

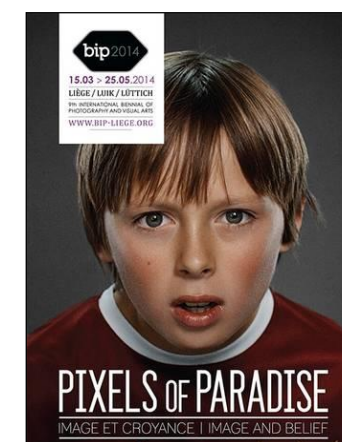
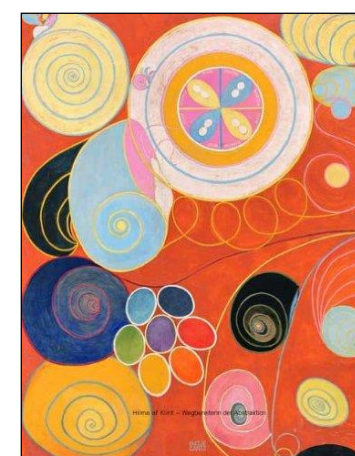
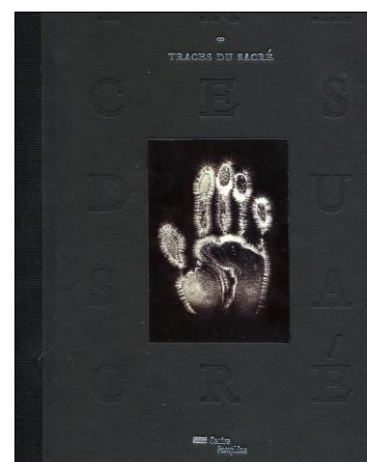
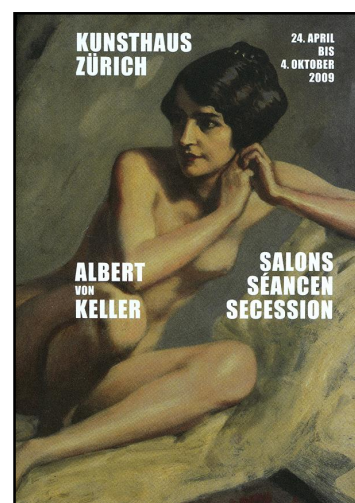
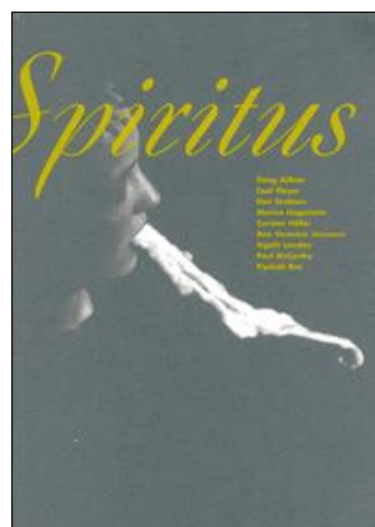
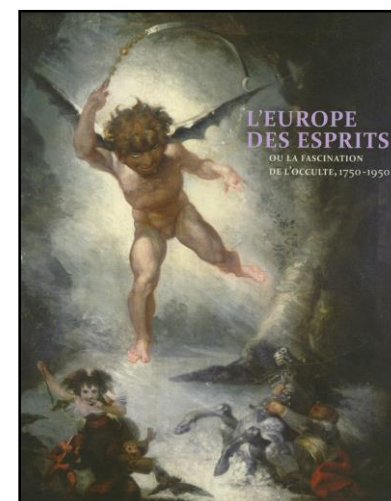
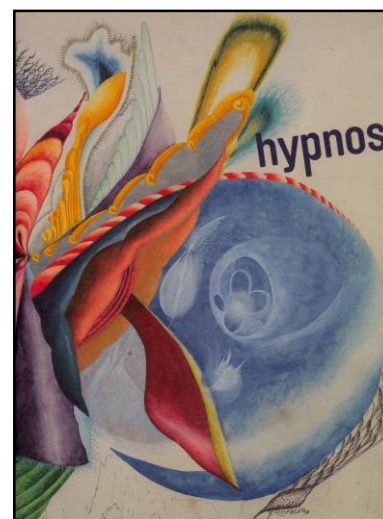
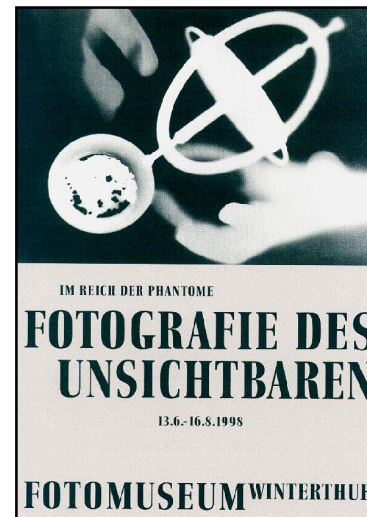
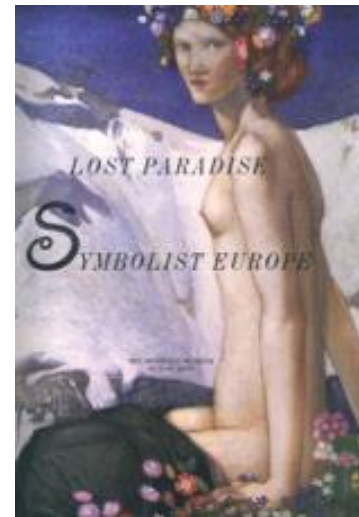
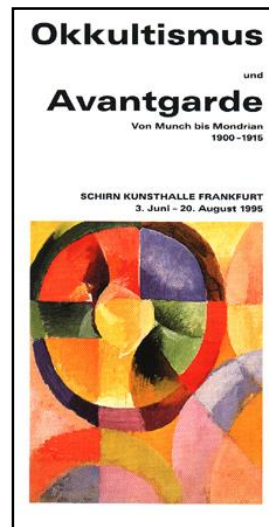
Archives and Exhibitions

Andreas Fischer
(IGPP, Freiburg i.Br.)

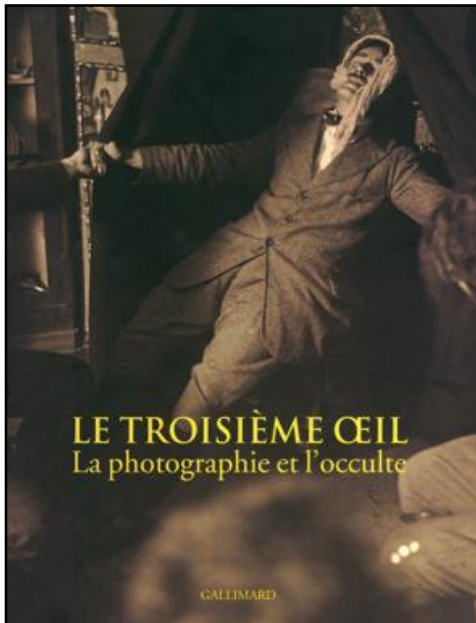


Institut für Grenzgebiete
der Psychologie und
Psychohygiene e.V.

A new field of work at the IGPP: exhibition projects



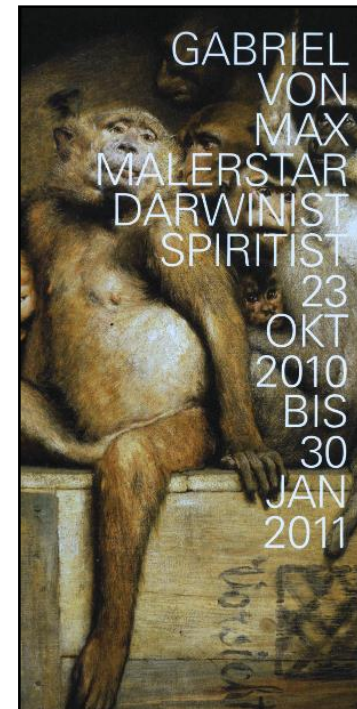
Main topics



„Photography“:

Occult and paranormal photographs in the context of history of photography, theory of media etc.

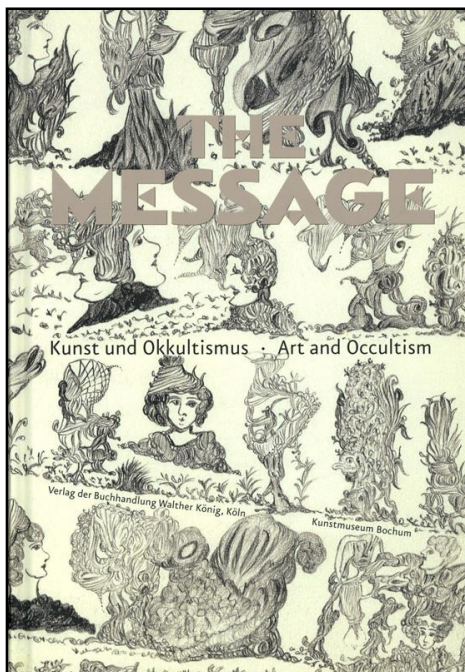
„The Perfect Medium - Photography and the Occult“ / „Le Troisième Œil - La photographie et l'occulte“
Metropolitan Museum of Art, New York, Maison Européenne de la Photographie, Paris
2004 / 2005



„Art and the Occult“:

Influence of occult theories and related visual documents on art and artists from the 19th century to the present.

