström (1866–1943); Huldine Fock

(1859–1931); Maria Löwstädt (1854–1932)

***Notebook with minutes from a seance
with medium Jenny Ahlström. No. 1, 1901–03*
20.5 × 17 cm**

Unknown

Automatic writing with transcription

(verso: detailed explanations), 1896

22 × 35 cm

Automatic writing with transcription

(verso: detailed explanations), 1895

22 × 35 cm

Huldine Beamish (1836–1892)

Sketchbook with 47 mediumistic drawings

and accompanying texts, 1891–92

Linen with attached original pencil,

17.5 × 27.5 cm

Mediumistic Drawing with Accompanying

Text, June 23, 1884

Colored pencil on paper, 20.2 × 12.5 cm

Elmar R. Gruber.

Collection of Mediumistic Art

The Edelweissförbundet (Edelweiss Society), founded in Stockholm in 1888, was born of a keen interest in theosophy and seances. The community, which was based on spiritualism and the belief in rebirth in a Christian context, saw itself as a synthesis of Catholicism, Judaism, and spiritualism. During

spiritualist sessions, members such as Huldine Beamish, Bertha Valerius, Maria Löwstädt, Axelina Hammarstrand, Jenny Ahlström, and Hilma af Klint purportedly received messages from higher beings and deceased people, which they recorded in automatic writings and mediumistic drawings. The society was a center of spiritualist activity and shaped the connection between art and spirituality in Sweden until the early twentieth century.

Madge Donohoe (dates unknown)

Skotographs, ca. 1930–31

Gelatin silver print, ca. 10 × 8 cm

**Collection of The College of Psychic Studies,
London**

Madge Donohoe produced ghost photographs without a camera – so-called skotographs (from the Greek *skotos*, for darkness) – by holding sensitive film material to her face or placing it under her pillow, usually at night. Knocking and shaking noises accompanied the photographs, which displayed a unique aesthetic that differed from conventional ghost photographs: faces of deceased persons, sometimes as silhouettes, against a diffuse background, or arrangements of light forms and sometimes coded messages that had to be deciphered.

Madge Gill (1882–1961)

Untitled, undated

Ink on canvas, 274 × 73 cm

Collection de l'Art Brut, Lausanne

Madge Gill was introduced to spiritualism by her aunt in 1903. In 1919, after personal crises and loss, under the influence of a spirit named Myrninerest, she began working feverishly, mostly at night by candlelight. She created thousands of drawings of ethereal, delicate female faces, which fit together in dense, rhythmic patterns. Gill saw her work as a form of communication with the afterlife and as a channel for Myrninerest. Today, she is considered one of the most important representatives of Art Brut.

Wilhelmine Assmann (1862–ca. 1931)

Untitled, 1905–06

Colored pencil on paper, 70 × 50 cm

Untitled, 1905–06

Colored pencil on paper, 70 × 50 cm

Untitled, 1905–06

Colored pencil on paper, 70 × 50 cm

Elmar R. Gruber.

Collection of Mediumistic Art

A life crisis led the laundress Wilhelmine Assmann to spiritualism – and ultimately to mediumistic art. Guided, she believed, by the spirit “Elise,” she mostly drew colorful, vegetative-ornamental images at night, sometimes called “*Jenseitsblumen*” (flowers from the beyond). Her works were shown and appreciated for some time at international spiritualist events and in renowned galleries before, like their creator, they disappeared from public view without a trace.

Maria Hofman (dates unknown)

Untitled, 1920/30s

Graphite on paper, 51 × 36.5 cm

Untitled, 1920/30s

Graphite on paper, 41 × 30 cm

Elmar R. Gruber.

Collection of Mediumistic Art

Maria Hofman was a spiritualist artist associated with the Viennese spiritualist Hans Malik (1887–1964). Malik gathered around him a group of artists who worked in trance-like states. Little is known about Hofman's life, and the exact period of her creative phase is unclear. The style of her work and the paper she used suggest that her works were probably created in the 1920s or 1930s.

