



Jewish Museum Berlin

Two Millennia of German Jewish History

Annual Report 2007 / 2008

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The new Glass Courtyard shortly before it opened in September 2007.

OPENING REMARKS BY THE CHAIRMAN OF THE BOARD OF TRUSTEES

Five million people have visited the Jewish Museum Berlin since it first opened. In its seventh year, the Museum has lost none of its attraction: in 2008 over three quarters of a million visitors—more than ever before—came to trace two millennia of German-Jewish history and culture. This track record shows how important it is that this federal institution tell Jewish history as a part of German history.

The Jewish Museum Berlin is more than an exhibition hall, more than an attraction for architecture fans, more than a place of history and remembrance. Not content with mere retrospection, it is constantly looking forward as well. With its cultural events, scholarly conferences, lectures and educational programs, it provides a broad discussion forum and a place of learning for a wide range of social groups, thus making a valuable contribution to peaceful coexistence in our society. I am all the more delighted that the German government was able to help create a new event venue that enables still more people to take advantage of these offerings: The Glass Courtyard, designed by Daniel Libeskind, is a striking new cultural space. What is more, thanks to great proactive initiative on the part of the Museum and numerous donors, it is also a splendid example of synergy between public and private commitment.

Especially significant among the diverse offerings was the exhibition “Looting and Restitution. Jewish-Owned Cultural Artifacts from 1933 to the Present”. Here the Jewish Museum addressed a hotly-discussed issue: the story of the art looted by the Nazis, a story of injustice, plunder and destruction, amnesia and repression. Ten years after the signing of the “Washington Conference Principles”, it was the first comprehensive exhibition to lay out the historical context and consequences of the National Socialists’ Europe-wide art looting campaign. The exhibition focused not only on those who perpetrated and profited



from the looting, but also on the fate of the owners, making a solid and informative contribution to the current debate on restitution issues. The exhibition’s research and findings reinforce the stance of the Federal Republic of Germany: that the singularity of the Holocaust incurs a moral obligation with no statute of limitations. Germany cannot close the chapter on the search for Nazi-looted art and its restitution.

I wish to thank and laud the Museum’s director, Professor W. Michael Blumenthal, for the political far-sightedness and the inexhaustible energy with which he so successfully runs the Museum, his staff members for their passionate commitment, and the members of the Board of Trustees for their dedicated work.

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

MUCH MORE THAN A HISTORY MUSEUM

A FORUM FOR DEBATES, A PLACE OF EDUCATION, A SPACE FOR CULTURE

Not only does the Jewish Museum Berlin aim to be one of the world’s major centers of Jewish history and culture; we also seek to address current social issues. For this reason, in March 2007, together with our cooperation partner Human Rights Watch, we called attention to one of the bloodiest conflicts of the present day: the war in Darfur. There, echoing events 70 years ago, a gigantic refugee drama is taking place as the world turns a blind eye. Our campaign week “Darfur: Crimes Against Humanity”, held under the patronage of H. E. Kofi Annan, former Secretary General of the United Nations, created a forum that brought together experts from politics, business and NGOs to discuss ways out of the crisis and raised public awareness of the murders and human rights abuses in Sudan. We will also be guided in the future by this broad approach of linking German-Jewish history with social and humanitarian issues—for instance, when addressing the question of minority integration and the coexistence of different religions and cultures within a multiethnic society.

As always, the exhibitions are the centerpiece of our work at the Museum. We are continuing to develop the permanent exhibition: new multimedia offerings such as the audio guide, which provides a tour of the Museum in eight languages have met with an enthusiastic reception from our visitors. With our special exhibitions, we plan to continue illustrating the historical roots of current debates, as we did most recently with “typical! Clichés About Jews and Others” and very successfully with “Looting and Restitution. Jewish-Owned Cultural Artifacts from 1933 to the Present”.

One of our focuses is educational work. Since the Jewish Museum Berlin first opened in 2001, it has been visited by over a million children and young people. In order to reach still more young people, the Museum has been going “on.tour” by bus throughout Germany since June 2007. Our museum educators take along a mobile exhibition, which they use in schoolyards and classrooms to prompt discussion on German-Jewish history and

reflection on Jewish identity. So far, “on.tour.—The JMB Tours Schools” has traveled to all 16 German states, visiting over 80 schools as well as Berlin’s juvenile prison. We have received over 1,000 invitations from schools, a clear signal that we should continue this work.

Without a doubt, a highlight of the past two years was the opening of our new Glass Courtyard, which we celebrated in September 2007 with many prominent guests from the spheres of politics, business and culture. Designed by Daniel Libeskind, the roof construction for the courtyard of our Old Building provides us with a hall that can be used year-round for cultural and educational events, and gives Germany’s capital a new architectural highlight. I am deeply grateful to the German government for its vigorous assistance, and to our donors and sponsors for their generous contributions.

These achievements would not have been possible without the support of the people who assist our work with their words and actions. My special thanks go to the Board of Trustees, first and foremost to its Chair, Minister of State Bernd Neumann, who has provided us with outstanding support in all our concerns; without his help, we would not have been able to achieve our ambitious goals. It is equally impossible to imagine our work without the extraordinary dedication of our Friends, the *Gesellschaft der Freunde und Förderer der Stiftung Jüdisches Museum Berlin e.V.*, for which I would like to extend my deepest gratitude to all its members.

**Prof. Dr. W. Michael Blumenthal
Director**



IN CONSTANT FLUX: THE MUSEUM'S PROGRAM



We look back on two years of work in which we once again added new highlights to the permanent exhibition and succeeded in drawing many visitors to the Museum with our diverse program. Alongside the large-scale special exhibitions that alternated between artistic themes and topics relating to history and cultural history, in the Eric F. Ross Gallery and in the Rafael Roth Learning Center, we presented smaller shows in which colleagues responsible for the collections and archive material demonstrated aspects of their work. We also provided young artists with an opportunity to introduce their works to a broader audience.

Our permanent exhibition is based on a concept of fluctuation and supplementation. This is reflected not only in the replacement of objects for conservation reasons, but also in changes to entire themes. Two redesign projects from the past two years are of particular note. The important section on the Jewish court figures, whose talent was sought after by many rulers in the Age of Absolutism, suffered from a lack of visually compelling exhibition objects. Thus, we chose a new form of presentation for this area, using a game to illustrate the precarious role of the court Jew.

For the section of the exhibition examining German Jews' reaction to National Socialism, the artist Arnold Dreyblatt produced a striking installation entitled "Unsaid", drawing on bureaucratic missives from the genocidal administration, along with letters and postcards sent by victims of the ghettos and concentration camps. On a glass wall, these texts assemble themselves and disappear again. The constant shift between official communications, personal letters and edicts heightens visitors' awareness of the murderous bureaucracy's deceptive obsession with details and the verbal reactions of those who had been deported and did not yet suspect what awaited them.

In 2007 and 2008, our special exhibition program examined specific aspects of the mass murder of Europe's Jews in many different ways. Juxtaposing "Charlotte Salomon. Life? or Theater?" with an installation by the Belgian artist Chantal Akerman, we presented two works that take an autobiographical approach to the experience of persecution: Charlotte Salomon reflected on her life in a major graphic cycle that she finished shortly before her deportation to Auschwitz. Chantal Akerman's video work "Walking Next to One's Shoelaces Inside an Empty Fridge" centers around the relationship between a mother, survivor of the genocide of the European Jews, and her daughter.

Another major exhibition developed in cooperation with the Jewish Museum Vienna aimed to spark discussion on the effect stereotypical depictions have on the viewer. Entitled "typical! Clichés about Jews and Others", it covered the spectrum, from crude mental oversimplifications to borderline racist images. The exhibition was shown at the Spertus Jewish Museum in Chicago in 2008, and is on display in Vienna from March to July 2009.

Finally, in "Looting and Restitution. Jewish-owned Cultural Artifacts from 1933 to the Present" we examined the issue of the "Aryanization" of art and culture and presented the first comprehensive treatment of the subject for a broad audience. Conceptualized with the Jewish Museum Frankfurt, the exhibition will be shown in Frankfurt in the first half of 2009.

We commemorated the 60th anniversary of Israel's founding with "Dateline: Israel. New Photography and Video Art", an exhibition by the Jewish Museum New York. It presented contemporary works showcasing the aesthetic

confrontation with the political legacy of a state whose citizens attempt to define their lives in the tension between permanent threat and private happiness.

A highlight among the smaller exhibitions was the project by a group of product design students from the Berlin University of the Arts who grappled with historical archive material. Entitled "REFLEX—Design | in | in front of | between | reflections", it showed visitors how historical archive material can be presented in surprisingly new ways. The exhibition program for the years 2007 and 2008 was rounded out by four additional exhibitions—ranging from photographs and drawings to installation projects—in the Eric F. Ross Gallery, as well as three cabinet exhibitions.

Cilly Kugelmann
Program Director

THE EXHIBITIONS



THE PERMANENT EXHIBITION—OUR CENTERPIECE

“Hamburg is much nicer than Berlin! But the Museum is great!”

Two young girls left us this message recently at the Children’s Island in the permanent exhibition. To continue drawing young and old into Jewish history, culture and religion, over the past two years we have continually “freshened up” and modernized the permanent exhibition.



Please participate: The exhibition segment on the court Jews has been redesigned.

We Point the Way

All visitors to the permanent exhibition begin by entering the downstairs level, with the Axis of Exile, the Axis of the Holocaust and the Axis of Continuity. The fascination of these spaces derives from Daniel Libeskind’s architecture, which enters into a striking synthesis with the exhibits and the stories behind them. To augment this effect, in 2007 we reconceived and redesigned all the signposts and information texts. The new signage is clear and simple, making it easier for visitors to orient themselves in a building where even staff members lose their way from time to time.

