

Annual Report 2009/2010



Jewish Museum Berlin

Two Millennia of German Jewish History

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"Heroes have bad days, too."
Sculpture by Marcus Wittmers in front of the Jewish Museum Berlin

OPENING REMARKS BY THE CHAIRMAN OF THE BOARD OF TRUSTEES

“Not what you expect”—with this phrase, the Jewish Museum Berlin sought to attract visitors in the year after its opening. And the institution has more than fulfilled its promise. When the Museum opened in 2001, no one suspected that its public impact would exceed all expectations. With approximately 250,000 visitors per year—in 2010, the number of visitors was more than three times that estimate. Over 762,000 people came to visit the museum on Kreuzberg’s Lindenstraße in 2010—more than 2,000 visitors a day. They do not come just to admire the architecture or attend one of the great exhibitions and cultural events. They also want to take advantage of the diverse offering of educational programs. Guided tours, interviews with Holocaust survivors, archive workshops, school projects, conferences, lectures, and much more make the Jewish Museum Berlin a place which gives form and substance to the expression “learning from history.” With its collections and archives, it does not simply preserve the heritage of German-Jewish history—it creates a lively culture of remembrance.

For the Federal Republic of Germany, this vigilance against forgetting the past constitutes a fundamental element of its self-perception. The demand for the Jewish Museum’s educational programs exhibited by precisely the younger generations demonstrates just how great the need and interest remains after all these years. The planned Academy of the Jewish Museum Berlin on a new site directly across the street from the Museum is an important step towards meeting this need. The Federal Government has therefore resolved to support this project with a grant of six million



Euros, and thus to contribute to the growth and development of one of the most important research and education centers focussing on the history and culture of German-speaking Jews. Without the engagement of private donors, however, whom the Jewish Museum Berlin has cultivated and inspired to contribute with an exemplary, ongoing fundraising effort, this ambitious project could never be realized.

In this overview of the Museum’s broad spectrum of cultural, educational, and scholarly activities, one should not omit to mention the Museum’s core mission. The Jewish Museum Berlin, with path-breaking historical exhibitions, has time and again attracted the attention of the public, and shed light on diverse aspects of Jewish life—as in its highly praised exhibition “Kosher & Co. On Food and Religion.” Of especial value, moreover, was the internationally travelling exhibition “Forced Labor. The Germans, the Forced Laborers, and the War,” organized under the auspices of the Federal President. Opening in the Jewish Museum Berlin with a rich program of accompanying educational and cultural events, this exhibition for the first time told the full story of the crime which claimed 20 million men, women, and children from all over Europe as victims. This exhibition, which was curated by the Foundation for the Memorial Sites of Buchenwald and Mittelbau-Dora and initiated and sponsored by the Foundation “Remembrance, Responsibility, and Future,” is an outstanding example of the broad impact such cooperations can achieve.

All of this would never have been possible without the remarkable work of Museum Director Professor Michael Blumenthal and his team. As chairman of the Board of Trustees, I would like to thank Mr. Blumenthal and all his associates on the Museum staff for their distinguished achievements. I also thank the members of the Board of Trustees, who have supported this institution with their constant and passionate commitment.

**Bernd Neumann, Member of the German Parliament
Minister of State to the Federal Chancellor
Federal Government Commissioner for Culture
and Media**

LOOKING BACK, LOOKING FORWARD



Our report on the Museum's activities during the past two years does not just cast a glance over our shoulder. We also hope to reveal something about our perspective on the future. One major component of our work in 2009 and 2010 was to equip the Jewish Museum Berlin for the next decade of its existence—whereby the success story of the past ten years has both motivated us and helped shape our new goals. Since the opening in 2001, more than seven million people have visited the Jewish Museum Berlin. And the public's interest shows no sign of waning: in 2009, we were able to maintain the previous year's visitor levels—at about three quarters of a million people—despite the global economic crisis, which affected the tourism industry no less than other segments. Last year, we welcomed 762,488 visitors to the Museum—more than ever before. Our education program has more than doubled its offerings. Every year, we guide over 4,000 school classes through the Jewish Museum Berlin, and the mobile educational program “on.tour—The JMB Tours Schools” reached over 30,000 schoolchildren in its first three years. In addition to giving more than 7,000 tours, every year we offer around 400 continuing education courses, workshops, and project fairs. Our library holdings encompass more than 70,000 items and our archives are used by researchers from all around the world.

To meet the great demand for our resources, we need more space. We have therefore worked hard to find a durable solution. With the acquisition of the former Wholesale Flower Market Hall across from the Museum and the plans for its renovation, we have laid the cornerstone for the new Academy of the Jewish Museum Berlin. Starting in 2012, this new building and institution will bring the education department, archives, and library together under one roof. We are particularly delighted that we were once again able to persuade Daniel Libeskind to design the new building. The Jewish Museum's success in its first ten years was closely tied to Libeskind's unmistakable

architectural style. Together with the two existing Libeskind buildings—the zinc-clad Museum flagship and the Glass Courtyard in the old Berlin City Museum building—the new structure will create a coherent architectural complex that is sure to spark the interest of architecture enthusiasts and Museum visitors alike.

Armed with this inspiring vision of the future, we now enter upon the year of our tenth anniversary, 2011. And one of our primary concerns will be to re-assess and build upon our core missions, in particular the permanent and special exhibitions. In 2009, our exhibition “Kosher & Co. On Food and Religion” was a milestone; as was “Heroes, Freaks, and Super-Rabbis. The Jewish Dimension of Comic Art”, which particularly attracted young visitors. The special exhibition on “Forced Labor. The Germans, the Forced Laborers, and the War”, which was planned in cooperation with the Foundation for the Memorial Sites of Buchenwald and Mittelbau-Dora and the Foundation “Remembrance, Responsibility, and Future”, also proved a rewarding investment. The exhibition was opened in September 2010 by Federal President Christian Wulff, and inspired a tremendous resonance among both the media and our visitors.

I would like to express my heartfelt thanks to all those whose trust has carried us through the past ten years: first of all to the Board of Trustees under the chairmanship of Minister of State Bernd Neumann, whose traditional engagement—notwithstanding the budgetary challenges currently facing the public fisc—deserves special acknowledgment. Without the support of the Federal Government and the cooperation of the Berlin Senate and the district authorities of Friedrichshain-Kreuzberg, the planned Academy would never have been possible. The members of the *Gesellschaft der Freunde und Förderer der Stiftung Jüdisches Museum Berlin e.V.* and of its U.S. subsidiary *Friends of the Jewish Museum Berlin* also constitute a major pillar of support for this institution, and I would like to thank them. Without their engagement in our mission, and without the participation of the many other donors and sponsors who have contributed to our collections and programs, we would be unable to realize our vision of this institution as a private-public-partnership.

Prof. Dr. W. Michael Blumenthal
Director

AS DIVERSE AS ITS VISITORS— THE MUSEUM'S PROGRAM

The program of the Jewish Museum Berlin over the past two years has again reflected the diversity of our visitors. Various large- and small-scale special exhibitions in the Old Building, in the Eric F. Ross Gallery, and in the Rafael Roth Learning Center attracted a broad public; our events, concerts, readings, and conferences targeted specialist audiences as well as tourists and Berliners, families and school groups.

As in past years, our permanent exhibition underwent some major revisions in 2009 and 2010. In the underground “Axis of Exile,” the theme of “emigration from Nazi-Germany” was re-interpreted. A remarkable series of photographs documenting anti-Semitism in rural regions during the early 1930s helps explain why many Jews left Germany immediately after the National Socialists seized power. A video installation called “Matters of Faith” in the permanent exhibition compares various aspects of religious custom, which appear in all monotheistic religions. This unusual presentation has now been included in our Online Showcase on the Museum’s website, and thus can be accessed by anyone for free.

In the past two years, the Jewish Museum Berlin launched five major special exhibitions, four cabinet exhibitions, three photo exhibitions, and one art exhibition. The themes we addressed covered a broad spectrum from history in the narrower sense to comparative cultural history studies, as well as photography, literature, and art installations.

Our large-scale projects included the first comprehensive exhibition ever shown in a Jewish museum on the relationship between food and religion. “Kosher & Co. On Food and Religion” addressed the question of how our eating habits are informed and affected by religious culture, using Judaism as its primary example, while drawing comparisons to Islam, Buddhism, and Christianity.

The exhibition “Heroes, Freaks, and Super-Rabbis. The Jewish Dimension of Comic Art,” which we took over from the Musée d’Art et d’Histoire du Judaïsme in Paris, was shown with some fundamental revisions and in a brand new design at the Jewish Museum Berlin. It told the history of this US-American popular art form from the perspective of its Jewish protagonists. An enchanting design for the exhibition “Flight and Metamorphosis: Nelly Sachs, Writer, Berlin/Stockholm” helped us honor this poet and Literature-Nobel Prize laureat on the occasion of the 40th anniversary of her death. The exhibition traveled following its premiere in Berlin to several other museums in Switzerland, Sweden, and Germany. The exhibition “Forced Labor. The Germans, the Forced Laborers, and the War,” which was curated by the Foundation for the Memorial Sites of Buchenwald and Mittelbau-Dora on a commission from the Foundation “Remembrance, Responsibility, and Future,” exposed for the first time with such comprehensive scope the various forms and enormous impact of forced labor practices under the National Socialists from 1933 to 1945, both within the borders of the German Third Reich and in territories occupied or controlled by the German army.



Smaller formats—what we call our cabinet exhibitions—allow us to provide insights into the Museum’s collecting and research activities, and to exhibit new acquisitions in a thematically structured context. In recent years, we have redoubled our efforts to collect materials that shed light on the economic life of Jews. This naturally includes materials relevant to the professions in which Jews traditionally played a significant role; but we are also interested in the economic sectors in which the number of participating Jews appears remarkably low. Thus besides an exhibition on tobacco manufacturers—a business in which a significant number of Jews earned their money—we presented for the first time a business that does not belong to those typically associated with Jews: we profiled the cosmetic companies Scherk and Dr. Albersheim, the history of which is simultaneously the history of a family. The Scherk’s cosmetics business was founded towards the end of the 19th century in Berlin. It survived the period of “Aryanization,” and the forced exile of its owners, to finally see them return to Germany. The business was not sold until the 1960s. Another cabinet exhibition focussed on the archaeologist Otto Rubensohn, whose legacy was left to the Jewish Museum as a gift in 2006. Our Department of Photography presented its recent activities with a show on the work of Frieda Mayer, whose photo albums have entered our collection. Mayer emigrated as early as 1933 with her husband and son, and set up a photography studio in Tel Aviv. We exhibited her photographic documentation of the experience of emigration. Another of our cabinet exhibitions was initiated by the Federal Association of German Newspaper Publishers (Bundesverband Deutscher Zeitungsverleger) and focussed on the journalist and long-time publisher of the *Berliner Tageblatt*, Theodor Wolff, who died in 1943 in a Gestapo prison.

The Jewish Museum since its inception has been interested in photography, and has curated several photography exhibitions. One such project of a very special nature was devoted to remembering the centenary of the founding of the city Tel Aviv. In cooperation with the renowned photography agency Magnum, we exhibited under the title “Tel Aviv—Through the Lense of a Magnum Photographer” a selection of photographs from the agency’s holdings, which were taken in Tel Aviv from the founding of Israel in 1947 through 2009. Another photography project, with a “Jewish Studies” angle, was developed together with the architect and cultural historian Mimi Levy Lipis, who has taken over 1,000 photographs of tabernacles all over the world. In the exhibition “The Sukkah: A Fleeting House for a Jewish Festival,” visitors discovered that the possible variations on the building of a Sukkah or tabernacle are practically infinite. The major revelation of the exhibition “It Must Schwing—Blue Note” was that the renowned American jazz label “Blue Note” was founded in 1939 by two Jewish immigrants from Germany, Alfred Lion and the photographer Francis Wolff. In this case, we did not show photographs from our own collection. Instead, we addressed a theme which the Museum will address time and again in its work: the forced emigration of Jews from Nazi Germany and their new beginnings in exile.

Our most significant acquisition in the field of contemporary art during the past two years was the work “Unten” by Israeli artist and sculptor Micha Ullman. We are proud to present this work as our first exhibition of 2011.

Cilly Kugelmann
Program Director

THE EXHIBITIONS

THE PERMANENT EXHIBITION— CONSTANTLY CHANGING

The permanent exhibition is intended for the long term—but not for all eternity. It must continuously evolve. Each year, we try to lend new emphasis to neglected themes and respond to trends in the current historical debate. In reviewing the permanent exhibition, we follow Kant’s axiom: “Nothing is more constant than inconstancy.”

Easy Reading

In order to lend more clarity and structure to the permanent exhibition, we revised all the introductory texts to the 13 large exhibition segments in 2009. The texts are now not only more inviting and easier to understand, they also present more information than ever before. Their design conforms to the signs leading visitors through the Museum—for the texts should not just deliver information, but also help visitors orient themselves in the exhibition. To help you find your bearings among the challenges posed by Daniel Libeskind’s unusual building!



The large vitrine in the Axis of Exile, as newly designed

All Good Things Come in Fours

In 2010, we re-designed four large vitrines. At the beginning of their tour, in the “Axis of Exile”, visitors are now immediately confronted with the restrictions placed by NS officials on the goods emigrants could take with them into exile from Germany. The first vitrine relates four stories about what emigrants did manage to save—both legally, as with the wedding rings of Nelly Sachs’ parents, and illegally: The 17-year-old Moshe Wolff saved his camera as he fled by smuggling it past the Gestapo. Three other vitrines lend fresh luster to the exhibition segment “Berlin, Berlin.” In one, we present three female Jewish photographers of the 1920s: Ellen Auerbach, Iva Freund, and Gisèle Freund. They owed their success to unconventional experiments with the camera and their documentary approach to the photographic subject. The two other vitrines we re-designed address the modern department store as temple to the consumer and the victory parade of a luxury good that has recently fallen into disgrace: the cigarette. Various advertising materials, ash-trays, and cigarette cases provide insight into how the product was designed and marketed.

Worms as a Virtual City

Since 2001, we have shown in the segment called “World of Ashkenaz” a 3D simulation of the Jewish quarter in the medieval city of Worms. Visitors need not wear special 3D-glasses. Actors have used a similar technique since as early as 1800 to make “ghosts” appear on stage. These early shows are counted among the forerunners of the modern cinema. We, however, are using state-of-the-art techniques to create our simulation: in 2010, we revised the film in cooperation with the Technical University of Darmstadt. Now everything is in keeping with the spirit of the times: 3D translates into HD!



An animated film about the "Garden of Eden" offers a twinkling perspective on religion.

Matters of Faith

Is clean equivalent to pure? How do I get into Paradise? And where is Mecca, actually? In 2009, we launched a new exhibition segment called "Matters of Faith," which casts a glance at things, customs, and places in Judaism, Christianity, and Islam. Nine short animated films show how creative and lively religion can be today. We hope with this presentation to make our "matters of faith" accessible even to visitors in whose lives religion plays no role. Visitors can make themselves comfortable on large cushioned rings in front of three monitors—an offer that young people especially like to take advantage of.

Cozy cushion rings invite visitors into the exhibition segment "Matters of Faith."



Going to School

Learning for life—since 2010, visitors can do that in our "classroom." Attractively designed reading folders laid out on school desks invite our visitors to go back to school. Those who choose to sit down here will learn a lot of exciting things about Jewish schools both today and in the past. What was on the school syllabus for girls 100 years ago? And what is on the lesson plan today, actually?

Three folders especially target younger visitors: they explain in colorful and vivid language the Hebrew alphabet, Jewish holidays, and the world of numbers. After all, every child knows that $\aleph + \aleph = \beth$!



THE SPECIAL EXHIBITIONS—THEMES FROM AROUND THE WORLD

DEADLY MEDICINE: CREATING THE MASTER RACE MARCH 13 THROUGH JULY 19, 2009

This exhibition showed for the first time in a format that aimed to provide a comprehensive overview the connection between the National Socialists' murder of those suffering from illness and the mass murder of Jews and other ethnic minorities in the concentration camps of Poland and Russia. The common thread and overarching theme of the exhibition was the race ideology of the Nazis and its application in politics.

Since the exhibition was conceived at the United States Holocaust Memorial Museum in Washington for an American public, we expanded the exhibition in its treatment of the core subject of "euthanasia" in the Third Reich for presentation here in Berlin. Researchers currently believe that approximately 210,000 patients at hospitals and nursing homes were murdered, and approximately 400,000 men, women, and children were sterilized against their will on the basis of several political initiatives of the Nazis. The Berlin exhibition chose to illustrate these crimes using representative examples from Berlin and Brandenburg, with an eye to the large proportion of visitors coming from this region. The exhibition distinguished two phases in the Nazis' use of murder to treat illness. The first, lasting from 1939 to 1941, witnessed the murders by gassing in six medical facilities throughout the Third Reich—known as *Aktion T4*—as well as the murder of children organized and carried out by the "German Reich Commission for scientific research on severe maladies that may be caused by hereditary factors or predisposition." The second phase, from 1941 through 1945, involved a more decentralized form of "euthanasia," which has long been ignored but which in fact claimed a far greater number and variety of victims. In this phase, doctors and nurses acting on orders from the management of hospitals and nursing homes murdered patients through intentional starvation and overdoses of medication. We developed this segment of the exhibition especially for Berlin, using the sanatorium Obrawalde close to Meseritz in what is today Poland as an example. This facility was a key player in the second phase of Nazi "euthanasia." Patients in particular from Berlin and Brandenburg were transferred here to be killed.



A view into the exhibition "Deadly Medicine"

Among the many outstanding objects on display in the Berlin exhibition were those documenting the life of Martin Bader, which Bader's son allowed us to exhibit for the first time. While biographies of victims generally must be content to rely on hospital records, which say very little about the individual patient's character, in the case of Martin Bader we were able to draw upon diaries, letters, and various other personal documents and objects to produce a vivid portrait of a man who later fell victim to Nazi "euthanasia."

This exhibition met with tremendous interest from the part of both public and the press. The subject unexpectedly coincided with contemporary debates concerning the ethically justifiable limits of medical research as well as new laws on the health care system and nursing care for the elderly and incurably ill. The public's broad interest in this theme was apparent both in the fully packed conference we organized in connection with the exhibition and in the immediately sold-out bus tours to sites in Berlin where forced sterilization and euthanasia were once carried out by the Nazis.

The research we performed in the provincial court of the Berlin district of Charlottenburg, which during National Socialist times housed the seat of the court of law with jurisdiction over cases involving "genetic health," i. e. miscegenation, unearthed results of lasting significance. In March of 2010, a memorial tablet was erected to inform visitors about this chapter in the building's history.



"Tel Aviv—Through the Lens of a Magnum Photographer" showed photographs from the past 60 years.

TEL AVIV—THROUGH THE LENSE OF A MAGNUM PHOTOGRAPHER: ON THE CITY'S 100TH BIRTHDAY
MAY 14 THROUGH AUGUST 30, 2009

Tel Aviv—Israel's second-largest city, a secular metropolis on the eastern perimeter of the Mediterranean Sea, and a vibrant economic and cultural center with a metropolitan population of 3.3 million—symbolizes more than any other city in the country the achievements of the generation who founded Israel. On April 11, 1909, 60 men and women gathered in the sand dunes north of Jaffa to found a modern Jewish quarter in the city. They gave their settlement the name of Tel Aviv, which means "Spring Hill" in Hebrew. By 1911 the first 67 buildings, intended for 550 residents, had been erected. After the First World War, the city experienced a great wave of immigration from Eastern Europe, and starting in 1933 these immigrants were joined by those seeking exile from Nazi Germany. By 1937, the city could boast of 160,000 inhabitants. Following Israel's declaration of independence on May 14, 1948, and the withdrawal of the British Mandate, the entire region including the surrounding communities was united as the city of Tel Aviv-Yafo, in 1950.

On the 100th birthday of Tel Aviv, we presented in cooperation with the photography agency Magnum an exhibition of photographs, which illustrate the fate of the first Jewish city in Palestine starting in the era of the founding of Israel. With their reportage on the wars, on societal upheaval, on terrorism and assassinations, and on immigration from the former Soviet Union and Ethiopia, eight Magnum-photographers have documented the history of a young and vibrant city over the course of the past 60 years. Our exhibition showed a selection of more than 50 pictures and photographic impressions of events that shaped the city.

KOSHER & CO. ON FOOD AND RELIGION

OCTOBER 9, 2009 THROUGH FEBRUARY 28, 2010

When the Jewish Museum Berlin decided to make an exhibition about food and religion, we were immediately struck with a fundamental problem: How is it possible to address the subject of food, when real food is strictly forbidden in the exhibition galleries? Due to conservation issues (primarily potential bug infestations) no food tasting would be possible and no real food or drinks could be shown. We emptied food packages of their contents, painted the inside of kosher ketchup bottles red, reproduced bread forms with plaster and dreamed up other solutions. We also decided to present a wealth of artifacts which could not fail to whet the visitor's appetite.

The ten exhibition rooms were opulently filled with a grand array of more than 700 objects lent by 74 lenders from twelve different countries. The installations were often spectacular. A zoo of stuffed animals made the complicated Jewish laws of ritually clean and unclean animals comprehensible, as they were divided into two, huge, opposing showcases. The rich tones of the gallery walls served to underscore a feeling of plenty and an absence of color was used for themes of asceticism or lack of nourishment.

The "Kosher & Co." exhibition was divided into ten rooms, each covering a fundamental theme relating to the subject: "Creation," "Law," "Sacrifice," "Meat," "Bread," "Wine," "The Meal," "Feast and Fast," "Bread of Affliction" and "Identities." Each room reflected on Jewish perspectives of the theme which were juxtaposed with perspectives from other world religions, as appropriate. The principal religions presented were Christianity, Islam and Hinduism.

A great diversity of object types was shown, including Indian manuscripts, still life paintings, a pita and falafel sculpture and the contents of a kosher kitchen. The time span covered antiquity to the present day. The seven species mentioned in the Hebrew Bible were represented by 3000 year old remnants of olives, figs, grapes, wheat etc. from the Near East and in another room, a contemporary German shopping guide for Muslims showed which food products may be eaten by observant followers of Islam. While the room titles served to unify the content of each room, the unlikely mix of different religions, object types and time periods kept the visitors engaged. Each visitor was handed a flat plastic spoon upon entering the exhibition and encouraged to follow the trail of electronic plates in the exhibition—there was one station in each room. By touching a plate with the back of the spoon, a recipe relating to the room theme would be “magically transferred” to the spoon. Once back home, the visitor could type a code into the JMB website and comfortably read the selected multi-cultural recipes at leisure.