Marie Bouttier (1839–1921)

Untitled, 1899

Graphite on paper, 24.7 × 32 cm

Untitled, 1899

Graphite on paper, 24.7 × 32 cm

Untitled, 1899

Graphite on paper, 24.7 × 32 cm

Untitled, 1899

Graphite on paper, 24.7 × 32 cm

Untitled, 1899

Graphite on paper, 24.7 × 32 cm

Collection de l'Art Brut, Lausanne

Born to a family of silk weavers, Marie Bouttier grew up in Lyon and worked in her father's workshop. At around the age of 60, she turned to occultism and joined a spiritualist group. She began drawing during spiritualist trance sessions. These drawings depict fabulous creatures in which motifs such as plants, foliage, insects, fish, and larvae merge into hybrid beings. Bouttier's works stand at the intersection of occult practice, the methodology of automatism, and artistic expression.

Augustin Lesage (1876–1954)

Symbolic Composition on the

Spiritual World, 1923

Oil on canvas, 158.5 × 117 cm

Collection de l'Art Brut, Lausanne

In 1911, miner Augustin Lesage heard a voice in the mine: “Un jour tu seras peintre” (One day you will be a painter). He attributed his first automatic drawings to the guidance of his deceased sister. Soon, monumental-looking oil paintings with symmetrical, architectural compositions emerged, always understood as the work of spirits. Parapsychologists, doctors, and the Surrealist thinker André Breton examined and discussed his work. With the interest of the artist Jean Dubuffet, Lesage eventually became a core representative of Art Brut.

Fernand Desmoulin (1853–1914)
Mediumistic Drawing (Two Faces), ca. 1902
Colored pencil and graphite on paper,
65.5 × 47.5 cm
Institut Métapsychique International (IMI)

Around 1900, Fernand Desmoulin, a painter and engraver based in Paris, went through an intense phase of mediumistic art production. After a seance, guided by otherworldly forces, or “inner” voices, he produced hundreds of automatic drawings. The circular lines in them appear almost like seismographic recordings of the unconscious. Faces and figures emerge, visionary records of states of mind. The episode ended in 1902, and Desmoulin returned to conventional artistic practice.

William Fuld (1870–1927)
Ouija, Baltimore, Maryland, USA, 1920s
Wood, brass, vinyl, and felt,
31.75 × 47 cm
Collection of David Brandon Hodge,
the Mysterious Planchette Archive

Ouijas, also known as Ouija boards, are supposed to enable communication with spirits or supernatural beings. Introduced commercially in the late nineteenth century, they remained popular well into the twentieth century. Participants place their fingers on the pointer (planchette) and ask a question. The pointer then moves across the board as if by itself to spell out answers. This example from the 1920s is one of the first to feature a window portal – famous in the community – which allowed for more accurate identification of the targeted characters.

Wooden-framed slate writing tablet
(one slate in English, the other in ancient Greek), undated
38.8 × 24.4 × 1.1 cm

Spirit trumpet (with box), undated
63 × 13.5 × 35 cm

Courtesy of the Society for Psychical Research. By permission of the Syndics of Cambridge University Library

Trumpets and slates were among the tools used by mediums to coax the spirit world into communicating with the realm of the living. Both were frequent props in seances at the turn of the century. The trumpets were intended to channel voices from the beyond, while slates were used to display automatic writings or messages from the deceased. These often seemed to appear without the medium's direct influence. This was all the more astonishing if such messages were written in a foreign language that the medium allegedly did not know – in this case, ancient Greek.

George Henry Paulin (1888–1962)
The Medium and Her Spirit Guide, ca. 1927
Marble, 110 × 35 × 50 cm
Spiritualist Association of Great Britain

This work by the Scottish sculptor Paulin is a rare example of the depiction of contact between a medium and his or her spirit guide. The formal conception of figures likely corresponded to the classical principles instilled by his training at the Edinburgh College of Art. However, Paulin translated the idea of the medium surrendering to the control of otherworldly powers into an image of an intimate encounter, with motifs of mysterious concealment and unreserved devotion that carry unmistakable sexual overtones. Paulin completed the sculpture after moving from Glasgow to London and presented it at the Royal Academy's annual exhibition.

ROOM 5

Endeavoring to understand the secretive and inexplicable facets of the human inner life, early scientific psychology took an interest in ghosts. In the case of the Swiss psychiatrist C. G. Jung, an experience with a poltergeist involving a cracked knife marked the beginning of his research into spiritualist seances and trance states. He thought that ghosts were not entities stalking people but emblems of their internal conflicts, collective experiences, and unconscious processes: ghosts had found a new home in the human psyche.

