Stiftung
Kunst
und Natur

Museum
Sinclair-Haus

Among Plants

16.3.–
17.8.25

Among Plants

We spend much of our time "among plants," yet we seldom are consciously aware of them and understand little about their capabilities. This exhibition invites you to slow down, listen, and reacquaint yourselves with our phytogenic neighbors – as sentient, networked living beings.

Since the early 2000s the arts and humanities (*Literary and Cultural Plant Studies*) have been quite interested in plants as independent, active beings. Plants make life on earth possible in its present form. They fulfill basic human needs in a variety of ways, providing, for example, air to breathe, food to eat, and raw materials with which to make clothing. However, our knowledge of plants and direct contact with them have greatly diminished on account of industrialization and urbanization, and our consequent disconnect from verdant landscapes. Yet scientific research is providing insight into the complexity of plant perception and communication. The present exhibition, *Among Plants*, was conceived within the context of these current issues and new interpretations of the relationship between humans and plants.

Among Plants explores media, methods, and modes of representation used in the arts to understand plants as organisms that are active, sentient, and agentic – that is, intelligent. Highlighting examples from the past, the exhibition shows that such inquiry has a long history that includes judicious use of knowledge from the natural sciences as well as from agricultural, horticultural, healing, spiritual, and thoroughly commonplace practices.

With Felipe Castelblanco, Ursula Damm, Thorben Danke, Maya Deren & Tally Beatty, Mary Delany, Wim van Egmond, Kalle Hamm & Dzamil Kamanger, Eduardo Kac, Kahn & Selesnick, Ernst Kreidolf, Debora Lombardi, Jesse McLean, Julia Mensch, Ayênan Quinchoa Juajibioy, Max Reichmann, Mathilde Rosier, Omi-peah Ryding and Roman Schramm, Scenocosme, Ann Shelton, Rasa Smite & Raitis Smits, Kiki Smith, Una Szeemann, Lois Weinberger

The *Among Plants* exhibition is a collaboration between the Museum Sinclair-Haus and the *Plants_Intelligence. Learning Like a Plant* research project led by Yvonne Volkart and based at the Institute Art Gender Nature of the Hochschule für Gestaltung und Kunst Basel (HGK, Basel Academy of Art and Design) at the Fachhochschule Nordwest Schweiz (FHNW, University of Applied Sciences and Art: Northwestern Switzerland) and funded by the Swiss National Science Foundation.

Encounters with Plants

The first section of the exhibition invites you to awake your own “plant awareness.” Although we are constantly “among plants” in everyday life, we tend to encounter them unintentionally, literally in passing. This exhibition brings together artistic perspectives that take a closer look, devise images, tell stories, and combine observations with knowledge. In the process they encourage us to do the same.

On the one hand, encountering plants means coming to terms with their strangeness. They are rooted in the ground as well as the air, transform light into sugar, and communicate with insects and other animals using scents. They move so slowly that we hardly notice it. On the other hand, this encounter also entails delving into our own human nature and becoming aware of our connection with plants. We breathe the same air as them, absorb their active substances, and care for them as houseplants. Last but not least, we enjoy their beauty and sense their vitality.

AKOUSMAFLORE

Scenocosme (Grégory Lasserre, * 1976, und Anaïs met den Ancxt, * 1981)
2007–ongoing, interactive sound installation with plants
Courtesy of the artists, © Scenocosme: Grégory Lasserre & Anaïs met den Ancxt

Plants greet us at the beginning of the exhibition in this hanging garden. They perceive us, but we are cannot see, hear, or smell their reactions. To our senses they appear mute and motionless. Please carefully touch one of the leaves: stroke it, hold it gently, and experiment with pressure and tenderness. The plant will answer. The artist duo Scenocosme provides the translation, giving each of these plants an electronic voice and working with their sensory acuity. Plants perceive the electrostatic fields that surround humans and animals, responding to them with electrical pulses that can be conveyed using various media. In this case it is tones that you hear when you touch the plants. The sedentary existence of plants usually leads us to assume they are motionless. Yet the opposite is true; they are constantly interacting with their environment – perceiving, reacting, and learning.

“Come on out again, the sun is shining. That little breeze is no reason to hide.” The young violets peeked their purple heads cautiously out of the wilted foliage along the meadow’s edge.
“But you brown leaves rustled so dreadfully!” said the oldest of the violets on the stalk. “What was going on?”
“We were just making a little music,” replied the withered leaves – they always spoke at the same time – “you have to take advantage of it when the wind is blowing.”
“And I was so sure a human was coming.”
“One did go by over there. We were just having a laugh about it. A thing like that in clothes, running around and yelling all on its own – isn’t that a downright rustle?”
“And I was so afraid,” said the younger violet. “Aren’t you afraid? The rootstock told us humans are the worst. If they don’t trample us to death, they’ll break our necks.” Then it added shyly, “And the best thing is the bee.”
“Well,” said the leaves, “for young things like you, who are so pretty, bees are certainly better than humans.”
“But us, what harm should humans do us? We stick together. They are just a tolerated product of nature.”
“I’m not so young anymore,” said the older violet, “I’ve been out of the bud since yesterday, and if the bee doesn’t come soon – the human can come for all I care – they have to be good for something.”
“But I’m afraid of humans,” said the younger one. “They’re something so indeterminate, so mobile, you can feel in the ground as they get closer, then it gets dark above us, and then, when he comes looking for us –”
“What! Looking!” cried the leaves. “You really think they’re even aware of what they’re doing? Like you violets, when you turn your faces towards the light? Humans are not sentient! They are not plants! At best just restless animals that take what they can catch.”

Kurd Laßwitz (1848–1910), from: „Die Unbeseelten“, 1908

PLANTIMAL I-VI

Eduardo Kac (* 1962)

2009, from the photographic series *Natural History of the Enigma*,
Lambda prints, 42 × 42 cm each
Courtesy and © Eduardo Kac

In summer petunias adorn our balconies and flower beds. But have you ever heard of an *Edunia*? No? Well you're not alone, because it is a new life form, created by artist Eduardo Kac.
At first glance the pink flowers look like ordinary petunias. What is striking, however, are the red vessels that look like the ones coursing with blood beneath our skin. "The *Edunia* has red veins on light pink petals and a gene of mine is expressed on every cell of its red veins. The gene was isolated and sequenced from my blood. [...] The result of this molecular manipulation is a bloom that creates the living image of human blood rushing through the veins of a flower," explains Kac. Through this genetic creation of a plant-human hybrid, the artist is emphasizing the kinship between life forms, with humans and plants having common ancestors in evolutionary terms.

CIRCULATIONS

John Case (c. 1660–1700)

1696, *De Venis [The Veins]*, gravure print (reproduction), Illustration from: John Case, *Compendium anatomicum nova methodo institutum*, Amsterdam: Georgium Gallet
Wellcome Collection, London

Is the human body being depicted as a tree or the tree as a human body? This illustration was produced at a time when various theories existed about the structure of the human body. John Case used the image of the tree to visualize the existence of veins in the human circulatory system. Previously, it had been thought that blood was simply transported to where it was needed and consumed. Case was a quack doctor, yet his anatomical treatise was acknowledged nonetheless. It followed the finding of William Harvey (1578–1657), who in 1628 first described the circulation of blood based on empirical observations. The picture of the tree draws on a conceptual image coined by ancient philosopher Theophrastus (about 371–287 BC), who was considered the "father of botany." He described the flow of sap in trees and equated it with the flow of blood in the human body. The inner part of trees he referred to as their "heart" and "marrow," thus drawing analogies between the bodies of humans and plants.