Do You Have the Stuff to Be a Court Jew?

Since January 2008 the story of the court Jews, as told to visitors in the upper floor of the exhibition, has appeared in a new form. Visitors are now greeted by a multimedia portrait gallery. We see men and women in velvet robes, with curly wigs and lace bonnets—Jewish servants of royal households. In the 18th century they were found at nearly all of Germany’s princely courts, financing splendid palaces, supplying the courts with jewels, equipping armies or running manufacturing operations. With good luck and business sense, many court Jews achieved influence and wealth. In a computer game, our visitors can test their own abilities as a court Jew—and if they don’t watch out, they can land in the poorhouse.



Arnold Dreyblatt’s media installation “Unsaid”.

Ever New

We regularly rework even minor sections of the exhibition. For instance, in July 2008 we expanded the segment “Persecution—Resistance—Extermination” to include an interactive station that tells the life experiences of Jewish children in National Socialism. It centers on the stories of children who emigrated from Germany and the objects they took with them on their big journey. Though this feature was developed for young visitors, adults also use it enthusiastically.

The donation of many of Grete Loebenstein’s ceramic works by her daughter Frances Marks enabled us to present the artist in our permanent exhibition starting in August 2008. In 1923, Grete Loebenstein founded the “Haël Workshops for Artistic Ceramics” near Berlin; her trademarks were modern forms and abstract decorations. After Hitler seized power, she ceased production and emigrated to England. Visitors can now admire her ceramics in a new showcase in the segment “Modernism and Urban Life”.

Unsaid

Artist Arnold Dreyblatt produced an impressive, eye-catching media installation especially for the segment on National Socialism. On an eight-meter-long glass wall, texts on the deportation of Jews’ from Germany and life in the ghettos and extermination camps appear and disappear: excerpts from personal letters and diaries as well as missives from the bureaucracies that organized the mass murder. The installation “Unsaid” has been on display in the exhibition since November 9, 2008.



The river where history took place: the interactive installation "Danube Exodus".

THE SPECIAL EXHIBITIONS—GRIPPING THEMES, CREATIVELY CURATED

THE DANUBE EXODUS. THE RIPPLING CURRENTS OF THE RIVER

PÉTER FORGÁCS AND THE LABYRINTH PROJECT
APRIL 20 TO AUGUST 26, 2007

In his interactive multimedia installation "The Danube Exodus", Hungarian filmmaker and artist Péter Forgács examines the issue of forced displacement. The stage is the Danube, one of Europe's longest rivers, at a time in which the multiethnic societies along its shores were being destroyed.

The installation tells the story of two opposed emigrations: in the late summer of 1939, 600 members of Bratislava's Jewish community fled down the Danube to reach a ship that would take them across the Black Sea to Palestine. In the fall of 1940, that same ship took members of the German minority in Bessarabia up the Danube for resettlement in the German Reich. The captain of the pleasure boat "Königin Elisabeth", named after the Empress of Austria and Queen of Hungary, recorded these two contrasting voyages with his camera. Péter Forgács combined these historical amateur film recordings with documentary material and interviews to create a film "score" about menace, peril and escape.

"The Danube Exodus" was conceptualized by Péter Forgács in collaboration with The Labyrinth Project, a research initiative at the University of Southern California's School of Cinematic Arts. The Jewish Museum displayed this installation as an artistic commentary on the preceding exhibition about "Home and Exile". As part of the program "Hungarian Focus", it was sponsored by the Hungarian Ministry of Education and Culture in Budapest and the Collegium Hungaricum in Berlin.



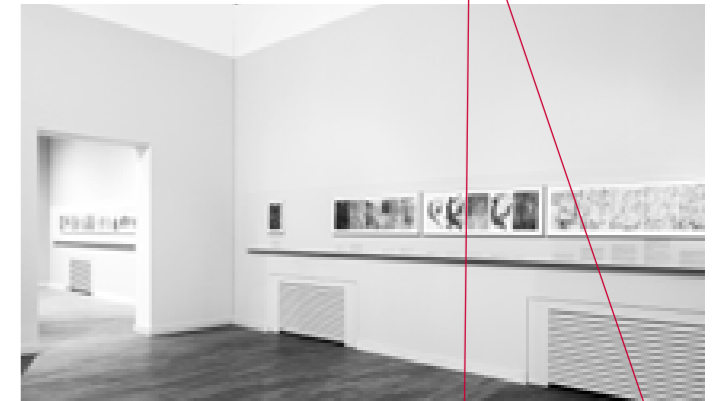
A life in pictures: The exhibition "Charlotte Salomon—Life? Or Theater?"

CHARLOTTE SALOMON—LIFE? OR THEATER?" WITH AN INSTALLATION BY CHANTAL AKERMAN AUGUST 17 TO NOVEMBER 25, 2007

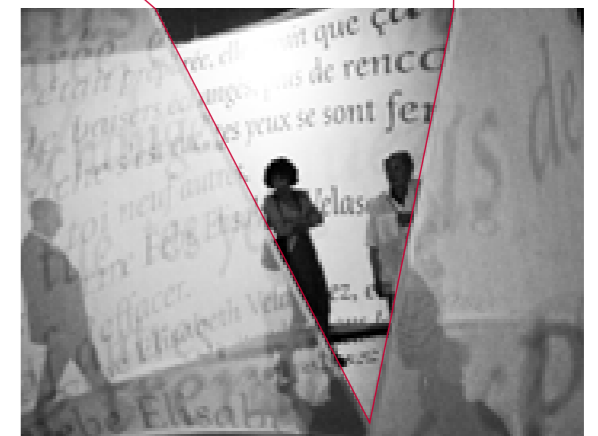
The high point of the exhibition tour "Charlotte Salomon—Life? or Theater?" was the Berlin presentation, with its colorful accents. The exhibition represented our second collaboration with the Jewish Historical Museum in Amsterdam, where Salomon's oeuvre is kept.

Charlotte Salomon was born in 1917 in Berlin, where she was raised. In 1939, she fled to join her grandparents, who had emigrated to the South of France. There, in the space of a few months, she created a unique biographical oeuvre. The work emerged from a profound existential crisis sparked by the artist's discovery of a family secret: parrying the threat to her sense of self, she reconstructed her life in painting—as a play. With wit and irony, she executed over 1,400 drawings depicting her real-life "éducation sentimentale". In 1943, the young woman was murdered in Auschwitz.

Like all autobiographical artistic works, Charlotte Salomon's work confronts the viewer with the question of its truthfulness. For this reason, the Jewish Museum presented additional documentation on Salomon's life with loaned articles from Berlin archives and private collections that have never been displayed before. A number of media stations offered additional in-depth material.



An installation by Chantal Akerman provided a contemporary foil for Charlotte Salomon's work. Though Akerman takes a different approach to biographical art, she is also concerned with uncovering a buried family story. Chantal Akerman was born in Brussels in 1950, the daughter of Auschwitz survivors. Their silence regarding the traumatic events deprived their daughter of family memories. In the three-part video installation "Walking Next to One's Shoelaces Inside an Empty Fridge", the diary of the murdered grandmother, shown as a video projection, provides mute witness to the daughter's long conversation with her mother.



Visitors explore Chantal Akerman's installation.

DATELINE: ISRAEL.
NEW PHOTOGRAPHY AND VIDEO ART
DECEMBER 14, 2007 TO FEBRUARY 24, 2008

To mark the 60th anniversary of the founding of the state of Israel, the JMB presented an exhibition from the Jewish Museum New York examining everyday life in Israeli society at the beginning of the 21st century.

For years the entire region—Lebanon, Syria, Israel, the Palestinian territories, Jordan and Egypt—has been gripped by a conflict whose political tensions and constant hazards shape the lives of these countries' inhabitants. Politics infiltrate every area of creative activity as well, as shown by the diverse ways in which artists thematize the conflict.

The exhibition "Dateline: Israel" displayed works by more than 20 photo and video artists from Israel, Europe and the USA. The 56 photographs and five video works in the exhibition functioned as commentaries on Israeli society. Representing stances from escapist to confrontational, they ranged from the depiction of epic Biblical landscapes to current social journalism, snapshots and photos. Visitors gained insights into a society plagued by external and internal threats, deeply divided and torn between collective memories and national myths.

Different perspectives on Israeli life were presented by video artists like Amit Goren, Yael Bartana, Miki Kratsman and Boaz Arad, who use the medium of film as a chance to reflect life in real time. In her video, "Wall", Catherine Yass documents the border fortifications, designed to protect against terrorist attacks, that wind their way through towns, severing landscapes. In their physicality, they become a metaphor for the restricted view on both sides of the conflict. Ori Gersht, Sharon Ya'ari and Igaël Shemtov show us the landscape of the Holy Land, severely threatened by the massive encroachment of political and commercial interests.

Wolfgang Tillmans' large-scale, yellow-hued photo—a postcard view of Tel Aviv—made the Hebrew metropolis into a Levantine city. Wim Wenders' "Jerusalem Seen from the Mount of Olives" alludes to the traditional belief that Jews buried on the Mount of Olives will be the first of the dead to be resurrected after the Messiah's return—they would find themselves, however, on a hill covered with the detritus of civilization. The large-format screens with views of Jerusalem, created by the British Turner Prize winner Mark Wallinger, reflect the cultural influences that have prevailed from the time of Herod to the 21st century, standing for the city's Jewish and Muslim traditions.

An unflinching chronicler of contemporary Israel's contradictions, photojournalist Pavel Wolberg has developed an idiosyncratic style, approaching conflicts with an unusual sensitivity. Barry Frydlander's large-format, computer-generated photo provided exhibition visitors with a fleeting glimpse into the world of ultra-orthodox men who wear 18th-century dress, but use the conveniences of modern life nonetheless.