We have more to fear from the dark hallways of our minds than from the most sinister haunted house—that was the American poet Emily Dickinson's conclusion. Rachel Whiteread's cabin, meanwhile, does not tell us from which real, symbolic, or psychological dimension the enraged poltergeist sprang that wrecked it. Its destructive force, however, is unmistakable.

Shattered knife from the household of C. G. Jung, 1898
Steel blade with ebony handle,
6.6 × 25.5 × 1.5 cm
Familienarchiv Jung Küsnacht © 2007 Stiftung
der Werke von C. G. Jung, Zürich

Carl Gustav Jung (1875–1961) attended seances for many years, including those held by his cousin Helly Preiswerk. When a knife in his dining room shattered into four pieces under inexplicable circumstances, he linked this event to his cousin's mediumistic abilities. He carefully preserved the pieces of the knife, labeling them with a note. Inspired by these experiences and his work in a psychiatric clinic, Jung wrote his dissertation in 1902, "On the Psychology and Pathology of So-Called Occult Phenomena."

Emily Dickinson (1830–1886)

*One need not be a Chamber – to be Haunted –
One need not be a House –
The Brain has Corridors – surpassing
Material Place –*

*Far safer, of a midnight meeting
External Ghost
Than it's interior confronting –
That cooler Host –*

*Far safer, through an Abbey gallop,
The Stones a'chase –
Than unarmed, one's a'self encounter –
In lonesome Place –*

*Ourself behind ourself, concealed –
Should startle most –
Assassin hid in our Apartment
Be Horror's least –*

*The Body – borrows a Revolver –
He bolts the Door –
O'erlooking a superior spectre –
Or More –*

From: Emily Dickinson,
Sämtliche Gedichte (Collected poems),
bilingual edition (Munich: Carl Hanser Verlag,
2015), pp. 362–64 [Nr. 407].

Rachel Whiteread (*1963)
Poltergeist, 2020
Corrugated metal, beech, pine, oak,
household paint, and mixed media,
305 × 280 × 380 cm
Fondation Beyeler, Riehen/Basel

The battered state of Rachel Whiteread's shed suggests that it has been deliberately destroyed. The work's title introduces the idea that an angry and uncontrollable supernatural force was responsible. The artist's decision to paint every part of the structure white gives it the paradoxical aura of a precious relic

Urs Fischer (*1973)
Chair for a Ghost: Urs, 2003
Aluminum cast, enamel paint, lacquer, wire,
95 × 62 × 52 cm
Sammlung Ringier Schweiz

In historical ghost photographs, the transparent figures often sit demurely on chairs. However, the ghost for whom this chair was intended has attacked it like a corrosive liquid, stripping it of everything harmless, familiar, and stable.

Thomas Demand (*1964)
Ghost, 2003
C-Print / Diasec, 122 × 160 cm
Thomas Demand, Courtesy the artist and
Matthew Marks Gallery / Sprüth Magers /
Esther Schipper, Berlin / Taka Ishii Gallery

Thomas Demand photographs rooms and scenes reconstructed in paper and does so in such a way that they almost appear real. For *Ghost*, the reference he used was a press photograph of a haunted house from the 1950s in France. Both the subject and the title intensify the tension between reality and (re)construction, memory and fiction. At the same time, the work exposes photography as a medium of staging and reveals its suggestive power. Photography is indeed capable of conjuring the ghosts of the past and receiving the projections of the unconscious.

Anna Blume (1936–2020);
Bernhard Johannes Blume (1937–2011)
Spiritistische Szenen from the series
Mahlzeit, 1985 (2016)
24 photographs, gelatin silver print,
each 24 × 18 cm, in six frames
Nachlass Anna & Bernhard Blume 2025

Starting in the 1970s, artist couple Anna and Bernhard Blume began engaging with occult imagery in an ironic and critical manner. Inspired by spiritualist photographs and concepts such as "teleplasma" and "ideoplasty," they developed a "photo theater" in which they staged themselves as victims of ghostly forces – within a decidedly petty bourgeois milieu. The focus of such works is less on belief in the supernatural than on reflections on photographic authenticity, social satire, and the poetic-parodic exploration of roles in art and life.