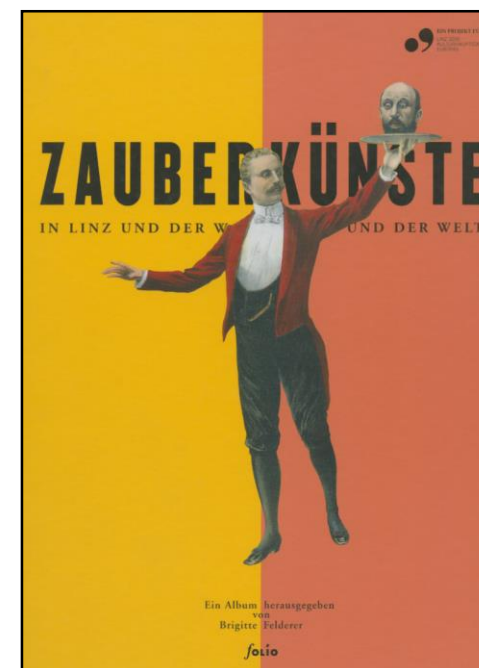
Lenbachhaus München, 2011



„Spirit/Mediumistic Art“ / „Outsider Art“ (Art brut)

Automatic drawing and painting.

The Message. Kunst und Okkultismus
Cologne Fine Art, Kunstmuseum Bochum, 2007, 2008



„Cultural History“:

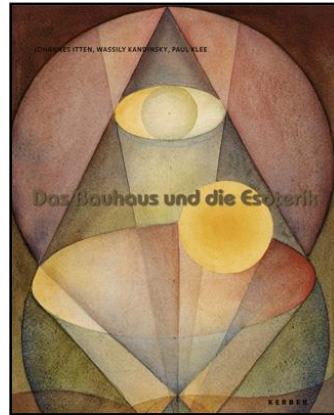
magic, history of science, religious and spiritual context, etc.

„Zauberkünste“, Nordico - Museum der Stadt Linz, 2009

Other exhibitions



The Spiritual in Art - Abstract Painting 1890 - 1985
Los Angeles County Museum of Art, 1986



Johannes Itten, Wassily Kandinsky, Paul Klee. Das Bauhaus und die Esoterik
Gustav-Lübcke-Museum Hamm, Museum im Kulturspeicher Würzburg, 2005



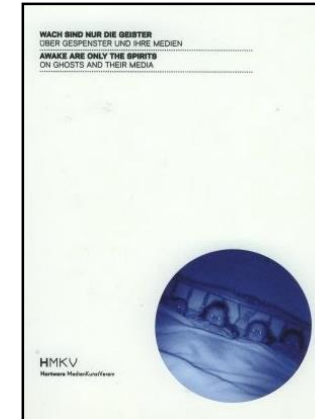
Laura Larson
'Apparition' 2005



Holy Inspiration: Religion and Spirituality in Modern Art
Stedelijk Museum in de nieuwe Kerk, Amsterdam, 2007/2008.



Rudolf Steiner und die Kunst der Gegenwart
Kunstmuseum Wolfsburg, 2010



„Wach sind nur die Geister“
Phoenix Halle Dortmund, 2009



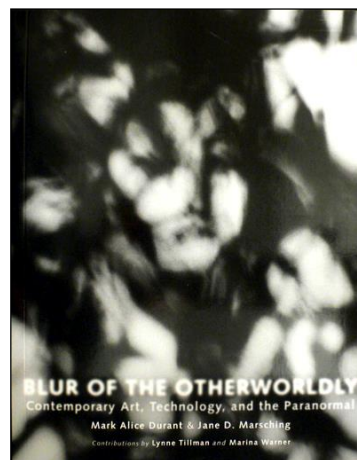
Gespenster, Magie und Zauber in der Kunst.
Konstruktionen des Irrationalen von Füssli bis heute (2011/2012)



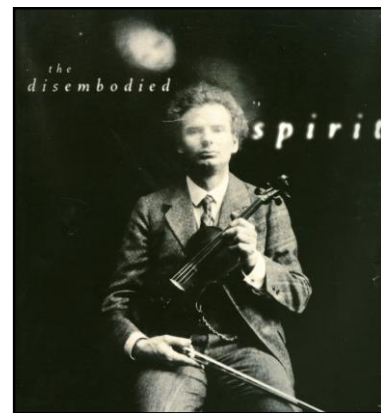
Horst Ademeit Wohnen in der Strahlenkälte
Galerie Zander, Köln, 2009



Phantoms of the Camera
New York, 1972



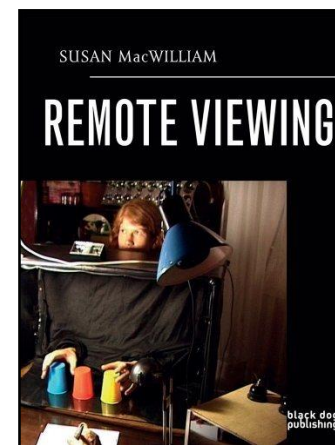
Blur of the otherworldly : contemporary art, technology, and the paranormal
Center for Art and Visual Culture, 2005



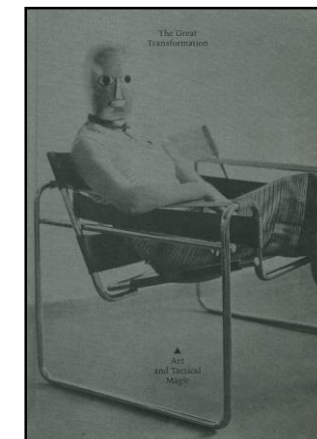
The Disembodied Spirit
Bowdoin College Museum, Brunswick, Maine 2003/ 2004.



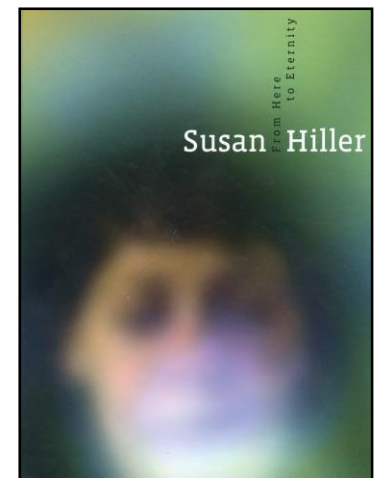
Shift, Basel, 2009
Exhibition



Susan MacWilliam
Remote Viewing
Biennale Venedig, 2009



The Great Transformation.
Art and Tactical Magic.
(Kunst und taktische Magie)
Frankfurter Kunstverein , u.a. 2008



Susan Hiller: From Here to Eternity
Neues Museum Nürnberg, 2011

Research topics

The exhibition included and inspired lots of studies about the history of Spiritualism, occultism, early psychical research and parapsychology in different academic fields, in different countries.

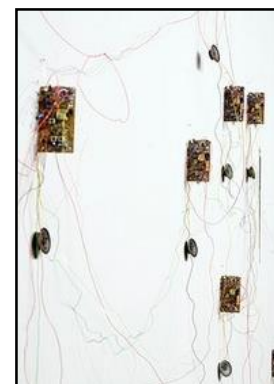
Example: „Art and the Occult“ at the IGPP

- Historiography of exhibitions: historical developments, possible changes in regard topics, academic preferences, „forgotten“ or extinguished positions, etc.
- Different types of artistic approaches to the „occult“ and relevant topics (e.g. artists acting like a „medium“, as „theorist of media“ etc.) Incl. interviews e.g. on motivation, theoretical background etc., understanding better the reciprocity of both fields.
- Different „cases studies“ related to archival material at the IGPP:
„The reception of A.v. Schrenck-Notzing in art“, (incl. a ‚Catalogue raisonnée‘ of his fotogr. work),
„Reconstructing the Poltergeist: Hans Bender, Leif Geiges and the work of the artist A. and B. Blume“,
, etc. (exhibitions, catalogues).
- Documentation, enriching the archival section.