(above) A view of the exhibition "Dateline: Israel"
(left) Visitors examine Barry Frydlander's large-scale photo "The Blessing".



"Typically Jewish?" The artist Dennis Kardon with his installation "Jewish Noses".

TYPICAL! CLICHÉS ABOUT JEWS AND OTHERS MARCH 20 TO AUGUST 3, 2008

The exhibition "typical! Clichés About Jews and Others", developed in cooperation with the Jewish Museum Vienna, confronted the stereotypical notions and resentments to which Jews have been subjected for centuries. By including the "others" as well—namely Native Americans and Japanese, Africans and Middle Easterners, homosexuals, communists and "gypsies"—, the presentation drew attention to the omnipresence of stereotypes that permeate our everyday life, confronting us in advertisements and caricatures, in political debates and propaganda. They facilitate initial orientation, as well as the formation of identity and the exclusion of others—to the point of racist discrimination.

In "typical!", stereotypical thinking was examined by way of 25 selected themes, each presented as a kind of open triptych: three objects were displayed together, one example of stereotyping from the realm of established or high culture, one object from the realm of folk and trivial art, and a modern work that sought to subvert the given theme.

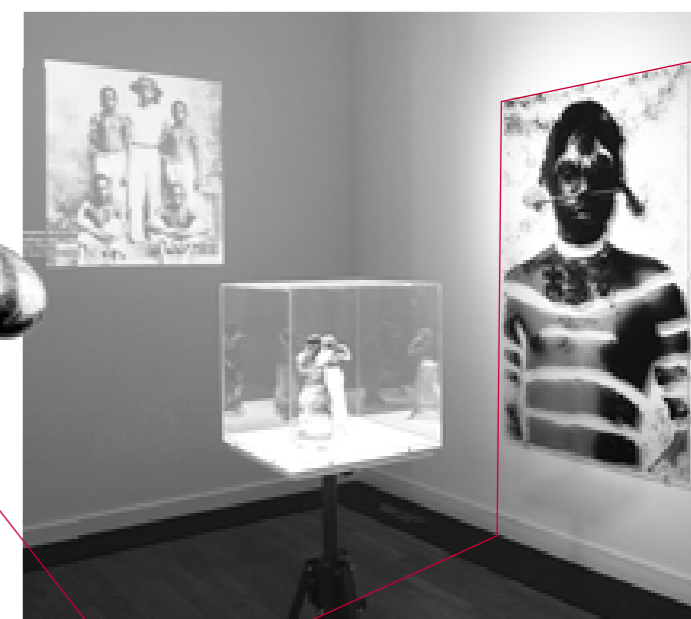
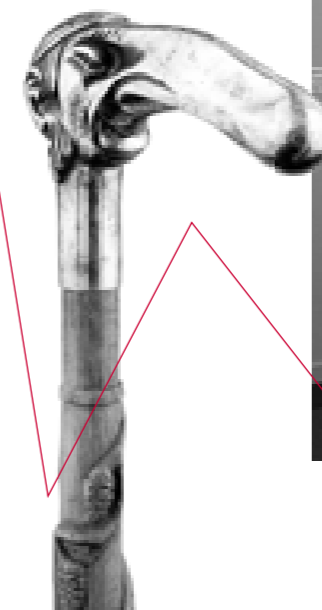
Alongside exhibits from international museums and collections, one small group of objects came from the Antisemitica collection of the Austrian entrepreneur Martin Schlaff, donated to the Jewish Museum Vienna in 1993. One highlight of the diverse collection of kitsch and tschotchkes was an array of walking sticks with grips in the shape of carved heads that made the viewer wonder: How prominent must a nose be to count as "typically Jewish"? With its attempt to identify typical differences among races and peoples, 19th-century anthropology facilitated the formation of ethnic clichés. Using skin

color definitions and hair samples, skull and nose indexes, it strove to pin down racial differences which, at a time of social Darwinism and the formation of nation states, were quickly picked up and popularized by the mass media. Though anthropologists such as the New York doctor Maurice Fishberg refuted the firm belief in the Semitic nose type as early as 1913, popular fantasy and political propaganda continued to cling to it. Between 1993 and 1995, the American artist Dennis Kardon responded to this persistent myth by making plaster casts of the noses of 49 American Jewish cultural figures, painting them and arranging them as an installation—a contemporary project that drives home the codification of classification ad absurdum.

In Berlin, the exhibition was seen by over 50,000 visitors—in large part due to an attention-grabbing series of posters that stood out in the urban landscape. The widespread interest in the controversial topic was also reflected in the strong demand for tours and workshops.

With its minimalist design by architect Martin Kohlbauer, the exhibition traveled from Berlin to the Museum of the Spertus Institute of Jewish Studies in Chicago, and will be presented by the Jewish Museum of the City of Vienna in 2009.

Exhibition object: Viennese walking stick (after 1900) from Martin Schlaff's Antisemitica collection.
(right) View of the exhibition segment "Call of the Wild".



**PAVEL SCHMIDT:
FRANZ KAFKA—VERSCHRIEBEN & VERZEICHNET
49 DRAWINGS WITH TEXTS FROM KAFKA'S BEQUEST
APRIL 18 TO JUNE 22, 2008**

In Franz Kafka's 125th birthday year, the Jewish Museum Berlin exhibited 49 works by the painter, illustrator, sculptor and installation artist Pavel Schmidt, who takes a very personal approach to Kafka's enigmatic work. His occasionally provocative drawings using oil paint, ink and ink pencil on letter paper and cardboard evoke a wealth of visual associations based on unpublished pieces by the writer.

Schmidt's cycle of pictures was completed over the space of four years—on trips to Munich, Paris, Vienna, Berlin, Venice, Florence, New York, Strasbourg and Prague, in hotels and coffeehouses, at highway rest stops, in restaurants and parks. The structure of the exhibition is based on Kafka's work, the characters from his stories and novels and the people who were an integral part of the writer's life, such as his father Hermann Kafka, his friend Max Brod and his fiancée Felice Bauer.

Born in 1956 in Bratislava/Czechoslovakia, Pavel Schmidt lives and works in Basel, Solothurn und Munich. He spent seven years as the assistant of Daniel Spoerri; since 1991 he has worked on his own, often exploring the issue of figures and copies. Along with his performance art and sculptural work, Pavel Schmidt is known for his lovingly designed books.



(above) Pavel Schmidt, Hermann Kafka (1852-1931), oil and ink on cardboard, 2003 to 2005.
(right) Archive materials made into art: "Letter Exchange" by Tan Aksoy.



Martin Zielke: "400 min. with Aunt Hanna" (detail).

**REFLEX—
DESIGN | IN | IN FRONT OF | BETWEEN | REFLECTIONS
JULY 4 TO AUGUST 31, 2008**

It is a truism that the meaning of an object lies in the eye of the beholder. The exhibition "Reflex", developed for the Jewish Museum as a cooperation between the Berlin University of the Arts and the Leo Baeck Institute New York, demonstrates how very differently archivists and product designers can approach a historical object. With wit and sophistication, nine budding product designers examined the phenomenon of reflection, in the concrete as well as the metaphorical sense. By touching on themes such as memory, otherness and integration, they drew a connection to German-Jewish history.

The students drew their inspiration from archival material on German-Jewish history in the archives of the LBI. In often interactive installations and video projections that made creative use of space, the young designers explored recurring images, puzzles and optical illusions. For instance, "Letter Exchange" consisted of a translucent screen with letters to and from the historian George L. Mosse projected onto both sides. Wherever a visitor's shadow fell onto the screen, the letter vanished, and the answer on the other side became visible.



Donor Leo Hepner with the portrait of his grandfather Walter Silberstein. The exhibition tells the story of this painting by Lovis Corinth.



LOOTING AND RESTITUTION. JEWISH-OWNED CULTURAL ARTIFACTS FROM 1933 TO THE PRESENT
 SEPTEMBER 19, 2008 TO FEBRUARY 1, 2009

Over 60 years after the end of World War II, the looting and restitution of Jewish-owned cultural artifacts is still a controversial topic. The open questions and unresolved cases are many, and opinions run strong. The multi-faceted and highly emotional nature of the debate inspired the Jewish Museum Berlin to take a comprehensive look at the topic in a special exhibition.

In contrast to previous exhibitions by other museums that were generally confined to the looted works of art themselves, we settled on a documentary approach that laid out a historical argument. The exhibition focused on 15 cases—individual objects or parts of larger collections. As examples, they demonstrated the geographical extent of the looting, the variety of the looted materials—which, contrary to the impression created by the usual focus on paintings, covered the entire spectrum of cultural artifacts—and the historical and legal complexity of the issue. Alongside famous names such as the Rothschild family or the art dealer Jacques Goudstikker, we also presented forgotten collections including Sigmund Nauheim’s Judaica collection and pianist Wanda Landowska’s collection of historical musical instruments. The exhibition drew on numerous, often original documents and objects to trace the artifacts’ path from the original collections through their looting and restitution.

Framing the individual cases, the exhibition also documented the structures and procedures of the looting on

the one hand and the restitution on the other. It illuminated Nazi organizations such as the “Special Commission: Linz” and the “Einsatzstab Reichsleiter Rosenberg”, and thematised the inglorious role of museums and art dealers. Last but not least, the exhibition inquired into the endeavors of post-war restitution policy, as well as its omissions and failings, and the claims not settled at the time that continue to shape the debate today.