Marcel Duchamp (1887–1968)
A Guest + A Host = A Ghost, 1953
Candy wrapper, printed, 10 × 10 cm
Collection David Fleiss, Paris

At the opening of artist Bill Copley's exhibition at the Nina Dausset Gallery in Paris in 1953, Marcel Duchamp handed out caramel candies wrapped in shiny paper bearing the inscription "A Guest + A Host = A Ghost." With the candy wrapper, Duchamp transformed an everyday object into art, as was characteristic of his work.

ROOM 6

By the early twentieth century, the efforts to track down ghosts had produced an abundance of enigmatic images, objects, and ideas. They now provided artists with new ways of investigating the enigmatic aspects of our existence. Ghosts charted fresh paths for themselves, leaving their narrative contexts behind—or entirely going up in smoke: to this day, painting and photography test the limits of perception and technical feasibility in their explorations of the spectral. Omnipresent in everyday culture and entertainment, the ghosts of fine art, too, are no longer content with striking fear or amazement in our hearts; some challenge us to let our imaginations roam instead of relying on rational understanding. For artists reflecting on their own craft, the spiritualists' attempts to communicate with the other world have served as an unexpected point of departure for meditations on the mystery of inspiration. Mike Kelley's ectoplasm self-portraits not only recall the historic photographs of such materializations—he likens the artist's existence to the medium's.

Paul Klee (1879–1940)

Replica of the hand puppet entitled
Electrical Spook, 2007 (1923)

Power socket and polychrome plaster (head),
linen (garment), 36 × 15 × 9 cm

Replica of the hand puppet entitled *Ghost
of a Scarecrow*, 2007 (1923)

Polychrome plaster and wood (head),
flowered cloth (garment), 44 × 15 × 11 cm

Zentrum Paul Klee, Bern

The hand puppets Paul Klee made for his son Felix are part toy, part avant-garde artwork. Crafted from fabric scraps and everyday materials – even in one case incorporating a ceramic electrical socket as a head – the puppets appear as hybrid beings poised between the comic and the uncanny. *The Ghost of a Scarecrow* evokes a figure meant to ward off evil yet suddenly becomes threatening itself, a distorted image of power. The notion of *Electrical Spook* calls to mind not only flickering lights but also our ambivalent relationship with new techniques and technologies, which often seem to possess a magical quality, oscillating between fear and fascination.

Spiritistische Katastrophe, 1916, 32

Pen on paper mounted on cardboard,
7.4 × 15.7 cm

Zentrum Paul Klee, Bern

Paul Klee responded to the scandal surrounding Albert von Schrenck-Notzing's book *Materialisations-Phänomene* (1913) with this ink drawing of a "Spiritual catastrophe." Photographs of mediumistic seances had suggested fraud, and Klee – who was quite open to the supernatural – caricatured the revelations in a parodic scene. He shows the scientist with a pseudo-materialization hanging from his head, the fallen medium, and rising smoke containing the date of an expository seance as a symbol of questionable claims that vanish into thin air.

Max Ernst (1891–1976)*

Young Girls and a Man, Crossing a River, 1927

Oil on canvas, 114 × 146 cm

Emanuel Hoffmann-Stiftung, aus der Sammlung
Maja und Emanuel Hoffmann, Depositum in
der Öffentlichen Kunstsammlung Basel 1998

* Presented in room 5 then 6

Ghostly figures rise from the undefined depths of the unconscious. Max Ernst described his traumatic time as a soldier in World War I as a near-death experience, followed by an artistic awakening. As a Surrealist artist, he shared a deep interest in the theories of Sigmund Freud and C. G. Jung and used techniques such as automatic drawing and frottage on the canvas to incorporate chance into the creative process.

René Magritte (1898–1967)*

The Comical Spirit, 1928

Oil on canvas, 75 × 60 cm

Sammlung Ulla und Heiner Pietzsch, Berlin

* The work will leave the exhibition early

Leaning forward slightly, *The Comical Spirit* strides through a barren landscape. He runs, but above all he outruns expectations. While in traditional depictions, ghosts often cover themselves with white sheets or appear only vaguely visible due to their transparency, this ghost is two-dimensional like a silhouette and cheerfully perforated like a lace doily, so that the gray sky blends with the figure as a pattern.