Example: Art works simulating „occult practises“



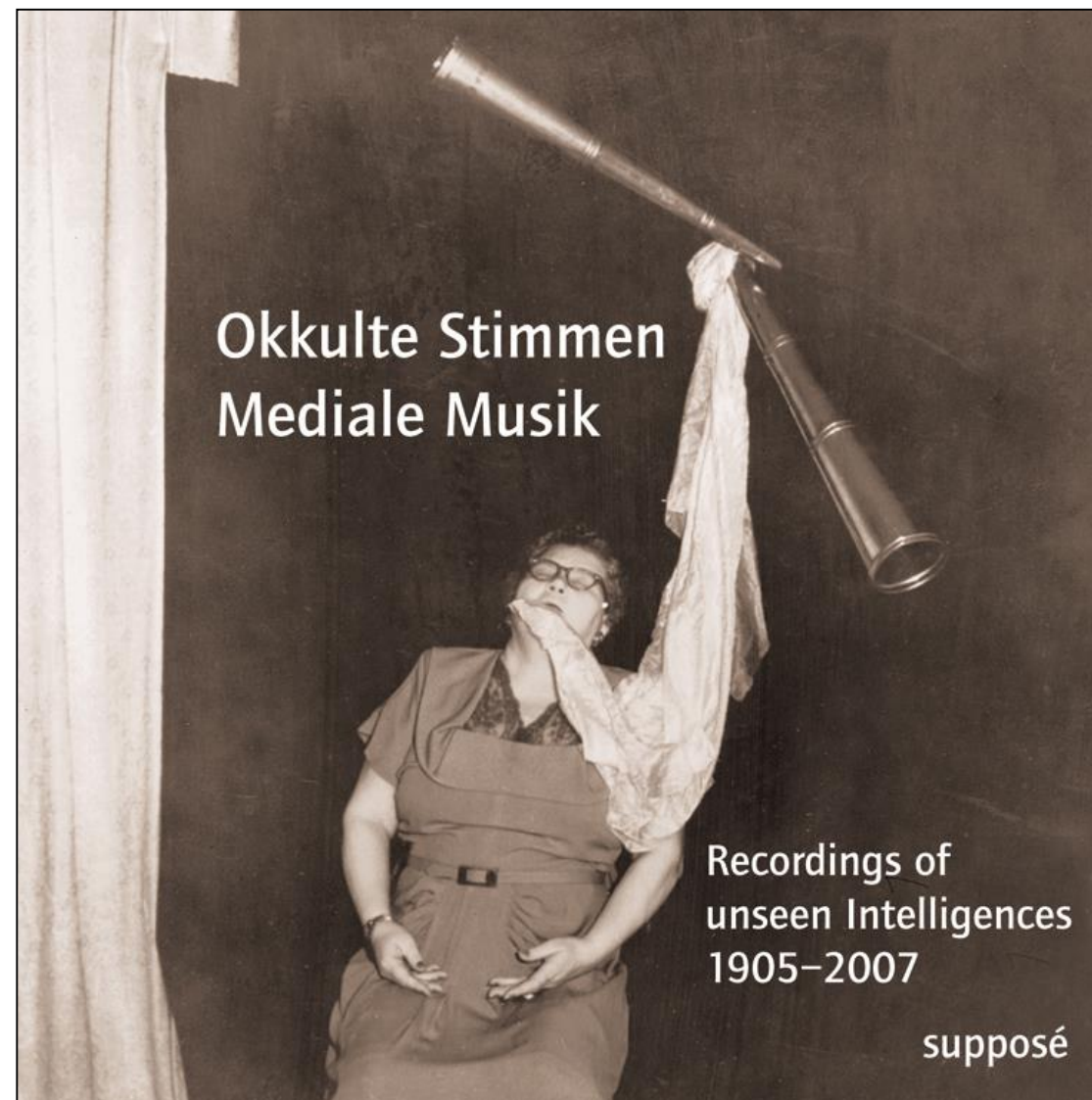
Sam Ashley
Ghost detector
1994 -2005



Katrin Günter
The Clearing
(Cabinet of
Thoughtphotographi
e)
2009



Aids 3D
Ghost Trone,



**Archival resources as a source for
artistic works**

**(3 Audio-Cds with recordings of
„poltergeist-phenomena“, „direct-“ or
„trance speech“, „paranormal music“,
„xenoglossy“ etc.)**

**Example:
Art works
connected with
„occult voices“**

Exploring Archives

The projects included, to varying extents, the worldwide search for relevant archival and historical resources for research purposes and for possible exhibits. At the beginning the search was hindered by the lack of reliable or detailed information on locations, holdings, accessibility, context, etc. Repositories or individuals holding several hundred collections of different types were contacted or visited.

Of great importance were also the IGPP archives which have been built up systematically since 1995 thanks to the financial support received from the Holler Foundation. The archives of the German “scientific occultist” and medical doctor Albert von Schrenck-Notzing (1862–1929) played an important role in this context.

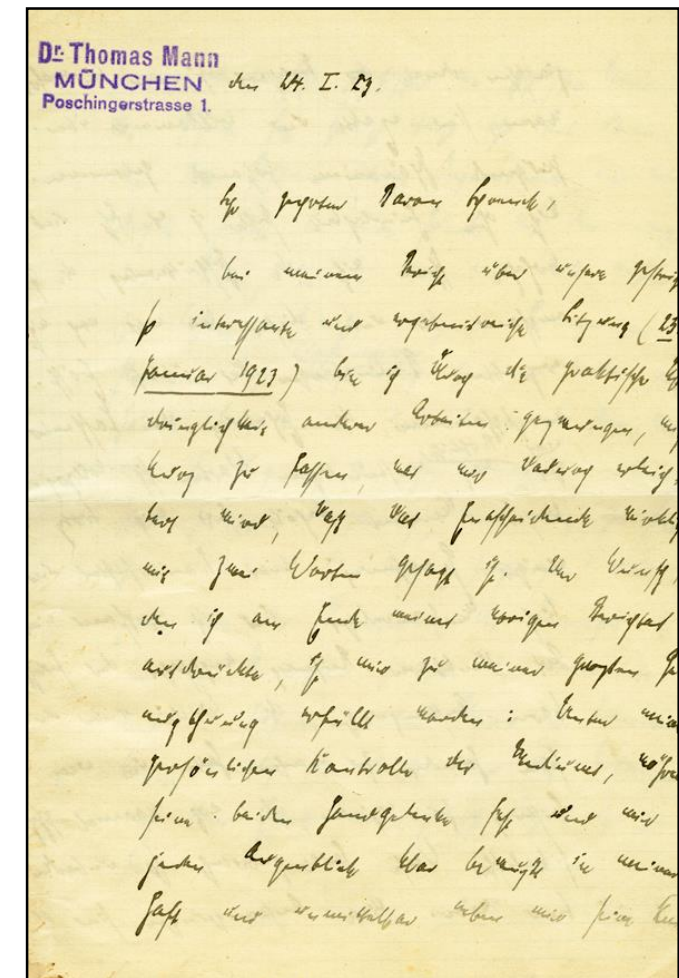
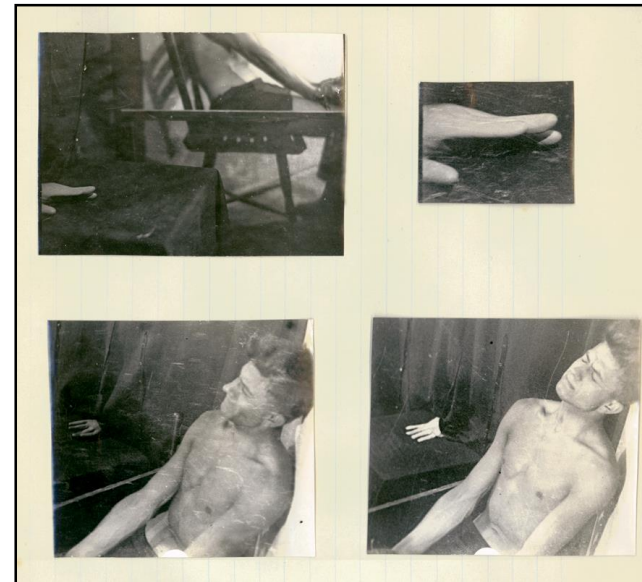
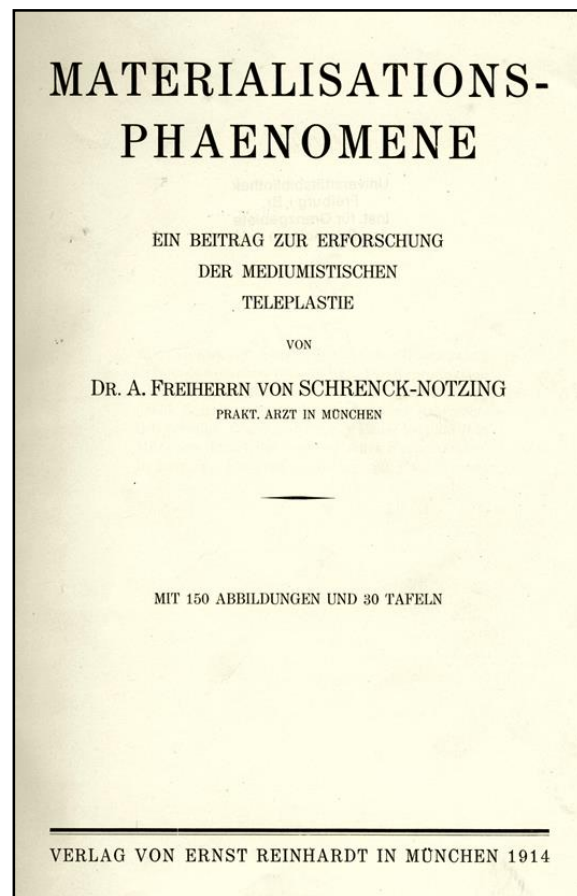
A.v. Schrenck-Notzing, c. 1886.

At this age he started his first investigations on paranormal phenomena, on „Telepathy and Hypnosis“.



A wooden box with photographic glass plates used for conferences by Schrenck-Notzing

Two memorable cases



Letter from T. Mann to Schrenck-Notzing at the archives of the IGPP

Research on „materialisation-phenomena“ (1909 -1913)

Experiments based on „photographic evidence“

Experiments with Rudi and Willi Schneider on telekinesis and materialisation-phenomena and (1919 - 1928)

Experiments based on “public evidence” by renowned eye witnesses, such as the writer Thomas Mann.

The “Stiftung Schrenck-Notzing”



The Munich ‚Palais‘ of the researcher, around 1910



Hans Bender (1907–1991),
around 1950

Schrenck-Notzing, who had no institutional background, made no arrangements for securing his collection on parapsychology, although colleagues tried to convince him repeatedly about his „moral responsibility“

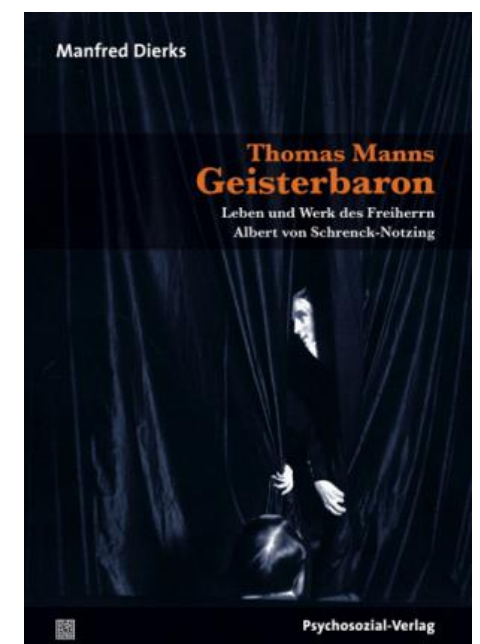
Hans Bender showed as early as 1933 a particular interest in the preservation of the scientific legacy of Schrenck-Notzing, covering „fifty years of collector activities“. He succeeded not until 1941, when the „Palais“ had to be cleared out. (The residence was transformed in a administrative building of Nazi authorities.) The archives were transferred to Bender, then Professor at the „Reichsuniversität“ Strasbourg.