A vitrine with taxidermically prepared animals in the room “Creation”



Artistic transformation: Micha Laury's "Pita and Falafel Tower"

In “The Meal” room, one could sit down at a stylized table and pick up a ceramic vessel to hear people tell their experiences of various religious festivals. In total, the exhibition incorporated 25 interactive media stations.

In some of the film stations, we invited individuals from different cultures to present their own perspective on the themes which were addressed. A Muslim cleric spoke about Islam’s alcohol ban or, in a film compilation, different Jewish people spoke about what the word “kosher” means to them and how they personally interpret the Jewish food laws. For the contentious and possibly upsetting theme of ritual animal slaughter, the screen was set perpendicular to the wall, relatively high up, so that young children would not unintentionally see the film footage.

For those who left the exhibition feeling hungry, a stand was set up in the glass courtyard below which sold food prepared according to the Jewish food laws. It was well-frequented.



IT MUST SCHWING—BLUE NOTE

PHOTOGRAPHY BY FRANCIS WOLFF AND JIMMY KATZ

OCTOBER 30, 2009 THROUGH FEBRUARY 7, 2010

The legendary jazz label Blue Note Records was founded in New York in 1939 by Alfred Lion and Francis Wolff, two German-Jewish emigrants from Berlin. They set an unparalleled standard in their selection of musicians, sound engineering, and jacket designs. For these two men, jazz was more than just music—it was a way of life. Alfred Lion's credo for good jazz was: "It must schwing."

Our exhibition celebrating the 70 years since Blue Note's founding showed over 50 photographs by Francis Wolff. Trained in Berlin as a photographer, he brought his camera to Blue Note's recording sessions and captured extraordinary portraits of renowned jazz musicians, which today are counted among the classics of jazz photography. Photographs by Jimmy Katz, the Blue Note label's current photographer, illustrate the company's history right through the present day. In addition, we were able to present some previously unknown facts about the lives of Blue Note's founders Lion and Wolff, including their beginnings in Berlin. With a special audio guide, visitors could listen to music by the jazz musicians portrayed in the photographs as they moved through the exhibition.

In conjunction with the exhibition, the Jewish Museum organized an extraordinarily successful cooperation with JazzFest Berlin, presenting concerts in the Glass Courtyard of the Museum. Many of the people who came to hear a concert in the JazzFest also visited our exhibition. Likewise, the exhibition opening was packed to the rafters. The short performance given by jazz musician Nils Landgren made for a thrilling climax.



(above) Cassandra Wilson as photographed by Jimmy Katz, 2003
(below) Record jacket for "Art Blakey & The Jazz Messengers: The Big Beat," 1960

FLIGHT AND METAMORPHOSIS.
NELLY SACHS, WRITER, BERLIN/STOCKHOLM
MARCH 25 THROUGH JUNE 27, 2010

In 1966, Nelly Sachs became the first German poet to win the Nobel Prize for Literature. Prior to that time, she had spent nearly 30 years in exile in Sweden. She and her mother obtained passage from Berlin to Stockholm in 1940 on one of the last civilian airplanes to leave Germany, and thus just narrowly escaped deportation to a concentration camp.

Our exhibition, which was initiated, curated, and designed by Aris Fioretos and gewerk design, illuminated the radical quality of Nelly Sachs' work and the cultural historical context from which it arose, drawing upon a plethora of previously unpublished historical material. With a transparent and imaginative exhibition design, the curators vividly depicted the poet's life, from her sheltered childhood with a tame deer to a youth defined by her passion for dancing and her first attempts at writing poetry, then from her flight to Sweden with the assistance of Selma Lagerlöf to belated recognition as a major poet, who saw her "Kajüte" of four square meters as the center of her poetic universe. The exhibition created an atmosphere that helped visitors better appreciate the world of books in which Nelly Sachs lived, as well as the worldly and psychological pressures to which she was exposed, from desperation under Nazi persecution to her bewildered gratification at being awarded the Nobel Prize.

Timed to coincide with the opening of our exhibition, Suhrkamp Verlag released the first two volumes of a new, commented edition of Nelly Sachs' complete works and an exhibition monograph in both German and Swedish.

The exhibition on Nelly Sachs, after opening in Berlin, is travelling to Stockholm, Zurich, Dortmund, Frankfurt, and other sites.



(above) Nelly Sachs in her apartment, 1960
(below) The "cabin" in Stockholm where the poet lived and worked



An over-sized comic strip traced a path through the exhibition.

**HEROES, FREAKS, AND SUPER-RABBIS.
THE JEWISH DIMENSION OF COMIC ART
APRIL 30 THROUGH AUGUST 8, 2010**

That the comic book superheroes of the 1930s and 1940s were created by Jews came as a surprise not only to the many casually interested visitors, but to many a comic aficionado, too. Our exhibition on the Jewish contribution to the development of the modern comic book and graphic novel addressed a subject that has only recently been investigated by historians, even in the country that gave rise to the art form—the United States of America. In one sense, however, it is hardly surprising that Jewish artists played such an innovative and decisive role in this field—for popular culture has long been a traditional domain of Jewish artists. “Heroes, Freaks, and Super-Rabbis” was conceived in the Musée d’Art et d’Histoire du Judaïsme in Paris, and had already been shown in Frankfurt am Main when we took it over. For the Berlin exhibition, however, the presentation was re-structured and supplemented with additional content and new focus. For instance, we were able to add drawings by artists from the circle of Mad Magazine, thanks to a generous loan from a private collector. We also added, at the beginning of the exhibition, a new segment with first editions of early comic supplements to newspapers and magazines, both English and German, in the immigrant metropolis of

New York towards the end of the 19th century. In the following segments, the exhibition flipped through the pages of the history of the American comic, epoch by epoch. This history began with the invention of the comic book by Jewish publishers Maxwell and Bill Gaines at the end of the 1930s, and continued to be shaped primarily by Jewish men active in every field of comic art through the 1960s. The exhibition displayed a large number of colorful titles from different series of Bill Gaines’ EC Comics, which introduced very successfully the new genre of horror fiction, with its unconventional graphic tales of war and shocking violence—and which very early on addressed the subject of the Holocaust. The first segment of the exhibition closed with the satirical journal MAD Magazine, which differed from the comic books and magazines of the previous two decades not only in exchanging idealistic figures with superhuman powers for realistic satire, but also in more openly revealing and drawing upon the Jewish identity of its creators. Earlier comics had addressed Jewish subjects only covertly, if at all. MAD’s humor was full of puns and even Yiddish words.

The second part of the exhibition showcased the graphic novel, the more literary form of comic art, with a plethora of drawings by its most prominent practitioners. Included in this segment were the immigrant stories set in the Bronx of New York by comic pioneer Will Eisner, as well as drawings by Ben Katchor and watercolors by the French artist Joann Sfar. Exclusively in Berlin, the show exhibited original sketches from the hand of Art Spiegelman, who gathered literary accolades for comic art with a graphic story relating his father's survival of the Holocaust. Spiegelman's ground-breaking work "Maus" won the Pulitzer Prize for Literature in 1992. The exhibition depicted Eisner and Spiegelman as two artists who carried forward the literary tradition of Jewish fiction and biography while working in a new medium, the graphic novel.

The exhibition was also remarkable for its creative design. The team of architects KatzKaiser presented the exhibition in the form of a super-sized comic strip. Folded and bent back on itself in several places, the strip meandered through the exhibition and lent it a touch of elegance and wit.



**JEWISH LIFE IN ARGENTINA:
CONTRIBUTIONS TO THE 200TH ANNIVERSARY
JULY 23 THROUGH OCTOBER 10, 2010**

Two hundred years after the founding of Argentina, Jews remain an inextricable component of the country's diverse, democratic society. We devoted an exhibition to demonstrating the Jews' contributions to the development of the country. The exhibition shown in the Jewish Museum was timed to coincide with Argentina's participation as guest of honor at the Frankfurt Book Fair in 2010. It illuminated the many ties connecting Jewish, German, and Argentine influences and depicted a very particular model of immigration—the integration of diversity into a constituent element of the Argentine identity. The primary motif shaping both the content and design of the exhibition was the medium of the book. In four installations, the curators Ana E. Weinstein and Elio Kapszuk sketched the development of Jewish culture in both urban and rural areas, as well as the period of military dictatorship and the roots of Argentine artists such as Pedro Roth and Marcelo Brodsky. At the heart of the exhibition stood the installation "Bookstore of Memories," which drew upon 200 selected biographies of Argentine-Jewish personalities to tell the story of a country that sees its inhabitants' cultural and ethnic diversity as the cornerstone of its identity. The exhibition also presented, on several monitors, an extensive selection of Argentine films, which shed light not only on the history of Jews in Argentina—from their first rural settlements there up through the violent attack on the Jewish Cultural Center AMIA in Buenos Aires in 1994, in which 85 people were killed—but also on the everyday life, customs, and traditions of Jewish Argentinians today.



Balconies in New York transformed into tabernacles for the holiday, 2007

THE SUKKAH: A FLEETING HOUSE FOR A JEWISH FESTIVAL

NOVEMBER 5, 2010 THROUGH FEBRUAR 27, 2011

With the photo installation by architect and cultural historian Mimi Levy Lipis, the Jewish Museum Berlin presented an exhibition devoted to the feast of the tabernacle. Lipis' installation, specially created for the Eric F. Ross Gallery, showed more than 150 photographs taken between 1999 and 2009 in Europe, the USA, and Israel. For four months, pictures of the modest hut or tabernacle (Hebrew Sukkah, plural Sukkot) which lends its name to the seven-day-long Feast of the Tabernacle filled the room. In memory of the Israelites' Exodus from Egypt, Sukkot are temporary structures. At the heart of the festival is the contemporary tradition of erecting an ephemeral Jewish house every autumn. The house is inhabited for just one week—but during that time, those celebrating the tradition eat, celebrate, and sleep in their decorated huts.

The 1,000-year-old building regulations provide that the structure should have at least two-and-a-half walls and a roof made of leaves. At night, one must be able to see the stars through the roof—but during the daytime, the leaves should cast some shade on the ground. Thus the Sukkah affords only partial protection against the elements. In this way, the Sukkah recalls, on the one hand, the 40 years during which the Israelites were condemned to wander through the desert, while on the other the thanksgiving feast that accompanies the inhabitation of the Sukkah celebrates the Jews' attachment to their home. By build-

ing a Sukkah and living in close quarters, practicing Jews build an idea of home as both fleeting and constant all over the world.

The photographs show that building a Sukkah is a traditional and continuous ritual. They also deepen our understanding of the role that architecture plays in being Jewish. The Sukkah lies in tension between a real, particular space and an abstract notion of home, between individual architecture and collective ritual, between attachment to home and a feeling of inconstancy.

New spaces open up through the surfaces for projection strategically placed throughout the Ross Gallery. These spaces enter into a dialogue with the traditional literature concerning Sukkot. The interplay of picture, space, and text furnished the exhibition's many visitors with an insight into a fleeting house for a Jewish Festival.

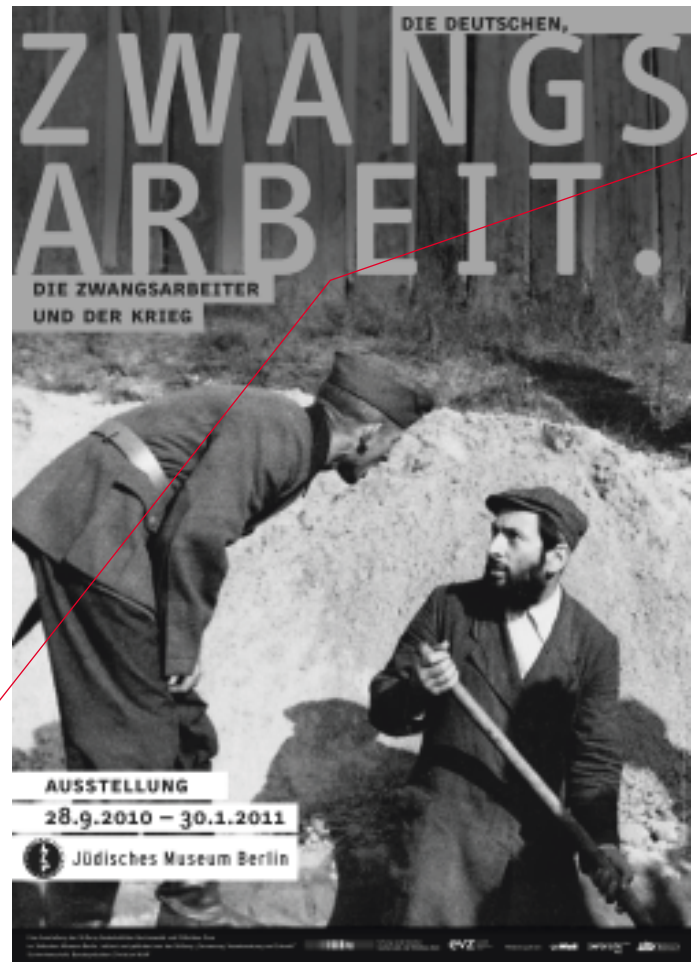
The pictures on display in the exhibition are also published in *Home is Anywhere: Jewish Culture and the Architecture of the Sukkah*, by Mimi Levy Lipis. Verlag Walther König, Cologne, 2010.

FORCED LABOR. THE GERMANS, THE FORCED LABORERS, AND THE WAR
SEPTEMBER 28, 2010 THROUGH JANUARY 30, 2011

On the initiative of the foundation “Remembrance, Responsibility, and Future” (*Erinnerung, Verantwortung und Zukunft, EVZ*), the Foundation for the Memorial Sites Buchenwald and Mittelbau-Dora invested several years in carrying out a unique exhibition project called “Forced Labor. The Germans, the Forced Laborers, and the War.” This travelling exhibition, launched under the auspices of Federal President Christian Wulff, had its premiere at the Jewish Museum Berlin in the autumn of 2010.

This comprehensive overview of forced labor under National Socialism covered all the countries of Europe, in which people were subjugated and forced to work in military equipment factories, on construction sites, in agriculture, as craftsmen, in public institutions, or in private households. The curators placed particular emphasis on “bringing to light the extent to which National Socialism pervaded German society, creating as deep and sharp a picture as possible of the NS state and thus of the most radical form imaginable of a society structured by racism.”

The racist ideology of the National Socialists, which played itself out publicly without any attempt at disguise or dissimulation, and which gave rise to an unparalleled course of exploitation, was the starting point of the exhibition. In the following segments, the curators presented particular companies which benefitted from forced labor in several European countries. In addition, they presented for the first time ever a systematic analysis of the different groups of forced laborers. For the degree to which



forced laborers were disenfranchised could vary significantly depending on where and when they were exploited. The different groups included prisoners of war, prisoners of concentration camps, prisoners of the Gestapo, inmates of what were referred to as “worker training camps”, Jewish forced laborers, as well as Sinti and Roma. One central component of the exhibition was comprised of the photographs, which turned up unexpectedly and in surprisingly large numbers in the course of researching the exhibition. These photos were presented together with relevant case studies and with systematic critiques of their sources. The exhibition closes with a description of the long, hard battle to gain recognition for this particular form of exploitation: not until 2001, an incredible 56 years after the end of the War—and then only under intense international pressure—were German companies compelled to make compensation payments to 1.7 million forced laborers and their descendants.



Photographs were the exhibition's primary medium.



With 71 media stations, 39 video stations, and 32 audio stations, the voices of 60 former forced laborers made up the core of this exhibition, whose purpose was to honor a large group of people who were abused and humiliated in the name of sustaining the economy of a criminal regime. The exhibition was designed by gewerk design, Berlin.

To allow visitors to delve deeper into some of the subjects raised by the exhibition, the Museum developed an extensive pedagogical program to accompany it, offering excursions, survivor interviews, and academic workshops. We also ventured into public space to draw attention to this theme. The fact that forced labor was carried out before the very eyes of the German people, and with their implicit sanction, led us to the idea of an “intervention.” For our public intervention, we used primarily historical photographs taken by the prisoners being deported to the German Reich themselves of each other, as well as reproductions of some of the countless rules, which bring home the racist nature of the regime to which the forced laborers were exposed on a daily basis. The photographs show the people, who were transported from all ends of Europe to the Nazi work camps, as confident individuals trying to preserve their identity and self-esteem. We contrasted later written reminiscences and reports with censored postcards of the time, which contain an embellished picture of the prevailing conditions in Germany.



Visitors could listen to the reports of surviving forced laborers at several audio-visual stations throughout the exhibition.

The prisoners' later commentaries placed the deceptively harmless-looking amateur photographs in their due context. We hung the photographs in subway stations with inscriptions by the forced laborers, describing their condition as "the slaves of the 20th century," as "the unbeloved," or simply as "those who won't be celebrating Christmas this year [1944]."

Nearly 40,000 visitors came to see the exhibition, and many of them also took part in the workshops, excursions, and other events we organized adjacent to it.

LOOTING AND RESTITUTION. JEWISH-OWNED CULTURAL ARTIFACTS FROM 1933 TO THE PRESENT

The exhibition "Looting and Restitution"—which had premiered at the Jewish Museum Berlin in 2008—opened on April 23, 2009 at the Jewish Museum of Frankfurt (JMF). The JMF, which had acted as co-curator, ran the exhibition through August 2, 2009. Largely on account of its response to a subject of current debate, the exhibition received a great deal of attention from the press.

VISITOR ORIENTATION

VISITOR SERVICE—ENGAGED, COMPETENT, AND FRIENDLY

The signature trademark of Visitor Orientation in the Jewish Museum Berlin remains its team of Hosts, who lead visitors through all parts of the Museum's exhibitions and architecture with proactive, competent, and friendly advice along the way. Every day, up to 70 Hosts are at work in the Museum. The diversity of nationalities, cultures, and field of study—more than 90 percent of our Hosts are university students—is an explicit goal in hiring. The diversity of the Museum's visitors should be reflected in the diversity of our Hosts. The team of nearly 180 Hosts is supervised by five Senior Hosts, who are available to both Hosts and visitors who need further assistance throughout our opening hours.

In the past, we have sought to export the concept of Hosts, which remains without parallel in the Berlin Museum landscape, to other institutions. In the past two years, however, we have focussed increasingly on optimizing the training and preparation of our team of Hosts. During their trial period of six months, new Hosts attend various courses and workshops to provide them with the necessary tools for acting independently and in a representative capacity for the Jewish Museum. These courses and workshops are conceived and conducted by selected



Our Hosts accompany you through the Museum.

Hosts and the Senior Hosts, paying careful attention to the special mission and circumstances of the JMB. Further, we conduct feedback-interviews with the new Hosts during this trial and training period, in order to gather new ideas about how to improve our Visitor Orientation from the perspective of the Hosts.

Besides the assistance we provide to visitors while they are in the Museum, the department of Visitor Orientation is also responsible for communicating with visitors before or after their visit. Through our new e-mail-address besucherservice@jmbberlin.de we field questions from visitors every day of the week. When possible, our Senior Hosts answer these queries immediately. Otherwise, they forward them to be answered by an appropriate specialist in the Museum.

“You will recognize our visitor Hosts by their red Museum scarves!” Visitors to the Museum have long received this advice at the outset of their walk through the exhibitions. In 2010, however, it took on new significance. The Museum scarf worn—exclusively—by all our Hosts and Guides received a new design by Parsival Cserer, who was awarded the prize for best young designer at the Berlin Fashion Week in July of 2010. In cooperation with Maren Krüger of the Permanent Exhibition department and Johannes Rinke from the Visitor Orientation, Cserer developed a design based on the JMB logo, which is distinguished by its asymmetry and reference to the Op-Art movement of the 1960s. The new scarf was worn by our Hosts for the first time at the Jubilee Gala-Dinner in November 2010—and as with the original scarf, a number of our guests complained that this accessory was not made available for purchase by the public!

VISITOR RESEARCH—AN ANSWER TO EVERY QUESTION

In the past two years, Visitor Research has again conducted a series of highly differentiated studies for various departments in the Museum.

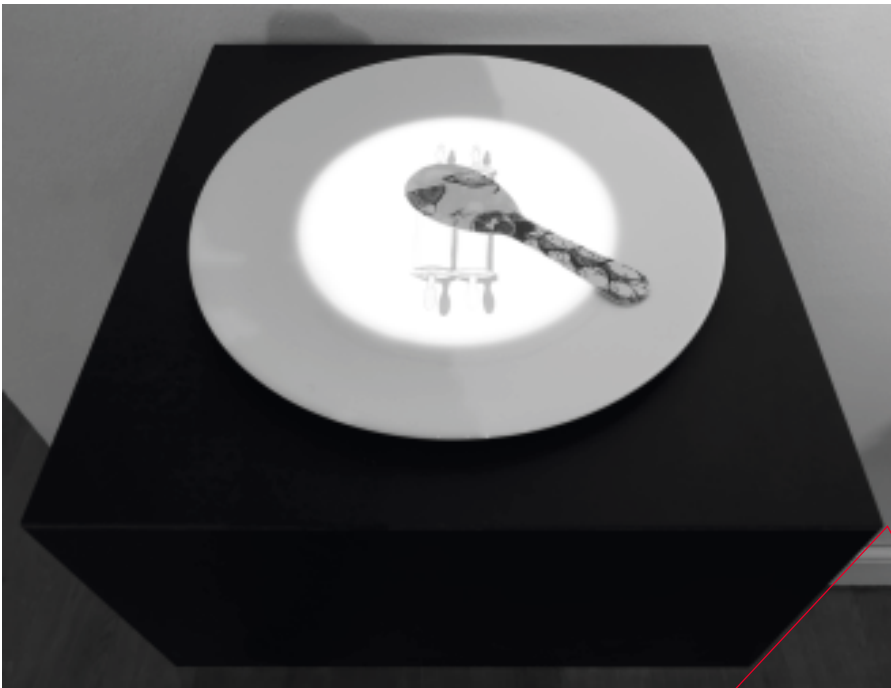
The question of how visitors learn in the museum context—and how well we communicate content and new knowledge so that it can be retained by visitors—was one of the primary subjects of our work in Visitor Research. In connection herewith, we evaluated the school project week as well as the workshops adjacent to the exhibition “Deadly Medicine: Creating the Master Race.” We questioned 350 schoolchildren about their prior knowledge, and asked them to evaluate both our selection of themes and the extent to which they felt they had learned something new through our program. Three months later, these same children were questioned by us once again. This time, we wanted to find out which aspects of our offering they had retained, and whether they had delved any further into the subjects raised in the exhibition in the period following their visit, either at home or in school.