Toyen (1902–1980)

The Pink Specter, 1934

Oil on canvas, 98 × 62.8 cm

Privatbesitz, via Galerie Kodl, Prag

The Czech artist Toyen, who settled in Paris in 1925 and frequented the Surrealist circle there, gives her floating figure a striking shadow and a mysterious materiality. Using painterly techniques, she evokes a cracked

surface reminiscent of tree bark or geological structures. The leading Surrealist André Breton linked this “univers de fissures” (realm of cracks) in Toyen’s work to the political unrest of the 1930s and 1940s.

Laure Pigeon (1882–1965)*

August 21, 1953

Blue ink on drawing paper,
49 × 64 cm

December 30, 1953

Blue ink on drawing paper,
49 × 64.5 cm

November 27, 1957

Blue ink on drawing paper,
65 × 50 cm

Collection de l'Art Brut, Lausanne

* Presented in two sets
for conservation purposes

Laure Pigeon encountered spiritualism after a personal period riddled by crisis. Inspired by using a Ouija board, she began creating automatic drawings. She was over 50 when she created her first drawings while in a trance, using a fountain pen and ink. Her mediumistic works were only discovered after her death and were acquired for the Art Brut collection in Lausanne by the artist Jean Dubuffet, who recognized a “highly poetic spirit” in them.

Agatha Wojciechowski (1896–1965)

Untitled, undated

Ink on paper, 28 × 21.5 cm

Untitled, undated

Ink on paper, 28 × 21.5 cm

Untitled, undated

Graphite, pastel, and crayon on Japan paper,
32.5 × 29 cm

Untitled, undated

Graphite and crayon on Japan paper,
39 × 30 cm

Sammlung Zander / Zander Collection

Agatha Wojciechowski, born in Steinach, Germany, emigrated to the United States at an early age. She initially lived her adult life as a maid, seamstress, and mother. After 1945, she discovered her gift as a healer and as a mediumistic painter. A spirit entity named “Mona” apparently would not let her fingers “stand still.” As a result, she created visionary sheets filled with shadowy heads, faces, and figures. Her spiritualist practice attracted the interest of galleries in New York, Cologne, and Berlin, where her works were exhibited.

Meret Oppenheim (1913–1985)

Ghost with a Bedsheet, 1962

Wood, fabric soaked in polyester, oil paint,
129.8 × 28 × 19.2 cm

Kunstmuseum Liechtenstein, Vaduz

Faced with the threat of war, Meret Oppenheim returned to Basel from Paris in 1939, leaving behind her life as an artist in the heart of the Parisian Surrealist circle. Even decades later, she remained stubbornly silent about the ensuing deep creative crisis, a period accompanied by inner and outer turmoil. In characteristically Surrealist fashion, she combines unexpected elements in this ghost peering out from the wall, stimulating the imagination. The ghost’s typical sheet has slipped down, and a head like a death mask sits atop the spine like a flower on its stem.

Nicole Eisenman (*1965)

Ghost in the Snow, 2016–17

Oil on canvas, 55.9 × 76.2 cm

Udo und Anette Brandhorst Sammlung

The surface, transformed into a relief with thickly applied oil paint, is reminiscent of erosion processes. A melancholic ghost rises between the sketched bare trees, almost merging with the landscape. Does the rather pitiful apparition represent the remnants of the former vision of horror of environmental destruction and climate crisis, eroded by habituation and repression?

Cindy Ji Hye Kim (*1990)

Principles of Closure, 2023

Graphite and charcoal on silk with
shaped birch stretcher bars,
172 × 132 cm

Casey Kaplan, New York

The deep interest in the hidden dimensions of the human psyche and its often uncontrollable manifestations is evident here in the ghostly motif of a woman floating horizontally. Several layers overlap: the silk surface allows the artfully designed frame of the stretcher to shine through. Kept entirely in gray, the drawing is also reminiscent of traditional preparatory paintings, which are not covered by color but appear to be exposed. Through its free-hanging installation in the room, the work also hints at how stimulating it can be to become aware of one’s own hidden sides and deeper layers.

**Christoph Getzner (*1960);
Markus Getzner (*1965)**
Von der Kürze der Dauer, 2014
Papier-mâché, polyamide, egg tempera,
61 × 40.6 × 41.7 cm
Kunstmuseum Liechtenstein, Vaduz /
Schenkung der Künstler

Papier-mâché, wood scraps, dripping paint. Everything about this ghost looks as if it has already been recycled several times and has seen better days. The idea of the *memento mori* has become circular – recycling instead of death as an end. What becomes of the components of our bodies and what becomes of our energy in the great cycle of life and death? The Getznars pose the question without any hope of transfiguration, but rather in keeping with the spirit of the times: irreverent, disillusioned, tragicomic.