Fragmenting Schrenck 's archives



- Lots of „incriminating matters“ were destroyed shortly after his death to protect his memory.
- Separation of „valuable“ and „useless“ material by colleagues in regard further research on parapsychology. Later separation of Schrenck 's library and papers, without making an inventory of the literature. Part of the books were sold.
- The archives were several times moved. No detailed inventory had ever been made, few arrangements in regard protection. The boxes were stored for decades at the attic at the IGPP. There are further losses in this period.
- The archival work of arrangement and description revealed the irrecoverable loss of great parts of Schrenck-Notzing's heritage, considering the richness of his work and life.
(Rarely scientific correspondence, very little material on hypnotism, on spiritism, about his work as expert for occultism before the courts, about his worldwide „occult“ network etc. The collection of „valuable, unpublished manuscripts“ disappeared or most of the content of almost hundred files with press clippings from 1890 to 1929.)
- Nevertheless the archives offers fascinating insights into the great era of physical mediumship, esp. in regard the rareness of such documents in Germany.
(Highlights are documents on the „Schneider-case“, the collection of photographs on materialization-phenomena, some papers on investigation on poltergeist phenomena).

“Narrative” biography on Schrenck-Notzing by Manfred Dierks, based on the archives at the IGPP (2012)



Some further remarks in regard archival research on Schrenck-Notzing

- **„Path of destruction“: Many archives of Schrenck ‘s colleagues or relevant institutions disappeared almost completely.**
- **Many archives related to history of parapsychology, which survived in public institutions are not arranged or even available.**
- **Historic aspects are often underestimated in todays parapsychology due to other priorities. There are also very different concepts in regard what belongs to the „proper“ field incl. its history. Some materials were regarded as „dangerous“ for the (academic) respectability.**
- **There were quite some hindrances conducting research in archives or collections in the field, mainly due to their limited resources. On the other hand we experienced also „informal“ access to holdings and a very cooperative behaviour, which facilitated basic research in an incredible way.**

New framing of Schrenck 's photographs

First presented as documents illustrating a scientific approach to the paranormal at the beginning of the 20th century they were more and more interpreted from an aesthetic perspective, even reframed as works of art.



Schrenck and Art



The medium Lina M. in hypnotic trance showing „Furious threat“ (1887)

Experiment on gestures and bodily expressions under hypnosis.

„Dr. von Schrenck-Notzing kommt die Ehre zu., auf dem ersten ‚Congrès International de Psychologie‘ (Paris, 1889) ausdrücklich auf den ‚künstlerischen Wert der hysterischen und hypnotischen Ausdrucks-phänomene‘ hingewiesen zu haben.“

André Breton, Le Message automatique, 1933.

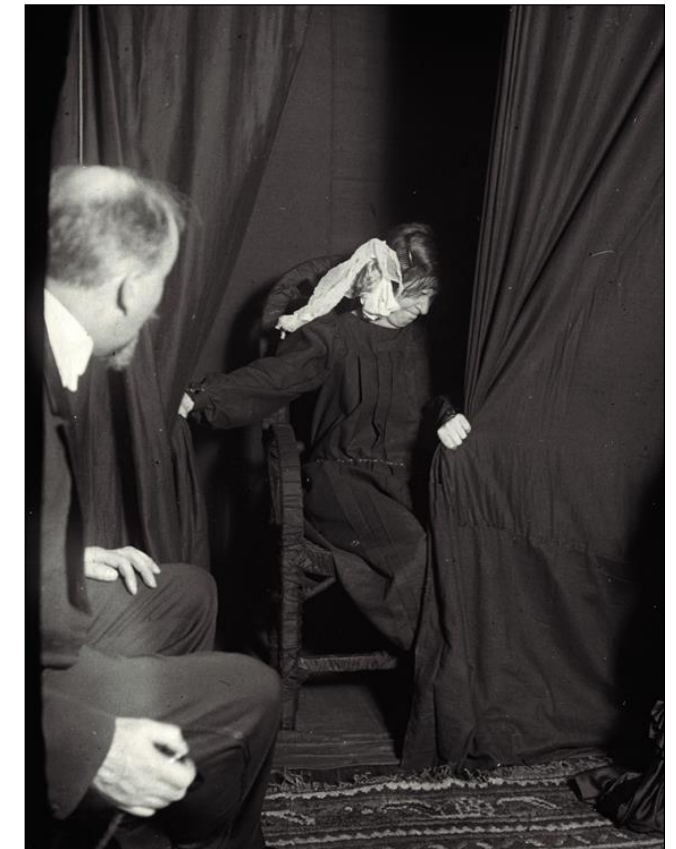


The „dream dancer“ Magdeleine G. at the Schauspielhaus München (1904)

Experiments on hypnosis and art

„Der Tanz der Zukunft“

Günther Fuchs, 1904.



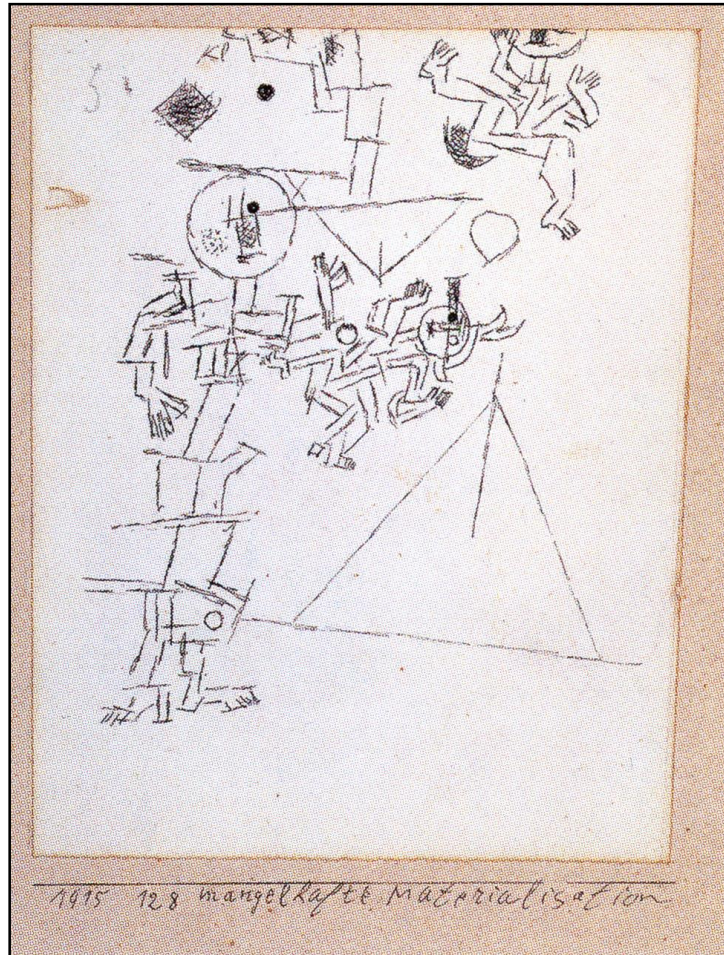
The medium Eva C. with a materialization of a female figure (1911)

Comparing mediumistic with artistic production

„So ist die Schöpfung ... als Form, Linie und Komposition von unübertrefflicher Schönheit, wie sie nur das Werk eines großen Meisters zeigen kann.“

Albert von Keller, 1913.

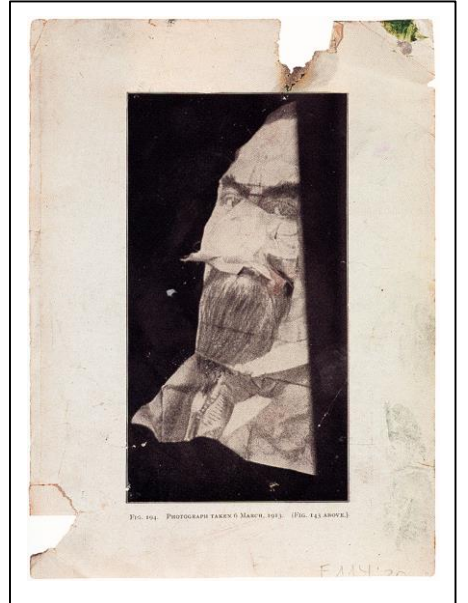
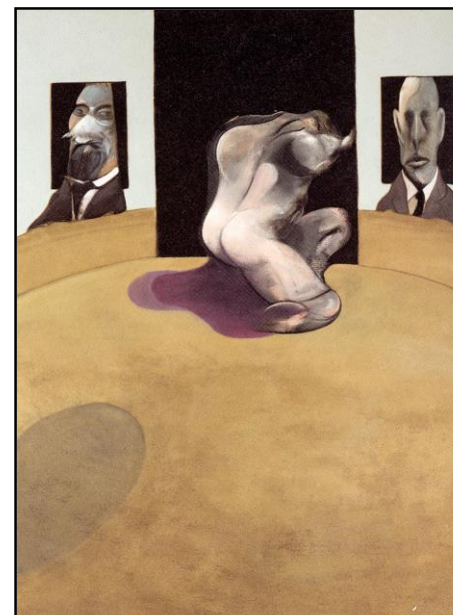
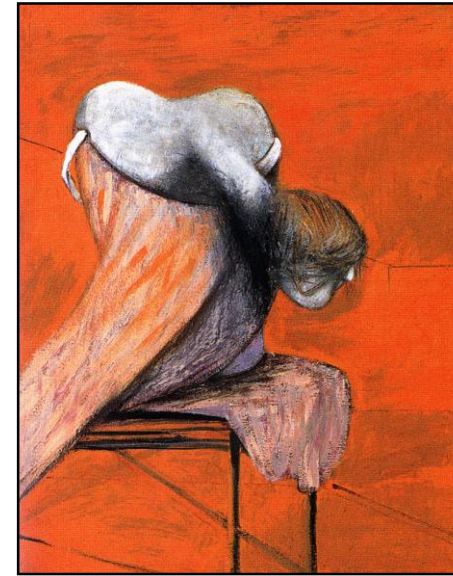
Art and Schrenck