HARVESTING A MANDRAKE
Giovanni Cadamosto

15th century, book illustration (reproduction), from: Giovanni Cadamosto, *Tractatus de sermone italico*, northern Italy
Public domain, UNC Libraries, Vienna, ÖNB 5264, folio 58v

The healing powers of the nightshade plant *Mandragora officinalis L.* were mentioned in medical writings (*Papyrus Ebers*) as early as 1500 BC. Originally used as a good-luck amulet, an aphrodisiac, and a cure for infertility, the poisonous, hallucinogenic mandrake served as a sedative and anesthetic for surgical purposes as of the first century AD. Because of the humanlike form of its root, the plant was also said to have effects on the entire person. Popular as a talisman until the seventeenth century, its human form, living in the dark earth, was also considered monstrous: a plant demon that emitted a horrible scream the moment it was pulled out of the ground. Plant collectors developed ingenious harvesting methods, including the one shown here: A dog was tied to the still rooted plant. A horn was then sounded, startling the animal and causing it to pull the mandrake out of the ground, with the noise drowning out its shrieks.

THE WEED, MAUVAISE HERBE, CABARET DES OISEAUX, STUDY 1

Mathilde Rosier (* 1973)

2021, gouache and pastel on paper, 59 × 42 cm
Courtesy of the artist and Kadel Willborn, Düsseldorf

Plants dance in the wind, sway in gentle breezes, and shudder in strong gusts. In Mathilde Rosier's artwork, however, they literally shake a leg. With its sprightly pose and prickly leaves stretched joyfully skywards like arms – this is a thistle we have probably never encountered before. Its positive mood is almost contagious. Yet another plant-human creature lies on the ground, its arms raised as in a typical ballet position – and here, too, a nod to dance. Drawing on dance as a form of physical expression, accompanied by symbolic motifs, Rosier often evokes stories in her works that defy rational description. The plant on the ground lies there as if trampled. Had it been competing with the thistle as a *mauvaise herbe* (weed)? Are we witnessing a victory dance?

A STUDY IN CHOREOGRAPHY FOR CAMERA

Maya Deren (1917–1961), **dancer: Talley Beatty** (1918–1995)
1945, silent film, 2 min.
Courtesy and © Anthology Film Archives, New York

Forest, apartment, museum, and landscape: Four different spaces are joined by dancer Talley Beatty's body and Maya Deren's film editing. At the time Deren's films were screened in the movie theaters, *the New York Times* described them as "choreocinema". This neologism reflects the filmmaker's two principal interests: the human body in motion and the process of filmmaking. In her third film, *A Study in Choreography for Camera*, Maya Deren fully realized her vision of freeing the human body from the confines of cinematic – and real – space. Beatty moves effortlessly in and between different surroundings, achieved through the careful coordination of his precisely choreographed movements during the film editing process. By leaping from setting to setting, the dancer connects very different natural and cultural spaces in just two minutes. From the forest to the private sphere to the museum and back outside again: What interrelationships exist between humans and their environment?

KING OF WEEDS

Kahn & Selesnick (Nicholas Kahn and Richard Selesnick, both * 1964)
2012, photograph, from the series *Truppe Fledermaus*, 80 × 80 cm
Courtesy and © Kahn & Selesnick

Is this a phytogenic person or a human plant? Imaginary figures such as this *King of Weeds* have for millennia populated countless legends, fantasy and science fiction stories, and artworks. They symbolize untamed nature, thus representing a key conflict within European culture, which resolutely distances itself from the natural realm (as from everything non-human) while undeniably also being part of it. This king unites characteristics of humans and plants, raising questions of what separates and connects these organisms and how they are related to one another. To this day carnival traditions involve people using lichen, moss, and other plants to transform themselves into wild men and women, including at the “Schleicherlaufen” parade in the Austrian town of Telfs. Participants thus have the chance to slip briefly into a different skin. This photograph encourages you to imagine doing just that.

FLOWER HEAD 2

Kiki Smith (* 1954)

2012, bronze sculpture, 74 × 45 × 16 cm

Courtesy of Sammlung Klöcker, Bad Homburg v. d. Höhe

Petals sprout out of a woman's head with closed eyes. They do not form a complete bloom, but are scattered across the cheeks, jaw line, and forehead. In *Flower Head 2* Kiki Smith has depicted a moment of transformation, with the hybrid situated between being a plant and being a human, while being neither of the two. The human body is central to the artist's work. During the 1990s she became aware of her deep affinity with nature, as well as with animals. Since then she has devoted herself in her works to the proximity between various species. Metamorphoses, transformations of form, have now become an essential subject of her work.

FLOWER FAIRY TALES AND GARDEN DREAMS

Ernst Kreidolf (1863–1956)

Arnika; Die Disteln und das Eryngium [Thistles and the Field Eryngo], watercolor on paper (reproductions), from: *Alpenblumenmärchen*, 1922

Without image: *Der Gundermann und der kriechende Günsel [Ground ivy and Carpetweed]; Die Brennnessel und die Giftpflanzen [The Stinging Nettle and Poisonous Plants]*, watercolor on paper (reproductions), from: *Der Gartentraum*, 1911
Staatliche Graphische Sammlung München, Munich

Humanization or phytomorphism? On the one hand, the fairy-tale figures shown here resemble their botanical models quite precisely: Ernst Kreidolf had already begun botanizing and drawing as a child on his grandparents' farm. On the other, he has attributed human characteristics to his plants or depicted their significance for people, as medicinal plants, for instance. Texts accompany the drawings in these fanciful books, with some providing information about the flowers and others pursuing educational aims.

Arnika: The arnica is an important medicinal plant. Here it is shown treating the wounded.

Disteln und das Eryngium [Thistles and the Field Eryngo]: The field eryngo, or Watling-Street thistle, is shown as an elegant lady without spines, while behind her are the "common people" – the "ordinary" prickly thistles – who speak with "pointed words." The corresponding text in the storybook ends with a moral lesson: "Because of your wickedness, you have thorns and scratch your faces, while the good thistle has none, for they can do without!"

Der Gundermann und der kriechende Günsel [Ground ivy and Carpetweed]: Carpetweed, depicted asking for help, is so named because it is low growing. Ground ivy appears in the role of a pharmacist because of its traditional importance as a medicinal plant.

Die Brennnessel und die Giftpflanzen [The Stinging Nettle and Poisonous Plants]: The stinging nettle, belladonna, datura, herb Paris, bittersweet nightshade, and hemlock are portrayed as gruesome characters. Stinging nettle is the least harmful of them, whereas contact with the others can be fatal to humans.

LIGHT NEEDS

Jesse McLean (* 1975)

2023, documentary film, 11:15 min. (excerpt from 74:04 min.)
Courtesy of Syndicado Film Sales

Plants also live with people in apartments and houses, sometimes for decades. This experimental film focuses on them. Since the eighteenth century, people have been bringing plants into their homes, where they nurture and care for them, defend them against pests, and endeavor to have them thrive. This sensitive film explains the needs of plants and portrays the people who look after them. The screened excerpt follows Jim Baxter, who cares professionally for plants at the University of Wisconsin in Milwaukee. In the course of the film sequence, it becomes clear how thoroughly Baxter has gotten to know the plants over the years, how he adapts his behavior to their needs, how he provides for their welfare, and how gently he interacts with them.