Erwin Wurm (*1954)
Yikes (Substitutes), 2024
Aluminum, paint, 154 × 46 × 54 cm
Courtesy of the Artist and König Galerie

Yikes (Substitutes) plays with traditional representations of ghosts. The ghostly cloth hangs down shapelessly – which is only logical considering that the phantom is incorporeal. The blue sandals anchor the figure to the ground, over which the “ghost” should actually be floating.

Paul Benney (*1959)
The Tenant, 2012
Oil and resin on wood, 183 × 102 cm
Private collection, London

Her Ghost, 2011
Oil and resin on wood, 183 × 102 cm
Sybil Robson Orr, Matthew Orr

Paul Benney's work pursues the theme of spirituality. Both *Her Ghost* and *The Tenant* seem to suggest that the picture plane separates the viewer from another realm.

Are the figures we see ghosts? Or do they represent the workings of memory and emotion? Benney's application of a resin layer in both these paintings creates the impression of watery, ambiguous space that shifts slightly under our gaze.

Mike Kelley (1954–2012)
Series of 15 photographs, edition of 5
Ectoplasm Photographs 1–15, 1978/2009
Chromogenic prints, each: 50 × 40 cm
Enrico Praloran Collection, San Vi

In these photographs, Mike Kelley staged himself as a spiritualist medium in a trance state, with rolled-back eyes and “ectoplasm” streaming from his nostrils. A stuffed animal appears in one of them as a parody of a “materialization.” The images merge occult symbols with pop culture and ritual, undermining the credibility of photography while criticizing its role in Conceptual Art of the time. At the same time, the amorphous ectoplasm alludes to the unconscious and the illusory nature of artistic creation.

Susan MacWilliam (*1969)
The Last Person, 1998
Black-and-white, silent film, 10 min., 30 sec.
CONNERSMITH. Washington, DC

This video work refers to the trial of the Scottish medium Helen Duncan (1898–1956), the last person to be convicted under the British Witchcraft Act of 1735 (whence the title of the work). In the piece, the artist assumes the role of the medium and produces “ectoplasm,” as described in the trial records.

Tony Oursler (*1957)

***Fantasmio*, 2017**

Acrylic resin on canvas and digital hardware
with moving image,
46.9 × 21.5 × 17.7 cm

Collection of Tony Oursler

This little ghost is a wanderer between worlds, as ghosts always are. In this case, it inhabits both the digital realm and the world of sculpture. Its melancholy eyes are those of an individual, while the rest of its appearance carries an anonymity into which, ultimately, all memories and all deaths dissolve. We read genuine emotions in its digital eyes, which also speak of the fact that every new technology has brought forth its own ghosts.

Gillian Wearing (*1963)

***Me as a Ghost*, 2015**

C-type print, 131.5 × 91.5 cm

Lent by the Royal Academy of Arts, London

Throughout her career the British conceptual artist Gillian Wearing has up until now investigated the nature of personal identity. *Me as a Ghost* is from a series of works with titles beginning "Me as ..." that explore extreme forms of self-presentation. This work possibly plays on the idea of being immortalized in a portrait.

Adam Fuss (*1961)

***Untitled* from the series *My Ghost*, 2001**

Gelatin silver photograph mounted on muslin,
219.3 × 141 cm

Dan and Mary Solomon

***Untitled* from the series *My Ghost*, 1999**

Platinum photograph, 83.8 × 71.8 cm

Courtesy the Artist & Fraenkel Gallery,
San Francisco

The works in Adam Fuss's series *My Ghost* are photographs: photographs created without a camera. Fuss used a historic photographic method, the Daguerreotype, in which an image is captured on a copper plate coated with a thin layer of light-sensitized silver. The resulting images appear positive or negative, depending on the angle at which they are viewed. Fuss exploits this characteristic to explore ghostly states: evanescence, and the ambiguous interface between presence and absence.