Paul Klee
**“Mangelhafte
 Materialisation”**
 1915



**Serie of Schrenck-
 Notzings photographs at
 the exhibition “Film und
 Foto” (1929), selected by
 Lazlo Maholy-Nagy**

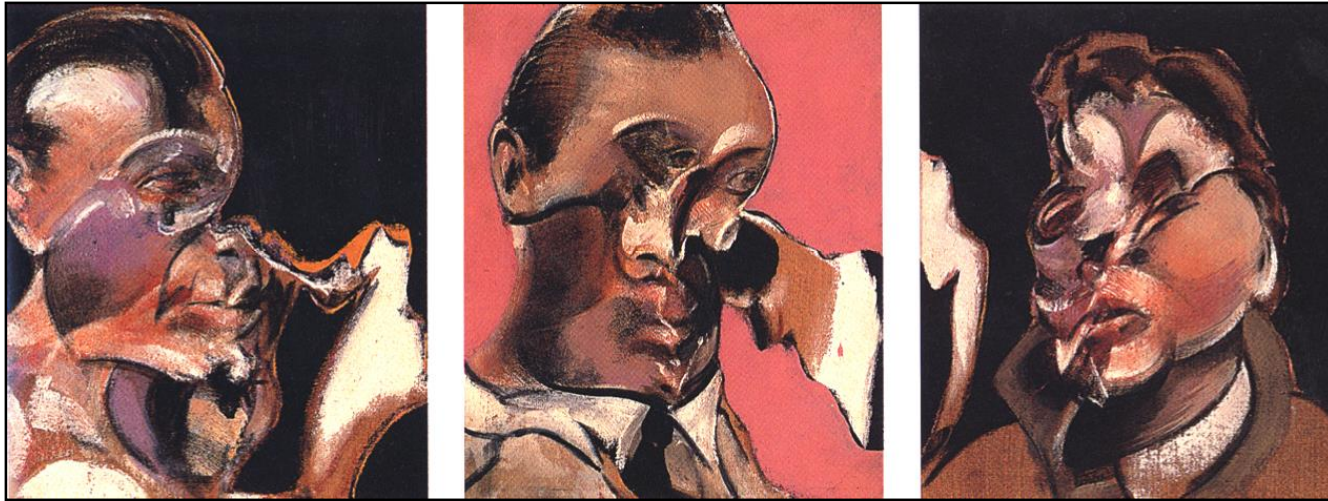


Francis Bacon

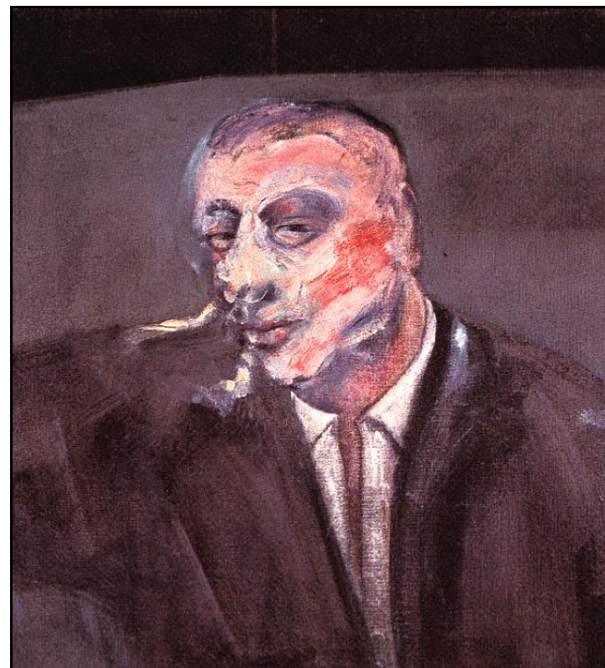
**Part of „Three Studies
 for Figures at the Base
 of a Crucifixion“**
 1944

**Part of „Tryptichon 1974
 - 77“**

Visualisation of “Emanations”

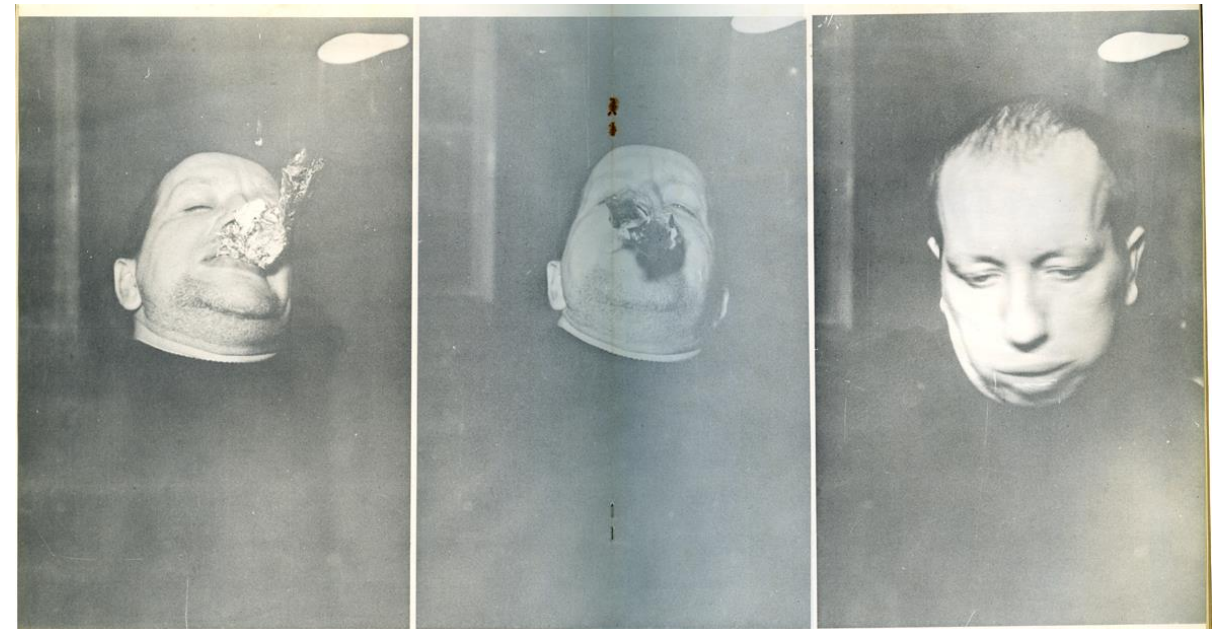


Francis Bacon,
„Three Studies for
Portraits including Self-
Portrait“
und „Head“
1969





**Paul Laffoley,
Mind Physics: The Burning of Samsara,
1967**



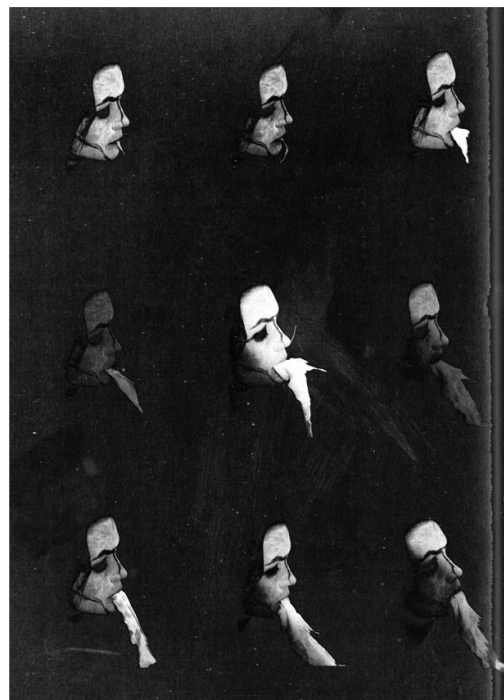
**Bernhard Blume
Ideoplastik
1972**



**Jan Fabre
Materialisierung der Sprache
1987, (presented at the Kunsthistorischen
Museum Wien, 2011)**



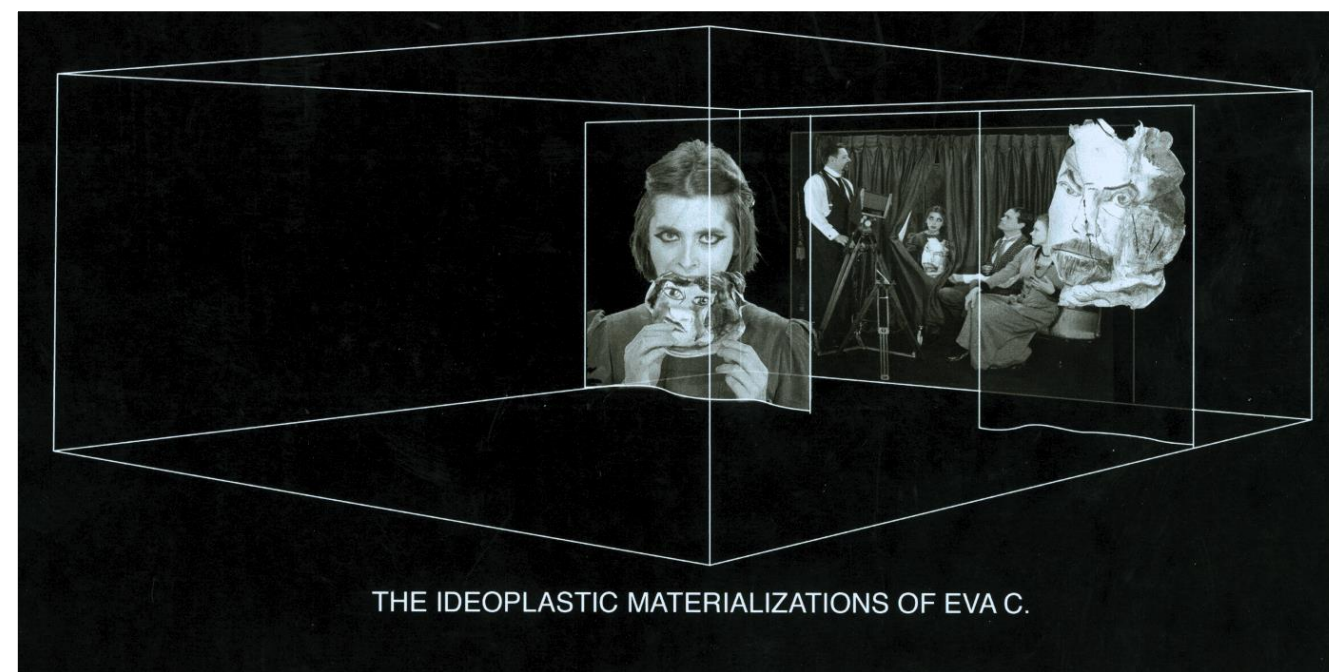
**Mike Kelley, David
Askevold
„The Poltergeist“,
1979**