REMOVING DEFENSES

Kalle Hamm (* 1969) and **Dzamil Kamanger** (* 1948)
2014, video, 5:43 min.
Courtesy of the artists

In the video *Removing Defenses*, we believe we are hearing the reaction of a stinging nettle as it is being stripped of its protective stinging hairs. The “cries” are probably just noise caused by the movement of the metal tweezers and hand in the electrostatically charged air. We may also be hearing changes in the electrical voltage of the plant itself – because plants, like all bodies, carry an electrical charge. These changes are called action potentials. They enable rapid signal transmission across cells, making it possible for organisms to react quickly to internal and external stimuli. In plants the transmission takes place in the cells, in humans in the nerves. Hamm and Kamanger use transducers and amplifiers to make the noise audible for people, thus awakening our senses to those of the stinging nettle. The video raises the question of whether – contrary to our assumption – plants can perhaps sense something after all. It also reminds us that we actually know nothing about our immediate companions.

GREENHOUSE

c. 1870, softwood, glass, glue-bound distemper, oil paint, 48 × 76 × 60 cm
Courtesy of the Historisches Museum Frankfurt

In the nineteenth century caring for plants in the home was quite common – and was already being implemented in children's rooms. This is evident from this object, whose origin and owner are unfortunately unknown. The term "potted plant" came into use in the eighteenth century, when botany was in its heyday and caring for and observing plants was part of everyday life in many families: "All members of the family, as well as friends and acquaintances, should practice the responsible treatment of other living beings, acquire knowledge in their households about the needs of the vegetal organisms in their care, exchange botanical knowledge, and also undertake their own experiments on plants concerning, for example, . . . the production of oxygen." As of the nineteenth century, this form of citizen science faded into the background, with plants becoming more of a part of home furnishings.

See: Frederike Middelhoff, "Luft- und Lebensgemeinschaften: Neue Dynamiken des Mensch-Pflanze-Verhältnisses um 1800," in the magazine (*Unter Pflanzen*) accompanying the exhibition.

Plant Conversations EG und OG

PLANT CONVERSATIONS
Felipe Castelblanco, Julia Mensch, Rasa Smite, Yvonne Volkart
2022–2025, Videos

Plant Conversations was conceived as an interview series, in which people with different areas of expertise discuss questions about plant intelligence. The interview series is being implemented as part of the research project *Plants_Intelligence. Learning Like a Plant* (2022–2025) – a research project by Yvonne Volkart, Felipe Castelblanco, Julia Mensch, and Rasa Smite, funded by the Swiss National Science Foundation and carried out by the Institute of Art Gender Nature of the Hochschule für Gestaltung und Kunst Basel (HGK, Basel Academy of Art and Design) at the Fachhochschule Nordwest Schweiz (FHNW, University of Applied Sciences and Art: Northwestern Switzerland). The research project *Plants_Intelligence. Learning Like a Plant* asks from the perspective of art whether the acknowledgement of vegetal forms of intelligence will lead to other methods of knowledge generation, coexistence, and breeding, and ultimately to new, "intelligent" approaches to plant cultivation and agriculture.
plants-intelligence.ch

Paco Calvo, Director of the Minimal Intelligence Lab (MINT Lab), University of Murcia, Spain, 5 mins.

Taita Hernando Chindoy, Indigenous leader and former governor of the Inga people, Putumayo, Columbia, 5 min.

Florianne Koechlin, Biologist and science jounalist, Switzerland, 5 min.

Dr. Luis Eduardo Luna, Director of the Wasiwaska Research Center, Florianopolis, Brazil, 6:30 min.

Dr. Monika Messmer, Christine Arncken-Karutz, Dr. Mariateresa Lazzaro, Department of Crop Science, Research Institute of Organic Agriculture FiBL, Frick, Switzerland, 9:30 min.

Dr. Varun Swami, Tropical forest ecologist, Madre de Dios, Peru, 10 min.

Prof. Dr. Katja Tielbörger, Professor of Plant Ecology and Director of the Botanical Garden of the University Tübingen, 6:30 min.

Heraldo Vallejo, Tierra de Selva Foundation, Farmer and zoologist, Mocoa (Putumayo, Columbia), 8:30 min.

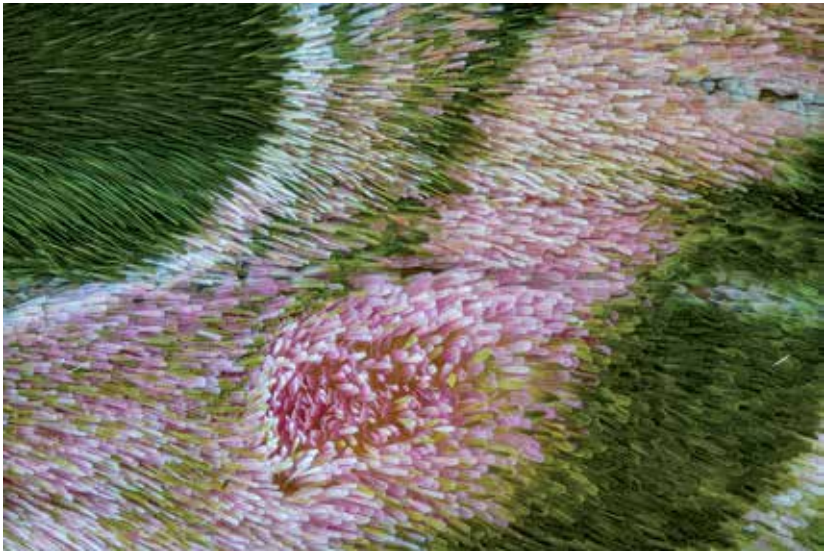

Passiflora Laurifolia
Bay Leaved

FLORA DELANICA

Mary Delany (1700–1788)

1771/1772–1783, paper collages (reproductions), Passion Flower *Passiflora laurifolia* (*Gynandria pentandria*), 1777; without image: Grand Crinum Lily, *Crinum asiaticum*, Asiatic Crinum, 1780; Crinum, *Crinum zeylanicum* (*Hexandria monogynia*), Aspodil Lily, 1778; Alpine Sea Holly, *Eryngium alpinum* (*Pentandria digynia*), 1776; Common Water Crowfoots, *Ranunculus aquaticus* (*Polyandria polygnia*), Crowfoots, 1776; Primerose, *Primula veris* (*Pentandria monogynia*), Cowslip, 1775

"I have invented a new way of imitating flowers," Mary Delany wrote to her niece. Delany's paper collages, or "mosaiks" as she called her delicate depictions of plants consisting of several hundred individual pieces. What at first glance are often mistaken for watercolor drawings were created by Delany using a technique of her own invention. It all began around 1771, when she noticed the resemblance between a geranium and a piece of colored paper and spontaneously decided to replicate the flower. The accuracy of Delany's work earned her great acclaim in botanical circles, with people sending her plants in England from all over the world, requesting that she immortalize them. She had to abandon her project after ten years because of failing eyesight. She left behind an œuvre of 985 collages, bound in ten volumes: the "Flora Delanica". For conservation reasons, we are displaying high-resolution photographs of the originals.