Sigmar Polke (1941–2010)

Telepathische Sitzung II, Sender: William

***Blake – Empfänger: Sigmar Polke*, 1968**

Lacquer on canvas, cord, 50 × 43 cm;
50 × 43 cm

Sammlung Viehof, ehemals Sammlung Speck

Sigmar Polke always maintained an ironic distance – especially from the widespread notion that artistic creation is fueled by a special connection to the inexplicable forces of inspiration. In a parody of experiments in extrasensory perception and communication, Polke seeks contact in this work with the British poet and artist William Blake (1757–1827), whose depictions of spirits and mediumistic visions can be seen in Rooms 2 and 4.

Milly Canavero (1920–2010)

***Untitled*, May 21, 1986**

Marker on paper, 46.5 × 65 cm

***Untitled*, July 23, 1985**

Marker on paper, 46.5 × 65 cm

***Untitled*, November 29, 1982**

Marker on paper, 46.5 × 65 cm

Elmar R. Gruber.

Collection of Mediumistic Art

Milly Canavero only discovered her mediumistic abilities when she was over the age of 50. After experimenting with automatic writing, in this series she used a so-called planchette, which allows the hand and a pen to glide freely over the surface. With remarkable certainty, she laid out line structures on the paper, supplemented by spiral motifs and enigmatic characters, which she regarded as messages from extraterrestrial intelligence.


Rosemarie Trockel (*1952)
Der direkte Draht zum Jenseits, 1988
Wood, glass, various materials,
80 × 50.7 × 40.5 cm
Bayerische Staatsgemäldesammlungen,
München. Michael & Eleonore Stoffel Stiftung –
Dauerleihgabe Pinakothek der Moderne

Art history is so interwoven with the pursuit of transcendence that in the twentieth century there was a growing need to distance oneself from this orientation toward lofty realms. This work is another example of an artist critically questioning the idea that special sensibilities are required to create art. The title emphasizes the “direct line” to the afterlife not only in the proverbial sense, but also as an allusion to the technological innovations of the past – like the telegraph and the telephone wires that had amazed previous generations. The letters affixed to the inside edge are also reminiscent of spiritualist attempts to receive messages from the afterlife via Ouija boards (see Room 4).

Susan MacWilliam (*1969)
AN ANSWER IS EXPECTED, 2013
Yellow gold neon, 9.5 × 157 cm
CONNERSMITH. Washington, DC

The parapsychologist J. B. Rhine (1895–1980), whose work artist Susan MacWilliam explored in depth, began researching extrasensory perception and telepathy in the United States as early as the 1930s, developing experimental tests for these phenomena. This work addresses the fundamental human desire for knowledge and answers – particularly when it comes to the unexplained.

ROOM 7

 Some histories leave deep wounds—on landscapes, on bodies, on collective memory. And time does not heal all wounds. In such instances, ghosts may signal the past’s unfinished business and its lingering effects that continue to shape our emotions, actions, and even entire societies. These ghosts are not loud poltergeists, but ghosts of silence. Their quiet, unsettling presences emerge in places marked by injustice and violence, and in the unspoken pain passed from generation to generation. They often remain invisible until we finally decide to confront them. When these ghosts emerge—ghosts of what has been repressed or denied—they force us to ask how we will remember, respond, or repair.

Heidi Bucher (1926–1993)
*Kleines Glasportal, Bellevue Sanatorium,
Psychiatrische Anstalt Kreuzlingen, 1988*
Textile and latex, 340 × 455 × 1 cm
Estate Heidi Bucher

After initially creating works in private contexts, such as her father's study, which she was denied access to as a child, Swiss artist Heidi Bucher turned her attention in 1988 to a space that was psychological in an even more concrete sense. This skin-like cast of an imposing glass-paneled portal was created in the former Bellevue psychiatric hospital in Kreuzlingen, Switzerland, an institution where control was exercised and judgments made about the boundary between normality and pathology. The physically demanding work process is impressively captured in a 1990 film (by Michael Koechlin, available on YouTube).

Glenn Ligon (*1960)
*Untitled (I'm Turning Into a Specter
Before Your Very Eyes and I'm Going
To Haunt You), 1992*
Oil stick, gesso, and graphite on wood,
203.5 × 81.6 × 5.1 cm
Philadelphia Museum of Art: Purchased
with the Adele Haas Turner and Beatrice
Pastorius Turner Memorial Fund, 1992

The line of text that makes up the work's title has been rendered illegible by the many layers in the lower part of the canvas, condensed into a deep black and eerie intensity. The phrase is no longer just a written thought, but a reality. American artist Glenn Ligon is referencing a line from a controversial 1958 play about racism by French outsider author Jean Genet (1910–1986). A gay, Black artist, Ligon interweaves

different levels of meaning to create ominous, traumatic, unresolved stories of historical injustice, current violence, and condemnation to invisibility through marginalization and discrimination. Not least, his 1992 work was inspired by the staggering number of victims of AIDS.