**Sebastian
Hammwöhner
Linea Lactea
2006**



**Alexander Gehring
Messages from the
Darkroom
2011**



**Zoe Beloff,
The ideoplastic materializations
of Eva.C.
2004
(Four-Channel Stereoscopic
Surround Sound DVD
Installation)**

Loosing Control and Context ?

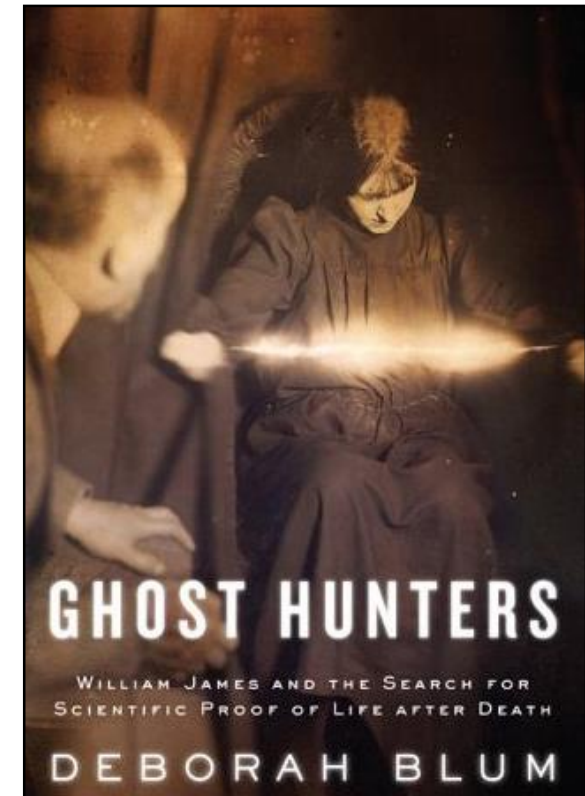
Albert von Schrenck-Notzing
The medium Eva C.
with a materialization
on her had“
17. Mai 1912.



Detail published in
“Materialization-
Phenomena“ (1913)



Copy of a photographic
glass negativ from the
photographic collection
of Schrenck-Notzing with
a „luminous
apparation“ between the
hands of Eva C.
In the protocols and
writings the researcher
didn ‘t mention the
„extra“.



Book cover (2007) with
retouched image. (The
„materialization“ on the
had has been painted
over).

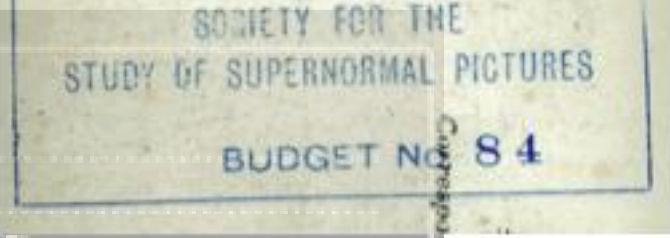
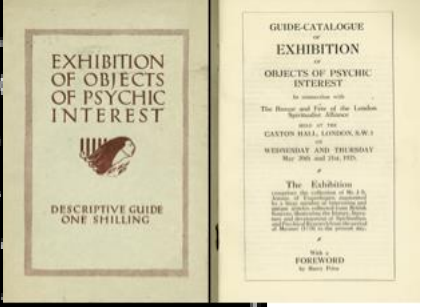
Ignoring the historical context, ignoring the complexity of the field, ignoring the Institute ‘s
„mission“ and interest, ignoring „copyrights“ etc.

Looking for Photographs

archival work, documentation, collecting, preserving



Finding the „State of the Art” in regard historical photographs related to the paranormal

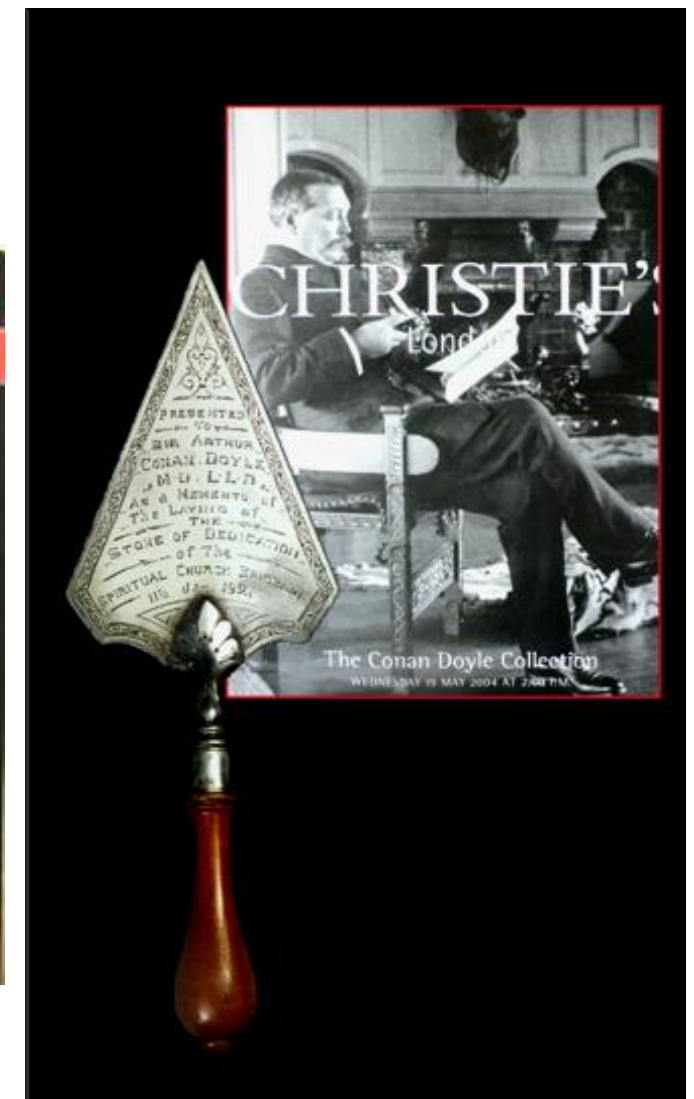
Papus (G)	Sammlung von Stainton Moses (M.A. Oxon) (1874 -?)	
Charles R	Arthur Conan Doyle, Exponate des „Psychic Museum”	
Glen Har	Society for the Study for Supernormal Pictures, Budget, (1921 - 1925?)	
Hans Hol	Fred Barlow Collection (Sekretär des Society for the Study for S	
Sammlun	Eric Dingwall Collection (u.a. übernahm Teile der Barlow Collec	
Sammlun	W.Warrick Collection, England [-1930; mehrere tausend Fotografien].....	
Sammlun	„Harry Price Library”, England	
Jakob-Na	„Wedgwood-Collection”, London, [Aksakof, PS, Jan 1887, 3]	
(America	Blackwell Sammlung [Warrick, 321: mehrere tausend Fotografien].....	
Luce Om	Henslow Collection [Light, 1919, 27: sixty photographs].....	
Biblioteca	Tom Patterson Collection [Permutt, 51].....	
Montand	Cyrrill Permutt Collection [c.2500 Fotografien].....	
Hellenba	Newcastle Psychic Research Institute, Dep. of Psychic Photography, Gerry Clarke, Dir. ..	
Reichenb	[1960, Pat, 47]	
Fukurai I	Britten Memorial Museum, Manchester, England [19 -?]	
Japan Ne	Arther Findlay College, Stansted, England,	
Museum	Sammlung Maurice Grosse, London	
Nachlass	Staveley Bulford, Ditching, SX., England [1920-1950] , Psychical Research Ass	
Museum	Lionel Owen	
Nationa	Spiritualists' National Union, London	
Thomas	London Spiritualistic Alliance	
Margaret	(British) Society for Psychical Research [1886-]	
Nachlass	Collection Matosse, Frankreich	
Nachlass	Collection Hamilton, Frankreich, England	
Piccolo M	Comité d'Etude de la Photographie Trancendentale, Paris, Frankreich [19	
Collection	2000 Fotografien]	
Germanis	Collection Theodore Hansmann (Permutt: „schönste der Welt” 51)	
Nachlass	Fotografische Sektion der Belgischen Metaphysischen Institut (c. 1910?)	