FACE TO FACE

Thorben Danke (* 1982)

Macrophotographs, above: *Bombus pratorum* (early bumblebee), 2022; below: Wing scales of the forewing of an oleander hawk-moth (*Daphnis nerii*), 2020; without image: *Tephritis acanthiophilopsis* (thistle gall fly), 2023; *Polistes dominula* (European paper wash), 2020; *Eucera* sp. (longhorn bee), 2019; *Macroglossum stellatarum* (hummingbird hawk-moth), 2019; *Pieris brassicae* (large white), 2018
Courtesy and © Thorben Danke

Meeting insects eye to eye is a real challenge. Thorben Danke documents native insects at very close range – and always a hundred times over. This is because a perfectly sharp image of the subject can only be achieved by combining multiple photographs. The photographs show the world of insects with its immeasurable wealth of colors, shapes, and textures. These animals can be found everywhere on the planet. They eliminate waste, promote soil fertility, and serve as food themselves. As pollinators they play a vital role. In Europe alone, 80% of flowering plants depend on them. Bees and butterflies have evolved to be interdependent. Researchers estimate that bees originated around 130 million years ago. At the same time flowering plants experienced a veritable explosion of species and became the dominant group of terrestrial plants. The biomass of insects has been declining worldwide for decades. Danke's photographs show a world of beauty at close range that must be protected.

JANE SAYS

Ann Shelton (* 1967)

2015–ongoing, series of photographs, digital prints, 112 × 84 cm
*The Mermaid, Wormwood (*Artemisia *sp.)*, 2016; without image: *The Influencer, Peony (*Paeonia *sp.),* 2020; *The Mother, Rue (*Ruta *sp.)*, 2020; *The Witch, Pennyroyal (*Mentha *sp.)*, 2020; *The Courtesan, Poroporo (*Solanum *sp.)*, 2015–2016
Courtesy and © Ann Shelton

Flower bouquets are considered symbols of joy and love. Yet Ann Shelton's magnificent ikebana arrangements lure us to think anew about the connection between botanical and human life. The artist used plants such as peonies, sage, rue, and pennyroyal, which have been used for centuries to prevent or terminate pregnancies. It was through publications by feminist Margaret Sparrow on the history of abortion in New Zealand that Shelton became aware of this application of the plants. Knowledge of such properties had mostly been passed down orally. Each bouquet represents a female figure, such as "the mother" or "the influencer." The title of the series, *jane says*, refers to a pop song, in which a woman has to face difficult decisions. The flower imagery recalls traditional still lifes, although underlying Shelton's works is the phytogenic powers that affect the human body.

ALSTROEMERIA ULTRAVIOLET

Debora Lombardi (* 1972)
2022, photograph, digital print, 90 × 90 cm
Courtesy and © Debora Lombardi

Alstroemeriae, also known as Peruvian lilies or lilies of the Incas, are popular cut flowers. They often look pink, yellow, or orange. But bright blue? The unusual color owes to the technique that Debora Lombardi uses for her photographs. She does not work with a flash but rather with a black light flashlight. In terms of sunlight, black light refers to a range of ultraviolet (UV)-A radiation that makes individual substances fluoresce. Because this light spectrum is invisible to the human eye, the flower would never appear to us as it does in the picture shown here. Many insects, by contrast, can see UV, so the flower and pollen stand out from the plant as a whole, say, from a bee's point of view. How exactly insects perceive the world is the subject of in-depth research. With her photographs, Lombardi speculatively explores the perspectives of pollinators and gives us a sense of the utterly magical attraction that plants exert on them.

Plant Intelligence

OG

The second section of the exhibition takes us deeper into the world of plants and explores their faculties of perception and agency, that is, their "intelligence." Whether plants can be regarded as intelligent is a controversial matter. However, there is no question that plants have a wide array of abilities. For instance, they can hear sounds, process environmental stimuli, and communicate with other organisms. Until just a few years ago, nobody would have believed them capable of that. Also undisputed is that many research questions about the life of plants are still unanswered. Opponents of the term "plant intelligence" warn against likening plant adaptability to human intelligence, arguing that such comparison does not do justice to the special nature of plants. Others counter that the word "intelligence" calls attention to precisely what plants do: solve problems, process information, and adapt to the environment – all central dimensions of intelligence, including that of humans.

We use the term "Plant Intelligence" to advance just such considerations. After all, it is not empirical research that can answer whether plants are intelligent. Rather, the issue is philosophical and cultural; it is about social processes of negotiation.

SOLARCEPTORS

Rasa Smite (* 1969) & Raitis Smits (* 1966)

2025, *Solarceptors*, virtual reality; *Solarceptors*, one-channel video, stereo sound; *Inventors of Their Own Existence*, AI-generated video; *Capacity for Survival*: *Light-Sensing Experiment*, video
Virtual reality (VR) programming: Kristaps Biters; AI programming: Jurgis Peters; Sound Design: Lauris Smits; Scientific support: Monika Messmer, Christine Arncken-Karutz, Mariateresa Lazarro, Katja Tielbörger, Colin Edward Hughes, Peter K. Endress, Jörg-Peter Schnitzler, and Jana Barbro Winkler
Courtesy of the artists and the Swiss National Science Foundation research project *Plants_Intelligence*, Hochschule für Gestaltung und Kunst Basel (HGK, Basel Academy of Art and Design) at the Fachhochschule Nordwestschweiz (FHNW, University of Applied Sciences and Art: Northwestern Switzerland, Basel), © Rasa Smite and Raitis Smits, as part of the research project *Plants_Intelligence*

When the first flowers appeared on earth around 130 million years ago, they initially had to "invent" their way of life. They became experts in adaptation and specialization, in growth and survival. Rasa Smite's artistic research entitled *Solarceptors*: *The Flower as Antenna and Attractor* examines, in four parts, how flowers exist and interact with the world. Smite developed them together with Raitis Smits in various media. The first part begins with the emergence of flowering plants.

The second presents the white lupin (*Lupinus albus*) breeding project at the Swiss Research Institute of Organic Agriculture (FiBL). In the third part Smite uses her own experiments on the behavior of lupins to show in particular how they deal with different light situations. Lastly, *Solarceptors* uses virtual reality to show how flowering plants perceive light. Smite's works are based on scientific evidence, which she translates artistically. Experimentally and speculatively, she expands our perspective on plants and the nature of their existence.

Background
The artistic research work shown here began when the team working on the *Plants_Intelligence* project first visited FiBL in March 2022. In the summer of 2024, Rasa Smite conducted her own experiment on light-sensing in the institute's greenhouses with the help of the team there. Inspired by an experiment by botanist Katja Tielbörger, she investigated how plants perceive light and react to different wavelengths (colors) and how interactions affect their growth, flowering time, and inflorescence. As Smite learned more about the white lupine and its reputation as an "invasive plant" in Europe, she became interested in the origins of this species and began working more closely with researchers at the Zurich Botanical Garden. The subsequent findings constitute the basis of the VR-work.

The narrative of the VR-work begins with the origin of flowering plants. In the first scene particles of light appear in a dark room, transforming into the first flowering lupins. The virtual setting is constructed from 3D scans of the plants from Smite's experiment. The second scene shows the diversification of flowering plants.

It is then possible to observe how lupins grow and change in response to environmental stimuli. The data collected during the FiBL experiment on light intensity, temperature, and humidity are presented in the third scene. They show that each lupine reacts individually and grows to its own height and shape. The final scenes show how the plants absorb light via their leaves, convert it, and transmit it through the stem to the flower.