In this context, we also prepared an extensive evaluation of the JMB archive workshops, which have elicited a great response for several years now.

Our study on the recipe trail in the exhibition “Kosher & Co. On Food and Religion” presented a very different, but equally intriguing challenge. Using spoons with an embedded electronic chip equipped with RFID technology, visitors were able to collect recipes as they moved through the various rooms of the exhibition. They were given an access code that allowed them to view and download the recipes they had selected later, over our exhibition website. It turns out that over 80 % of the 101 visitors we asked used this interactive device while they were in the exhibition, and three quarters of them (74 %) also later looked at the recipes on-line. Nearly all (97 %) of the “spoon-users” said they liked this exhibition offering, or liked it a lot. Nearly 90 % said it was more fun to collect the recipes with the spoon electronically than it would have been to pick them up printed on a sheet of paper. Over 80 % found



Easily recognized by their red Museum scarves: the JMB's Hosts



“A la carte:” visitors to the special exhibition could collect recipes using an electronic spoon.

the spoon more practical and convenient. The visitors did not feel uncomfortable using RFID-technology in this context, even though it meant, for instance, that they could be located in the exhibition.

Further, we studied over the past two years the profile of visitors to our annual Cultural Summer Program, especially the event “Jazz in the Garden.” This free event, which takes place on five Sundays in the summer, gives visitors an opportunity to picnic in the Museum garden while listening to various jazz bands. This program has developed a real core audience—more than one third (37 %) of the 178 visitors we asked had come to a previous “Jazz in the Garden” event at least once before. As a result, it came as no surprise that 85 % of the interviewees came from Berlin, and that 38 % had learned of the program through the recommendation of friends or relatives. All in all, this program seems to be very popular—96 % told us they liked it or liked it a lot. In particular, they liked the music, the atmosphere, and the ambiance of the Museum garden.



Jazz concerts held in the Museum Garden are popular with young and old.

VISITOR STATISTICS—CONSISTENTLY GROWING

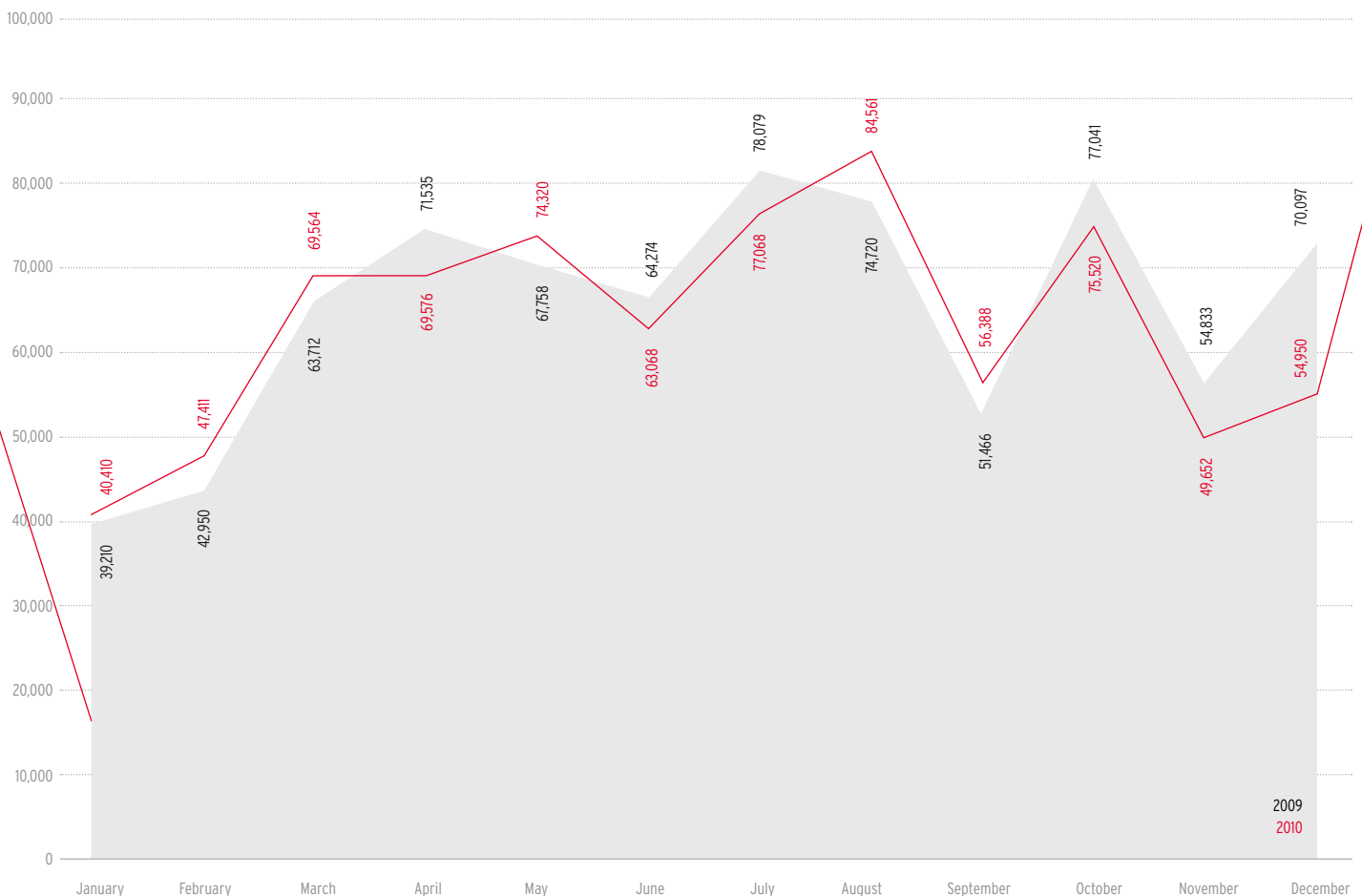
Altogether 6,724,206 people have visited the Jewish Museum Berlin since its opening. In 2009 and 2010, the yearly average was 759,000, which represents continued growth in our visitor volume. The Jewish Museum remains one of the most frequently visited museums in Germany.

With 762,488 visitors in 2010, more people came to the Jewish Museum last year than ever before, since its opening in 2001. Compared to the previous year, our visitor volume increased by 6,813 visitors. The biggest increases appeared in the months of February, August, and September.

The average daily volume of visitors lay at 2,093 in 2009 and at 2,112 in 2010.

2001	278,737	Visitors
2002	658,798	Visitors
2003	658,878	Visitors
2004	703,195	Visitors
2005	698,862	Visitors
2006	715,070	Visitors
2007	733,488	Visitors
2008	758,975	Visitors
2009	755,675	Visitors
2010	762,488	Visitors
Total	6,724,206	Visitors

Total Visitors 2009 and 2010



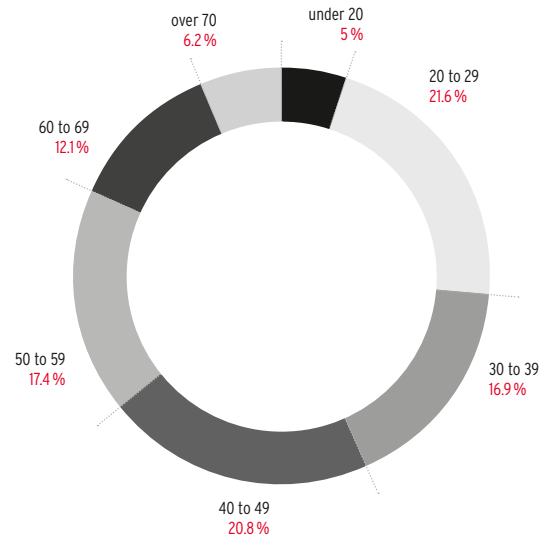
Groups

The proportion of our visitors who came as part of a pre-announced group was 14 % in 2010, approximately the same as it has been for the past few years. Altogether, 7,166 groups received a tour through the Museum (in 2009: 7,493). 107,466 people took part in a tour in 2010. In 2009, this number was 112,891.

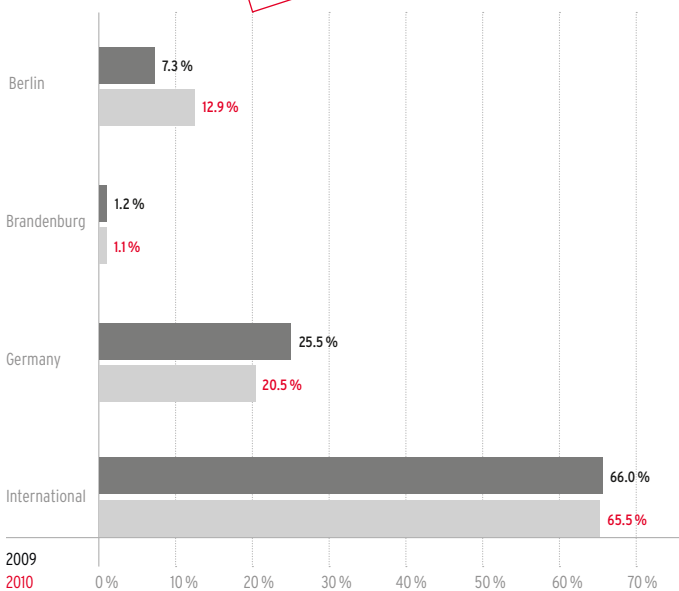
School groups, as usual, represented 71 % and thus by far the largest part of all groups receiving a guided tour. Nearly half (48 %) of the school classes came from a region in Germany outside Berlin, and one third (34 %) came from a foreign country.

VISITOR PROFILES

From January 2009 through December 2010, we questioned over 2 000 visitors as they left the Museum. As in the past, the age group of 20- to 29-year-olds accounted for the most visitors during this period (22 % of all visitors).



Age Profile of JMB-Visitors in 2010



Origin of JMB Visitors in 2009 and 2010

Where Do Our Visitors Come From?

In 2010, 13 % of our visitors came from Berlin. Thus for the first time, the proportion of local visitors grew from the previous year. Nearly half of our Berlin visitors (45 %) had been to the Museum at least once before. One percent of our visitors came from Brandenburg, 21 % from the other federal states of Germany.

The proportion of Museum visitors coming from a foreign country remained constant at 65 %. Italy accounted for the highest number of international visitors (12 %), followed by the Netherlands (8 %), Great Britain (8 %), France (7 %), Spain (6 %), and the USA (4 %).

What is the Percentage of Repeat Visitors to the Jewish Museum Berlin?

Once again, the great majority of our visitors (84 %) were coming to the Museum for the first time. One out of every six (16 %) had been there before.

How Did Visitors Learn about the Museum?

More than one third (35 %) of the Jewish Museum's visitors had heard about the Museum from a friend, acquaintance, or family member. For 29 %, this recommendation was also the immediate reason for their visit. We were particularly pleased about the high number of foreign visitors who came to the Museum on the recommendation of someone they knew (33 %).

On account of the high number of Berlin tourists among the Museum's visitors, guide books were an important source of information for nearly one of every five visitors we questioned (18 %). Eleven percent learned about the Museum through their school, a teacher, or the university, which helps explain the relatively young age profile of our visitors. Another eleven percent of the visitors questioned stated simply that the Museum "was a well-known attraction," and that knowing about it "is a matter of general knowledge."

Why Did Visitors Come to the Museum?

One out of every four visitors (23 %) stated that the reason for their visit was their interest in German-Jewish history. For 15 %, Libeskind's architecture was a big attraction. One out of every ten (11.2 %) said that the Jewish Museum was simply one of the highlights you had to see when you were in Berlin. Ten percent had heard a lot about the Museum and wanted to finally see it for themselves. Eight percent just wanted to do something with their friends or family. One of every five visitors from Berlin (20 %) was enticed by a special exhibition they wanted to see.

How Long Do Visitors Stay in the Museum?

On average, our visitors spent just over two-and-a-half hours in the Museum. 79 % stayed over two hours, and well over a third (41 %) stayed three hours or more.

How Did Visitors Like the Museum?

Sixty-seven percent of our visitors said they liked the Museum "a lot." Another 29 % had an overall positive impression. Four percent found "parts of it good, parts of it not so good," while less than one percent had an overall negative impression or said they "did not like it at all."

As in the past, nearly half (48 %) our visitors made positive comments about the Jewish Museum's architecture. It "gives you something to think about," they said, or "it's fascinating," "impressive," "spectacular." Visitors were especially moved by the "impressive Holocaust-Tower," the installation "Fallen Leaves" in the Memory Void, and the "unsettling Garden of Exile." Moreover, numerous visitors pointed out approvingly that "the exhibition design was in harmony with the architecture."

Nearly half our visitors (44 %) praised the personal stories that form a part of the permanent exhibition. They liked "stories that touch you personally," and appreciated learning something about "normal Jewish people, and not just famous public figures."

People also commented frequently that "you get a good overview," that "it covers the whole Jewish history," and that "the history is presented comprehensively from very early on to the present day."

Our visitors appreciated that the exhibition "did not just cover the Holocaust, but a whole cross section from the Middle Ages through today," and that "you learn something for once about other aspects of Jewish history in Germany, not just the period of National Socialism."

Every fourth visitor (23 %) appreciated the interactive elements of the exhibition and gladly took advantage of the multimedia offerings, for "it's fun to be able to do something yourself," and "the playful elements are particularly good for a museum that packs in a lot of information." In the same vein, the Museum's audio guide was often mentioned with praise.

FROM OUR GUESTBOOK:

Wonderful memory, excellent museum, sad, but brave.

It is good to keep remembering what terrible actions, thinking waves can bring to disastrous facts to humanity.

Very interesting exhibition that shows the variations of Jewish life throughout the years.

My visit here has taught me the importance of recognizing the history for the good of the future. It is my hope that other countries with such a history do the same. May the soul of victims of the Holocaust and other genocides around the world rest in peace.

I really like this museum. Very deep! I hope this will be a sign of peace and warning for racism in the future.

This visit touched me deeply. It was a travel into human's mind that suffered for years. This museum is rich in culture and well organised.

It was a long trip. People! You must have at least four hours to visit the place. See you.

Brilliant architecture, really stunning design, exhibition found very informative.

I am glad to understand Jewish history a little better. Peace on earth!

COLLECTIONS, LIBRARY AND ARCHIVES

THE ART COLLECTION—FOCUS ON CONTEMPORARY ART

The focus of our art acquisitions over the past two years has been to expand our collection of contemporary art.

Our largest and most important acquisition was the installation “Unten” by Israeli sculptor Micha Ullman, whose parents fled to Palestine in 1933 from Dornfeld in Thuringia. Ullman was born in 1939 in Tel Aviv, and today is counted among the most important Israeli sculptors of his generation. He is known in Berlin primarily for his public sculpture, for instance the “Bibliothek” (Library) on the Bebelplatz, which was inaugurated in 1995. Ullman’s connections to the art scene in Germany, however, go back as far as the 1970s. Starting in 1991, he has held a professorship in sculpture at the Akademie für bildende Künste in Stuttgart. His connection to the Jewish Museum goes back over ten years, too: in 2000, the Jewish Museum Berlin planned a permanent installation with Micha Ullman in the room between the axes on the lower ground floor—though this project was never realized. A short time later, the Museum acquired a series of four sand-drawings by Ullman, but having a large-scale sculpture by this artist in our collection has long been on our wish list.

At first glance at the installation “Unten,” the viewer sees angular steel forms filled with red sand that are strewn about the floor. Only gradually, he recognizes them as fragments of furniture that are quasi adrift on the water, floating upside down or with one corner sticking up in the air, as if they were tossed into the room or in the wake of a flood. Ullman is here playing with an idea that has surfaced repeatedly in his work: the absent, the invisible, and the inaccessible. His work thus enters into a dialogue of kindred spirits with the architecture of Daniel Libeskind.



Micha Ullman's floor installation "Unten" in the Jewish Museum Berlin

Among our other acquisitions in the field of contemporary art are works by Benjamin Reich, Maya Zack, and Yuri Leiderman, as well as four sculptures by Jim Lawrence that came as a gift from Dieter Brusberg and the twelve-part cycle "In der Stille" by Sarah Haffner, which came as a gift of the artist.

The widow of Erich Wolfsfeld (*1885 Krojanke — †1956 London) bequeathed to us an oil painting and three etchings by her husband, together with an extensive file of letters, photographs, and exhibition catalogues. Wolfsfeld taught at the Vereinigte Staatsschule für Freie und Angewandte Kunst in Berlin-Charlottenburg until he was dismissed in 1933, and was known above all for his orientalist motifs.

JUDAICA AND APPLIED ARTS—OF DREIDELS, CROWNS AND A TEA SERVICE

The growing quality and significance of the Jewish Museum's collection can be inferred from the increasing number of loan requests we receive. The self-portrait of Felix Nussbaum in our collection travelled to the highly regarded Nussbaum-exhibition in the Musée d'Art et d'Histoire du Judaïsme in Paris; a drawing by Else Lasker Schüller could be seen in the first big exhibition devoted to her work at the Jewish Museum Frankfurt and in Berlin's Nationalgalerie. The self-portrait of Max Liebermann paid a visit to the Liebermann-Villa on Berlin's Lake Wannsee, and an exhibition on Daniel Libeskind in Ostrawa requested to borrow an architectural model owned by the Jewish Museum.

When acquiring new collections objects, we try to contextualize the pieces and document their history, where possible. Recently, we were delighted to receive a simple wooden Hanukkah dreidel from Eva Lieblich Fernandes. It had been used since childhood by her mother, Olga Lieblich (1897–1999), who emigrated from Stuttgart to Sao Paulo, Brazil in 1938. Olga translated the traditional Hebrew “Maoz Tzur” Hannukah song into German and Portuguese for her children to sing during the Hanukkah festival, when she would accompany them on the piano. Her great-grandchildren wrote out these texts for us, which are still sung today by the family in Brazil.

A German silver Torah crown, which had belonged to the great Jewish leader and Munich-born Reform rabbi, Alexander M. Schindler (1925–2000), is a newly-acquired treasure with a quite different story. This piece had been given to Rabbi Schindler in 1996 upon his retirement as President of the former Union of American Hebrew Congregations. His widow, Rhea, had no choice but to sell this prized family possession when she became a victim of the Bernard Madoff financial scandal. The Torah crown was acquired by the museum at auction and Rabbi Schindler's memory will be honored.



Torah Crown of Rabbi Alexander M. Schindler

THE PHOTOGRAPHY COLLECTION—IMPRESSIVE NEW ACQUISITIONS

In the last two years, we have continued to develop our collection along the themes of major temporary museum exhibitions. “Kosher & Co. On Food and Religion” gave us the wonderful impetus to collect food-related objects that are in every day use. These include a contemporary Berlin kosher meat stamp, a Sabbath water urn, an Israeli ceramic watermelon vase, an array of kosher food packaging and a mezuzah in the shape of a hot dog.

Our most significant acquisition in the area of the Applied Arts is a rare and magnificent, five-piece coffee and tea service in sterling silver. It was made by one of the greatest German female silversmiths, Emmy Roth (1885–1942) and the set was made in Berlin around 1930, at the highpoint of Roth’s career. In 1916, Roth set up a workshop in Charlottenburg and produced hand-crafted, masterful silver items, specializing in tableware. Our pieces exhibit her characteristic elegant lines, which she combined with a practical functionality. As a Jew, Roth was forbidden to practice her profession in Germany from 1933 and she found work in the Netherlands. Roth later emigrated to Palestine in 1939 but she was unable to rebuild her career. In 1942, at the age of 57, Emmy Roth took her own life. Upon its arrival in Berlin, the Emmy Roth service was immediately requested as a loan by the Badisches Landmuseum, Karlsruhe, where it will be on display from February 18, 2011. It will then travel to the Bröhan Museum, Berlin where it can be visited from July 7 to October 9, 2011. The service will then be on permanent display in the galleries of the Jewish Museum Berlin.

The inventory of pictures in the Jewish Museum’s photography collection includes photographs drawn from family collections and entire private collections which we have subsumed, as well as smaller collections of works and single works by renowned photographers. In addition, we archive reproductions of objects from every area of the Jewish Museum’s collection and photographs of exhibitions, the Museum’s architecture, and events.

Among the most numerous and significant of the single works in our collection are photographs by Herbert Sonnenfeld, Ruth Jacobi, and Roman Vishniac. The passport photographs of over 500 Jewish forced laborers from the Berlin electricians’ company Ehrich & Graetz form an impressive historic trace of forced labor under the National Socialists. And documentation of German-Jewish history since 1945 has been an important part of the mission of the Photography Collection since its establishment in 2006.



The Frankenstein family in their apartment in Stockholm, 1950s

In 2009/2010, we were once again able to expand the Photography Collection significantly through impressive new acquisitions. Among these was a unique series of photographs by the amateur photographer Alex Hochhäuser, who documented the period immediately following the War in Munich. In addition, the Collection received gifts of works by photographers Francis Wolff and Jimmy Katz from the special exhibition “Blue Note.” Back in 2008, the Museum obtained a photo album with pictures of the Auerbach orphanage in Berlin as a gift from Leonie and Walter Frankenstein. And in 2010, Walter Frankenstein



This picture taken in Munich (1948) is part of the photo series by Alex Hochhäuser.

decided to donate his entire private collection to the Museum, which included large numbers of photographs and documents. The new gift included photo albums bearing testimony to the gripping life story of the Frankensteins, who survived National Socialism in the underground, later emigrated to Israel, and in the 1950s took up residence in Stockholm. Especially impressive are a series of photographs that Walter Frankenstein took as an inmate of the detention camp on Cyprus, and pictures of his term of military service in Israel.

The purchase of a complete series of photographs by Michael Kerstgens, consisting of 120 prints, forms an important addition to that part of our Collection documenting the wave of Russian-Jewish immigration to Germany in the period after 1945. We were able to acquire the first part of this series in 2010, and an even larger part will enter the Collection in 2011. Michael Kerstgens captured in lively images the period of immigration during the 1990s and into the first decade of the 21st century all across Germany.