The Nazis’ confiscation of art covered a broad range of procedures and different forms of force. Thus, the restitution laws enacted by the western allies formulated the term “Entziehungsvermutung”, whereby any sales of property between 1933 and 1945 were presumed to have occurred under duress. This provision reflected the fact that, once the National Socialists came to power, the German Reich ceased to be a state of law, as a segment of the population was deprived of its rights and could no longer operate as equal partners in legal transactions. Though no one would contradict this today, its consequences are still difficult to accept. The same is true of the fact that these expropriations took place with the collaboration of broad segments of the population and in direct connection with the Holocaust. To this day, the material consequences of these events have yet to be negotiated; the moral dilemmas remain unresolvable and the cultural damage immeasurable.

The architects Wandel Hoefer Lorch + Hirsch developed a striking landscape of crates for the exhibition rooms in the Old Building—one that appears random only at first glance. Upon closer inspection, it accurately reflects the

narrative of the case studies, just as the convolutions in the surrounding band of the framing narratives echo the text and image planes.

36,000 visitors immersed themselves in these often complex stories. The proportion of specialists in the field was especially high, as was the interest in curator tours for lawyers, museum employees, journalists and politicians.



(above) Curator Inka Bertz guides Minister of State Bernd Neumann and Museum Director W. Michael Blumenthal through the special exhibition “Looting and Restitution”. (left) Visitors immerse themselves in the exhibition “crates”.



RUTH JACOBI. PHOTOGRAPHS

ERIC F. ROSS GALLERY

NOVEMBER 7, 2008 TO MARCH 8, 2009

When the name Jacobi is mentioned in connection with photography, it is usually in reference to the famous photographer Lotte Jacobi. In contrast, the work of her younger sister Ruth is barely known. As part of the 3rd European Month of Photography Berlin, the Jewish Museum Berlin presented the first comprehensive exhibition of Ruth Jacobi's multi-faceted work.

Born in 1899 in Posen (now Poznan, Poland) to a family that had been active in photography for three generations, Ruth Jacobi received her training at the "Photographische Lehranstalt" of the Lette-Verein in Berlin. In 1928, after working in the family's Berlin studio for five years, she traveled to the USA, producing such work as an impressive series of photographs featuring the streets and markets of the Lower East Side, where poor Jewish street vendors peddled their wares. In late 1930 Ruth Jacobi returned to Berlin, and together with her sister Lotte, ran the Jacobi Studio on Joachimsthalerstraße, which moved to Kurfürstendamm in 1933. On a trip to her husband's birthplace in Hungary in 1934, she produced a series of travel photographs devoted to the traditional life of the town.

During the Nazi-organized boycott of Jewish businesses in April, 1933, the Jacobi Studio was stormed by the SA, and the Jacobis were prohibited from publishing their photographs in the press. The studio's archive of around 40,000 photographs was lost during World War II. In May 1935, Ruth Jacobi emigrated to the USA and ran a photographic studio with her sister Lotte in New York for a year before establishing a studio of her own. In 1940, however, she largely withdrew from professional photography, picking it up again only after her husband's death in 1972.



The exhibition was shown in the Eric F. Ross Gallery.

The bequest of the photographer, who died in 1995, has been held by the Jewish Museum Berlin since 2005. It comprises around 400 prints and a large number of negatives. Jacobi's work ranges from portraits, still lifes, journalistic and travel photographs to botanical and experimental photography. Most of her photos date from the 1920s and early 1930s, a time in which photography was undergoing a fundamental renewal that is strikingly reflected in Ruth Jacobi's work.

Comprising 75 prints, the exhibition presented the hitherto-unknown photographer's multi-faceted work. The show was accompanied by a catalogue featuring Ruth Jacobi's fascinating and enlightening memoirs and sensitive recollections by her niece Beatrice Trum Hunter.

ROMAN VISHNIAC'S BERLIN

In 2007, the widely-acclaimed exhibition "Roman Vishniac's Berlin" (November 4, 2005 to February 5, 2006) went on tour. The famous photographer's works were shown at three locations in the United States: at the Goethe Institute New York, at the Sixth and I Historic Synagogue in Washington, D.C., where the German ambassador Klaus Scharioth spoke at the opening, and at the Dortort Center for Creativity in the Arts at UCLA Hillel in Los Angeles. The exhibition enjoyed great success in all three locations.



Ruth Jacobi, Promenade, New York 1928.

VISITOR ORIENTATION

THE VISITOR SERVICE—EVERYTHING YOU'D EXPECT

Seven years after the opening of the Jewish Museum, the visitor service still functions as the institution's calling card. From greeting visitors at the entrance to following up on Museum visits by e-mail, we do our best to provide for our guests' needs during their stay at the Museum.



With their red scarves, the hosts are easy to recognize.



In good hands from the start.

The visitor service is most visible in the hosts, easily recognized throughout the lobby and the exhibitions by their black clothing and the red museum scarf. Around 220 hosts—mostly students of subjects ranging from philosophy to Arab studies, from computer science to Judaic studies and musicology—currently make up a team whose international character reflects the diversity of the Museum's visitors. Though we have no hosts from Great Britain or the United States at this time, we are delighted to welcome new team members from Venezuela, Lithuania and Georgia. Among Berlin students, the Museum is regarded as an attractive place to work; the majority of hosts commit to the Museum for several years, and some have even been there from the beginning.

Over the past years we have systematized and successively expanded the training program for our hosts. Alongside the obligatory communication and security training, we regularly offer further training on specific aspects of the permanent collection and introductions to current special exhibitions, as well as imparting basic knowledge of first aid, Italian—in response to the increased number of visitors from Italy—and strategies against anti-Semitism.

The Audio Guide

In fall 2007, we completed the audio guide and introduced it to Museum visitors at a presentation ceremony. For a 2 euro fee, visitors can now enjoy an audio tour of the permanent exhibition in German, English, Italian, Spanish, French, Hebrew, Russian or Japanese. Guests who speak neither English nor German are especially enthusiastic about this service.

Under the technical direction of the Acoustiguide corporation, international market leader in the field of audio guides, a large team of Museum staff members wrote texts informing visitors about selected objects in the permanent collection, as well as aspects of the Museum's architecture. One of our colleagues was even responsible for composing the musical intermezzi and recording them with a quartet consisting of a piano, a saxophone, a cello and a vibraphone.

From the very first day, the audio guide proved a wonderful addition to the Museum's diverse range of services—around 15% of our daily visitors use this service. The counter where the audio guides are distributed was built especially for this purpose; with its striking design, it rapidly developed into the focal point and center of attention-getter of the central lobby. This is where our hosts familiarize guests with the iPods, the medium of the audio guides; as a result listeners will not be surprised to hear Museum Director Michael W. Blumenthal mention the friendly hosts in his introduction to the audio guide, inviting guests to approach them at any time.

(below) Discovering the Museum with the new audio guide.
(right) Museum Director W. Michael Blumenthal and Managing Director Ulrich Klopsch greet the 5 millionth visitor.



VISITOR RESEARCH—KNOWING WHAT GUESTS WANT

One important focal point of visitor research was the evaluation of the audio guides. What are the advantages and disadvantages of an audio and multimedia guide? What do visitors expect from such a device? How are the audio guides received, and what problems remain to be overcome?

It rapidly became clear that visitors from other countries are primarily interested in accessing information on exhibits in their native language—for instance Italian, French, Spanish or Hebrew. By contrast, visitors from Germany often want a kind of “overview tour where you see everything important, so you don't miss anything”. For 78% of the users, the audio guide “completely” fulfilled these expectations, for 18% “partially”. However, one in eight visitors had difficulties operating the iPods: comments such as, “The device is too sensitive, you keep ending up back in the menu by accident”, and “It took me a long time to understand how to operate it” pointed to problems that must be taken into consideration when developing a new multimedia guide.

Over the past years one of the tasks of visitor research has been to identify important visitor segments. At 9% of the total number of visitors, Italians are one of the strongest foreign visitor groups. Previously, however, the Museum had very little information about these approx. 66,000 guests annually. For this reason we conducted a visitor survey in Italian in the summer of 2008. Initial measures to improve the visitors' service for this large group will include more audio guides, more material in Italian and more hosts with Italian skills.

A young German audience was the focus of the evaluation study accompanying the outreach program “on.tour”. We surveyed a total of 614 students in Baden-Württemberg and Saxony on the JMB's mobile exhibition and workshops. Based on these findings, we formulated concrete recommendations that will be taken into consideration as the program is developed further. For instance, a planned interactive internet platform is intended to inspire students and teachers to continue exploring the themes of the exhibition after the “on.tour” visit.