Vittorio Santoro (*1962)
To Repel Ghosts, 2007
Glass tubes, neon, suspension devices,
neon cable, electric cable, transformer,
edition 1/5, 186 × 44 cm
Sammlung Oskar Gasser, Zollikon

Vittorio Santoro uses fragments for his text-based works – snippets that he encounters in a wide range of contexts, such as song lyrics and conversations. Once isolated and placed within new settings, these raise the question of which ghosts are being ward off, and by what means. The work's reliance on language and writing seems to position both as levels of reflection. At the same time, viewers must piece together a coherent meaning, as if from shards.

Claudia Casarino (*1974)
Desvestidos, 2005
Tulle dresses, dimensions variable
Property of the artist

Paraguayan artist Claudia Casarino calls her work “Undressed.” In it she addresses inherited trauma – mostly in the context of structural and gender-based violence – and shows how such injuries live on in the body and in behavior patterns across generations. Clothes made of transparent fabrics serve as her central metaphor: they oscillate between concealment and revelation and describe the incomprehensible reality of traumatic memories that remain ever-present at the edge of consciousness, inevitably resurfacing.

Willie Doherty (*1959)

***Ghost Story*, 2007**

Single-channel installation, color, sound,
15 min., edition 3/3

Ulster Museum Collection,
National Museum NI

Trauma, the ancient Greek word for “wound,” refers in psychological contexts to the deep emotional injuries caused by experiences of violence. Traumas can be felt both individually and collectively, and healing from them can pose a challenge for entire societies. In his film, Willie Doherty captures the traces of the Northern Ireland conflict (ca. 1968–98), which remain present in both memory and landscape. The French philosopher Jacques Derrida coined the term “hauntology” to describe this unsettling of the present haunted by the past.

RAUM 8

Corinne May Botz (*1977)

***Haunted Houses*, 42 photographs from
the series *Haunted Houses*, 2000–10
Archival pigment print, each: 50 × 60 cm
Corinne May Botz**

Cornelia Parker (*1956)

***PsychoBarn (Cut-Up)*, 2023**

Mixed media, dimensions variable

**Courtesy of the artist & Frith Street Gallery,
London**

Encountering the unknown or the supernatural can be terrifying. But toned down and contained for the sake of a thrill, it is an essential part of any good ghost story. Some seek out this feeling, while others try to avoid it as much as possible. From the wide range of possible reactions, these two artists represent starkly different approaches: one curious and documentary, the other deconstructive. Corinne May Botz spent time getting to know haunted places and their present inhabitants – people who live alongside their ghosts. Cornelia Parker, for her part, delves into the culturally well-rehearsed patterns of the uncanny. First, she reconstructed one of the most haunting houses of the collective unconscious: the set of Alfred Hitchcock’s film *Psycho*. Then she proceeded to take it apart piece by piece.

Ryan Gander (*1976)

Looking for something that has already found you (The Invisible Push), 2019

A series of wind machines, hidden from the spectator, recirculate the air within the gallery to create a force that subtly pushes the visitor into an empty exhibition space
Ryan Gander Studio. © Ryan Gander

We usually expect to encounter visible objects in an exhibition space. Here, however, there is nothing left to see. (Only the lighting still hints at the position of the objects displayed in a previous exhibition.) A draft can be felt on the skin, a sudden, slightly unsettling change in the climate-controlled museum rooms. This phenomenon, at times distinct and at other times barely perceptible, can be traced throughout the entire space.

Öffnungszeiten / Opening Hours / Heures d'ouverture

Di–So 10–18 Uhr / Tue–Sun 10 a.m.–6 p.m. / Mar–Dim 10h–18h

Mi 10–20 Uhr / Wed 10 a.m.–8 p.m. / Mer 10h–20h

Sonderöffnungszeiten / Special opening hours /

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Eintrittspreise / Admission / Prix d'entrée

Erwachsene / Adults / Adultes CHF 30

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