Besides making new acquisitions, we also expanded our reference collection, as for instance with the inventory of press photographer Klaus Lehnartz. Moreover, we conducted research on photographs already in our collection, such as those in the picture archive of the Jewish Cultural Association (Jüdischer Kulturverein). We reviewed photographs that had previously been archived in other departments of the Museum and ensured that they were transferred into appropriate cold storage conditions. Our restoration activities were concentrated on sorting through the photo albums in our collection, carrying out any necessary restoration measures, and storing them appropriately.

We revised our plan with regard to the long-term archiving of our digital inventories, and began to implement it. We also filled holes in our documentation of the Museum's broader collection by commissioning a large number of new reproductions. In the areas of architecture and event documentation, too, we added several new pictures. We provided assistance with the images required for all the Museum's exhibition and publication projects, and ensured that the Museum's positive public image was reinforced through our efficient and professional response to external image requests.

EVERYDAY CULTURE—VALUABLE MEMORIES

In 2009/2010, nearly 300 new objects were acquired for our Everyday Culture Collection, which now boasts an inventory of over 2,500 objects. Generally, these objects shed light on some aspect of the history of persons, families, or companies relevant to our mission. Most enter the Museum's collection as part of a large gift or bequest involving various materials. A smaller part, including objects relevant to the history of certain companies, were purchased from collectors or at auction. Memorabilia, everyday tools and utensils, and objects relevant to the economic activity of German Jews form the core of the Everyday Culture Collection. In particular, our inventory of objects relevant to the history of German-Jewish business enterprises grew significantly in the past two years: the Jewish Museum now possesses an inventory of objects that provides powerful evidence of Jewish participation in many branches of the German economy. Another focus of our collecting activities is the acquisition of objects drawn from the daily work of Jewish doctors. The bulk of our collection continues to involve artifacts from the period prior to the Second World War, but more than a few also shed light on German Jews' living conditions in exile and during emigration. One special group of objects highly charged with emotional import includes memorabilia from the period of deportation and displacement under the Nazis. Many of our new acquisitions have already been exhibited in the permanent exhibition or in a cabinet exhibition.



This dentist's tool-case once belonging to Dr. Hans Librowitz was donated to the Museum by Rudi Leavor.

For the past year, we have been occupied with systematically revising and reorganizing our inventory for the planned launch of our internet archive. This has been done in close cooperation with specialists in restoration, as well as the Archive, Collection Documentation, and Photography Departments. In this work, we have placed great emphasis on documenting the objects' provenance and placing them in an appropriate historical context.



The Rosenbaum family silver belongs to the Everyday Culture Collection.

COLLECTION MANAGEMENT—GIVE AND TAKE

Through gifts and purchases, the Jewish Museum's collection has grown to 45 000 items. These objects, together with 1,000 others on permanent loan to the Museum, must be preserved under appropriate conditions in our air-conditioned storage depots, unless they happen to be on exhibit in the permanent exhibition or on loan to other institutions. And before being placed in storage, they must be inventoried, documented, photographed, treated by conservation specialists, and restored as necessary.

The significance of our collection can be inferred from the continuously growing number of loan requests we receive from other reputable institutions. In 2009 and 2010, works from various parts of the Jewish Museum's collection were lent to institutions such as: Musée d'Art et d'Histoire du Judaïsme Paris, Jüdisches Museum Wien, Spertus Museum Chicago, Stadtmuseum Simeonstift Trier, Landesmuseum für Kunst und Kulturgeschichte Oldenburg, Jüdisches Museum München, Deutsches Hygiene-Museum Dresden, Deutsches Architekturmuseum Frankfurt, and Schloßbergmuseum Chemnitz, as well as numerous Berlin museums like the Deutsches Historisches Museum.

Reciprocally, we have enriched our permanent exhibition and the 13 special exhibitions we have presented in the past two years with approximately 2,000 objects borrowed from 220 private and institutional lenders. These loans represent a vote of trust in our department, which we earn by ensuring that all objects on loan to the Jewish Museum receive the care and conservation they require in accordance with the highest international museum standards.



Bottles of talcum powders from before and after the "Aryanization" of Dr. Albersheim, ca. 1930-1945



A restoration specialist at work on a painting

In this connection, our primary objective is to prevent damage from occurring and to take preventive conservation measures that guaranty the long-term survival of art and cultural artifacts. This includes all measures that may be necessary to improve the environmental conditions in which the objects are kept (temperature, light, pollution, and harmful organisms), and to prevent theft and vandalism. In handling all the objects in our trust, storing them in air-conditioned facilities, presenting them in the exhibitions, monitoring their safety, as well as in packing and transporting them, the team of registrars and restorers at the Jewish Museum is supported by specialists, experts, external evaluations, and advisors.

Sharing knowledge and experience: the Collection Management Department of the Jewish Museum ensures a continual exchange with our colleagues at other institutions through its membership in the organizations Registrars Deutschland e.V. and the European Registrar Conference in Amsterdam, as well as by taking part in the EU-Project Collections Mobility 2.0 Lending for Europe in Antwerp.

COLLECTION DOCUMENTATION

Collection documentation has established itself as an independent department at the Jewish Museum in the course of the past few years. It is responsible for overseeing the taking of inventories for all objects that enter the Museum, as well as for standardizing the data we keep on objects in our collection and making it available to those who need it. Through conducting training sessions and producing written codes of standards and best practices, but also through our efforts to coordinate agents and employees involved in entering the object data, we seek to support all departments of the Museum in maintaining an accurate set of information on the objects in our collection.

Our department takes part in current debates in the field of documentation, standardization, and accessibility of museum inventories through the trade group Dokumentation im Deutschen Museumsbund, and is closely networked with the corresponding departments of other federally owned museums. In the area of subject indexing, we are involved in the joint project digiCULT.

In the past two years, the main focus of our work lay in the subject indexing of our inventories: the indexing of key terms in a thesaurus of German-Jewish history produced in-house at the Jewish Museum is meant to make it possible to search our inventories according to various criteria, and thus to increase its usefulness—both for us internally as well as for the public. The bulk of our inventories has already been indexed by subject in a more general way. Twenty-five percent has been catalogued in detail under searchable key terms. Such inventories can be sifted through and evaluated for their relevance to questions touching on Jewish issues or more general matters, using specific criteria based on the kind of object, geographic data, content, and context.

In 2010, our thesaurus was integrated into the Software xTree, which enables broad, web-based access to the data.

Statistics

The JMB's collection management system Artefact currently contains (as of December 2010):

- + 39,300 data sets of objects or collections of the JMB. Of these, 21,800 have been reviewed and approved for use (7,200 data sets were added in 2009/2010)
- + subject indexing of selected categories (e.g. relevant regions) for the entire Collection. 8,500 object data sets have been indexed by subject on a detailed level (all completed in 2009/2010)
- + Altogether 67,200 object data sets (including JMB-owned objects, objects given or scheduled to be given us on loan, and unowned inventory included as reference objects, of which there are 11,700) (2009/2010)
- + 220 concordances (structured indexes of archive files)
- + 280 digitalized reports on the condition of objects
- + 92,000 digital images (object and event photos), of which 55,000 are available in high resolution
- + Data sets on 16,000 historical persons and 9,500 current addresses (of donors, lenders, and institutions)
- + 75 user accounts (some with read-only authority)
- + Active data entry in 2010 by 55 users



Collection documentation in the Artefact database



Our library is growing continuously, too.

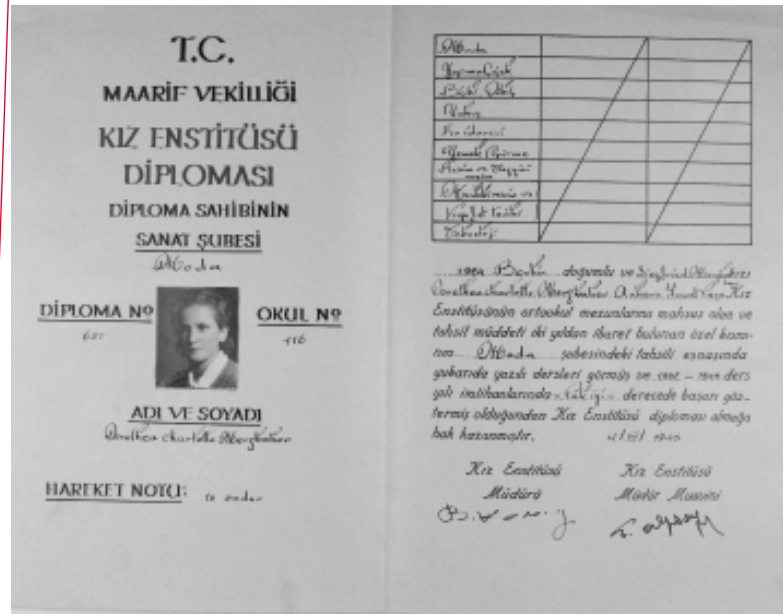
THE LIBRARY—THE STORY THAT NUMBERS TELL

Our library today does not hold only books. We began long ago to collect all kinds of media: recordings of events that take place at the Museum, radio and television reports about our exhibitions, recordings of documentary and feature films for the use of our research staff, etc. In sum, we collect units of media. In the past two years, we added 5,500 such media units to our holdings. They came in part as gifts to the Museum, in part in the course of the Museum's ongoing correspondence and exchange with other institutions, and in part of course through purchase in bookstores, new, old, and rare. Altogether 30 meters of bookshelf and 17 gigabytes of storage capacity were filled with new acquisitions. Our OPAC (Online Public Access Catalogue) inventory grew, too, and now comprises 71,000 data sets. But we had other reasons to be proud of our work in the last two years, besides the growth in our holdings: our user numbers also grew considerably. In addition to our core activities of acquisition, cataloguing, and lending, we have been occupied during the past two years in developing a general concept for the long-term storage of digital media in the Library and Archives.

Moreover, we are getting prepared—step by step—for the upcoming move into the new Academy of the Jewish Museum Berlin. We are planning the facilities of the open access library and reading room to be included in the new building. We will have over 700 meters of shelf-space at our disposal there—space that we desperately need.

THE ARCHIVES—A PLACE OF COLLECTION, RESEARCH, AND LEARNING

In 2009 and 2010, the Archive's inventory grew as a result of numerous gifts coming in from all over the world. As in the past, these donations have come primarily from the last generation of German-Jewish emigrants, exiles, and survivors, but increasingly, the following generation is also turning to the Archive when they wish to provide a home for their family legacy. The diversity of material we have received in the past two years is once again impressive: letters from the late 18th century to the businessman and later music publisher Abraham Schlesinger; the journal and pattern-notebook of journeyman dyer Jacob Ballin from Bodenwerder; documents concerning the Binswanger family, who operated liquor distilleries in Augsburg, Munich, and Regensburg; company records of the Mainz-based sparkling wine producer Schönberger Cabinet AG; and the nearly complete archive of advertizing materials of the Leipzig clothing store Bamberger & Hertz. The large collection of the family Merzbacher from Oranienburg, who went into exile in Turkey to escape the Nazis, documents the life of the small German-Jewish community in Turkey. An equally extensive correspondence from the legacy of Gerhard Intrator vividly depicts the fate of his family, who had moved to Berlin from Poland. And a small number of documents concerning Jewish forced laborers at the Siemens company bear witness to outrageous conditions of servitude and persecution. The partial legacy of the Mannheim art dealer and early film critic Herbert Tannenbaum are now available, as are documents shedding light on the West Berlin economics senator Paul Hertz. We also received inventory from organizations and clubs, for instance the archive of the Jewish Cultural Center (Jüdischer Kulturverein) that was founded in 1990, and materials documenting the Initiative Bet Deborah, which was founded in 1998 by Jewish feminists.



(above) Students and teacher in an Archive workshop
(below) Diploma in the field of fashion awarded by a girls' school to Dorothea Merzbacher (Ankara, 1943)



Advertising brochure of the company Bamberger & Hertz in the form of a "friendly gentleman"

Numerous documents and objects acquired through recent gifts, as well as earlier gifts, found their way into the permanent exhibition, and two relatively large collections, the legacy of archaeologist Otto Rubensohn and the complex of materials coming from the Berlin cosmetic company Scherk, were excellently presented in cabinet exhibitions in the Rafael Roth Learning Center. Visitors had the opportunity to gain insight into the treasures of the Archive on tours offered during the Cultural Summer Program and on the Archive's open-house day. We were also pleased to lend objects from the Archive to numerous other museums for use in their exhibitions, and to welcome students and researchers who wanted to study our primary sources in the Museum's reading room.

Thanks to the continued support of the foundation "Remembrance, Responsibility, and Future," our always booked-out archival pedagogical workshops could be offered again very successfully. Once again, nearly 35 workshops took place each year. In these workshops, schoolchildren and university students from eight Federal States of Germany had the opportunity to conduct research on Jewish life and destinies, using original materials from the Archive. They also got the opportunity to speak with survivors. Thirty-two donors and survivors from the USA, Great Britain, Sweden, Israel, France, Switzerland, and Germany took part in these workshops.

OUR AFFILIATES—THE LEO BAECK INSTITUTE AND WIENER LIBRARY

The archive of the Leo Baeck Institute (LBI) maintains a subsidiary at the Jewish Museum Berlin. The LBI continued to grow strongly over the past two years. Thanks to the continued support of the German Research Community (Deutsche Forschungsgemeinschaft, DFG), more than 400 new microfilms could be produced, so that approximately 75 percent of the original materials located in New York are now available to researchers in the Jewish Museum Berlin. Support from the DFG also helped us to review and index the over 130,000-page legacy of philosopher and writer Constantin Brunner, which was donated to LBI's Berlin subsidiary in 2008. These files are now being filmed in their entirety for future reference. Like many other collections of the New York Archive, Brunner's papers will be digitalized and made available for on-line review.

In the past two years, researchers again traveled to Berlin from all over Europe in order to study the sources archived in the LBI. The LBI's collection was also made available to students in the departments of music and fine arts at the Universität der Künste in Berlin and in the Creative Writing department of the Universität Hildesheim. The students used our materials as the basis for innovative works, and presented the resulting installations, performances, and texts at three evening salons hosted by the Leo Baeck Institute in Berlin.



Constantin Brunner with his poodle Ponto during a vacation in Misdroy on the island of Wolin, taken in a photo studio (1911 or 1912)

The holdings of the London Wiener Library's subsidiary at the JMB, which was founded in 2008, likewise grew through the acquisition of important document collections. As with the materials already in the Wiener Library's collection, the new documents are available to researchers in the Jewish Museum in the form of microfilm. The newly acquired sources comprise documents of several Jewish institutions during the Nazi period, including the Reich Chamber of Representatives and Reich Union of Jews in Germany, Jewish youth movements, the Jewish Cultural Association, and the Reich Association of Jewish front-line soldiers; reports by survivors and testimonies concerning the ghettos and camps; historical materials on the NSDAP and individual party members; family collections and personal legacies of German Jews; and documents on the trials of war criminals and on the condition of Jewish refugees after liberation.

**OUR CABINET EXHIBITIONS—WHAT THERE WAS
TO SEE IN THE LEARNING CENTER**



Allenby Street, Tel Aviv, 1930s or '40s, photo by Frieda Mayer



A contentious journalist: Theodor Wolff in Nice

**FROM BERLIN TO TEL AVIV:
THE PHOTOGRAPHER FRIEDA MAYER
MAY 14, 2009 THROUGH AUGUST 16, 2009**

Frieda Mayer, born 1892 in Berlin, emigrated to Palestine in 1933 and found in Tel Aviv a new home. In both cities, she worked as a photographer, graphic designer, and technical draughtsman. The exhibition resembled a visual diary, and gave visitors an insight into the various stages of this photographer's life, such as her emigration or her new beginnings in Tel Aviv. Frieda Mayer documented her departure from Berlin, her passage to Palestine on board the ship *Vulcania*, and the city of Tel Aviv from the 1930s through the 1950s.

**"I WANT TO GET MY FINGERS BURNT"—
THE JOURNALIST THEODOR WOLFF (1868–1943)
SEPTEMBER 2, 2009 THROUGH JANUARY 31, 2010**

The award ceremony in Berlin for the 2009 recipient of the Theodor-Wolff-Prize, the German newspapers' prize for an outstanding journalist, became the occasion for an exhibition on the prize's namesake, the brilliant editorialist and legendary editor-in-chief of the *Berliner Tageblatt*. A vehement and outspoken Democrat, Wolff very quickly became a target of the National Socialists, who finally murdered him in 1943. The exhibition was presented in cooperation with the Federal Association of German Newspaper Publishers (*Bundesverband Deutscher Zeitungsverleger*).



Otto Rubensohn in Egypt, ca. 1905

**SANCTUARIES, PYPYRI, AND WINGED GODDESSES—
THE ARCHAEOLOGIST OTTO RUBENSOHN
FEBRUARY 18 THROUGH AUGUST 15, 2010**

With materials from the extensive legacy that was donated to the Museum in 2006, with archaeological finds from the Egyptian Museum and Papyrus Collection of Berlin, the Pelizaeus-Museum in Hildesheim, and the Archaeological Museum of the Westfälische Universität Münster, the Jewish Museum Berlin honored the life and work of archaeologist Otto Rubensohn, born in Kassel (1867–1964). His excavations and scholarly work are inextricably bound with the Berlin Papyrus Collection and with research on the history of the Greek island Paros in antiquity. From 1909 through 1915, Rubensohn was director of the Pelizaeus-Museum in Hildesheim, but in 1939 he was forced to flee to Switzerland, where he published his magnum opus on the Delion of Paros at the age of 94.



From Walter Scherk's diary: Fritz Scherk on his second birthday

**“YOU’VE ARRIVED AT THE PERFUMERS”—THE COSMETIC
COMPANIES SCHERK AND DR. ALBERSHEIM
SEPTEMBER 2, 2010 THROUGH JANUARY 31, 2011**

This cabinet exhibition told a piece of the history of enterprises in Berlin and Frankfurt from the period of the Wilhelminian Empire right through to the Federal Republic of Germany’s post-war “Economic Miracle,” using as examples the cosmetic companies Scherk and Dr. Albersheim. Both companies, following “Aryanization,” war, and restitution, were rebuilt by the Jewish families that founded them and remained in business as independent companies into the 1950s and 1960s—a rare case indeed in Germany’s post-war era.

MEDIA

A NEW WEBSITE, A MUSEUM GUIDE, A NEW JOURNAL, AND MUCH MORE

One of the special features of the Jewish Museum Berlin is a department whose very existence demonstrates how important both new and traditional media are for presenting German-Jewish history: its Media Department. We do not just focus on formulating concepts for making German-Jewish history accessible in contemporary formats. We carry out these concepts with attractive publications, in developing the Museum's web presence, in media installations, and in the Rafael Roth Learning Center. The Media Department develops and gathers ideas, realizes them between bookcovers and on computer screens, and makes German-Jewish history and contemporary life vivid and accessible.

As is well known, the digital world does not consist exclusively in attractively designed computer screens, but also in complex bodies of data organized in programs. In the past several years, a growing community of (open-source) developers has established itself, who make the code for such programs freely and publicly available. In fall 2009, the Media Department adapted such a program for the needs of the Jewish Museum, and introduced it for the purpose of internal communication: it is called the JMB-Wiki. Many of our colleagues now use the Wiki to coordinate large projects and thus contribute to the further development of the Museum's Intranet. Productions in the area of new media not only demand a certain know-how, they can also be very cost-intensive. For this reason, the Jewish Museum Berlin finances its media projects in part by drawing upon external funding sources. In 2009 and 2010, the Media Department supervised two such cooperative projects, bearing the promising names of POSEIDON and HARDMUT. We were also asked to conceive and oversee the re-launch of the fully restructured website of the Association of European Jewish Museums (AEJM), which you can visit at <http://www.aejm.org>.

THE NEW FACE OF THE JEWISH MUSEUM BERLIN IN THE WORLD WIDE WEB

The Jewish Museum also has a new worldwide website, which was launched on November 18, 2009—after an intensive period of preparation. The new website's launch was accompanied by an evaluation of its user-friendliness, and we used the information gathered in this evaluation to revise the previous structure of its various navigation fields. We developed the new website together with the agency 4RK Unstable Media, and sought to place emphasis on explorative elements. It is structured based on criteria relevant to specific target user groups, and covers three main fields: the “Museum on Site,” with its exhibitions, events, collections, and other activities; the field “Kids, Students, Teachers,” with its offerings of educational programs of the Museum; and the “Online Showcase,” which presents special virtual offerings exclusively for online users.

In accordance with the target-group-based structure of the entire Museum website, these three fields are designed differently. Someone who visits our homepage www.jmberlin.de, and moves across the screen with the mouse, leaves his mark on the Museum at the same time. For the screen functions like a wonder-block, in which the user traces lines to reveal a hidden picture. In order to provide ample space for the extensive volume of content we wanted to include on the website, with large pictures, films, and texts, the offerings in the field “Museum on Site” are structured by what's called Tabbed Breadcrumb-Navigation, with a panel of tabs lying along the perimeter of the browser window. This navigation process makes it possible, for instance, to present the permanent exhibition in the form of a scrollable time line with 80 objects, which are identified by Roll-Over and can be selected for closer viewing at a mouse-click: www.jmberlin.de/permanent-exhibition. Visitors can find out about the Museum's program of events on a calendar under the events tab, and an attractive presentation of 25 selected objects makes it easy for them to get an introduction to our collections (www.jmberlin.de/collection). They will find excerpts from the wealth of multimedia offerings in the Rafael Roth Learning Center under www.jmberlin.de/learning-center, and anyone who wants to learn more about the Museum's architecture or organization can navigate to the tab “About the Museum.”



In the field “Kids, Students, Teachers” (www.jmberlin.de/kids-students-teachers) web users can learn about the Museum's educational offerings. Teachers and students, parents and children will find here all the programs the Jewish Museum's education department offers either on site or in schools, as well as those it prepares for use at home. You can, for instance, follow the route of the on.tour-Bus, and, together with your school class, apply for a visit to your school. You can look through tours, workshops, and continuing education classes; rummage through online-games, reading tips, and teaching materials; and obtain explanations of many important Museum terms in a glossary. We hope you will discover that the animated figure who accompanies you in browsing through this field of our website is a multi-faceted creature.