VISITOR STATISTICS—OVER FIVE MILLION FROM ALL OVER THE WORLD

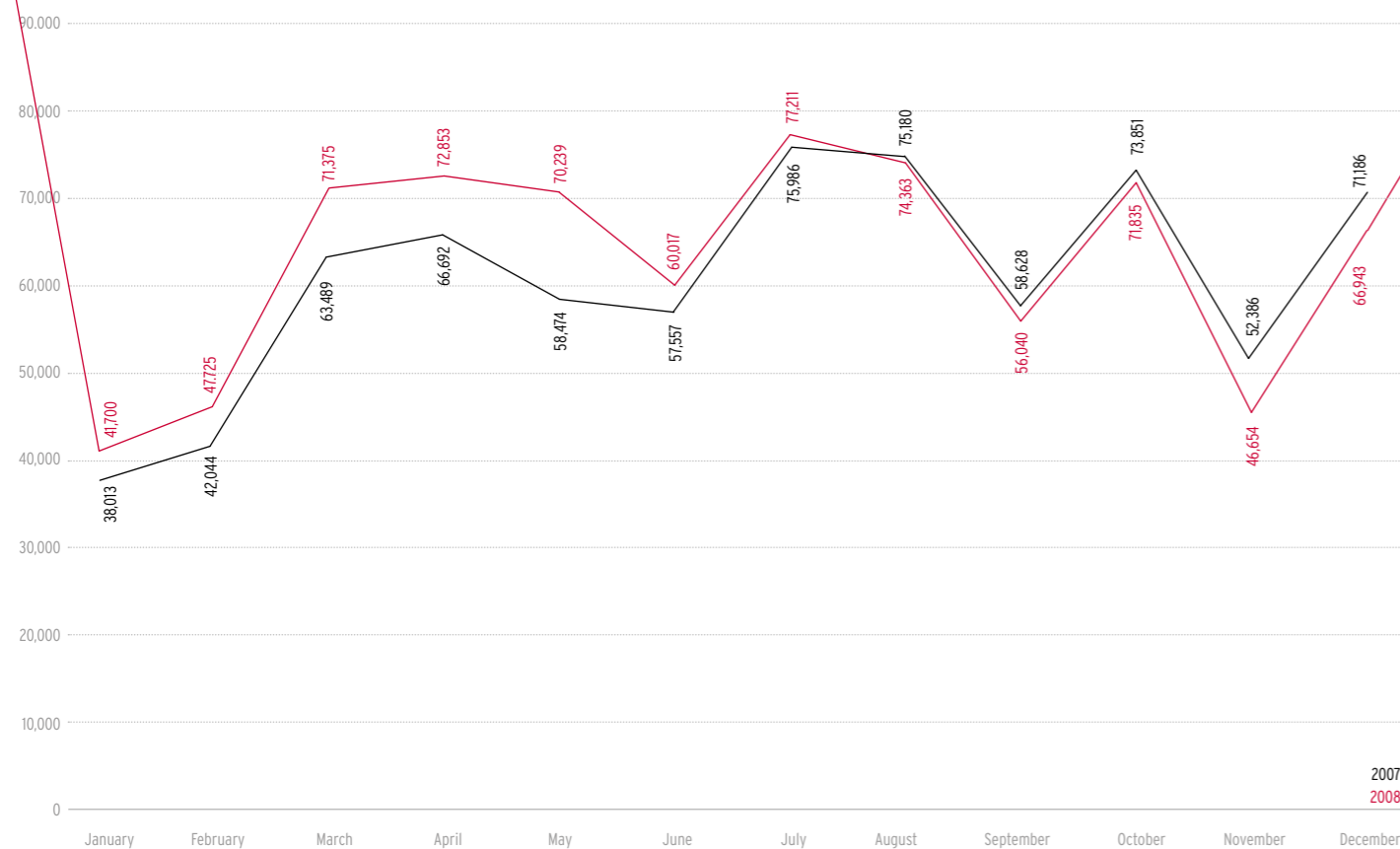
A total of 5,206,003 people have visited the Jewish Museum Berlin since its opening. In 2007 and 2008, the average was 746,000 visitors, making the Jewish Museum Berlin one of the most popular museums in Germany.

In 2008, many more people visited the Museum than in the previous year, with a total increase of 25,487 visitors. In particular, the months of March, April and May saw an increase in visitors as compared with the previous year.

The average daily number of visitors was 2,032 visitors in 2007 and 2,097 visitors in 2008.

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
total	5,206,003	visitors

TOTAL ATTENDANCE 2007 AND 2008



Group Visitors

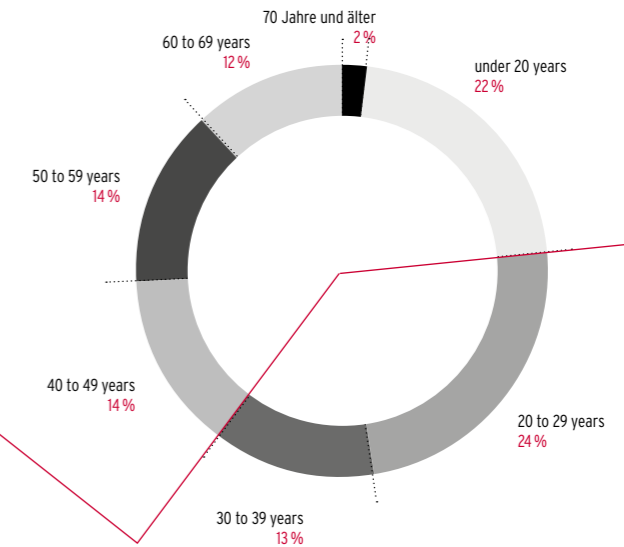
In 2008, as in previous years, registered groups made up 14% of the total number of visitors. In 2008, 7,218 groups were led through the Museum by a guide, compared with 7,035 groups in the previous year. In 2007, a total of 105,437 individuals took part in a tour; in 2008, the number rose to 108,191.

Schools accounted for the largest proportion—63%—of all guided groups. The large number of visits by school classes—in June 2008 alone, 664 tours were booked by schools—is undoubtedly due to the popularity of school trips to Berlin. Half the school classes that visited the Museum came from parts of Germany outside Berlin.

Visitor Structure

We determined the visitor structure by interviewing over 2,100 individuals at the end of their museum visit between January 2007 and December 2008.

In 2008, too, the 20- to 29-year-old age group was the most heavily represented.



AGE STRUCTURE OF JMB VISITORS 2008

Where Do the Visitors Come From?

In 2008, 8% of visitors came from Berlin, with almost half visiting for the second time. 1% of visitors came from Brandenburg and 24% came from other German states.

67% of our Museum guests came from abroad. We welcomed people from a total of 45 different countries, including Italy (9%), France (8%), Great Britain (7%), the Netherlands (7%), Spain (5%), the USA (5%), Denmark (4%) and Israel (3%).

How Many Make Repeat Visits to the Jewish Museum Berlin?

Most interviewees (86%) were visiting the Jewish Museum Berlin for the first time. One in seven (14%) was on a repeat visit.

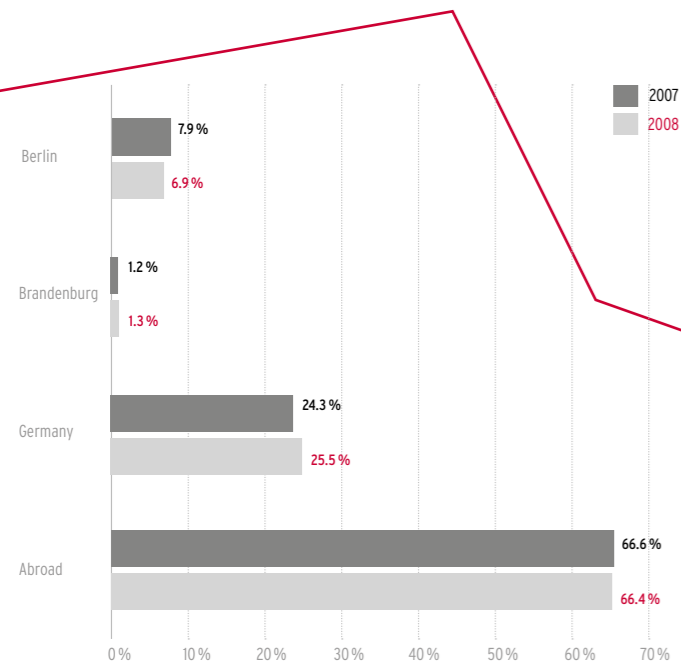
How Do Our Visitors Learn About the Museum?

Nearly one in three visitors (31%) cited recommendations by friends, acquaintances and relatives when answering the question “How did you learn about the Jewish Museum Berlin?” 26% of visitors decided to visit the Museum on the basis of these recommendations.

Guidebooks were an important source of information for one in five visitors (23%). 12%, mainly young visitors, learned about the Museum from teachers, schools and universities. 10% of visitors stated that they “just knew about” the Museum: “It’s general knowledge” and “one is simply aware of it”.

(Multiple answers were permitted.)

VISITOR ORIGINS 2007 AND 2008



What Are Visitors Interested In?

37% of interviewed visitors were motivated to visit the Jewish Museum in order to form their own opinion after having heard a great deal about it. 43% wanted to learn about German-Jewish history, and 18% came in order to gain insights into Jewish religion and Jewish traditions. For 30% of visitors, the architecture of the Libeskind Building was a major attraction. (Multiple answers were permitted.)

How Long Do Our Guests Stay?

On average, visitors spent 2 hours and 32 minutes in the Museum, with 82% spending 2 or more hours. More than one in three visitors (39%) spent 3 hours or longer in the Museum.

How Did Visitors Like the Museum?

A total of 67% visitors liked the Jewish Museum Berlin “very well”, while 28% had a “good” impression. 4% regarded the Museum as “partly good/partly not so good”. Only 1% liked it “not so well” or “not at all” (0.2%).

One in two visitors experienced the building’s architecture as something out of the ordinary: the Museum was “not like other museums—it was architecturally exciting”, “stunning”, “persuasive”, “inspiring”. Alongside the general fascination with the architecture, the “connection between the architecture and the exhibition” was mentioned: visitors were “surprised at how well the exhibition fit in with the architecture”; the “synergy was very good”.

More than one in three visitors (38%) appreciated the biographical approach taken by the exhibition: “It was easy to get drawn into individual stories”, it was “very personal due to the stories of individual fates”, and it provided “profound insight into personal life paths at different times.”

The “interactive elements” were also well-received: “There is so much to touch and do!” and “many audio stations”. This made it possible to experience history “with all the senses”.

Many visitors were positively struck by the fact that there are “many offerings for children and young people”, meaning “there are so many young people here—great!” However, some visitors complained about the “incredible commotion caused by school groups”.

The Museum’s bilingualism was much appreciated. English-speaking visitors in particular praised the “good translations” and the fact that “everything is in English and German”. By contrast, visitors who spoke neither English nor German missed having translations in their languages.