AMARANTH AS A POLITICAL AGENT

Julia Mensch (* 1980)

2025, *Field Drawings,* India ink drawings, each 24 × 17 cm or 21 × 14.9 cm
Without image: *Estrategias*, textiles, each 245 × 138 cm; *Kiwicha*, song by Sofía Viola, in cooperation with Julia Mensch, vinyl, 5:02 min.
Courtesy of the artist and the Swiss National Science Foundation research project *Plants_Intelligence*, Hochschule für Gestaltung und Kunst Basel (HGK, Basel Academy of Art and Design) at the Fachhochschule Nordwestschweiz (FHNW, University of Applied Sciences and Art: Northwestern Switzerland, Basel), © Julia Mensch as part of the research project *Plants_Intelligence*

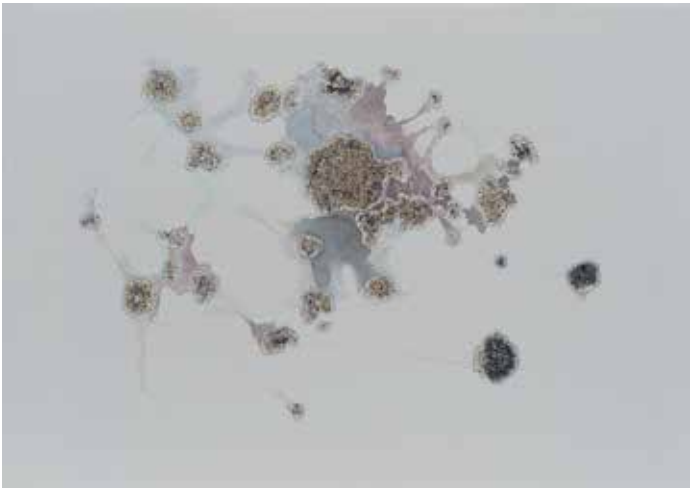
Superfood or superweed? Both words are used for amaranth (Amaranthus), which comes from South America. It is a "superfood" because it is rich in nutrients. When it comes to the cultivation of genetically modified soy, however, amaranth is regarded as a "superweed." Amaranth has been part of human culture for centuries. It was cultivated by indigenous peoples, banned in colonized South America in the sixteenth century, and is now combatted with pesticides. But this plant is tenacious – thanks to its intelligent strategies. Its incredibly large number of seeds and genetic variations guarantee that it will persist. Through field research, interviews with experts, and gardening, Julia Mensch focuses her attention on the survival strategies of amaranth. She has compiled her knowledge in a textile map. It is now up to us to deal with it. One thing about amaranth quickly becomes clear: Whether superfood or superweed, this plant is super!

JOUENAN BETIYENG JABUAYENÁN [THE PLANTS THAT GUIDE]

Ayênan Quinchoa Juajibioy

2025, video, 28:07 min.
Courtesy and © Ayênan Quinchoa Juajibioy, in cooperation with the Swiss National Science Foundation research project *Plants_Intelligence*

This documentary deals with the human-plant interactions among the indigenous peoples in Colombia. “These relationships are dwindling because of planetary changes, so it is necessary and important to highlight, appreciate, and preserve this heritage, which is still alive among the people’s wise men and women. Because of their way of exploring and understanding their environs, they discover their language.”
The dialogues show how relationships with plants have shaped human existence here for millennia. Ayênan Quinchoa Juajibioy is one of the Kamëntšá and Inga peoples living in Putumayo, Colombia. He currently heads a small collective associated with the *Pan-Amazonian Media Collective*. With the help of films and digital media, it preserves, reflects, and disseminates traditional knowledge. The existence and culture of the indigenous peoples of Colombia are threatened by the social, ecological, and economic changes wrought by globalization.



LICHEN PATTERNS

Ursula Damm (* 1960)

2024, *Uncalculable Lichen*, pigment print, drawing, watercolor, 29.7 × 42 cm.
Without image: *Lichen Pattern 1*, *Lichen Pattern 2*, *Lichen Pattern 3*, pigment prints, drawing, 29.7 × 42 cm. *Lichen Environment 1*, *Lichen Environment 2*, *Freie Flechten 1*, *Freie Flechten 2*, *Lichen Stone 1*, *Lichen Stone 2*, pigment prints, drawing, watercolor, 29.7 × 42 cm. *Appolonian Circles 1*; *Appolonian Circles 2*, colored pencil on paper, 25 × 25 cm. *Power Diagram 1*, *Power Diagram 2*, colored pencil on paper, overlay (transparent paper), 29 ×25 cm. *Flechten Umwelt*, pigment print, watercolor, 29.7 × 42 cm.
Video animations: *Lichen Culture 1*; *Lichen Culture 2*; *Lichen Culture 3*, 2 min. each
Courtesy of the artist, in cooperation with the research project *Plants_Intelligence*

Lichens are communities of fungi with algae or cyanobacteria. They are not regarded as plants, but they do photosynthesize. Lichens grow very slowly but have a crucial function is crucial, for they pave the way for plants and are important producers of oxygen – especially in densely settled cities. Ursula Damm uses artistic and scientific methods such as Voronoi diagrams to investigate how lichens colonize space. She uses photographs of lichens, which are cropped and printed on drawing paper. “By hand, I draw patterns over them, following the growth dynamics of the lichens. I complement this with atmospheric gestures that represent how I perceive the inconspicuous ecology of the lichen habitat.” Through juxtaposition of the animations, the rules found in the drawings are applied to images of lichens.

DIE ERDE HALTEN
[HOLDING THE EARTH]

Lois Weinberger (1947–2020)
2010, C-print, 60 × 90 cm
Courtesy of Galerie Krinzinger Vienna

A little heap of earth lies like a baby in the arms of a person who is wearing a white shirt, rather unusual clothing for, say, working in a garden. Cradling the earth, as this artistic setting makes clear, is not associated with a professional practice. It is a conscious decision instead. This photograph by Lois Weinberger presents an image for fostering a tender relationship with the earth, which sustains us. How do we sustain it?

The Austrian artist is one of the most important protagonists of a new ecological art. His works partly reinvented the relationship between humans and other living creatures and partly reflect on it with humor.

PALM SPIRITS

Una Szeemann (* 1975)