The Online Showcase (www.jmberlin.de/online-showcase) provides an insight into stories and questions, which play a very modest role in the material world of tangible objects. In this field of the website, the visitor can learn about various aspects of German-Jewish history, presented in shapes and colors that vary according to the subject matter: for instance, a “Short History of Jewish Football,” “Postcards from the Past,” or a picture puzzle in which your cursor discovers nine animation films on “Matters of Faith.” On opening this innovative platform, you are greeted by the page “What we won't show you,” which casts a glance behind the scenes of the Jewish Museum Berlin.

Besides launching the new general website, we created separate websites to accompany the Museum's large special exhibitions: for "Deadly Medicine," we developed a website with information on the exhibition and adjacent events program. Among other things, the public's registration for our conference "Deadly Medicine: On the Significance of Nazi Crimes for the Current Ethics Debate" was organized over this site. One special feature of this site was the video it contains, which provides an insight into the exhibition and an interview with the project director Margret Kampmeyer: <http://www.jmberlin.de/toedliche-medizin/interview.html>.

The special website for "Kosher & Co." presented selected aspects of the exhibition's subject matter, using exhibition objects. Under the rubric of "Did you know...?" it also tells curious and remarkable stories concerning questions of food in the religious context (<http://www.jmberlin.de/kosher>). A highlight of this site consists in the "Recipes à la carte:" visitors to the exhibition were able to collect virtual recipes as they left each room of the exhibition, using a spoon that we produced ourselves. Later, by entering a code, they could download the recipes on our website. After the exhibition closed, the many diverse recipes were made freely accessible to everyone.

The website accompanying the exhibition "Heroes, Freaks, and Super-Rabbis" greeted its visitors on the home page with a family picture of the central figures in the history of Jewish Comics. Over a mouse click, the user can access further details: <http://www.jmberlin.de/comic>. Besides providing information on the exhibition and adjacent events program, this website also presented a monthly quiz question, which you could read in the Berlin subways and had to answer online. Another special feature was the web comic that Sascha Hommer created for our website, in which W. Kaninchen—acting on commission from a comics collector—goes in search of the world's first comic strip: <http://www.jmberlin.de/comic/?webcomic=1>.

Our dual-language website is visited every day by people all over the world—sometimes by even more people than visit the Museum itself: since the new website's launch at the end of 2009, we have registered between about 1,700 and 2,300 hits per day. In 2007, the average number of hits on our website lay between 30,000 and 40,000 visitors per month; the average has now increased to between 50,000 and 60,000 visitors per month. The frequent public use of our website points up the increasing significance of the internet. But it also shows how important it is to take advantage of new developments in the medium, so that the face of the Jewish Museum Berlin in the World Wide Web remains as youthful as its visitors.

NEW PERSPECTIVES AND FORMATS IN THE RAFAEL ROTH LEARNING CENTER

As a supplement to the permanent exhibition, the Rafael Roth Learning Center offers visitors the opportunity to delve more deeply into specific themes on their own. This room in the JMB, which has no parallel in the landscape of German museums, makes a wide array of offerings available at each of 18 computer stations: visitors young and old can learn here about extraordinary personalities like Albert Einstein and Heinrich Heine, bone up on facts worth knowing about historical events, or encounter the wealth of Jewish tradition and religion. The Learning Center's "stories" open up a broad spectrum of subjects, comprising altogether 883 pages specially designed for the JMB's computer stations with documents, audio files, videos, texts, and pictures, as well as explanations of 1,500 key concepts. In one award-winning computer game, children can wander through a virtual park full of surprises in the company of the angel Sansanvi. And those who prefer to learn about subjects and objects important to the Museum by reading can do research under the tab "Who, How, What," or browse through our digital "catalogue." Nearly one third of all the Museum's visitors takes advantage of our offerings in the Rafael Roth Learning Center, and spends on average 23 minutes investigating the world behind its computer screens.

In the past several years, the media productions in the Rafael Roth Learning Center have focussed primarily on various aspects and personalities of German-Jewish history—and relatively little on contemporary Jewish life. We have now closed this gap. Our new offerings under the title of "Faces" provide insight into the individual life styles of the Jews, both men and women, who live in Germany today. These data files consist principally of video interviews. The series was inaugurated in fall 2009 with a film installation in the exhibition "Kosher & Co." "What does kosher mean to you?" was the question we posed to 16 men and women of various ages and with various ties to Jewish religious tradition—even a few of secular convictions—together with the film director Ruth Olshan. We were interested in finding out what role the Jewish laws on eating played in the lives of our interviewees, and what impact this had on their everyday life in a non-Jewish society. Taking the religious law's provisions as a point of departure, the interviews led into discussions of the role

of religion and tradition, of family and friends, of ecologically conscious eating habits and vegetarianism, or of definition and exclusion. In the 3-channel film installation displayed in the exhibition “Kosher & Co.,” only a part of the interviews and film scenes could be included; the entire breadth of the film can be experienced in audio-visual format by anyone who visits the Rafael Roth Learning Center.

The Jewish Museum’s multimedia node does not just have a new format with the introduction of “Faces;” it also has a new face: the opening film installed in fall 2008 was supplemented in spring 2009 by a new installation, which with minimalist light strips shows visitors the way into our media lounge, the second of the two rooms in the Learning Center. In addition, there are two new completely overhauled terminals in the study room, the station called “We recommend.” This station invites visitors to browse through the online or CD-ROM offerings of other institutions on the subjects of “Jewish Religion and Tradition,” “Jewish Life Today,” and “Testimonies to Life and Survival,” or visit the Museum’s own website.

Multimedia productions demand time. The visible results are usually preceded by months of intense work, in which technical concepts are formulated, the content is drafted, and an appropriate form of presentation is found. One of the great challenges facing the Rafael Roth Learning Center is to make good use of the complex technical infrastructure that was installed for the Museum’s opening ten years ago, while constantly improving and updating it to ensure that it remains responsive to the needs of our visitors. We took an important, if unspectacular, step in this direction in 2010 with the purchase of a media databank. In the future, this databank will have an interface with the Museum’s own object databank, and will contain and interconnect all data files of the Learning Center as well as the data files of various other media projects. Another major step will be the launch of our new interactive format “Things,” which will present the Museum’s objects in the form of interactive, multimedia modules, in 2011. The technology for “Things” was developed in 2010 in close cooperation with the POSEIDON-Project, and parts of it have already been presented here and there for trial: there is good reason for excitement.



The “Faces” in the Rafael Roth Learning Center



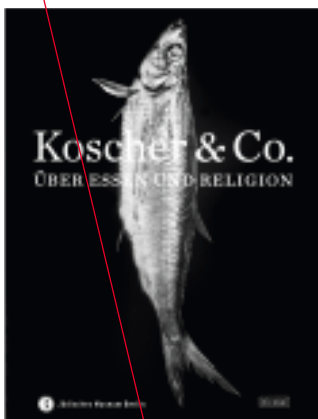
**Deadly Medicine:
Creating the Master Race**

Published by the Jewish
Museum Berlin
136 p., ca. 60 ill.,
paperback, 17,3 × 22 cm
March 2009
Wallstein Verlag, Göttingen
16.90 Euro



**Heroes, Freaks, and
Super-Rabbis. The Jewish
Dimension of Comic Art**

Published by Margret
Kampmeyer-Käding and Cilly
Kugelman on commission
from the Jewish Museum
Berlin
128 p., over 80 ill.,
paperback, 24 × 30 cm
April 2010
19.80 Euro



**Kosher & Co. On Food
and Religion**

Published by Michal Fried-
lander and Cilly Kugelman
on commission from the
Jewish Museum Berlin
304 p., ca. 170 ill., French-style
paperback, 18,5 × 27 cm
October 2009
Nicolai Verlag, Berlin
24.90 Euro



**Museum Box. Highlights
from the Jewish Museum
Berlin**

Published by the Jewish
Museum Berlin
8 mini-vol., ca. 50 ill.;
one architectural sketch by
Daniel Libeskind; 12 × 19 cm
December 2009
Nicolai Verlag, Berlin
9.90 Euro
Published in German, English,
French, Italian, and Spanish

**BEAUTIFUL BOOKS, SURPRISING FORMATS,
AND A NEW MAGAZINE—OUR PUBLICATIONS**

Scholarly, unusual, amusing—the permanent and special exhibitions of the Jewish Museum Berlin surprise you time and again. We want the diversity of our publications to reflect the diversity of subject matter and presentation, as well as the wealth of objects, that visitors see in the Museum. With essays by renowned scholars, incisive accounts of the underlying historical circumstances, and complementary illustrations and narratives, our catalogues pick up the subjects being addressed Museum-wide and invite readers to deepen their knowledge, recall what they saw, or just browse. To make our books available outside the confines of the Museum shop, we also seek out an appropriate publishing house as partner for every publication. In the past, these have included Wallstein and Nicolai Verlag. We also work closely with book designers to ensure a fitting and attractive presentation of each book's subject. Agencies such as Kühle und Mozer, Eggers + Diaper, and milchhof.atelier deserve a great deal of credit for the unique design and format of our books.

In 2009 and 2010, we were able to complete a project that was long in planning: a new Museum guide. In accord with the Museum's motto "Not what you expect," the "Museum Box" we developed differs quite intentionally from the traditional museum guide. In a silver banderole, which recalls Libeskind's façade for the Museum building, the reader discovers a nine-fold treasure that he can explore: seven object studies with the highlights of our collection, a handbook with worthwhile general knowledge concerning Jewish culture and history, and a preparatory sketch of the Museum from the hand of Daniel Libeskind—all this our visitors can take home with them. One year later, the content presented in this box appeared—albeit in traditional book form—in English, French, Italian, and Spanish translations.

During the same period, we produced books to accompany three special exhibitions. “Deadly Medicine: Creating the Master Race” presents an insight into the development and radical expression of race cultification under the National Socialists and the bureaucratically planned killing of handicapped and mentally ill people, with five essays, complemented by the life stories of various victims. The elegant and sumptuously designed book “Kosher & Co. On Food and Religion” compares the provisions governing food consumption in various religions of the world, and invites the reader not just to browse, but to cook, with over 30 articles, short stories, anecdotes, and recipes. With ample illustrations and articles by well-known scholars of the comic book, “Heroes, Freaks, and Super-Rabbis” sheds light on the great influence—little known in Germany—that Jewish artists and publishers exerted on the history of comics in America.

The Publications Department is responsible not solely for books. We have also developed the concept and format for a new magazine: in fall 2009, the first issue of the *JMB Journal* appeared in print. We offer this English- and German-language magazine free of charge to donors, benefactors, and friends of the Jewish Museum, creating a forum for thought and debate on current societal and political challenges insofar as they are relevant to the Museum and its mission. The *JMB Journal* appears semiannually and includes, besides thematic essays and a picture series, a special section called “Inside JMB,” which reports on current developments in the Museum. The first issue was devoted to the theme of “Borders,” and included among other things articles by Edward Serotta, Detlev Claussen, and W. Michael Blumenthal. The second issue featured writing by Micha Brumlik, Lale Akgün, Aris Fioretos, and other authors on the subject of “Migration.” The third presented a panorama of different treatments and approaches to the subject of “Business,” with contributions from Doron Rabinovici, Benjamin Gidron, and several other thinkers. As the numerous positive responses from Germany and around the world indicate, the *JMB Journal* is being read and appreciated on many different levels by a great variety of recipients.



EDUCATION

ALWAYS WELL-GUIDED! TEACHING AND INFORMING IN THE JEWISH MUSEUM BERLIN

In the past several years, more and more museums and other cultural institutions happily have invested in bringing history home to young people. Local initiatives, media-supported journeys of exploration, and a great variety of special exhibitions at established museums provide young Berlin visitors and students with a wide array of options. It is therefore all the more remarkable that the Jewish Museum's educational offerings met with just as strong a response in 2009 and 2010 as they have in the past. We gave 7,166 tours in 2010, which means 107,466 visitors were guided through the Museum's exhibitions with a presentation on one of over 20 different themes.

For our guides, the continuous evolution of the permanent exhibition through the addition or exchange of objects on exhibit meant they always had something new to learn and talk about. But current societal debates also influence their daily interactions with the material and their groups. "So what do you think about the claims that Sarrazin makes?" Our guides heard questions like these more often recently, while touring their groups through the exhibition. The debate over integration is at the forefront of many people's minds these days, but people easily underestimate the extent to which intercultural dialogue and understanding play an important role in the work of the Jewish Museum, day in and day out.



Schoolchildren at the interactive media installation "Table whispering" (Kosher & Co.)

VIDEO, JOURNEYS OF EXPLORATION, AND PERFORMANCE—NEW METHODS IN EDUCATION

The Education Programs for the Special Exhibitions

The Museum's many different special exhibitions, which addressed subjects as diverse as the relationship between food and religion, the poet Nelly Sachs, forced labor under National Socialism, and the history of comic books, confronted the Education Department with equally varied challenges of interpretation. Never before has the Museum offered such a broad spectrum of education offerings: in 2009 and 2010, we conducted 507 workshops with 6,877 participants in connection with our special exhibitions. Altogether, 14,907 visitors took part in 930 educational programs during this time period.

Conduct your own research, give interviews, edit videos. Everybody knows that you can establish lasting relations in your mind only if you really engage with a subject yourself. Precisely on account of the complexity of the subject involved, therefore, we decided it was appropriate to offer students longer workshops rather than simple tours in connection with the Museum's exhibition on "Deadly Medicine: Creating the Master Race" in the spring and summer of 2009. We reached 3,220 participants in the course of 229 such workshops, each lasting two hours. In connection with this same exhibition, moreover, the Departments of Education and Visitor Research working together were able in 2009, for the first time, to conduct

research on the students' retention of what they learned in the Jewish Museum. Participants were questioned about their impressions not just immediately following their visit, as usual, but also once again two months later.

Those who participated in one of our four project weeks gained an especially intensive experience. They travelled to authentic sites, such as the former miscegenation or "genetic health" court in Berlin, delved into discussions with specialists, read primary historical documents, and learned about real victims. At the end, they were able to present the results of their research on monitors in the exhibition.

Schoolgirls during a Project Week for the exhibition "Deadly Medicine"





“Before the Word,” a choreography inspired by the work of poet Nelly Sachs

Remembrance was also the focus of a series of discussions held at the Jewish Museum in fall 2010. The Foundation “Remembrance, Responsibility, and Future” invited former forced laborers to come to Berlin and discuss their experience with young people in connection with the opening of the Museum’s special exhibition “Forced Labor. The Germans, the Forced Laborers, and the War.” Thirteen such encounters took place in the month October 2010 alone. At each event, the students present were given the opportunity to ask questions of a survivor; though the older guests of honor often turned the tables and asked questions of the young people. Besides these events with former forced laborers, the JMB offered project days in which participants could go on an intensive journey of exploration to the last substantially intact former forced labor camp, in Berlin-Schöneweide.

For several years now, educational events in the Archive have allowed participants to conduct oral history research—that is, to study history through biographical story-telling. In 2009 and 2010, the Museum organized 64 such project days, inviting survivors and family members of survivors to share their experience with students. The programs were called “Behind the Scenes in the Archive,” and were sponsored, once again, by a generous grant from the Foundation “Remembrance, Responsibility, and Future.”

Nelly Sachs’ dream of becoming a dancer became our cue to develop a whole new form of educational program. As part of the Museum’s program adjacent to the special exhibition “Flight and Metamorphosis: Nelly Sachs, Writer, Berlin/Stockholm,” shown in the spring and summer of 2010, the artist Sabine Zahn created an educational dance theater project. Young adults developed movements and skits inspired by their reading of Nelly Sachs’ Nobel Prize winning poetry. The performances took place in the lower ground floor of the Museum, between the media stations and the vitrines, and drew an audience of over 100 visitors.

In preparation of our program for the exhibition “Kosher & Co. On Food and Religion,” we spoke with adult education schools who offer German-language and integration courses to immigrants. Together with a German as a second language teacher, we initiated a cooperation which helped us reach a whole new target group for our educational programs in the Museum. We also managed to surprise quite a few of the program participants: who ever thought they would be learning about Islam’s prohibition of alcohol consumption or the preparation of the Host for Catholic Church services at the Jewish Museum Berlin?

Of Magicians and other Heroes—Vacation Programs and Jewish Holidays

As in other years, the children's corner in the exhibition became the center of an extensive vacation program during the summer. In 2009, the magician Thomas Thompson trained children to perform pocket tricks with skill and all the right tools. Moreover, this master of illusion inducted young participants into the secrets of the classic game of cups. What's Jewish about all that? The permanent exhibition presented the biographies of famous Jewish magicians of the past, and told the history of persecution suffered by the magician family Leichtmann in National Socialist Germany.

In the summer of 2010, our vacation program was dominated by the superheroes and -heroines depicted in the comic books on display in our exhibition "Heroes, Freaks, and Super-Rabbis." The amazing results of our trick-film workshop "The blue Melanie" were presented at the Long Night of Museums. A "Hero-Exhibition" in the children's corner questioned some assumptions about their characters: are heroes always brave and clever? Like young detectives, children did research on heroines of Jewish history and on their own personal heroes of the 21st century. The children who took part in a three-day program worked under the tutelage of renowned comic artist Uwe Heinelt from Berlin to draw their own comic heroes and send them on exciting adventures.

We also tried out a new class of guides in the framework of our program for "Kosher & Co." After intensive preparation, twelve-year-olds were able to lead their peers through the exhibition. During the Long Night of Museums in January 2010, all our visitors were invited to shape food, silverware, and dinner-party guests out of silly pudding. The exhibition inspired many visitors to contribute to the creation of a Play-Doh banquet on a long table.



Surviving forced laborers speak about their experiences in workshops for students.



The sorcerer and his apprentices: the Museum's summer holiday program



The Hanukkah puppet play “Hannukah-Knatsch at the Cohens”

What Role can the Jewish Museum Berlin Play in “Jewish Education?”

Since 2009, our team has developed a special program for the Jewish religious education classes taught by Rabbi Gesa Ederberg. These classes follow the cycle of Jewish holidays, and in 2010 took place regularly in the Jewish Museum. This program enriched all sides: for the remarks and statements of the religion class students helped us expand our exhibition in the children’s corner to include aspects of contemporary Jewish daily life. Among those included last year were the questions children debated about heroes and role models. Are there Jewish heroes? And if so, who are they—in the opinion of today’s children?

For parents and groups of children from Jewish institutions, the Hannukah puppet plays are a welcome opportunity to think about the Jewish Festival of Lights. These plays look more and more professional every year. Since 2009, children have produced—increasingly under their own direction—the play “Hanukkah-Knatsch at the Cohens.” This play became an audience favorite during the Hanukkah market in 2010.

New Responsibilities, New Spaces, New Opportunities

During over 50 consultation sessions on the question of how best to design an exhibition and get museum content across, or on specific subjects of Jewish history, the staff of the Education Department made themselves available to students, researchers, and visiting specialists from Jewish sites and monuments, as well as peers and colleagues. These meetings bear witness to our constant dialogue with colleagues from all over Germany and around the world in the course of the past two years. In 2009, the third volume of our series “School Materials” appeared. Titled “German and Jewish at the same time. On the history of Jews in the 19th century,” it addresses subjects such as Jewish emancipation and discrimination against Jews during the nineteenth century. As this volume shows, historical comparisons can shed light on questions such as a society’s interaction with minorities, and thus spawn debate over issues that are highly relevant in culture and politics today. This constitutes a significant expansion of our platform in this book series. There is a great need for these books, and the public’s trust in programs designed by the Jewish Museum is solid. This was evident again, for example, in our project days about anti-Semitism, where we noticed increased demand for participation. At 26, the total number of project days we conducted at the JMB doubled in 2010 in comparison with the previous year.

After completion of the planned new building, with the additional space it will offer us, we shall soon be able to give a permanent home to programs on the subjects of diversity and integration. These two programs will in the future occupy a central position in the educational work of the Jewish Museum. It is clear that the educational mission of the Jewish Museum in these programs will extend well beyond the bounds of traditional museum education. An insight into how we intend to define and fulfill this mission can be gleaned from our current online-offerings on the Museum's homepage for Kids, Students, and Teachers, and from our mobile education program JMB on.tour.

Outreach Program: For Everyone Everywhere

The Jewish Museum is a museum for everyone; but not everyone can come to the Jewish Museum. Our sub-department "Education—Outreach Program" has a mobile education initiative called "on.tour—The JMB Tours Schools." Its goal is to convey the content of the Museum in locations outside the Museum.

Since the summer of 2007, "on.tour" has travelled to schools all through Germany with a mobile exhibition and workshop programs. It has now visited over 200 schools in more than 40 separate tours. Nearly 30,000 schoolchildren have taken part in the program and learned about subjects raised at the Jewish Museum through lively, imaginative presentations. The mobile exhibition cubes we have set up in school yards, quiet areas, and auditoriums show objects from the Museum—often with a special connection to the world of young people. Our team uses these introductory presentations to draw students into a dialogue about German-Jewish history.

Besides the schools, however, our education department is targeting other locations and institutions, as well. It is important for us to cultivate direct exchanges with teachers and others active in cultural education, as well as with those members of our community who have not yet visited the Jewish Museum. We make an effort to contact people at trade fairs, as with the special stand we were able to set up at the education fair didacta in 2009 and 2010 with the support of the didacta Association, or at public events like the World Children's Day Festival, the Citizens' Festival, and the German Federal Government's Open-House Day.



During the workshop "It was as easy as that" at a school in Berlin-Neukölln

A core part of our mission in outreach work is to strive for social, religious, and cultural inclusivity, and ensure that everyone has an equal opportunity to enjoy the contents of the Museum. We pursue these goals, for instance, by adapting our programs to the needs of all different types of school, by visiting schools in rural and remote regions as well as metropolitan areas, and by conducting project weeks in the youth prison Berlin-Plötzensee.

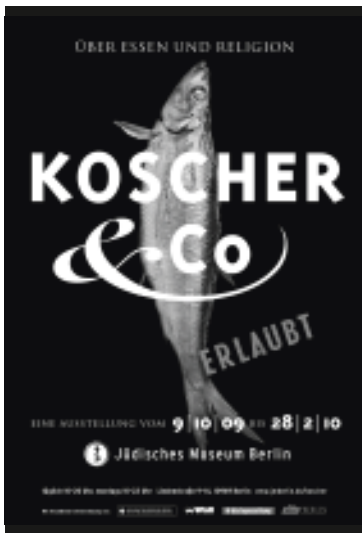
In the past two years, we were particularly proud to receive two awards for our work with "on.tour—The JMB Tours Schools:" first, we were selected as Distinguished Place 2009 by the Federal Government initiative "Germany—Land of Ideas." Secondly, we were invited to participate in the Mercator Foundation's international symposium "arts for education!" in September 2010 and showcase the JMB as Best-Practice-Model for cultural education.