EXCERPTS FROM THE GUESTBOOK

Very interesting exhibition! So much to learn; great way for everybody to learn more about the history of the Jews.

I will reflect upon this adventure in my life for years to come. I bid the Jewish Museum farewell, but the memories of this place will live forever in my heart.

Thank you for remembering what most of us are too young to know.

Most wonderful, amazing museum. History, architecture and people lovingly put together. We are humbled.

I think that the visit of this exhibition gave me more than all the history classes at school.

Excellent museum—too much material for a week’s viewing—a single ½ day is not enough! Thank you.

An absolutely superb museum! Perfect combination of art, architecture, culture and history to make you think! I especially liked the children’s hands-on stuff. Education is vital for a brighter future for everyone.

Very good museum and exhibition! Loved that I could use all of my senses while learning. Thank you!

Great tribute to the Jewish people who lost their lives in the Holocaust. Let us never forget.

THE COLLECTIONS AND ARCHIVES

THE ART COLLECTION—FOUNDATIONS, LEGACIES AND STROKES OF LUCK

In the years 2007 and 2008, we once again added several important acquisitions to the Museum's art collection and continued processing our inventory.

It is true that rising prices in the art market and a diminished acquisitions budget permitted only a few purchases. We are all the more grateful to our donors, above all the Circle of the Friends of the Jewish Museum Berlin, the "Verein der Freunde und Förderer des Jüdischen Museums, e.V."

They enabled the most important purchase of the past two years: the portrait of the painter Charlotte Berend by Lovis Corinth, her husband-to-be. Entitled "Petermannchen", Berend's nickname, the painting was still owned by the family and was long regarded as not for sale.



(above) Joseph Friedrich August d'Arbes, portrait of Miriam Itzig, ca. 1787, loan.
(left) Lovis Corinth, Petermannchen, Berlin 1902.

An important complement to the painting "Sabbat" (Sabbath) by Jankel Adler, purchased in 2003, is Arthur Kaufmann's 1924 portrait of Adler's collector, the Düsseldorf lawyer Josef Gottlieb.

The purchase of Joseph Friedrich August d'Arbes' 1787 portrait of Miriam Itzig was a stroke of luck: this contemporary painted version of the pastel held by the Märkisches Museum was offered by a Berlin auction house as an anonymous portrait.

We were also able to round out Lesser Ury's important collection of religious paintings with the painting "David im Gebet" (David in Prayer), adding a motif of youth and the notion of the "new person" to our collection.

A highlight among the donations to the art collection over the past two years is the drawing of the "Judengasse in Amsterdam" by Max Liebermann. This exquisite little work brings to our collection a complex of works that was important both artistically and for Liebermann's understanding of himself as a Jew.

Several paintings by Georg Hausdorf entered the Museum's collection as a bequest from the painter's daughter. Beginning in the 1920s, Hausdorf ran a private art school in Berlin. In 1939, he fled to the Dominican Republic, where he established its art academy. In 1947, he moved on to the USA. The collection of catalogues, photos and newspaper clippings that has passed into our hands with the bequest is also very interesting.

Lotte Laserstein's late self-portrait from 1960 is a token of a life-long friendship that comes to life through the accompanying photos and letters. The artist had given the painting to the aunt of our donor.

The scholarly processing of the inventory is focused mainly on filling gaps in provenance. Inquiries conducted within the art trade generally have little success; by contrast, chance finds and personal contacts often lead to clarifications.

In addition, the collection department has completed a review of the graphic arts inventory. Images and solid basic data for all graphic works have now been entered into the database, where they can be researched.

The next step will be to index the entire art collection with key words and gradually make it available online over the coming years.

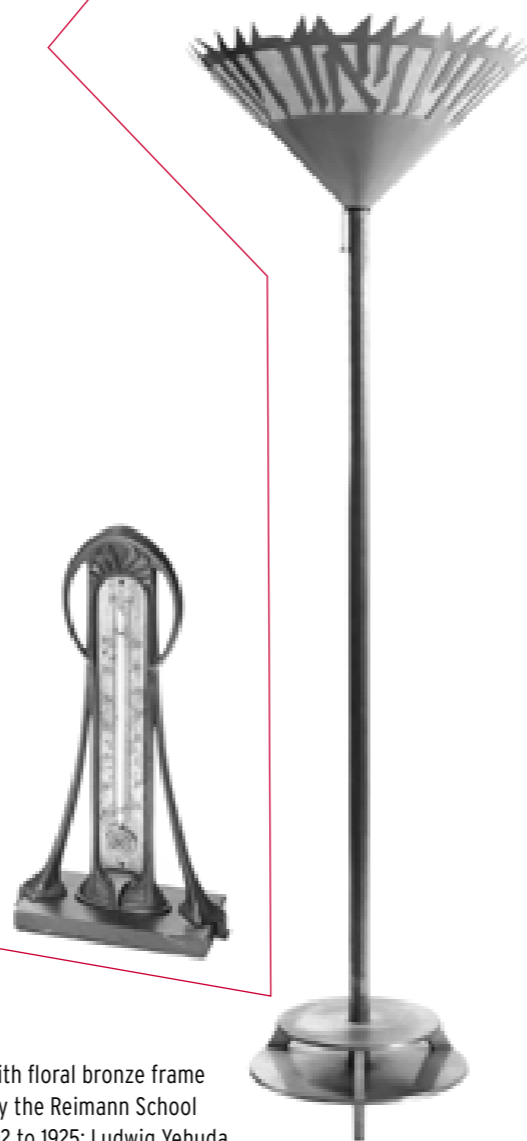
JUDAICA AND APPLIED ARTS—A RESOURCE FOR REGIONAL AND NATIONAL INSTITUTIONS

More and more institutions are coming to the Jewish Museum's Judaica and Applied Art Collection with loan requests. These requests reflect increased interest in the area and show that awareness of this segment of our collection is growing by the year. Institutions in the Berlin-Brandenburg region, in particular are drawing on the collection with increasing frequency. For instance, objects were recently loaned to Schloss Branitz in Cottbus as well as to the Stiftung Stadtmuseum. An unusual long-term cooperation has been arranged with the art collection of the Bundestag, where objects from our Judaica collection will be displayed in the interdenominational room of worship. This room in the Reichstag building was designed by the artist Günther Uecker and is used by the members of the Bundestag.

The Judaica section is continually expanding its collection, especially in the area of the applied arts. Here one clear focus is on early 20th-century objects. In 2007, we were able to purchase a number of objects produced by the Reimann School in Berlin. Albert Reimann founded the school in 1902 under the name "Schülerwerkstätten für Kleinplastik" (Students' Sculpture Workshops), remaining director until forced to give up his position in 1942. We are continuing to look for objects from this school or those produced by its many Jewish students.

After many efforts, we succeeded in adding several objects by the Jewish silversmith Ludwig L. Wolpert (1900–1981) to our collection. Wolpert, regarded as one of the 20th-century's greatest Jewish craftsmen, applied the principles of modern design to Jewish ceremonial objects—not without making some radical breaks with traditional forms. We purchased a menorah and a floor lamp, and are now able to present the great range of his work, which included both religious and everyday articles.

In 2007 and 2008 we were once again delighted to receive several generous donations, including a splendid 18th-century seder plate and a kidusch cup for Havdalah from the Sidney L. Kroner family. A wonderful tzedakah tin from the Jüdischer Nationalfonds, designed by the German artist Leopold Fleischhacker (1882–1946) and donated by Hanne and Ernst Hesse, has found a lasting place in our permanent collection.



Thermometer with floral bronze frame manufactured by the Reimann School in Berlin, ca. 1902 to 1925; Ludwig Yehuda Wolpert, floor lamp, New York, ca. 1970.



A photo from Walter Frankenstein's album showing the Friday evening service in the dining hall of the Auerbach Orphanage, Berlin, 1930s.

THE PHOTOGRAPHY COLLECTION—SNAPSHOTS OF HISTORY

The Jewish Museum's Photography Collection is comprised of extensive and heterogeneous collections of photographs. Photos from family collections offer a wide range of perspectives on Jewish culture, everyday Jewish life and the experience of Jewish history. Individual collections document various thematic areas, and works by Jewish photographers reflect the artistic oeuvre of individual personalities. In addition, the Photography Collection archives reproductions from all areas of the Museum's collections, along with exhibition, architectural and event photographs.

Over the past two years a newly-hired photography conservator has helped us better meet the special requirements for handling, packaging and storing photographs. We have catalogued existing photography inventories and optimized the inventory information in the database. We have achieved ambitious goals by developing a concept for long-term archiving and its implementation, also including the digital inventory. All exhibition and publication projects, as well as the newly-developed audio guide, are overseen by photographic editors. In addition, we have rounded out the photographs of the Museum's architecture with a documentation on the making of the Glass Courtyard.

With impressive new acquisitions, we have significantly expanded the Photography Collection. Along with historical photographs, we developed one of our thematic focuses: German-Jewish history after 1945, purchasing several works from the exhibition "Jewish—Now", which explored current Jewish issues and closed in February. In addition, we purchased works by the photographer Barbara Klemm that offer insights into religious and social life within the Jewish community and political events affecting German-Jewish relations.



Leonard Freed, dedication of the new synagogue in Worms, 1961.

The purchase of 39 photographs enabled us to complete the series “German Jews Today” by the prominent photographer Leonard Freed. In the early 1960s Freed documented the revival of Jewish life in Germany in a unique photographic testimonial. No works of comparable range are known from other photographers of the time.