2023, bronze, silver patination, 106 × 95 × 70 cm
Courtesy and © Una Szeemann

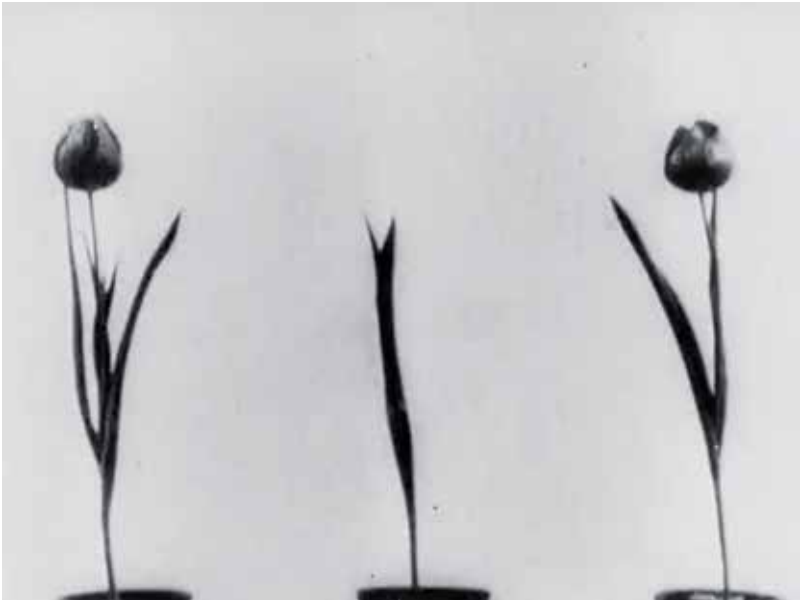
Long shoots rise into the air like feelers, encircled by shoots and leaf buds. Swiss artist Una Szeemann has arranged parts of a Ticino palm tree from various stages of development to create an assemblage that tells the story of this plant's growth. The bronze sculpture evokes a variety of stories and ambivalent feelings about this botanical neophyte. Introduced into Europe as an ornamental plant, the Ticino palm now occupies niches that have emptied because of climate warming and species extinction. It thereby disrupts the local ecology. But the artist is not judgmental. Instead, she shows us a part of creation that is on the move, one that seizes space and thrives and has developed intelligent strategies for survival. And there is much more that slumbers in *Palm Spirits*: stories of ancient bonds between humans and plants, of hidden forces and worlds, of fires that conjure up spirits, and of plants that are spirits.

WELWITSCHIA MIRABILIS

Una Szeemann (* 1975)

2018, photographs, Lambda print on baryta paper (diptych), 50 × 60 cm each
Courtesy of Una Szeemann (here without image)

Just how much this survival artist of a plant fascinates people is apparent from the name it was given in 1859: *Mirabilis* means "amazing." (*Welwitschia* refers to Friedrich Welwitsch, who first described the species scientifically.) One of the plant's older names in Afrikaans is *Tweeblaarkanniedood* (two-leaf-can't-die). The plant grows solely in the Namib Desert (Namibia and southern Angola), which is considered to be the oldest desert in the world. *Welwitschia* is said to have developed there around 65 million years ago and has hardly changed ever since. Throughout its life, the plant grows only two leaves, which fray at the ends. They can change color. Red protects it from excessive heat; green enables it to increase its photosynthesis. The plant absorbs water condensation mainly through its widely branched root system. Welwitschias can live for more than 1,500 years. The plants remind the artist, Una Szeemann, of the human body.



CINEMATOGRAPHIC STUDIES ON *IMPATIENS*, *VETCH*, *TULIPS*, *MIMOSA*, AND *DESMODIUM*

Wilhelm Pfeffer (1845–1920)

1898–1900, silent movie, 3:05 min.
Public domain, Reichsanstalt für Film und Bild in Wissenschaft und Unterricht, TIB AV-Portal, IWF-Signatur B 450

Each year, we delight in the tender green and the first blossoms that suddenly appear on the trees when spring returns. Our response owes to the fact that the gradual growth of plants and their everyday movements remain hidden from our senses. To record these changes precisely, nineteenth-century plant researchers such as Wilhelm Pfeffer (1845–1920), one of the founders of modern plant physiology, used sophisticated devices called auxanometers (*auxano* being the Greek word for "to grow"). One of Pfeffer's main areas of research was the movement of plants. Intent on conveying this phenomenon clearly to his students at the University of Leipzig, he experimented with the medium of film – then still in its early stages of development – creating what were probably the first time-lapse recordings of plants.

LIFE IN THE SOIL

Wim van Egmond (* 1966)

Ectomycorrhiza in pine trees, 2020, video, 2:28 min. Not shown: *Medicago and Rhizobium – Root Nodule Formation in Barrel Clover*, 2023, video, 2:50 min.
Courtesy of the artist

Microphotographer Wim van Egmond tracks plants underground, in this case the pine tree and snail clover (*Medicago*). Time-lapse photography shows how their roots work their way through the soil. But they are not alone; they live in symbiotic partnerships. Pines and numerous other land plants develop bonds with mycorrhizal fungi, which form on their roots and spin a web of filigree threads. The fungi obtain sugar and lipids from the plant and, in return, supply it with water and nutrients. The tiny creatures buzzing around the roots of the snail clover are nodule bacteria (rhizobia). They are able to bind nitrogen and supply it to the plant. They obtain the energy for this through the plant's photosynthesis. Van Egmond's videos afford insights into the subterranean communities of various species that are vital to each other's survival.

DAS BLUMENWUNDER [THE MIRACLE OF FLOWERS]

Max Reichmann (1884–1958)

1926, film, 1:38 min. (excerpt from 63:29 min.)
Courtesy and © absolut MEDIEN GmbH

"You can see the plants breathing, growing, and dying. The natural impression that the plant is inanimate disappears completely." This is how the philosopher Max Scheler (1874–1928) described his impressions of the time-lapse film *Das Blumenwunder* (The Miracle of Flowers), which stars observably living plants. Time-lapse films of plants have existed since 1900, at first for scientific purposes, and from the 1910s onward also in movie theaters for a wider audience. The German chemical company BASF initially wanted to use footage of plants to promote fertilizers.

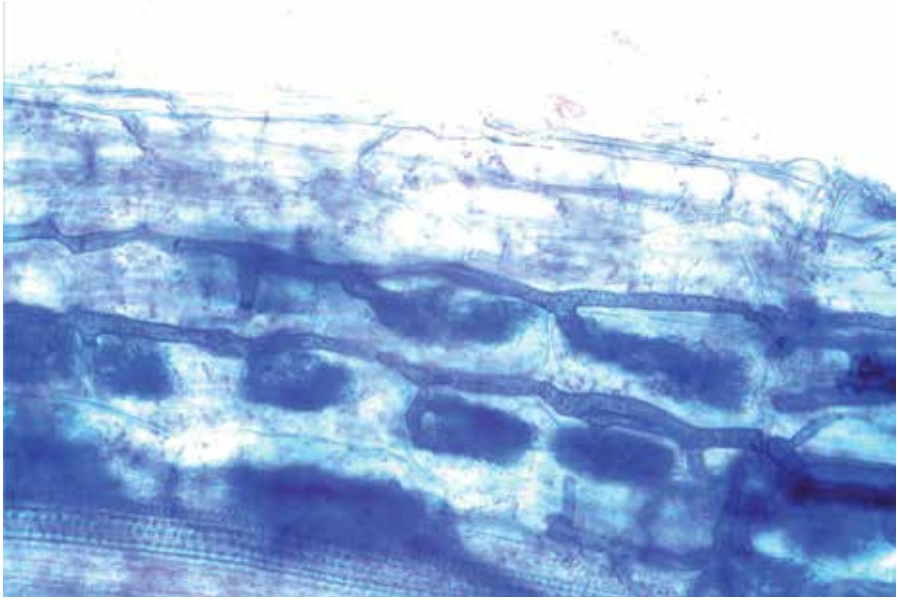
A variety of species – such as climbing beans and popular ornamental plants such as orchids –were photographed in the laboratory for five years from the time they were planted. The film director Max Reichmann (1884–1958), who was brought in later, added dance scenes to the footage. Ballet dancers are shown responding to the choreography of the plants with slow movements. Sometimes their movements overlap, sometimes the people seem to dance with the plants or become plants themselves.