Resulted in a list with c. 150 collections assembling many thousands of vintage prints



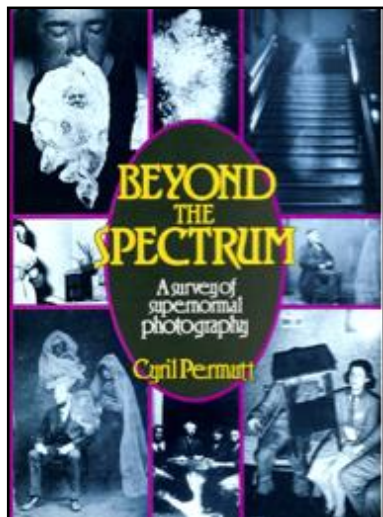
Outsiders

The preservation of some parts of the history of the “occult” is due to “outsiders”, like collectors of history of magic.



Tracing Photographs

C. Permutt collected „paranormal“ photographs. Among others he was the „photographic expert“ of the SPR.



Obviously some of the material has been sold in the 1990th at Christie 's



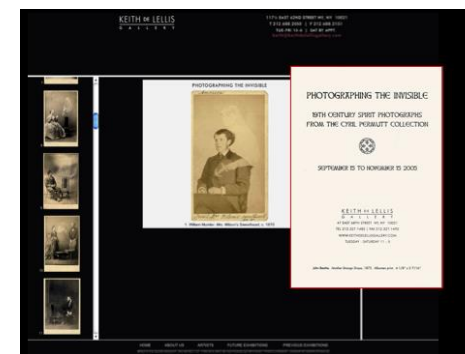
2006: The rest of the Permutt collection were purchased for the archives of the Society for Psychical Research with financial support of the IGPP



The Gilman Paper Company Collection purchased prints



2005 The Gilman Paper Company Collection was included at the collection of the MET



2006 Sale at Keith de Lellis Gallery, New York, presenting some material, which was sold at Christie 's



Some of the material forms part of the collection of the gallery (A.o. the famous Crookes and Katie King photographs)

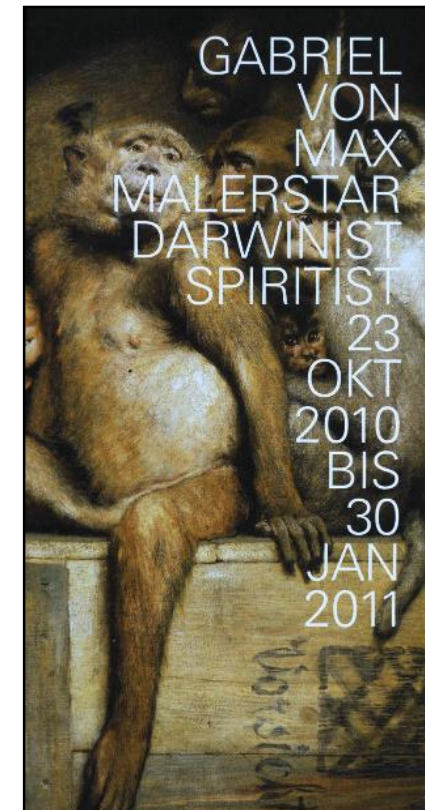


The IGPP purchased four prints of Beattie from K.d.Lellis

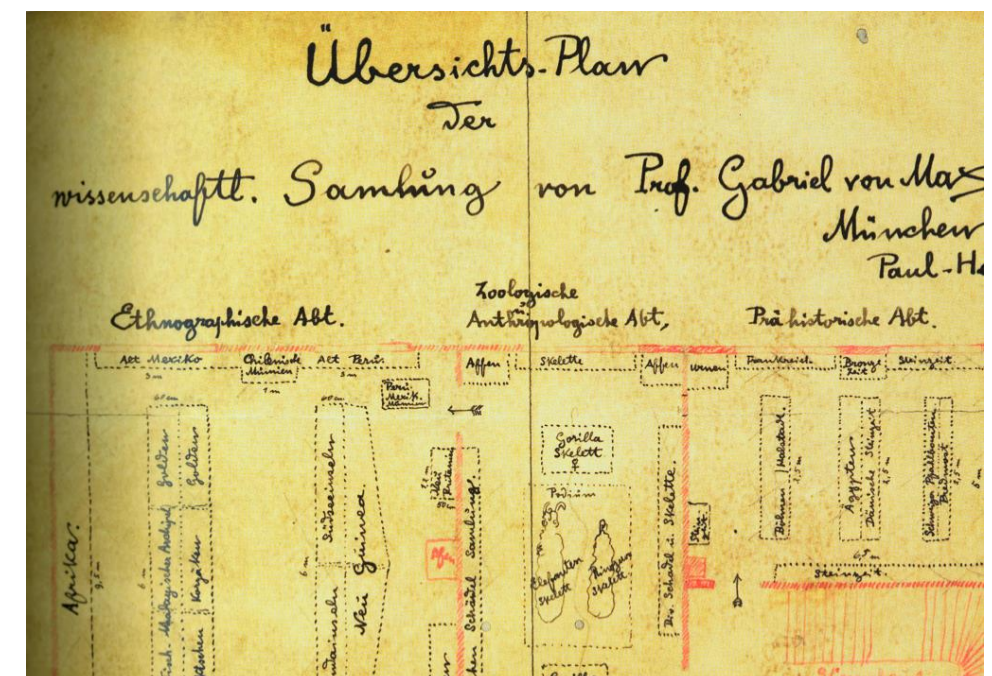
Gabriel von Max and his „Museum of the Future”



Serie of photographs of Florence Cook, c. 1900

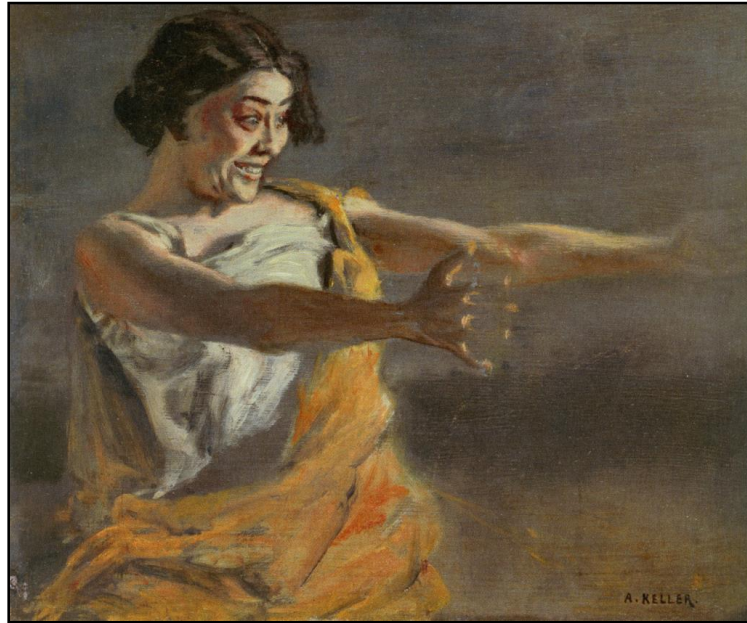


Serie of photographs of the experiments with Eusapia Palladino in Milan

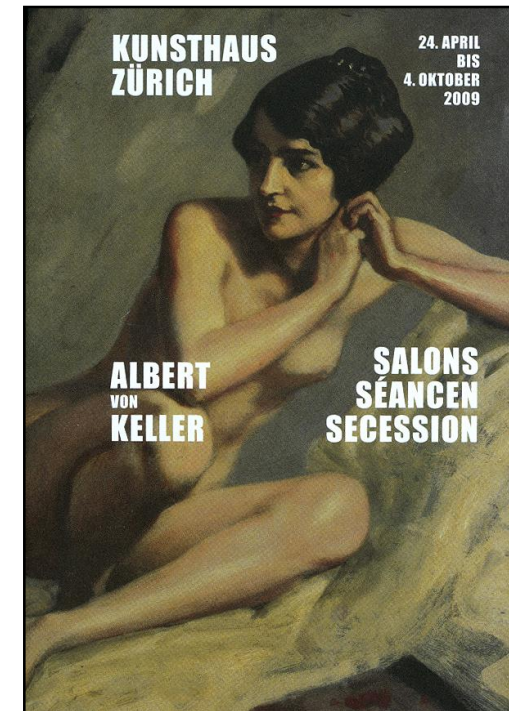


Map of Max' „Museum of the Future“, which included a section on Occultism , c. 1890)

Albert von Keller and the „dream dancer“ Magdeleine G.



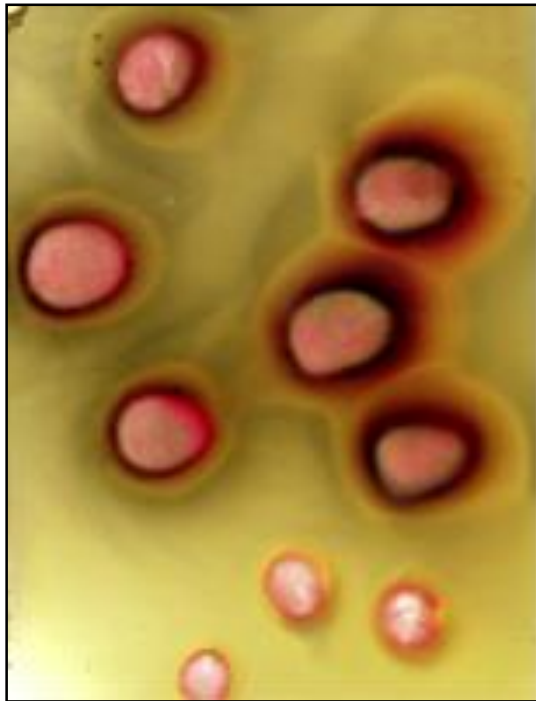
Albert von Keller
Magdeleine Guipet as Cassandra, c.1904