One of the most outstanding donations was a photo album from the Auerbach Orphanage in Berlin from the 1930s, closely bound up with the incredible life story of the donors, Leonie and Walter Frankenstein. The two met in the orphanage and decided to go underground in 1943. Fleeing from hiding place to hiding place with their two small sons, they managed to escape the Nazis’ murderous persecution. Throughout these years, Walter Frankenstein saved a selection of the most important photographs in a tin, later compiling them in an album. He took most of the photographs himself, depicting the orphanage, its everyday life and his friends at that time.

Transatlantic loans: The special exhibition “Typical!” traveled to the Spertus Museum in Chicago.



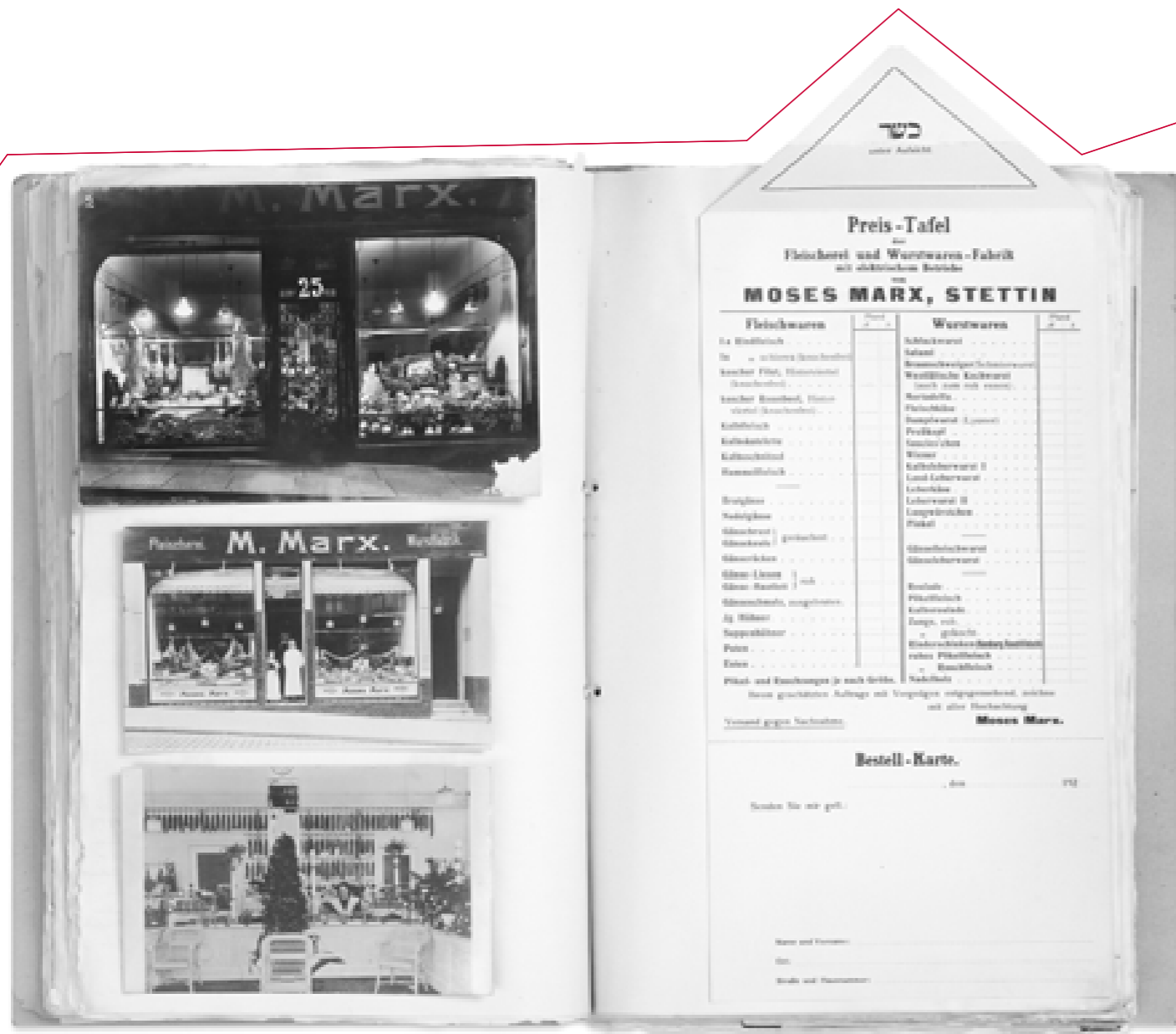
COLLECTION MANAGEMENT—WHERE TREASURES ARE IN GOOD HANDS

The number of loan requests from prominent museums rose once again in the years 2007 and 2008, underscoring the growing importance of the collections of the Jewish Museum Berlin. The following institutions were among those featuring objects on loan from various areas of our collections: the Goethe Institute New York, Caixa Catalunya Cultural Centre Barcelona, Somerset House London, Architekturmuseet Stockholm, Kunst- und Ausstellungshalle Bonn, Haus der Geschichte Bonn, Deutsches Auswanderungshaus Bremerhaven, Deutsches Hygienemuseum Dresden, Jewish Museum Frankfurt, Museum Villa Stuck Munich and many Berlin museums such as the Old National Gallery and the German Historical Museum.

In return, nearly 200 prestigious museums and private donors have loaned us more than 1,500 objects for exhibitions over the past two years—an impressive expression of trust that is further demonstrated by the over 700 additional items on permanent loan to the Jewish Museum Berlin.

Our heterogeneous inventories and the loaned items entrusted to us require expert conservational oversight, damage prevention and preventative conservation to ensure the long-term preservation of these artistic and cultural artifacts. To achieve this goal, registrars and conservators work in a network with colleagues, external evaluators and consultants. Symposia facilitate knowledge transfer and the exchange of experiences with other colleagues. With the help of a photography conservator, we have developed concepts for archiving and conserving the Photography Collection. This segment of the collection is now kept in cold storage, mechanically stabilized, cleaned, smoothed and appropriately packed. A number of workshops on the subject also dealt with issues of photographic techniques, handling and presentation. For the Ruth Jacobi exhibition in the Eric F. Ross Gallery, the entire Jacobi collection underwent a conserving and restoration process.

Thanks to numerous donations and purchases, the collections of the archive and the library have expanded to such an extent that it became necessary to reorganize the art depot. Now the collections of the Jewish Museum Berlin once again have the space they need.



(above) Memory album belonging to the Kosher butcher shop Moses Marx in Stettin, 1937.
 (right) Luggage label for children evacuated by the Hilfsverein der Juden in Deutschland e. V., 1939.

THE ARCHIVES—FOUNDATIONS FOR RESEARCH

Constant growth, a variety of options for use and presentation and its status as an indispensable basis for both internal and external research are what make the archive of the Jewish Museum Berlin a genuinely living institution. In 2007 and 2008, we received numerous new endowments from around the world. These included the collected correspondence of the ethnologist Erich Brauer, a friend of Gerschom Scholem's youth, member of the Zionist youth movement Blue-White and the author of treatises on the Jews in Yemen and Kurdistan; the small but exquisite collection of the doctor Edith Weber; and the bequest of the director of the Reichsbahn, Franz Bergmann. Our collections were enriched by new materials on Jewish student fraternities in the 1910s and 20s, along with important documents and objects pertaining to the Refugee Children Movement, the evacuation of children to England between December 1938 and August 1939. At the same time, we were able to considerably expand some existing collections, including the partial bequest of the sociologist and political economist Franz Oppenheimer, the collection on the Grünfeld linen weaving mill and the papers of the liberal rabbi Wolfgang Hamburger, one of the last students of the Berlin Academy of the Science of Judaism.

To the great delight of donors and archivists alike, many of the newly-acquired documents and objects have found their way into the permanent collection. The extensive bequest of Arnold Bernstein formed the basis for a cabinet exhibition in the Learning Center examining the life, work and fate of this innovative, successful Hamburg ship-owner who was forced to emigrate to the USA to escape the National Socialists.



Workshop with a school class in the archive of the Jewish Museum Berlin.

Archive education has intensified over the past two years, becoming a fixed and very popular component of the Museum's educational offerings. No fewer than 70 workshops have been held, featuring 35 donors and contemporary witnesses from the USA, Canada, Great Britain, Sweden, Israel, France, Switzerland, Australia and Germany. These archival workshops were attended by 8th-13th-year students from 10 German states, along with university and polytechnic students from Berlin and Potsdam, Museum guides, teachers and teacher trainees. In 2007, the artworks produced in an archival workshop with students from Berlin's Jewish grammar school were displayed in an exhibition at the Jüdisches Gemeindehaus Berlin and, in March 2008, traveled to Westport, Connecticut, the home of the donor who took part in the workshop; she had been liberated from the Theresienstadt concentration camp at the age of nine. Thanks to the foundation "Erinnerung, Verantwortung, Zukunft" ("Remembrance, Responsibility and Future"), which has supported the workshop program for the past five years, several of the artists and their teacher were able to travel to the opening and meet other German-Jewish emigrants.



THE ARCHIVE OF THE LEO BAECK INSTITUTE NEW YORK—IN DIALOGUE WITH OTHERS

As a highly valuable source of documentation on German-language Jewish history and culture, the collection of the branch of the Leo Baeck Institute at the Jewish Museum has long been known beyond the borders of Europe. In 2007 and 2008, it grew to comprise over 4,000 microfilms that provide researchers with more than two million documents, about half of the original material of the New York archive. This expansion, the largest to date, was made possible by the generous support of the “Erinnerung und Zukunft” (“Remembrance and Future”) fund and the German Research Foundation. The themes of the recent filming projects included the history of the Jews in Austria, Bohemia and Moravia; the lives of women, artists and intellectuals; family, community and economic history; politics and science. Paralleling the expansion of the collection, the number of users experienced a strong increase as well, prompting the reading room’s opening hours to be expanded from four to five days a week.