THE DISCOVERED SECRET OF NATURE

Christian Konrad Sprengel (1750–1816)

1793, Tab. V – Passion flower (*Passiflora*), scabiosa (*Scabiosa*), mullein (*Verbascum*), bulbous buttercup (*Ranunculus bulbosus*) and chondrilla (*Chondrilla*), engraving (reproduction), from: Christian Konrad Sprengel, *Das entdeckte Geheimnis der Natur im Bau und in der Befruchtung der Blumen*, Berlin: Friedrich Vieweg der Ältere

Whether bees, flies, butterflies, birds, or bats, most plants need other living creatures to reproduce. What we take for granted today was long unknown. Insects were thought to be parasites that feed on nectar and pollen. When the teacher Christian Konrad Sprengel first described the phenomenon of cross-pollination in 1790, he met with fierce resistance. Johann Wolfgang von Goethe accused him of attributing an almost human mind to nature. Sprengel's ideas did not gradually gain recognition until Charles Darwin drew on them years after Sprengel had died. A new field developed – floral ecology, which deals with the interactions between flowers and pollinators. Sprengel's fascination with these hidden connections can be seen in his detailed drawings of flowers. They were created for the book entitled *Das entdeckte Geheimnis der Natur im Bau und in der Befruchtung der Blumen* (The Secret of Nature in the Structure and Fertilisation of Flowers Discovered), which received little attention during his lifetime.



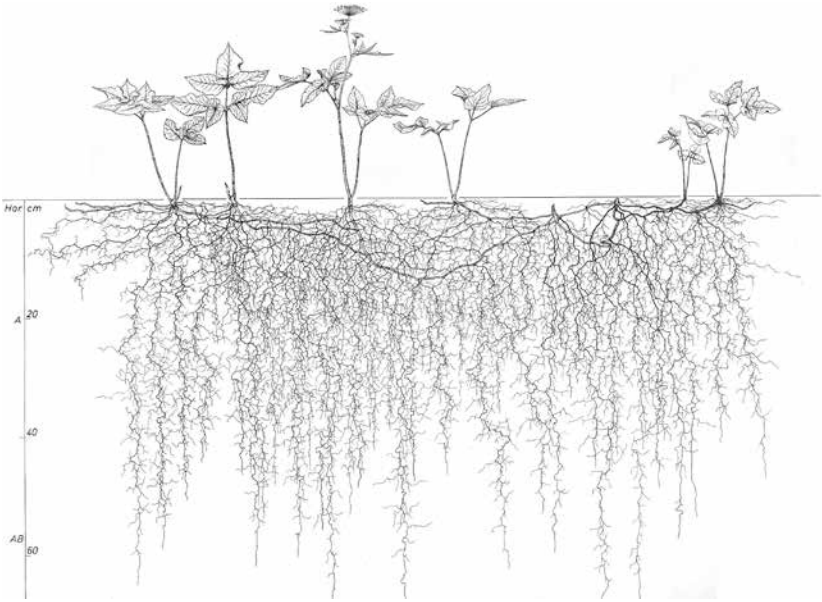
UNDERGROUND COMMUNITIES

Matthias Rillig (* 1968)
n.d., untitled, microscope image

Mycorrhizal fungi and plants depend on each other. Through the roots of the plant and the hyphae of the fungus, they exchange substances that they each need in order to live. This photograph shows a microscopic view of a root at 400x magnification. It shows the arbuscules, the structures through which the fungus and the plant cell engage in these transfers. The specimen was stained with the dye trypan blue. The horizontal strands are part of a mycorrhizal fungus. Such fungi are by no means rare. In fact, they form a symbiosis with 80% of all terrestrial plants around them by colonizing their roots. Mycorrhizal fungi make it easier for plants to obtain water and nutrients from the soil. In return, the fungi receive carbon, which they require in order to survive but which they cannot absorb from the soil.

SPIRAEA DISCOLOR
Sophie Pemberton (1869–1959)
1895, watercolor drawing (reproduction)

This drawing of a *Spiraea* shrub initially appears to be an ordinary botanical illustration. A closer look reveals something strange, however: jagged chew marks left by insects on the leaves. In fact, the picture was not created for a botanical reference book but rather for a poetic, deeply personal album. At the age of 26, the Canadian artist Sophie Pemberton compiled it for her sister Ada. In the nineteenth century, such albums were very popular in Canada, especially among women. They used them to develop new ways to study nature. In Pemberton's work, plants appear as individuals, not as representatives of a particular species. The technically perfect, but unembellished, depictions went against the conventions of botany. She thus created something extraordinary, the portrait of a unique plant with traces of the encounters and events that shaped its life.



GOUTWEED (*AEGOPODIUM PODAGRARIA*)

Erwin Lichtenegger (1928–2004)

1992, drawing (reproduction), from: Lore Kutschera and Erwin Lichtenegger, *Wurzelatlas mitteleuropäischer Grünlandpflanzen*, Vol. 2: *Pteridophyta und Dicotyledoneae*, Pt. 1: "Morphologie, Anatomie, Ökologie, Verbreitung, Soziologie, Wirtschaft," Stuttgart, Jena, New York: Gustav Fischer Verlag

Is goutweed (ashweed) growing in your garden? If so, then you know that it has come to stay. The impressive scientific root drawings by agronomist Erwin Lichtenegger (in collaboration with botanist and root researcher Lore Kutschera) illustrate the secret of goutweed's success: It branches out widely and deeply and can sprout new shoots from every root that is torn off. If you don't want it in the seedbed, you can weaken it only by regularly harvesting the leaves. It can be used as a salad or in risotto and was very popular as a vegetable in the late Middle Ages. From an evolutionary point of view, its survival strategy is admirable. Root drawings like these show the hidden life of individual plants that have been dug up, meticulously photographed, and catalogued in order to produce such illustrations. From 1960 to 2009, seven atlases on the roots of Central Europe's plant world were produced. They are regarded as the "work of the century of root research."

THE INSECT MENAGERIE

Mary Treat (1830–1923)

1885, drawing, in Mary Treat, *Home Studies in Nature*, New York: Harper & Brothers
Courtesy of a private collection

The circular garden in this drawing is also a living laboratory. The naturalist Mary Treat, who depicted herself here, is seen "among plants" as she observes spiders. Without any academic training, Treat gained a great reputation in science, wrote for technical and popular journals, discovered previously unknown species, and corresponded with Charles Darwin. Her writing talent secured her financial independence. She was fascinated by the biodiversity that surrounded her everywhere, including her home. Even her immediate surroundings offered "enough material to quench her thirst for knowledge for a lifetime." During Mary Treat's life, only a few women were able to attend a university, and they remained excluded from many scientific societies. Nevertheless, some women were instrumental in contributing on their own to scientific knowledge and its popularization.

BORRACHERO DREAMING AND THE QUANTUM PLANT

Felipe Castelblanco (* 1985)

2025, *Borrachero Dreaming,* HD video, 6 min.; *The Quantum Plant*, HD video, 13 min.; *Borrachero Andaki* (*Brugmansia arborea*), sculpture, 150 × 140 × 140 cm, aluminum, polyester fiber, latex; Scent of wild Chondur (*Cyperus sphacelatus*); *Untitled*, tree stump (European ash), polished natural quartz, video, 2 min. (loop)
Courtesy of the artist and the Swiss National Science Foundation research project *Plants_Intelligence*, Hochschule für Gestaltung und Kunst Basel (HGK, Basel Academy of Art and Design) at the Fachhochschule Nordwest Schweiz (FHNW, University of Applied Sciences and Art: Northwestern Switzerland), © Felipe Castelblanco, as part of the research project *Plants_Intelligence*

Felipe Castelblanco uses ethnographic and artistic field research to investigate how medicinal plants and people form alliances in the Amazon region. They do so in order to acquire what they need to protect themselves against the threat of extinction. Since early 2019, the artist has been working closely with Ayênan Quinchoa Juajibioy from the Kamëntšá and Inga peoples. Together, they have built networks of indigenous filmmakers in Putumayo, Colombia. They focus on participatory filmmaking as a medium of ecological justice. The spiritual leaders of the First Nations in the region – healers and territorial defenders – explain to them how plants transmit their knowledge through medicine, olfaction (smell), and ingestion, and guide them to special plants – the "plant teachers." Felipe Castelblanco also accompanies tropical ecologists, ethnobotanists, and farmers.