"on.tour—The JMB Tours Schools" will start the tour year 2011 with some exciting new features: a second Sprinter-bus will make its first rounds, and a new concept for our mobile on.tour-program for elementary schools as well as a multimedia, interactive exhibition module (developed in cooperation with the Hochschule für Technik und Wirtschaft Berlin with the support of the European Regional Development Fund—ERDF) will enter into the test phase at schools.

MARKETING AND DEVELOPMENT

MARKETING—SOCIAL NETWORKING ONLINE & OFFLINE

In Germany, around 49 million people aged 14 and older use the internet at least occasionally. That corresponds to 69.4% of the German population (ARD/ZDF Online-studie 2010). One half the young people aged 12 to 19 logs on daily to their online community and spend on average over two hours in a social network (Study of the JIM 2010). Whether it's e-mail, Web 2.0, Apps, or smart-phone-applications: marketing departments today face many new challenges if they hope to reach today's technologically dependent public. And for us, that means—at least for the time being—not “either/or” but “both-and-every-which-way.” Our traditional printed mailings have a corresponding digital version to be sent out as an e-mail, a specially targeted newsletter for various groups of tourists or our English-speaking visitors flanks our printed events calendar, and since the middle of 2010 the Jewish Museum's presence on Facebook ensures a rapid and interactive form of communication with interested people all over the world. Six months after its launch, the Jewish Museum Berlin has established itself with over 1,500 Facebook-fans and 300,000 clicks on its postings—and the numbers which evidence our popularity in the social media are still growing.



Besides expanding our marketing activities online and in the social media, the use and development of more traditional advertizing methods remains an important part of our work. With four poster campaigns for our four large special exhibitions, the Jewish Museum had a strong presence in Berlin's city-scape for several months, generating high awareness numbers. In particular, the poster design for our exhibitions "Kosher & Co." and "Heroes, Freaks, and Super-Rabbis" helped the Museum once again to reinforce and strengthen its already positive public image as unconventional, impossible to ignore, and surprisingly different—in a word: "not what you expect." We owe a deep debt of gratitude once again to our long-time cooperation partner, the company Wall AG, which generously supported us in 2009 and 2010, as it has in the past, by putting several hundred poster spaces at our disposal.



Guests at the Comic-Quiz

There are some good ideas that demand strong partners. In the field of tourism, we call them "Best Partners." The Best-Partner-Program we have developed guarantees special contractual terms to travel companies that have remained allied with the JMB for years. In 2009, we made agreements with 19 such travel companies, and in 2010 with 21. Our Best Partners range in scope from the organizers of trips for schoolchildren to internationally active travel companies. The Newsletter we have developed specially for the tourism industry, which goes to over 9,000 addresses gathered in this sector, as well as our close relationship with visitBerlin, were two more cornerstones of our efforts in marketing to tourists, which led in 2009 and 2010 to stabilization and even slight growth in the numbers of international and domestic tourists who visited the Jewish Museum.

For specifically targeting potential Museum visitors who live in Berlin, we were able to win the Berlin city magazine *zitty Berlin* as cooperation partner. With its help, we conducted an unusual experiment in the summer of 2010: our goal was to draw a target group that generally visits museums rarely or not at all, the comic book scene, into the JMB. So we created a big Comic-Quiz event, and people came. The Quiz not only made for a highly entertaining evening—Spiderman appeared in person—it proved once again that you can reach even low-potential visitors with formats specially tailored to their needs and tastes. Visitor orientation, as a primary objective of the Jewish Museum Berlin, must inform our choices in every aspect of our work. This philosophy guides the Marketing Department, and carrying it out effectively remains our primary goal, now and for the future.

DEVELOPMENT—CREATING THE FUTURE WITH FRIENDS

Cultivating and nurturing relationships with sponsors, donors, and multipliers, and in particular with members of the *Gesellschaft der Freunde und Förderer der Stiftung Jüdisches Museum Berlin e.V.* and the *American Friends of the Jewish Museum Berlin*, are among the central responsibilities of the Development Department. For over nine years now, we have shaped and followed through on the JMB's fundraising activities. Our twin goals are to win financial support for the Museum's projects and programs, and to represent the Museum as an institution with which people are proud to identify themselves.



Award ceremony 2010: W. Michael Blumenthal, Jan Philipp Reemtsma, Christian Wulff, Hubertus Erlen (l. to r.)



Jürgen Habermas holds the laudation for Jan Philipp Reemtsma (2010)

Since 2009, for example, we have greeted friends, supporters, and colleagues from the fields of economics, culture, and politics at a New Year's reception in the Museum's new Glass Courtyard. There we celebrate the Jewish New Year together and inform our guests about the traditions and customs associated with Rosh Hashanah. We have turned this event into an opportunity for everyone to lead intriguing discussions, nurture important relationships, and make new contacts. As a result of our growing number of relationships to businesses, we were able to observe a positive development in the acquisition of advertisements. In 2009 and 2010, both the *JMB Journal* and the newspaper inserts we prepared for the Cultural Summer program and the Hanukkah Market were underwritten in part by advertisements acquired by the Development Department.

With our tour series "Strolls through the City" in 2009, we developed a new way to keep visitors coming back and attract whole new target groups to the Museum. Our guide Dr. Ulf Heinsohn takes participants along the trail of Jewish life in Berlin, making reference to the themes presented in the Museum's permanent exhibition. With the help of a multimedia virtual guide, we can also show what is no longer there. Building on the success this program experienced following its inauguration in 2009, we added a second city tour.

Corporate Events

Since the founding of the Development Department in 2001, one of our core activities has been to rent out space in the Museum for corporate events. In particular once the Glass Courtyard became available for rent in 2007, we have been able to expand this source of income for the Museum and intensify our cultivation of relationships with external partners. Thus in the past two years, we have hosted festive evening events for, among others, Siemens AG, KPMG, and the Bundesministerium für Finanzen (German Ministry of Finance). Further, we organized and hosted a cultural political reception of the SPD (Germany's center-socialist party) to celebrate the ten-year anniversary of the establishment of the Federal Ministry of Culture. General meetings of the Gesamtverband der Deutschen Versicherungswirtschaft e.V. (Association of German Insurers, GDV), award ceremonies of the "Schule ohne Rassismus—Schule mit Courage" (School without racism—School with Courage) foundation, and numerous private parties such as Bar Mitzvas or weddings have also taken place in the Glass Courtyard.

The award-winners 2009:
Michael Verhoeven, Franz Fehrenbach,
Christof Bosch (l. to r.)



Friends and Sponsors are Invited to the JMB—The Award Ceremony of the Prize for Understanding and Tolerance

Since 2002, the Gesellschaft der Freunde und Förderer der Stiftung Jüdisches Museum Berlin e.V. has awarded, every year in November, the “Prize for Understanding and Tolerance.” On this occasion, the Museum invites friends and supporters to a festive Jubilee-Dinner in the Glass Courtyard. This Gala-Dinner constitutes a corner-stone in the fundraising strategy of the Jewish Museum. In 2009 and 2010, as in the past, we raised very significant funds for the cultural and educational projects of the Museum with this event.

On November 14, 2009, the Jewish Museum Berlin honored three persons for their engagement and efforts in the area of understanding and tolerance: Franz Fehrenbach and Dr. Christof Bosch, as representatives of the Bosch Group, and the director Dr. Michael Verhoeven. Nearly 300 guests accepted Museum director Prof. Dr. W. Michael Blumenthal’s invitation, many of them members of the Federal Government or other important personages from the fields of politics, business, and culture. The Museum’s guests included former ambassador Wolfgang Ischinger, General Director of Allianz S.E., Prof. Dr. Jürgen Kluge of McKinsey & Company, the art patron Dr. Erich Marx, and the American ambassador Philip D. Murphy. Laudations were held by Prof. Dr. Henry A. Kissinger, former Secretary of State for the USA and a recipient of the Nobel Peace Prize, and by the film historian Hans Helmut Prinzler.

In 2010, as well, many important personages in the public arena came to the Jewish Museum on November 13 to spend an evening together in the elegant ambiance of the Glass Courtyard and in the presence of German Federal President Christian Wulff. The “Prize for Understanding and Tolerance” honored Dr.-Ing. Hubertus Erlen and Prof. Dr. Jan Philipp Reemtsma in 2010. The laudations were held by Prof. Dr.-Ing. Hans-Peter Keitel, President of

the Bundesverband der Deutschen Industrie e.V. (Federal League of German Industry, BDI), and by Prof. Dr. Jürgen Habermas. Among those congratulating the prize-winners were Dr. Klaus Engel, Chairman of the Board of Evonik Industries AG, Klaus Entenmann, Chairman of the Board of Daimler Financial Services AG, and the Minister of State for Culture and Media Bernd Neumann, as well as Prof. Ulrich Wickert and Iris Berben.

The JMB’s Society of Friends

Since its founding in 2001, the Gesellschaft der Freunde und Förderer der Stiftung Jüdisches Museum Berlin e.V. (the German Society of Friends) has supported the Jewish Museum in its work. With the help of the Förderverein, the Museum has been able to initiate many new programs and follow through on them successfully. At the core of the Förderverein’s fundraising objectives during the past two years has been support of the JMB’s educational program, in particular the outreach program “on.tour—The JMB Tours Schools.” In addition, acquisition of the property of the former Wholesale Flower Market, which will be transformed into the JMB Academy, constituted a major fundraising objective in 2010.

Since May of 2010, the new structure of the Förderverein has made it possible for people excited about the Museum to support it even with relatively small sums of money. In this way, the Museum was able to win many new friends in support of its projects. As of spring 2010, the Förderverein now offers members a diverse and constantly changing cultural program with many interesting activities that take place both in the Jewish Museum and in other cultural institutions in Berlin and Brandenburg. Thus, members were offered not only exclusive curator and preview tours, but also concerts in the Glass Courtyard of the Museum and a hike organized in cooperation with comparable donors’ circles in other Berlin institutions.

COMMUNICATION AND EVENTS

EVENTS—SOMETHING NEW, SOMETHING OLD, SOMETHING UNEXPECTED: A LIVELY PROGRAM

The events of the Jewish Museum Berlin have long since established themselves in the landscape of Berlin's cultural life—and yet they surprise you time and again with something new and intriguing.

In 2009 and 2010, over 51,000 visitors came to more than 650 events at the Jewish Museum Berlin. These numbers include, besides exhibition openings, adjacent events to special exhibitions, and cultural events, also the programs of the Education Department. These numbers show that our thoughtfully planned program frameworks, such as the events accompanying our special exhibitions, the JMB Cultural Summer, and the Hanukkah Market in the Glass Courtyard have conquered a firm piece of ground in the landscape of Berlin's cultural life. Besides these "classics" of our annual events calendar, we got enthusiastic responses to an exciting series of concerts, discussions, and readings. The scholarly community had an opportunity to exchange ideas at several symposia and conferences at the JMB. And a growing number of institutional partnerships helped us achieve valuable synergy effects, particularly in the area of cultural networking.

In the framework of a German-Israeli partner project, the GewandhausKinderchor and the Moran Choir produced Hans Krása's children's opera "Brundibár" in the Glass Courtyard. This opera, which had its premiere in the concentration camp Theresienstadt, documented the will to life and survival exhibited by young people; and the moving production involving these two choirs at the JMB bore witness to the significance and necessity of a lively intercultural dialogue today. This is a mission which the Jewish Museum makes great efforts to help fulfill.



The Choir of the Leipzig Gewandhaus performs their children's opera "Brundibár" in the Jewish Museum.

Other musical highlights of the past two years included the concerts held within the framework of a series called "In the most colorful chaos." Richard Wagner's derogatory remark received a new meaning as title of this new series of programs: it was here taken to refer to the impressive musical diversity of Jewish tradition. With a changing cast of musicians, but always exciting contrasts, we devoted five evenings to the art of Jewish music, including programs that spanned from the chamber music of Felix Mendelssohn and Kurt Weill to the Jewish choir repertoire of Salomone Rossi, Charles Valentin Alkan, and others, as well as visionary modernists like Dimitri Schostakowitsch and Erwin Schulhoff. "Divine Art of Sound!" declared the series of musical workshop discussions that Thomas Lackmann introduced in 2010. Our programs focussed on the Jewish liturgy with the Kol Nidre and, for the "Long Night of the Nibelungen," on the vicissitudes in the complex relationship between Richard Wagner and Jewish musical life.

Visitors had an opportunity to delve into Jewish life stories not only in our exhibitions and multimedia offerings, but also in numerous events produced by the Jewish Museum. In 2009, for instance, both Eva Kuper and Carl Djerassi, the father of the birth control pill, were guests at the Museum in the context of documentary film premieres. Close to our heart was the presentation of the memoirs of our director W. Michael Blumenthal in September 2010. Together with Michael Naumann, this first-class survivor and witness to an era spoke about his book "Around the World in Eighty Years. My Life," and drew a record audience to the Museum.

Adjacent Programs to Our Special Exhibitions

The exhibition “Deadly Medicine: Creating the Master Race” was accompanied in the spring of 2009 by a two-day academic conference. Besides the presentation of new research on the murder of the ill in the Third Reich, this conference focussed on what conclusions could be drawn from historical experience with regard to education and training in the fields of medicine and nursing today. Our newly conceived series of bus tours to sites in Berlin at which “euthanasia” was formerly practiced also impressed a large circle of visitors. These tours allowed participants to see otherwise inaccessible historical sites while providing them with reliable background information on what they saw.



“MAD.” Herbert Feuerstein reports on his time as publisher of the comic magazine.

In the program adjacent to our special exhibition “Kosher & Co. On Food and Religion,” our well-established series “Monday Night Cinema” broadened the spectrum of the exhibition with documentary films about the production of food. Lectures and a book presentation gave visitors the opportunity to think about religious and spiritual guides to nourishment on a personal level, and for the 26th Long Night of Museums we invited everyone to take a short tour through the exhibition and then draw their own favorite dish into a larger-than-life banquet table. Finally, our curators’ dinner “An exhibition invites you to dinner” found tremendous resonance among our visitors. In between courses in a four-course-meal of “kosher-style” cuisine, our curators presented stories and background information about selected objects and themes in the exhibition—from the song of praise to Gefilte Fish to tropical fruits in Paradise—and at the same time gave a practical introduction to the dietary laws of the Halakha.

The exhibition “It Must Schwing” showed photographs by Francis Wolff and Jimmy Katz for the legendary jazz label Blue Note. In cooperation with JazzFest Berlin, produced by the Berliner Festspiele, the Glass Courtyard on four evenings in November 2009 more than amply demonstrated its suitability as a venue for jazz concerts. With thrilling musicians like Yaron Herman, Robert Glasper, Aaron Parks, and Erik Truffaz as our guests in trio formations, the Jewish Museum was able to deliver a great soundtrack to the impressive photographs in the Blue Note exhibition.

The program adjacent to our special exhibition “Flight and Metamorphosis. Nelly Sachs, Writer, Berlin/Stockholm,” concentrated on contemporary interpretations of the poet’s works: young dancers, after participating in an intensive workshop, showed choreographic miniatures in the exhibition. These works were devoted to the dancers’ personal perspectives on the poems of Nelly Sachs. The actress Katharina Marie Schubert took a very different approach: she read from the poet’s work and letters in dialogue with sounds created by the actress. Projections of images from the legacy of Nelly Sachs, interwoven with Schubert’s electronic sound design, produced a moving audiovisual portrait of the writer.

For the exhibition “Heroes, Freaks and Super-Rabbis. The Jewish Dimension of Comic Art,” Monday Night Cinema presented a series of documentary films on comic greats like Robert Crumb and Art Spiegelman. Herbert Feuerstein, the visionary editor-in-chief of the German *MAD*, also appeared at the Jewish Museum for a talk. He reported with wit and humor about his acquaintance with



The JazzFest Berlin in the JMB's Glass Courtyard: MST–Murcof, Talvin Singh, Erik Truffaz

American artists and publishers, and thus shed light from an insider's perspective on the web of relationships and intrigues that shaped the comic book scene. The great Comic-Quiz brought together a group of comic-book aficionados and initiates to challenge each other's knowledge of the history of this branch of publishing. Thanks to our cooperation with *zitty Berlin*, the event found broad resonance within the comics scene and drew many multipliers into the exhibition.

For the exhibition "Forced Labor. The Germans, the Forced Laborers, and the War," we again offered bus tours through Berlin in October and November 2010. Under the title "Right outside your door," these tours took interested participants to long-forgotten former forced labor camps and factories and vividly demonstrated, with the help of genuine, historical sites, that forced labor was a crime committed on a daily basis in plain sight of the whole German population. A series of talks organized in collaboration with the Foundation "Remembrance, Responsibility, and Future" broadened the spectrum of the exhibition with events in varying formats, such as field reports, talks with survivors, and a discussion on the concept of a "victim."

The JMB's Cultural Summer—Great Experiences Outdoors

It has already become tradition for the Jewish Museum Berlin to produce a varied series of programs throughout the summer in the extensive gardens around the Museum. Over 16,000 Berlin residents and visitors enjoyed the cultural and culinary offerings of the Cultural Summer in 2009 and 2010. Thanks to the flexibility provided by Daniel Libeskind's Glass Courtyard, which can be opened wide to the Garden behind the Museum, all events can take place as if they were under an open sky—even on Berlin's rare rainy days.

Paying homage to the many Jewish musicians who have decisively influenced music history, the JMB celebrated the centenary of Benny Goodman and Artie Shaw with concerts by "Andrej Hermlin and his Swing Dance Orchestra." The well-loved matinee series "Jazz in the Garden" brought young musicians and a relaxed audience together: large families and whole circles of friends planted themselves on the lawn in reclining chairs to enjoy the award-winning bands we presented, as well as picnic baskets prepared by the Restaurant Liebermanns.

With the exception of long-standing program favorites like the concert of the legendary Coco Schumann Quartet, our Cultural Summer events in 2010 were tied more closely than in the past to the content of our special exhibitions. The colorful Families' Summer Festival was largely shaped by "Heroes, Freaks, and Super-Rabbis." With interactive games and diverse offerings for the whole family, the garden was transformed into a giant discovery park on the theme of comic books. In our new "mobile Museum," visitors could deploy magic powers to solve thorny riddles. They learned some exciting background information on the themes of the exhibition in discussion with comics expert Jens Meinrenken. Moreover, there were workshops, Matzoh-baking courses, and tours for children and adults on the program. For the sustenance of the body, we offered an American-style barbecue.



Liliana Espinosa and Germán Cassano perform at our tango evening in the Glass Courtyard



The puppet players of the Helmi Puppet Theater at the opening of the Hanukkah Market 2009

In connection with the special exhibition on "Jewish Life in Argentina," the Glass Courtyard was transformed for one evening into a ballroom. The highlight of the evening was a tango performance by the Argentine couple Liliana Espinosa and Germán Cassano. Under their professional instruction, beginners could try out their first steps and aficionados could refine their technique, and afterwards dance the night away under the glass sky. On the Long Night of Museums, which closed our Cultural Summer program at the end of August, the Museum invited visitors to learn something about Latino Jewish culture in an entertaining format with films, dance workshops, and a cocktail lounge.

The Hanukkah Market: the Somewhat Different Winter Market

It has already become tradition: the Hanukkah Market of the Jewish Museum Berlin. Every year since 2005, this market has provided an attractive alternative to the "traditional" Christmas markets of Berlin. The Hanukkah Market, which takes place in the Glass Courtyard of the Museum, has now become firmly anchored in the winter market landscape of Berlin. Every year, it draws more than 20,000 visitors.

At 17 specially designed stands, oriented towards the architecture of Daniel Libeskind, holiday season shoppers in 2009 and 2010 again found thoughtfully selected products from traditional Judaica and kosher specialties to Hanukkah-kitsch from the USA and original gift items. New in the past two years were a rich variety of handicrafts and stands selling kosher baked goods and design products from Israel. An expanded cafe area gave shoppers an agreeable place to find refreshment while making their rounds of the market.

Since 2009, the planning and organization of the Hanukkah Market has lain in the hands of the restructured Events Department of the Jewish Museum. In 2009 and 2010, two members of the Museum's Board of Trustees, Dr. Klaus Schütz and Prof. Monika Grütters, presided at the opening of this month-long event. The Education Department planned a diverse children's program, which had its charming climax in 2010 with the new Hanukkah puppet play "Hanukkah-Knatsch at the Cohens." This Hanukkah story, presented with much wit and singing, produced several sold-out performances. Our "Musical Sundays," too, earned their own passionate fan base. With bands like "Di Meschugeles" or "Klezmer Chidesch," the Hanukkah Market became a stage for brilliant Klezmer concerts.

The Jewish Museum Berlin Reads: Book Presentations

In collaboration with the bookstore Literaturhandlung, run by Dr. Rachel Salamander, the Jewish Museum Berlin regularly presents Jewish authors and books involving Jewish subjects. The spectrum includes both fiction and non-fiction, and offers a special insight into contemporary Jewish literature. Readings and book presentations also give visitors a chance to meet the authors in person.

Thus on November 30, 2009, the Israeli author and peace activist David Grossmann read in the sold-out auditorium from his much discussed novel “To the End of the Land.” In this book, Grossmann addresses the inner conflicts that people endure while the political conflicts are raging out of doors. Grossmann’s reading at the JMB gave the audience a vivid impression of how inextricably the fates of individuals in Israel—his own fate being no exception—are bound up with politics.

Another highlight of the reading series was a very personal historical testimony. Ingeborg Bachmann’s “War Diaries” were published last year for the first time in unabridged form. The new book contains, in addition to her own observations, letters from a British occupation soldier—a Jew from Vienna with whom Bachmann fell in love in 1945. Following a reading from this unique document of a dialogue between the children of victims and oppressors, an impassioned conversation arose with the brother of Ingeborg Bachmann, Heinz Bachmann, who was present at the event. He gave the audience some valuable background information on the letters, and greatly enriched the evening with his personal recollections.



The author Meir Shalev reads together with André Kaminski in the Museum in March 2010.