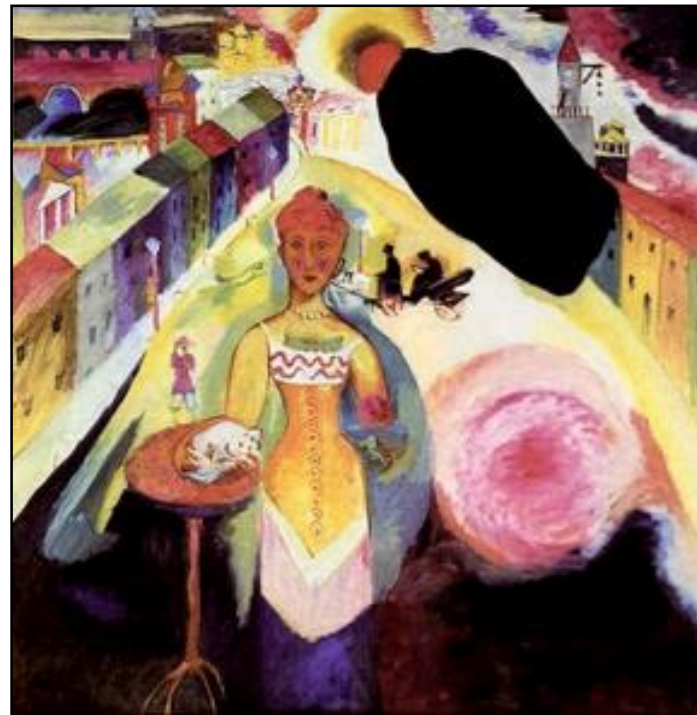
300 photographs from F. Boissonas of Magdeleine G., Genf, 1903-1904

The photographic estate of Louis Darget

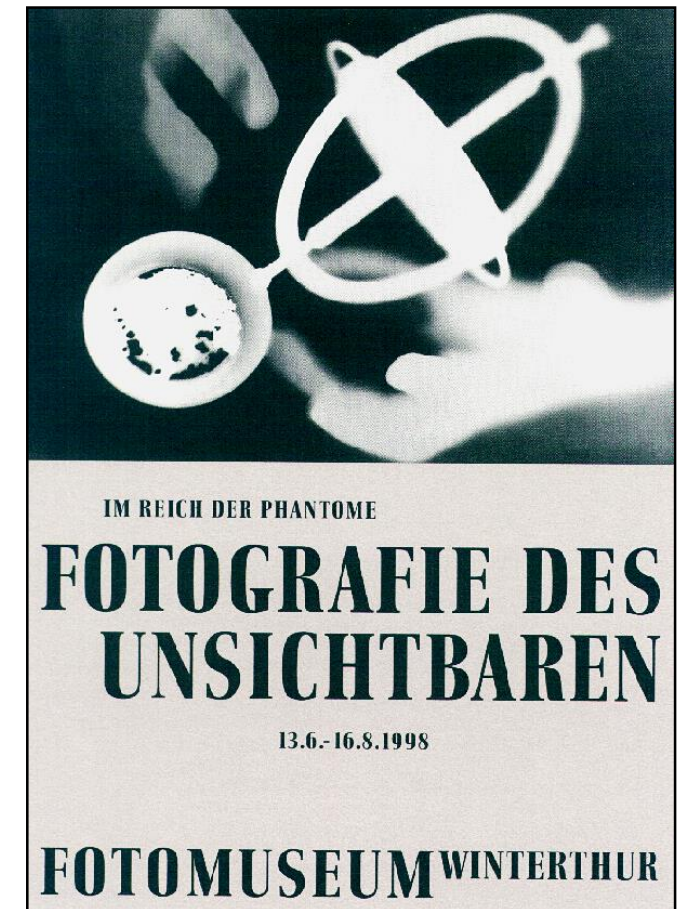
(c.700 photographs, prints and glass plates, notes, correspondence, etc.)




Louis Darget
Photographs of „Fluids“
1896 - 1900



Wassily
Kandinsky,
Lady in Moskau,
1912



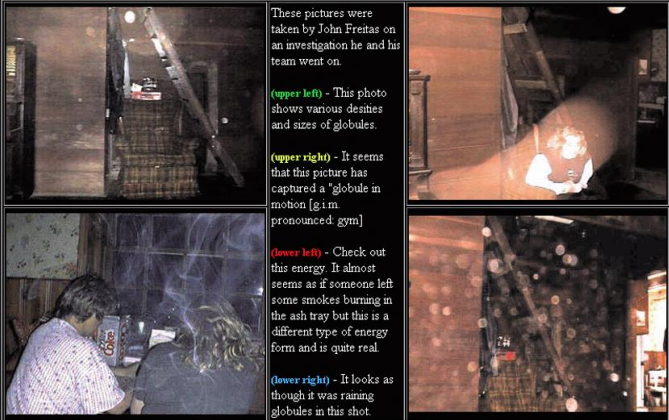
Collecting „new data” (Historical material of the future)



**Your Photos
"Investigation"**

Updated 12/19/98

I WANT YOUR PHOTOS!!!



These pictures were taken by John Freitas on an investigation he and his team went on.

(upper left) - This photo shows various densities and sizes of globules.

(upper right) - It seems that this picture has captured a "globule in motion" [gim pronounced gym]

(lower left) - Check out this energy! It almost seems as if someone left some smokes burning in the ash tray but this is a different type of energy form and is quite real.

(lower right) - It looks as though it was raining globules in this shot.

Some people might be skeptical of these photos and any of the others posted on this Website. But let me say that I have experienced this type of phenomena from photos that I have taken and it's the *Real Deal*. Perhaps there are "other" reasons for what is being produced on film but the energy that the camera is able to capture IS REAL!! I also believe that at least some of this energy is psychic/paranormally related. I.e. such as my Dudleytown photo.

These photos were taken by John Freitas on a recent investigation. His team took some great photos! I'll be posting more of them but these, I feel, were his best.

I would be interested in your [feedback](#) of these photos. Let me hear what *YOU* have to say about them and the others this site. After all, *Real Ghosts* is not only about *my* experiences and thoughts on the paranormal but yours as well.

Please!!! Don't hesitate to speak your mind!

Thanks!!
Gregg

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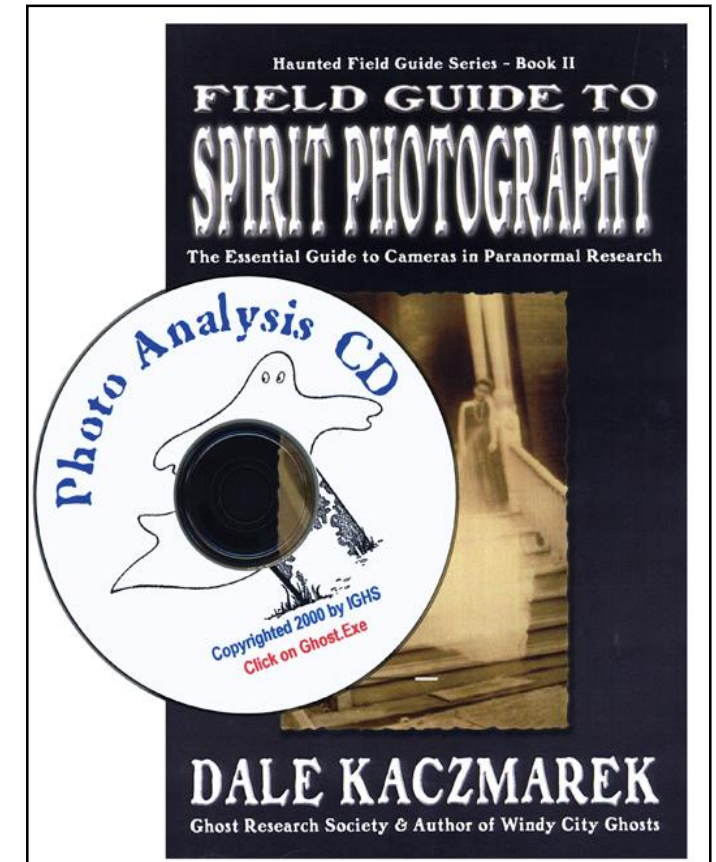
The Miraculous Photographs of Bayside



The cross over America - A glowing cross appears over the American Flag...(There was no cross anywhere near the American Flag when this photo was taken)(Click on the above photo to see larger sized image. This may take a few minutes to load...)

*"Your country shall receive the cross, My child! Now you understand, My child the photograph. The cross to many shall be their salvation. The cross, My child as you observed upon the photograph was a cross of light, beaming with life."
Our Lady - May 15, 1976*

*"The cross, My child, that was placed upon your flag has full meaning now to you for your country. America the beautiful, shall fall unless there is now a complete reversal-- not a renewal, My child, but a reversal of the ways that have set you to darkness!
Our Lady - May 29, 1976*



Archival work, research and exhibitions

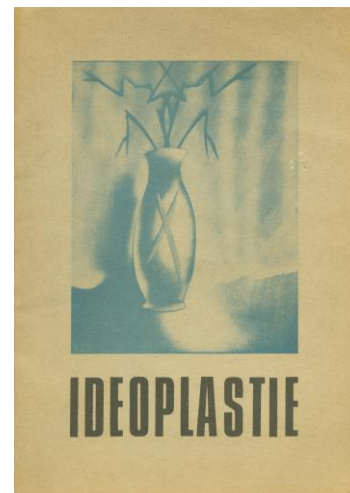


Spukfall Vachendorf

5.) Herr Plach war in Dorf und hat für das Frühstück Butter und Brötchen eingekauft. In der Kiste legt er Butter und Brötchen auf eine Truhe neben den Tisch.

Spukfall Vachendorf

6.) Wenige Minuten später beginnen die Brötchen in der Kiste herumschweben und fallen schließlich auf den Putzboden.....



Anna und Bernhard Blume
Küchenkoller
1985 /1986

Leif Geiges / Hans Bender
Fotografische Rekonstruktion des
Spukfalls Vachendorf
1949