The film entitled *Borrachero Dreaming* is about the particularly strong and toxic powers of the angel's trumpet (also known as *borrachero*). Some shots are taken with a full spectrum camera, which renders ultraviolet and infrared radiation visible. This technology makes it possible to show volatile particles and plant signals at night. The installation is conceived of as an extended cinematic experience. It also integrates scents from rainforest plants.
The scents were developed and produced in close cooperation with the indigenous collective *Moena Botanicals* in Camino Verde, a reforestation station on the Tambopata River in the Peruvian Amazon.

PROGRAM

Guided Tour on Sundays (German)
Sundays, 11:30 a.m.

1:1 – Art and Nature in Conversation
Every 2nd and 4th Friday of the month, 3:30–5:00 p.m., also in English

Art Visits at Home
for senior citizens and people with disabilities
Dates on request

Art Workshop for 6- to 12-year-olds
Tuesdays, 18.3.–1.7.25, 3:30–5:00 p.m.
Except during school vacations

Special Exhibition Tours
Sunday, 23.3.25, 11:30 a.m.
Sunday, 15.6.25, 11:30 a.m.
Sunday, 17.8.25, 11:30 a.m.

Plant Pastiche: Museum Day and Open-Air Studio
Saturday, 29.3.25
Open-Air Studio, 1:30–5:30 p.m., Bad Homburg Market Square
At the Museum: 2–6:00 p.m.; with Q&A person
Free admission

Slowing Down and Getting in Tune with Plants (German)
Tuesdays, 1.4., 6.5., 1.7.25, 7:00 p.m.
With philosopher and poet Miriam Tag

Talk: The Plant Kingdom (German)
Wednesday, 2.4.25, 7:00 p.m.
With Dr. David Spencer and Dr. Tamara Worzewski

Philosophical Wandering (German)
Thursday, 3.4.25, 5:00 p.m.
Thursday, 15.5.25, 5:00 p.m.
With Dr. Stefan Scholz

Guided Tour for Families, Adults, and Children 6 and older
Sundays, 6.4., 4.5., 1.6., 6.7., 3.8.25, 11:30 a.m.

Sunday Studio for Young and Old
Sundays, 6.4., 4.5., 1.6., 6.7., 3.6.25, 12:30–4:30 p.m.
Schlosspark, under the cedar tree

Vacation Classes for 6- to 13-year-olds
Easter:
Mon–Thur., 14.–17.4.25, 9:00 a.m.–3:30 p.m.
Summer:
Mon.–Fri., 11.–15.8.25, 9:00 a.m.–3:30 p.m.

Art Class for Adults: Plant Dreams
Wednesdays, 23.4.-11.6.25, 6–8:30 p.m.
With Astrid Kemper

Kunstküsschen [Art Tidbits]: Plant Expedition
For the youngest ones aged 3 to 5
Saturdays, 26.4., 17.5.25, 10:30 a.m.–12 p.m.

Writing Workshop: Plants (German)
Wednesday, 7.5.25, 7–9:30 p.m.
With writer Saskia Hennig von Lange

Apéro & Kunst (German)
Friday, 16.5.25, 6–8:00 p.m.
Friday, 27.6.25, 6–8:00 p.m.

International Museum Day
Sunday, 18.5.25,
10:00 a.m.–6:00 p.m.
Free Admission

Walk: Plant Spotting
Thursday, 22.5.25, 5–7:00 p.m.
With Astrid Kemper and Stephanie König

Reading and Dance: Among Plants – A choreographed stroll in the Castle Park
Friday, 23.5.25, 6:00 p.m.
With students from the Frankfurt University of Music and Performing Arts and Andrea Böge, Victoria, and Niranh Söntgen

Open-Air Studio
Wednesdays, 28.5.–24.9.25, 3–6:00 p.m., Bad Homburg, in front of the Technisches Rathaus;
Thursday, 17.4.25, 3–6:00 p.m., Ober-Erlenbach, Oberhof;
Friday, 27.6.25, 5–7:30 p.m., Gartenfeld, at the Herz Jesu Church;
Wednesday, 2.7.25, 2:30–5:00 p.m., Kirdorf, Abenteuerspielplatz
free admission

Tuesday Evening at the Museum
Tuesdays, 3.6., 5.8.25, extended opening until 9:00 p.m.

Reading and Music: Plant Whispering
Wednesday, 4.6.25, 7:00 p.m.
With Anna Staab and Karel Hacker

Concert: Bloom!
Wednesday, 25.6.25, 7:00 p.m.
With the Perismon Ensemble

Workshop: Natural Printing with the Vernis-mou Technique
Saturday, 28.6.25, 2–6:00 p.m. and
Sunday, 29.6.25, 11:00 a.m.–3:00 p.m.

Experimental Role Playing: The Language of Plants (German)
Saturday, 28.6.25, 2–6:00 p.m.
Saturday, 9.8.25, 2–6:00 p.m.
Game supervision: Roman Schramm

Dance: The Congress of Plants
Wednesday, 9.7.25, 7:00 p.m.
With the YET Company

Tickets & Programm:

Magazine accompaning the Exhibition
***Unter Pflanzen*, with texts by Michael Marder, Estelle Zhong Mengual, Frederike Middelhoff, and others, available at the museum**

Art'n' Vielfalt

Podcast 2-Part Series *Unter Pflanzen*
On Spotify, Deezer, and museum-sinclair-haus.de/podcast

Among Plants

March 16 – August 17, 2025

Stiftung Kunst und Natur gGmbH Managing Director: Susanne Klatten, Lorenz Wagner (Deputy Head) | Curatorial Team: Kathrin Meyer (Head /Director Museum Sinclair-Haus), Yvonne Volkart (Head of the SNF-Research Project *Plants_Intelligence. Learning Like a Plant*), Moritz Ohlig (Curator Museum Sinclair-Haus), Sophie Olivotto (Volunteer), Leon Plum (Intern 11/24–03/25) | Press and Public Relations: Claudia Praml (Head), Laura Rühle | Art Mediation: Kristine Preuß (Head), Ann-Cathrin Agethen | Exhibition and Collection Management: Andrea Sietzy | Office Management and Controlling: Yvonne Schawe | Visitor Service: Heike Boss | Museum Team: Beate Böhm, Helmut Werres | Building Services: Sven Bücher, Fabrizio Magnone

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Graphic design: gardeners, Frankfurt am Main | Printing: oeding print GmbH, Braunschweig | Paper: enviropolar, 100% recycled paper, Blue Angel certified; Cover: Gmund Colors Matt, FSC certified. Climate–neutral printing with 100% green electricity and vegan toners.

Museum Sinclair-Haus
Löwengasse 15, 61348 Bad Homburg v. d. H.
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