Reading with Ruth Klüger, October 2010

In November 2010, Denise Epstein, daughter of the author Irène Némirovsky, who was murdered in Auschwitz in 1942, presented Némirovsky's posthumously published novel "All our Worldly Goods." Irène Némirovsky, living in France in the late 1930s, experienced first-hand how middle-class circles refused to understand what was happening around them. In her novel, she holds a mirror up to this society and reveals the middle class as cowardly and dishonest. Denise Epstein had come to Germany for the very first time to present her mother's book, and was visibly moved by the event.

The JMB was likewise proud to have the author Irene Dische as guest. Dische, together with Michael Naumann, presented her new novel "Clarissa's Sentimental Journey" in a charming evening. We also presented novels by, among others, Viola Roggenkamp and the Dutchman Leon de Winter, and invited authors like Ruth Klüger, Meir Shalev, Daniel Jonah Goldhagen, and Henryk M. Broder to talk about their newest works of non-fiction. The Museum brought a total of 1,927 visitors to the Museum for the 16 book presentations in collaboration with the Literaturhandlung.

Conferences, Symposia, and Podium Discussions: the JMB as Academic Forum

In 2009 and 2010, the Jewish Museum Berlin expanded its activities in the academic field, and brought together under its roof a great variety of renowned scholars from both Germany and abroad.

We got off to a strong start with the international conference “Jewish Cultural Treasures in Europe after the Holocaust: Restitution and Relocation,” which closed an exhibition on the same subject called “Theft and Restitution. Jewish Cultural Treasures from 1933 to the Present.” The following special exhibition, “Deadly Medicine: Creating the Master Race,” was likewise accompanied by a conference addressing the “Significance of the Nazi Crime in the Current Debate over Medical Ethics.” This conference was organized in cooperation with the Institut für die Geschichte der Medizin at the Hospital Charité and the Foundation for the Topography of Terror. The Osteuropa-Institut at the Freie Universität Berlin in cooperation with the Jewish Museum Berlin and the Academic Working Group of the Leo Baeck Institute organized a conference called “Transit and Transformation: East European Jewish Immigrants in Berlin 1928–1939” at the Centrum Judaicum last year. This conference prepared the way for another special exhibition, which will be shown in the Jewish Museum Berlin starting in spring 2012. We also held a conference devoted to the life and work of Jewish archaeologist Otto Rubensohn at the opening of a cabinet exhibition about him, called “Sanctuaries, Papyri, and Winged Goddesses.”

A conference not associated with any exhibition also showed how attractive the Jewish Museum Berlin is for academic events and international conferences. “Bund and Borders. German-Jewish Thinking between Faith and Power,” came together as a cooperation with the Foundation “Remembrance, Responsibility, and Future,” the Leo Baeck Institute London, and the Studienstiftung des Deutschen Volkes. The conferences were very well attended, produced exciting debates, and gave the Museum a chance to make new contacts and gather useful information and suggestions as it prepares to open its own JMB Academy.

In order to complement these international conferences with a regular program of academic events, the Jewish Museum Berlin in December 2009 inaugurated a series of “Discussions of the Jewish Present and Jewish Past” with an evening called “A Question of Redemption: Messianism and the End of History.” In 2010, we followed this with a symposium on “The Holocaust in Visual Culture,” a discussion of the situation of Jews in France today, and a talk with Raphael Gross concerning his book “Anständig geblieben. Nationalsozialistische Moral” (I did my duty. National Socialist Morals). A large number of these events took place in cooperation with scholarly institutions such as the Centre for German Jewish Studies at Sussex University, the Centre Marc Bloch, or the ICI Berlin-Kulturlabor. The academic community took great interest in our efforts to establish the JMB as a venue for such discussions.

PRESS AND PUBLIC RELATIONS

“READY, CAMERA, ACTION!”—THE JEWISH MUSEUM BERLIN IN THE MEDIA

Even prior to opening, the Jewish Museum Berlin was fortunate to attract a degree of interest from the public matched by few other German cultural institutions. In 2009 and 2010, as well, the JMB was continuously present in the media, both domestically and internationally. On average, the JMB was mentioned each year in about 4,500 media reports, including newspapers, radio, television, and online media.

We attracted a great deal of attention in particular for our special exhibitions “Deadly Medicine: Creating the Master Race,” “Flight and Metamorphosis: Nelly Sachs, Writer, Berlin/Stockholm,” “Heroes, Freaks, and Super-Rabbis. The Jewish Dimension of Comic Art,” and “Forced Labor: The Germans, the Forced Laborers, and the War.” The last one especially produced a loud and positive echo in the media. Around 60 journalists took part in the press conference and opening. A speech by the Federal President of Germany, under whose auspices the exhibition took place, lent additional weight to the media’s response. The majority of the reviews praised the JMB’s ambitious exhibition as the first to reveal the full dimension of the mass crime of forced labor as well as the consequences of that crime after 1945. Thus this exhibition, which was curated by the Foundation for the Memorial Sites of Buchenwald and Mittelbau-Dora and initiated and sponsored by the Foundation “Remembrance, Responsibility, and Future,” was a great success for us and all our partners from the perspective of its media impact, as well.



In an interview: Federal President of Germany Christian Wulff, under whose auspices the special exhibition "Forced Labor" took place

Among the other most prominent subjects of interest during the past two years were our plans to expand the Jewish Museum Berlin and build a new JMB Academy on the site of the former Wholesale Flower Market. The Berlin media, in particular, but the news agencies and other nationwide media, as well, reported on the progress of the project. The fact that star-architect Daniel Libeskind would design the new building was surely a principal factor in attracting such broad media coverage for this project. Over 100 articles in print and online media, and numerous radio and television reports, as well, appeared following a press conference in May of 2010, in which we presented the plans. In collaboration with the Studio Libeskind in New York, we also shared our plans with the media in the United States.

The Jewish Museum Berlin has long been an eagerly sought-after image for photographers and a favorite site for television and film productions: every year more than 100 photographers and about 80 camera teams capture the Museum on film. Among the more extensive of the documentations undertaken in the past two years, it is worth mentioning a production of the SWR: a 30-minute film on the Jewish Museum Berlin inaugurated a new series called "Museums-Check," which will be broadcast on ARD and 3sat. The series plans to showcase extraordinary museums in Germany and abroad. The program's moderator Markus Brock, together with his prominent guest, the actor Ulrich Matthes, invited their audience to take a tour through the Jewish Museum Berlin. The duo summed up with enthusiasm: "Check!"

INTERNAL SERVICES

ADMINISTRATION—SERVICE FOR ALL OUR EMPLOYEES

The Jewish Museum Berlin remains a growing institution. This growth is reflected not only in our rising visitor statistics and in the sorely needed additional space currently in planning, but also in the growing number of Museum employees. This latter form of growth has resulted, on the one hand, from the various cooperation projects which the Museum is involved in and, on the other, from the Museum's need for specialists in various areas of its activities and operations. Currently, there are ca. 130 salaried employees (some hired for a fixed term, others for an indefinite term) in the Jewish Museum Berlin. If we count in the substantial number of independent contractors relied upon to keep the Museum running from day to day, the total is much higher: every day, ca. 300 to 350 people are at work for the JMB.

In order to maintain the Museum's employee structure and do justice to our visitors' trust and approval, to the numerous events taking place in the JMB, and to the continuous growth of our collections, the Museum needs an administrative staff devoted not just to bureaucracy, but also to servicing the employees and independent contractors involved with the Museum. The administrative staff thus plays an important role in realizing the goals of the Jewish Museum Berlin.

TECHNICAL SERVICES—FROM THE FOYER TO THE ATTIC

The goal of our administrative services, therefore, is to provide an appropriate working framework for each different department of the Museum, and keep the time wasted on bureaucratic red tape to a minimum. Our prior experience showed us that while the Museum does require a traditional, organizational and administrative staff, it needs a structure flexible and specialized enough to handle tasks that go beyond the scope of a general administrative department. We therefore organized the department in such a way as to grant independence to the traditional administrative and organizational units such as finance, personnel, taxes, and contracts, as well as to the central services (mail distribution, registry, drivers). Another significant measure was putting someone in charge of the Museum's hiring of independent contractors. This new position is tied organizationally to the department of taxes and contracts.

These new departments have their own, independent management, and act as autonomous organizational units. This allowed us to further professionalize our services, which benefits the departments responsible for the Museum's programs. One of the ongoing challenges facing the Administration Department is to establish effective processes and ensure conformity to bureaucratic standards in carrying out our work with the flexibility that independence allows.

The Jewish Museum has not stopped developing and improving its programs since the opening. This is true with regard to its technical equipment, too. The primary task of the Department of Technical Services is to care for the unusually challenging Museum buildings and their complex technical infrastructure, as well as ensure that the Museum's equipment remains state-of-the-art. In cooperation with numerous external service providers, we make sure that the Museum's technical processes function reliably and undergo improvements as they become necessary or feasible over the years.

After several years of planning, the redesigned Foyer of the Old Building became publicly accessible again in summer 2009. The reorganization and new design of the building's entrance and foyer allowed us to improve visitor orientation and security significantly.

The in-built structures designed by bromsky Architekten, Berlin, now subtly underscore the characteristics of the baroque City Museum building. The two rooms of the foyer on the ground floor, along the interior of the Glass Courtyard, are now perceived as a single unit, being joined by a monolithic "wall sheathing" running along both sides of the corridor. The four-meter-high structures—a reinterpretation of baroque wall paneling—carry out several functions that previously required separate conduits:

The Museum entrance area following renovation





Inviting and contained: our lobby following renovation

large lighting niches now incorporate the system of directional arrows for orienting visitors, and the sculptural shaping of the wall sheathing incorporates a row of benches and all service niches, such as shelves for flyers, vitrines for posters, waste baskets, monitors, and sponsor plaques. The lighting niches can be dimmed in accord with the time of day or the occasion, and can produce varying moods on the white surface of the wall sheathing, which project outwards in relief. Meeting the requirements of the fire code presented an especial challenge. As both rooms of the foyer serve as escape routes in case of fire, they had to be built of A1 (non-flammable) and B1 (lowly flammable) materials. bromsky Architekten designed “non-flammable” furniture for this space, using a glass-ceramic material never before processed in this way. The application of printed foil over large areas in the lighting niches represents another solution designed especially for the Jewish Museum Berlin. Our restructuring and new design of the entrance foyers in the Old Building also helped us overcome the persistent problems of excessive draft and inadequate security. To this end, we rearranged the Museum’s main entrance: a second façade be-

hind the large French doors of the entrance portal, which is protected as an architectural landmark, now reduces the strong draft. And the streams of incoming and outgoing visitors are now divided by a floor-to-ceiling wall and two revolving doors. Thus our visitors get the impression of a fluid transition from entrance to foyer, despite the intensive security measures. The construction work necessary to complete this renovation was carried out between June and August 2009, while the Museum was in full operation—which posed a big challenge to all involved.

In the summer of 2010, the auditorium in the attic floor of the old City Museum building was also renovated, primarily for the purpose of improving the lighting equipment and other technical furnishings. The auditorium holds up to 300 seated guests and a stage for highly focussed events. In addition, the seating and technical equipment can be flexibly rearranged for different kinds of events. We are satisfied that the auditorium is now adequate to the Museum’s current needs with respect to its lighting equipment and the technical infrastructure required for deploying modern media devices.

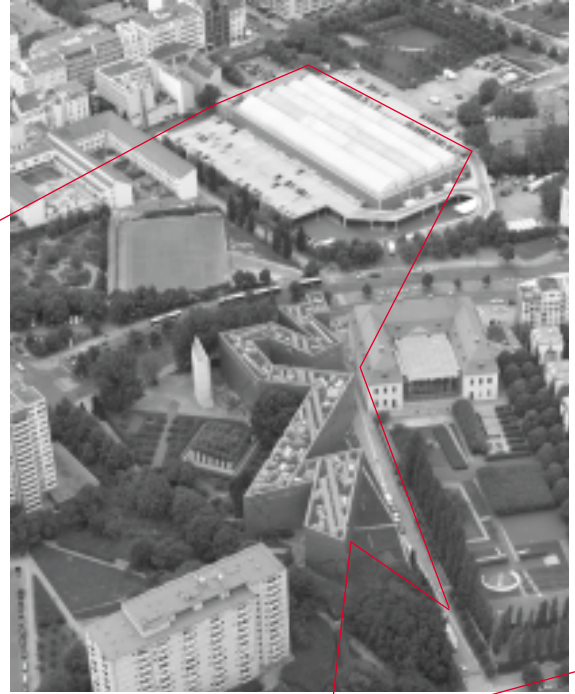
NEW CONSTRUCTION SITE: THE JMB ACADEMY—BUILDING UP A FUTURE

In the course of the year 2008, the first vision of an expansion in the Museum's program took root: the idea was to create a JMB Academy. To fulfill this idea, however, the new Academy would need room. After careful calculation, we concluded that we would need an additional 3,500 sqm of net usable space. The need to design spaces appropriate to various specific purposes and place them in direct proximity to the Museum ruled out the possibility of realizing the JMB Academy within the existing buildings of the Jewish Museum. After extensive research, we also concluded that renting adequate space near the Museum would not be feasible, either. We therefore resolved to erect a new building.

In close cooperation with the district government of Friedrichshain-Kreuzberg and the Berlin Senate, we selected the former Wholesale Flower Market directly across from the Museum as the site of our new Academy. In preparation for this decision, we commissioned an urban-planning proposal for the whole area, an expert evaluation of the condition of the buildings currently standing on the property, and a feasibility assessment of the planned renovations by architects and engineers.

The total costs for the project are estimated at 10 million Euros. The Federal Ministry of Culture, after approving our demonstration of need and our plans, agreed to support the project with a grant of 6 million Euros. Private donations allowed the JMB to raise the remaining 4 million Euros and purchase the property.

In order to preserve the architecturally interesting existing building to the extent possible, the new designs were required to use the concept of a "house within a house." This restriction applied to 60 % of the total building space. We were fortunate to be able to persuade architect Daniel Libeskind at the beginning of 2009 once again to design the new structure. His design, called "In-Between Spaces," borrows the formal language of the cube from his Garden of Exile and Glass Courtyard in the existing Museum spaces, and varies it for the purpose of the Academy in the form of three

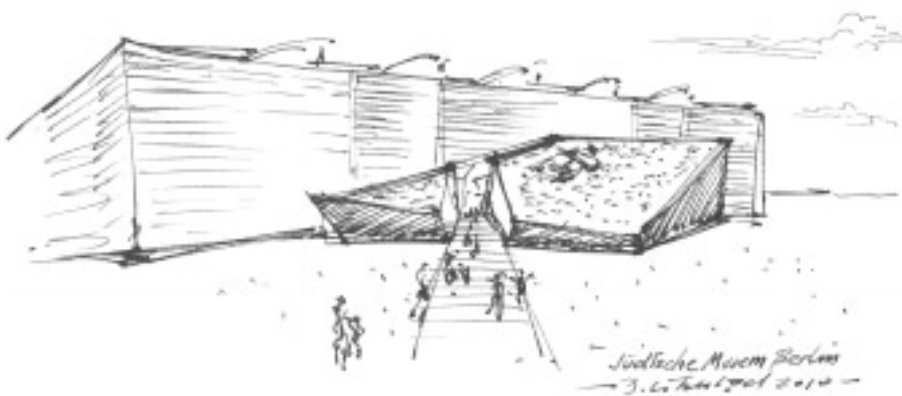


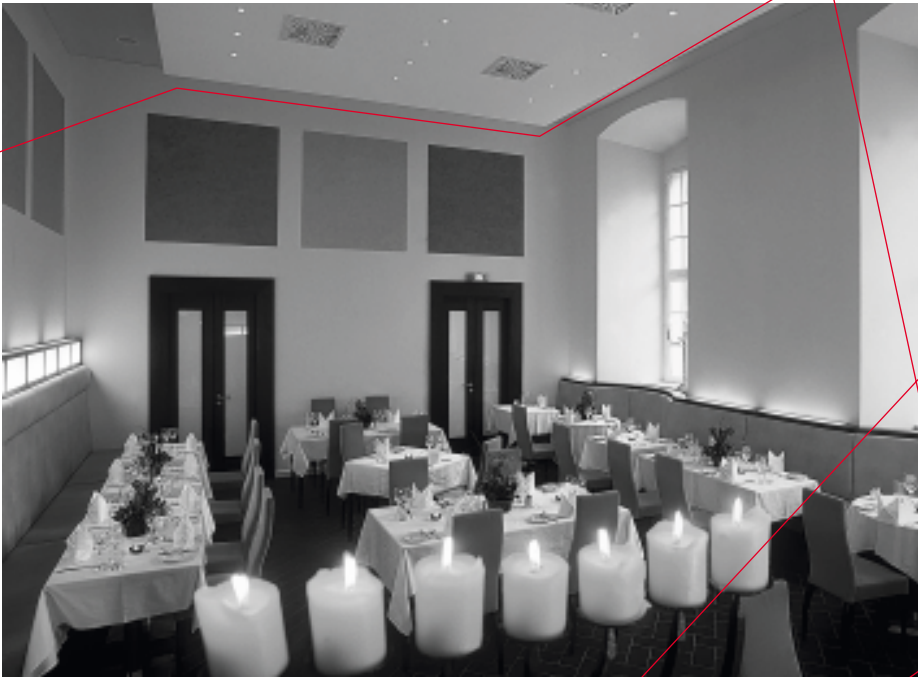
An aerial view of the Museum building complex

tilted cubes. An entrance-way cube breaks through the outer wall of the existing Flower Market structure, and thus creates a visual connection to the Museum lying across the street. In the interior, Libeskind further foresees a library cube and an auditorium cube.

The wooden sheathing of the cubes will evoke the transport boxes, in which legacies from all over the world are shipped to the Jewish Museum Berlin. In between the three cubes, fascinating spatial perspectives will arise, providing diverse views of the Market structure's interior and shed-roof as well as of the public square planned outside the building. Additional rooms are located in functional, one-story structures along the preserved outer wall of the Flower Market building. A basement floor will run beneath one half of the old Market space. This basement will be used for housing technical infrastructure and storage rooms.

The courtyard space that will appear between the cubes within the preserved walls of the old Flower Market are to be developed as a garden in a second phase of construction. We held a closed competition in spring 2010 for the design of this space. The winning proposal by atelier lebalto foresees "floating tables" arranged in rows. The tables are to be filled with earth and used as experimental spaces in which to try out new concepts for our educational program. The garden will also serve as a recreational area for guests and employees of the Academy.





The Restaurant Liebermanns
in the Old Building

OUR PARTNERS

RESTAURANT LIEBERMANNS—ENJOYING WITH ALL SENSES

The Restaurant Liebermanns belongs to the Albeck & Zehden group of companies, and is located in the baroque Old Building of the Museum. Liebermanns offers a delicious array of dishes that bridge modern Israeli cuisine and the traditional cuisine of the Near East. Both Museum visitors and external guests savor this unusual culinary experience.

The restaurant's food is not strictly kosher, but it pays tribute to the Jewish dietary restrictions of the Kashrut by serving no pork, shellfish, or crustaceans.

For several years now, we have offered a very popular oriental buffet with live Klezmer music every Monday evening.

Our head cook Roman Albrecht and his team have created a culinary accompaniment to various events in the Glass Courtyard. They have thus made a significant contribution to positioning this extraordinary and popular site as an event location in Berlin. All events are planned professionally and with careful regard for the specific culinary wishes and budget of the event organizers.

In accord with the Museum's various concepts, however, Liebermanns also provides for the physical well-being of our guests in other rooms of the Museum and in the Garden—be it for an exhibition opening or for a picnic during the Cultural Summer festival.



The last stage of your visit:
in the Museum Shop

CEDON MUSEUM SHOP—THE MUSEUM'S STOREFRONT WINDOW

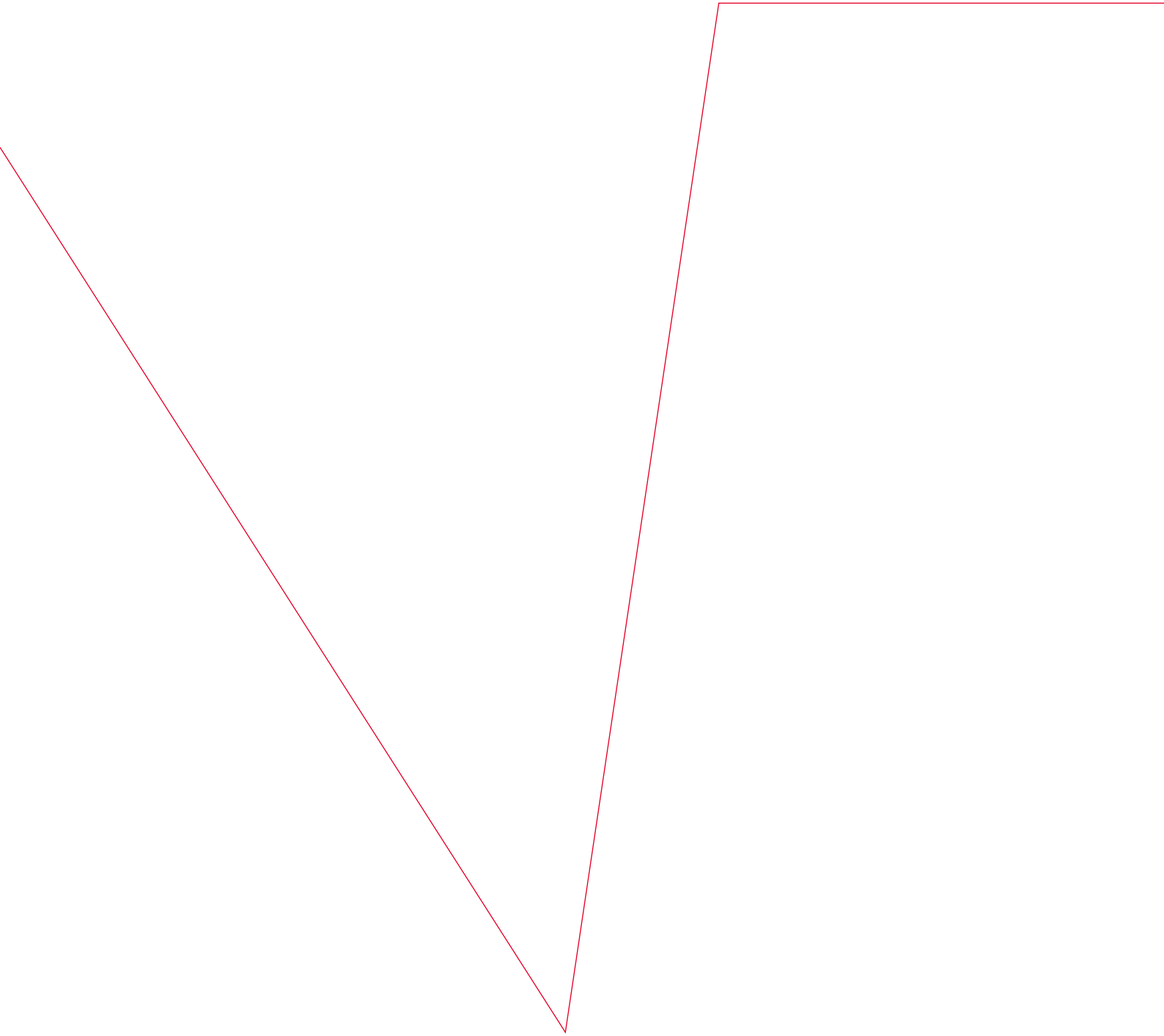
We have accompanied the Jewish Museum Berlin as shop operator and service partner from the very beginning. We have watched the JMB grow rapidly into one of the most successful museums in Europe—one that understands how to cater to its visitors in a very special way, and ensure that they have a memorable experience during their visit.

We see our own mission as sharing this goal. Since 2001, we have actively supported the Museum's programs, and seek not only to offer visitors an interesting selection of books and gift items, but to make their visit to the Museum Shop a special experience in itself. Our goal has always been to offer visitors not only a deep and broad array of books thoughtfully responding to the themes addressed by the Museum, but also interesting products of a different nature, which allow visitors to delve deeper

into the subjects they have explored in the Museum and learn more about German-Jewish history in different ways. To this end, we make a great effort to obtain unusual products, and even produce our own products, which are then available for sale exclusively in the JMB Shop: intriguing items, edifying items, but also items to amuse and divert.

We actively accompany all the Museum's special exhibitions. On every occasion, we vary our selection of products and tailor them to the subjects being addressed within the walls of the Museum. Whether the subject is "Kosher & Co." or comic books, the Museum Shop makes sure its customers will always have much to discover. The potential spectrum of subjects we cover is infinite—just like the spectrum of exhibitions in the Museum.

APPENDIX



November 13, 2010



The Jewish Museum Berlin honors the literary scholar Jan Philipp Reemtsma and the business manager Hubertus Erlen with the “Prize for Understanding and Tolerance of the Jewish Museum Berlin.” At the award ceremony, philosopher Jürgen Habermas and Hans-Peter Keitel, President of the Bundesverband der Deutschen Industrie, hold laudations for the two award-winners.

November 4, 2010

The architect Mimi Levy Lipis documents in her photograph installation contemporary tabernacles erected to celebrate Sukkot, the Jewish Feast of the Tabernacles, in Europe, Israel, and the USA. Her exhibition “The Sukkah: A Fleeting House for a Jewish Festival,” opens in the Eric F. Ross Gallery.



September 30, 2010

Museum director W. Michael Blumenthal presents his memoirs, “Around the World in Eighty Years. My Life,” in a discussion with Michael Naumann. The book describes the stations of his life, which carried him from Oranienburg to Shanghai, then to the USA, where he led a career in business and politics, and finally back to Berlin.

September 27, 2010

During the Second World War in Germany, nearly every construction site and every farm, every factory, and many private homes, as well, took advantage of forced labor. Federal President Christian Wulff opens in the Jewish Museum Berlin a special exhibition called “Forced Labor. The Germans, the Forced Laborers, and the War,” which for the first time reveals the full dimension of this crime and of its consequences after 1945. The exhibition was curated by the Foundation for the Memorial Sites of Buchenwald and Mittelbau-Dora, and it was initiated and sponsored by the Foundation “Remembrance, Responsibility, and Future.”



September 2, 2010

“You’ve Arrived at the Perfumers”—with these words, the newest offspring of the Berlin cosmetics dynasty Scherk was greeted as a citizen of the Earth in 1918. This call of welcome provided us with the title for our cabinet exhibition in the Rafael Roth Learning Center, which told the histories of two Jewish family businesses: Scherk and Dr. Albersheim.



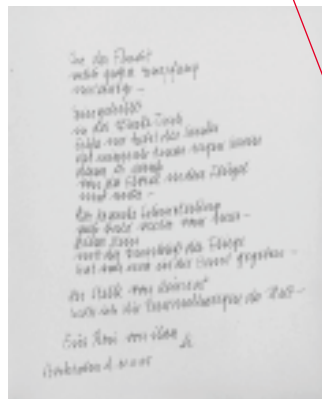
July 22, 2010

To celebrate the 200th anniversary of the independence of Argentina, the Eric F. Ross Gallery devotes an exhibition to the subject of “Jewish Life in Argentina.” The installations were developed by the “Organizational Committee for Argentina’s Participation as Guest of Honor at the Frankfurt Book Fair 2010.”



April 29, 2010

The exhibition “Heroes, Freaks, and Super-Rabbis. The Jewish Dimension of Comic Art,” which was developed in cooperation with the Musée d’Art et d’Histoire du Judaïsme in Paris and the Joods Historisch Museum in Amsterdam, opens in the Jewish Museum Berlin. Drawing upon the work of more than 40 artists, the exhibition follows the trail of Jewish illustrators, writers, and publishers in the world of comic art, spanning an arc from the first comic strips of the late 19th century to the graphic novel of our day.

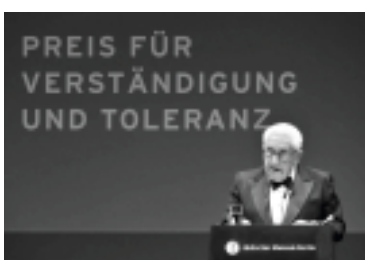


March 24, 2010

Nelly Sachs in 1966 became the first German poet to win the Nobel Prize for Literature. On the occasion of the 40th anniversary of her death, her work was presented for the first time in a comprehensive travelling exhibition. The first stop for the exhibition “Flight and Metamorphosis: Nelly Sachs, Writer, Berlin/Stockholm” was the Jewish Museum Berlin.

February 18, 2010

“Sanctuaries, Papyri, and Winged Goddesses” at the Jewish Museum Berlin honors the life and work of Jewish archaeologist Otto Rubensohn (1867–1964). This cabinet exhibition showed the legacy and archaeological finds of the former director of the Papyrus department of the Royal Museums of Berlin, who was forced to flee to Switzerland in 1939.



November 14, 2009

The Bosch Group and film director Michael Verhoeven are honored with the “Prize for Understanding and Tolerance of the Jewish Museum Berlin.” At the award ceremony, Henry A. Kissinger, former Secretary of State of the USA and Nobel Peace Prize laureate, and film historian Hans Helmut Prinzler, hold laureations for the award-winners.



October 29, 2009

On the 70th anniversary of the founding of the jazz label “Blue Note Records,” the Jewish Museum Berlin shows the photography exhibition “It Must Schwing. Blue Note—Photography by Francis Wolff and Jimmy Katz.” The legendary record company was founded in New York in 1939 by the Jewish emigrants Alfred Lion and Francis Wolff. The two men, both born in Berlin, saw jazz not just as music, but as a way of life. Alfred Lion’s credo was: “It must schwing.”

October 8, 2009

An exhibition invites you to dinner! And what a feast you will find in the Jewish Museum Berlin: the special exhibition “Kosher & Co. On Food and Religion” spans an arc from the prehistoric cultures of Mesopotamia to Jewish cuisine of the present day. The Kashrut, the Jewish dietary law, is as much a subject of this exhibition as comparisons with other world religions, especially Christianity, Islam, and Hinduism.



September 2, 2009

“Theodor Wolff is one of the most broadly talented political journalists in Germany, and yet also one who writes with depth and style.” In such terms did contemporaries praise the brilliant editorialist and legendary editor-in-chief of the Berliner Tageblatt. In the Rafael Roth Learning Center, the recipient of the Theodor-Wolff-Prize 2009 helps open a cabinet exhibition in the JMB, “I Want to Get my Fingers Burnt,” devoted to this vehement and outspoken journalist.

May 13, 2009

With the opening of two exhibitions, the Jewish Museum Berlin congratulates the city of Tel Aviv on its 70th birthday. “Tel Aviv—Through the Lense of a Magnum Photographer” presents works of eight renowned photographers, who captured the development of this pulsating metropolis on the Mediterranean Sea with their cameras, from the founding of the State of Israel to the present day. The cabinet exhibition “From Berlin to Tel Aviv. The Photographer Frieda Mayer” shows the city from the internal perspective of a Jewish woman born in Berlin who emigrated to Tel Aviv in 1933.



March 12, 2009

The exhibition “Deadly Medicine: Creating the Master Race,” which was developed by the US Holocaust Memorial Museum in Washington, D.C., opens in the Jewish Museum Berlin. It follows the history of eugenics starting in the Weimar Republic, proceeding to the race ideology and policy of annihilation practiced by the National Socialists, and ends with the prosecution, flight from justice, and careers of those responsible after 1945. The JMB expanded the exhibition to include examples from the region of Berlin and Brandenburg, which illustrate the organization and process by which the murder of patients was carried out.



THE BOARD OF TRUSTEES

The Board of Trustees of the Jewish Museum Berlin consists of nine members nominated by the President of the Federal Republic of Germany, and decides on all matters of fundamental and extraordinary significance for the Museum Foundation and its development. Under the chairmanship of Minister of State Bernd Neumann, Federal Government Commissioner for Culture and Media, the Board of Trustees met twice a year in 2009/2010.

The Jewish Museum Berlin thanks the chairman of the Board of Trustees and all its members and their deputies for their consistently constructive contributions and commitment to the Museum's well-being.

We extend our gratitude in particular to those former members of the Board who have vacated their seats on account of leaving government office or the Board's regular policy of rotation—after five years on the Board of Trustees—and who supported the Museum with their enthusiastic involvement.

In 2009/2010, the departing members were Parliamentary State Secretary Dr. Hans-Jürgen Wolff (Deputy of Prof. Aly), Parliamentary State Secretary Karl Diller MoP, Federal Ministry of Finance, and Parliamentary State Secretary Nicolette Kressel MoP, Federal Ministry of Finance (Deputy of Karl Diller).

As their successors, we welcome Parliamentary State Secretary Hartmut Koschyk, Federal Ministry of Finance, and his deputy Council to the Minister Martin Kelleners, likewise of the Federal Ministry of Finance, Parliamentary State Secretary Dr. Lothar Hageböiling, Director of the Office of the Federal President, and Dr. Stephan Eisel, former member of the German Parliament.

On April 11, 2010, the long-time member of our Board of Trustees Dr. Gert Haller died. We deeply regret his passing. He had been a member of the Board of Trustees since 2006, and consistently supported the Museum with great enthusiasm, both in an official capacity and privately.

The Members of the Board of Trustees and their deputies are as follows:

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LECTURES AND PUBLICATIONS BY STAFF MEMBERS

Lectures

Inka Bertz

- September 2010: Ceremony of the Jewish Museum Berlin, the Foundation St. Matthäus, and the Moses-Mendelssohn-Society, at which the Moses Mendelssohn Prize was awarded to Micha Ullman. Lecture: **Micha Ullmans Arbeiten im Berliner öffentlichen Raum**
- July 2010: Conference on “Objects and Emotions. The Loss and Acquisition of Jewish Property,” German Historical Institute, London, and Leo Baeck Institute, London. Lecture: **Property: Notions and Emotions**
- May 2010: Seminar and Excursion in cooperation with the Chair for Art and Architectural History, Accademia di architettura di Mendrisio. Lecture: **Architecture and Memory of the Holocaust**
- March 2010: Working Committee of the Richard-Schöne-Society, Berlin. Lecture: **Das erste Jüdische Museum in Berlin und die Museumsinsel**
- August 2009: The 15th World Congress of Jewish Studies, section “Jewish Art,” Jerusalem. Lecture: **The Berlin Jewish Museum’s Opening Exhibition of 1933: Responding to the Museum Island’s Representation of World Culture**
- June 2009: International Conference on Holocaust Era Assets, working group “Judaica and Jewish Cultural Property,” Prague and Terezin. Lecture: **Collecting for Jewish Museums Today**
- May 2009: Adjacent program to the exhibition “Raub und Restitution,” Jewish Museum Frankfurt. Lecture: **Der NS-Kunstraub im Kalten Krieg**
- Summer Semester 2009 and Winter Semester 2009/2010: University of Potsdam, Institute for Jewish Studies and Institute for the Arts and Media. Practice Session: **Porträts von Juden im 18. Jahrhundert**

Bülent Durmus

- November 2009: ICAMT Congress Berlin. Lecture: **Conception and implementation of the edificial development of the JMB from 2000 to 2012**
- May 2010: Industry Conference: “Exekutives Management: Prozesse gestalten,” Internationale Hochschule für Exekutives Management. Lecture: **Neu strukturieren, Ablauf optimieren, Kommunikation aktivieren. Vorbereiten auf die nächste Phase.**

Maren Krüger:

- December 2009: “Invitation au voyage: Contemporary Art as a Vehicle for Mental Travels,” Conference of the Department of Visual Arts, University of Ghent. Lecture: **Between the Lines: Communicating German Jewish History and Culture in Daniel Libeskind’s Jewish Museum Berlin**
- November 2010: Limmud-Tag Berlin, Limmud e.V. in the Jewish Community building Fasanenstraße. Lecture: **Was macht ein Jüdisches Museum?**

Alexa Kürth

- October 2009: Freie Universität Berlin, Institute for Cultural and Media Management (M.A.-program). Lecture: **Corporate Events als Fundraisinginstrument in kulturellen Einrichtungen am Beispiel des Jüdischen Museums Berlin**
- December 2009 and March 2010: Internationale Hochschule Berlin, Institute for Culture and Media Management (B.A.-program). Lecture: **Berufsfeld eines Kulturmanagers: Veranstaltungsmanagement / Projektmanagement in kulturellen Einrichtungen**
- October 2010: Freie Universität Berlin, Institute for Culture and Media Management (M.A.-program). Lecture: **Marketinginstrumente für Corporate Events in kulturellen Einrichtungen am Beispiel des Jüdischen Museums Berlin**

Aubrey Pomerance

- November 2009: 75th Annual Pre-Thanksgiving Luncheon, Benefactors Club, Los Angeles. Lecture: **Preserving the German Jewish Legacy**
- March 2010: Jüdisches Museum Franken in Schwabach. Lecture: **Memorbücher—Jüdische Schriften der Erinnerung**
- October 2010: Harmonie Club, New York City. Lecture: **The Archives of the Jewish Museum Berlin**

Gerhard Stahr

- November 2009: Fourth Industry Conference, Märkisches Museum der Stiftung Stadtmuseum Berlin. Lecture: **Worin besteht der Erfolg eines modernen Museums?**
- October 2010: Third Workshop of the DFG project “Medialität und Modernität im NS-Kino,” Hamburg. Lecture: **Lenkung durch Ablenkung? Kinobesucherverhalten und Herrschaftspraxis während des Nationalsozialismus**

Mirjam Wenzel

- January 2009: International Conference “Textgelehrte: Literaturwissenschaft und literarisches Wissen im Umkreis der Kritischen Theorie,” Simon Dubnow-Institut, Leipzig. Lecture: **Von Buchstaben, Träumen und Vorräumen. Das filmische Schreibverfahren Kracauers**
- January 2009: Annual Meeting of the Villigster Forschungsforum für Nationalsozialismus, Rassismus und Antisemitismus. Lecture: **Die „Schuldfrage“ in Jaspers’ unvollendetem Buchprojekt „Vom Deutschen Selbstbewusstsein“**
- May 2009: International Conference “Bund and Borders: German Jewish Thinking between Faith and Power” of the Leo Baeck-Fellowship-Program, the Foundation “Remembrance, Responsibility, and Future,” and the Studienstiftung des Deutschen Volkes, Jewish Museum Berlin. Lecture (together with Nitzan Lebovic): **Introduction**
- January 2010: Symposium “The Holocaust in Visual Culture,” Jewish Museum Berlin. Lecture: **Die Gerichtsformation des deutschsprachigen Holocaust-Diskurses in den sechziger Jahren**
- November 2010: Hanns-Lilje-Haus Hannover. Book presentation: **Gericht und Gedächtnis**

Dagmar Wunderlich

- October 2010: “Schauplatz Berlin: Museum außer Haus,” QuAM-Excursion: Museumspädagogische Methodenkompetenz, Bundesakademie für kulturelle Bildung Wolfenbüttel. Lecture: **Schauplatz Jüdisches Museum Berlin „on.tour—Das JMB macht Schule“**
- October 2010: Series on Women Culture Managers, FrauenNetworkKulturManagement, Vienna. Lecture: **Die mobile Bildungsinitiative „on.tour—Das JMB macht Schule“ und die Outreach-Arbeit des Jüdischen Museums Berlin**

Publications

Inka Bertz

- **Preußen in Zivil. Liebermanns 80. Geburtstag.** Faass M., ed. Ein öffentlicher Kopf. Max Liebermann in Bildnissen, Fotografien und Karikaturen. Berlin: Max-Liebermann-Gesellschaft Berlin, 2010: p. 43–51

- **Anatomie eines Kunstskandals.** Faass M., ed. Der Jesus-Skandal. Ein Liebermann-Bild im Kreuzfeuer der Kritik. Berlin: Max-Liebermann-Gesellschaft, 2009: p. 89–101

Collecting for Jewish Museums Today.

<http://www.holocausteraassets.eu/en/working-groups/judaica-and-jewish-cultural-property/> (January 20, 2011)

Diana Dressel

- **Bühne der Geschichte. Der Wandel lokaler Dramen in Palästina und Israel.** Ex Oriente Lux. Rezeptionen und Exegesen als Traditionskritik, Vol. 10: n/a 2010.

Nadine Garling

- **„Jüdische Volkskunde“ im historischen Kontext, Wien, November 19–20, 2009.** Österreichische Zeitschrift für Volkskunde 1 (2010): p. 94–103

Etta Grotrian

- **Kontroversen um die Deutungshoheit. Museumsdebatte, Historikerstreit und „neue Geschichtsbewegung“ in der Bundesrepublik der 1980er Jahre.** Zeitschrift für Religions- und Geistesgeschichte 61 (2009): p. 372–389
- **Geschichtswerkstätten und alternative Geschichtspraxis in den achtziger Jahren.** Hardtwig W. with Schug A., eds. History Sells! Angewandte Geschichte als Wissenschaft und Markt. Stuttgart: Franz Steiner Verlag, 2009: p. 243–253
- **Lernen mit neuen Medien—zwei Beispiele aus dem Jüdischen Museum Berlin.** Lernen aus der Geschichte 21 (2009). <http://www.lernen-aus-der-geschichte.de/drupal/Lernen-und-Lehren/Magazin/7646> (November 11, 2009)

Julia Heisig/Dagmar Wunderlich

- **Neue Wege—neue Orte! Die mobile Bildungsinitiative „on.tour—Das JMB macht Schule“.** Standbein Spielbein. Museumspädagogik aktuell 87 (2010): p. 34–36

Dorothea Parak

- **Juden in Friedrichstadt an der Eider—Kleinstädtisches Leben im 19. Jahrhundert.** Neumünster: Wachholtz Verlag 2010.

Aubrey Pomerance

- **Im tausendstel Bruchteil einer Sekunde: Fotografien und Fotografien des jüdischen Sports in Deutschland 1933–1938.** Bahro B., Braun J., Teichler H.-J., eds. Vergessene Rekorde. Jüdische Leichtathletinnen vor und nach 1933. Berlin: Verlag für Berlin-Brandenburg, 2009: p. 163–173

- **Rabbiner Magnus Weinberg. Chronist jüdischen Lebens in der Oberpfalz.** Brenner M. with Höpfinger R., eds. Die Juden in der Oberpfalz. München: Oldenbourg Wissenschaftsverlag, 2009: p. 139–157
 - **Zeugnisse deutsch-jüdischer literarischer Kultur in Deutschland zwischen 1933 und 1945: Die Bestände des Leo Baeck Instituts.** Schoor K., ed. Zwischen Rassenhass und Identitätssuche. Deutsch-jüdische literarische Kultur im nationalsozialistischen Deutschland. Göttingen: Wallstein, 2010: p. 385–396
- Mirjam Wenzel
- **Gericht und Gedächtnis. Der deutschsprachige Holocaust-Diskurs der sechziger Jahre.** Göttingen: Wallstein 2009
- Manfred Wichmann
- **Jüdisches Leben in Rotenburg.** (ed.) Heidenau: Pd-Verlag 2010
 - **Potenziale und Probleme der Darstellung Jüdischen Sports in Museen und Ausstellungen.** Buss W., ed. Sportgeschichte erforschen und vermitteln. Tagungsband der Sektion Sportgeschichte der Deutschen Vereinigung für Sportwissenschaft. Hamburg: Feldhaus, 2009: p. 137–149
 - **Außer dem eigenen Leben nichts gerettet. Vertreibung und Flucht des jüdischen Rechtsanwalts Karl Rosenthal aus NS-Deutschland.** Knauf D., ed. Aufbruch in die Fremde. Migration gestern und heute. Bremen: Edition Temmen, 2009: p. 211–217
 - **Die Jüdische Gemeinde in Rotenburg.** Wichmann M., ed. Jüdisches Leben in Rotenburg. Heidenau: Pd-Verlag, 2010: p. 21–36
 - **Geschichte der Familie Cohn.** Wichmann M., ed. Jüdisches Leben in Rotenburg. Heidenau: Pd-Verlag, 2010: p. 61–76
 - **Jung-Ivria, Bar Kochba und Olympia—Felix Simmenauers Verbindung von Leichtathletik und Zionismus.** Bahro B., Braun J., Teichler H.-J., eds. Vergessene Rekorde. Jüdische Leichtathletinnen vor und nach 1933. Berlin: Verlag für Berlin-Brandenburg, 2009: p. 174–181
 - **Erinnerung an Schuberts Göttinger Vorlesungen.** Sommer K., ed. Erinnerungen an den Göttinger Landeshistoriker Ernst Schubert. Göttingen: Termessos Verlag, 2009: p. 117–118

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We are also grateful to the members of the Board of Trustees of the Jewish Museum Berlin, who reviewed and approved this annual report.

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