Alongside the New York microfilms, our branch also received a donation of original materials. One noteworthy acquisition is the complete bequest of the philosopher and writer Constantin Brunner given to us in summer 2008 by the eponymous institute in The Hague.

WIENER LIBRARY—A NEW PARTNERSHIP

In the fall of 2007, a branch of London’s Wiener Library, the world’s oldest institution for the documentation of the Nazi regime and its crimes, was established in the Jewish Museum Berlin. Alfred Wiener, one of the leading politicians of the Central-Verein deutscher Staatsbürger jüdischen Glaubens, originally founded the institution as the Jewish Central Information Office in 1933 in Amsterdam, where he had taken refuge, reestablishing it in London in 1939.

At the Jewish Museum Berlin, materials from the Wiener Library are being made available on the European continent for the first time: around 500 microfilms contain documents on Jewish history in Germany before 1933, the rise and fall of National Socialism, anti-Semitism, resistance, Jewish refugees in Great Britain, the Refugee Children Movement, war crimes and the trials of war criminals. The Museum’s reading room also provides access to the digital inventory of the Wiener Library.

The opening ceremony of the library branch was held in March 2008, attended by the director of the Wiener Library, Ben Barkow, as well as Miriam Finkelstein, the daughter of Alfred Wiener. The celebratory lecture was held by Dan Diner, director of the Simon Dubnow Institute for Jewish History and Culture at the University of Leipzig, and professor of modern history at the Hebrew University, Jerusalem.

Miriam Finkelstein speaks at the opening of the Wiener Library branch.



Ben Barkow, Miriam Finkelstein, Dan Diner and Aubrey Pomerance at the opening ceremony.



THE CABINET EXHIBITIONS—GEMS IN THE LEARNING CENTER’S SHOWCASES

ALWAYS SOMETHING NEW: ACQUISITIONS AND DONATIONS

NOVEMBER 9, 2006 TO JULY 2, 2007

The Jewish Museum collects artworks, documents and everyday items that document German Jews’ history, religion and culture. Some of the objects on display were purchased on the art market, but many, especially objects pertaining to family history and the history of everyday life, are donations from private collections. A small selection of these new objects was presented at a cabinet exhibition in 2007. Our heartfelt thanks go to all our donors and sponsors.

GOODS FINE AND SPLENDOROUS. IMPRESSIONS OF THE ART OF WINDOW DRESSING

JULY 7 TO OCTOBER 12, 2007

The showcase exhibition “Goods Fine and Splendorous. Impressions of the Art of Window Dressing” offered insight into the art of window dressing and marked the 100th anniversary of KaDeWe. Berlin’s legendary department store was founded by the Jewish entrepreneur Adolf Jandorf in 1907. To this day, its display windows continue to lure passers-by into the temple of consumerism and tug at their pocketbooks. At the same time, the decorations reflect not only the art and taste of the time, but the social and political developments as well.

CHANGING TIDES—THE SHIPPING MAGNATE ARNOLD BERNSTEIN

JANUARY 31 TO JUNE 15, 2008

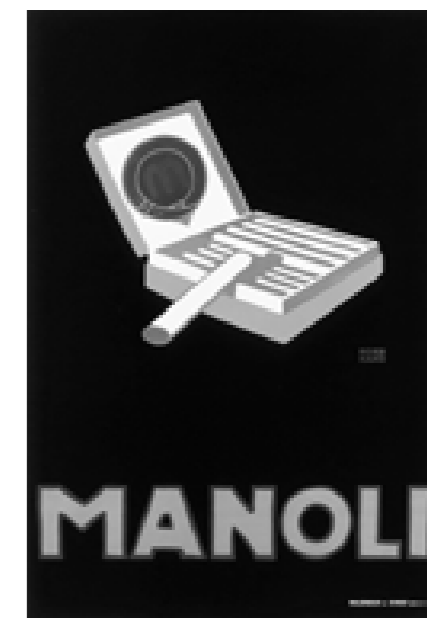
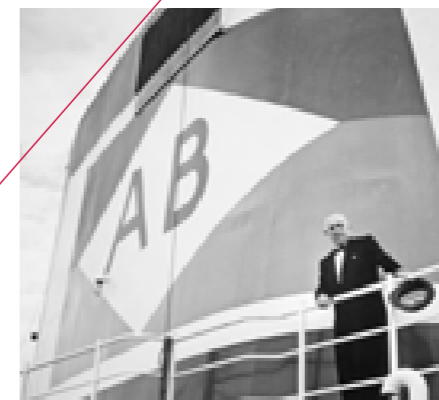
The cabinet exhibition “Changing Tides—The Shipping Magnate Arnold Bernstein” examined the life and work of a Jewish entrepreneur who used his creativity and business sense to build up one of Germany’s largest privately-owned shipping companies in 1920s Hamburg. In the late 1930s, the company was destroyed by the National Socialists and Bernstein was forced to emigrate to the USA. Nearly all the objects on display came from Arnold Bernstein’s bequest, which has been held by the Archive of the Jewish Museum since 2007.

TOTAL MANOLI?—NO PROBLEM! JEWISH ENTREPRE- NEURS IN THE GERMAN CIGARETTE INDUSTRY

JULY 3, 2008 TO FEBRUARY 8, 2009

The cabinet exhibition “Total Manoli?—No Problem!” dealt with a piece of German-Jewish business history through the lens of the cigarette industry. Companies such as “Manoli”, “Massary” and “Problem” played a key role in the cigarette’s meteoric rise in the first third of the 20th century—due in large part to innovative advertising strategies using well-known commercial artists such as Lucian Bernhard, Ernst Deutsch and Leonhard Fries. The exhibition centered around company and family histories from Berlin and Dresden.

(left to right) Fashion boutique 1969: women’s hats on display at KaDeWe, 1969. Arnold Bernstein on the “Atlantic”, the passenger ship of the American Banner Lines, ca. 1957-59. Lucian Bernhard (1883-1972), poster for Manoli brand cigarettes, Berlin 1911.



MEDIA

BOOKS, SCREENS AND VIRTUAL SPACES: KNOWLEDGE EXCHANGE IN THE MEDIA DEPARTMENT

The question of what constitutes a medium has sparked intensive discussions ever since Biblical times. And it continually confronts the Jewish Museum Berlin with new challenges which the media department must solve.

The department's projects concentrate on conveying German-Jewish history in a contemporary and appealing way between book covers and on screens. They comprise book publications, virtual exhibitions, media installations and online features. Augmenting the Museum's exhibition program and bringing it into the global space of the internet, in 2007 and 2008, the department produced several exhibition catalogues, a virtual exhibition on Albert Einstein, two interactive media installations, and websites produced specifically for the special exhibitions. In addition, we expanded the Museum's website to include online games, digital films and exploratory elements, and developed the library into a media library with an attractive audiovisual inventory.

Still from the animated film "E=Albert"



THE RAFAEL ROTH LEARNING CENTER—NEW PERSPECTIVES

The Rafael Roth Learning Center is unique among Germany's museums: a place that invites visitors to sit at 18 computer stations and immerse themselves in various aspects of German-Jewish history, learn the biographies of outstanding personalities, explore the context of objects in the Museum's collection and inform themselves about Jewish holidays and traditions or about historical connections. A third of all Museum visitors visit this multimedia learning center during their stay at the Museum, browsing one of the four formats it offers. Here young and old click their way through virtual exhibitions of documents, films, photos and audio materials, browse the descriptions of individual items in our catalogue, use lexicographic information on "who-how-what" questions or navigate the children's game "Sansanvi's Park" with one of game's four characters.

In the multimedia narrative on Albert Einstein (1879–1955), presented in 2007, the Rafael Roth Learning Center featured yet another outstanding modern historical figure. Einstein's life and work is described with a wealth of images, original audio documents and documentary and animated films from national and international archives.

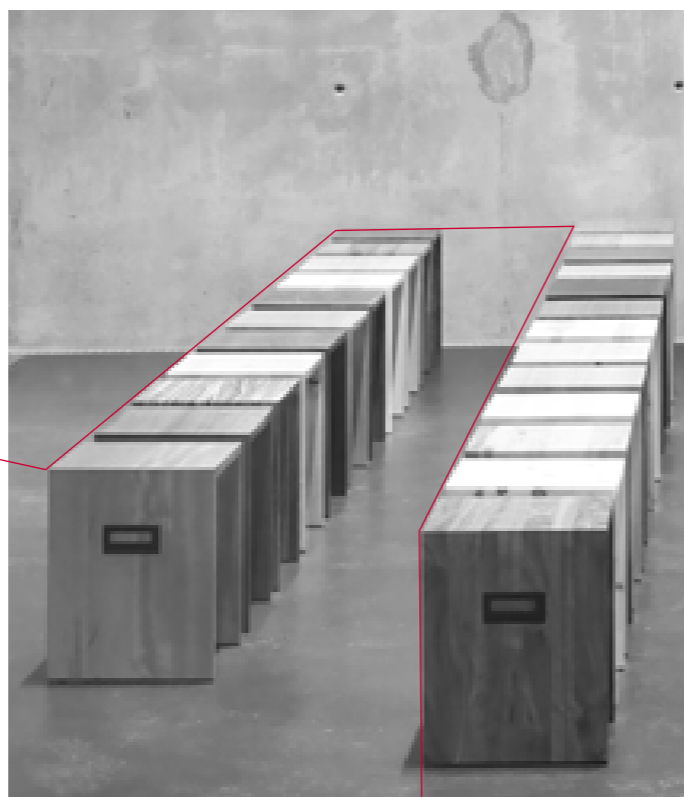
Alongside these forms of media knowledge transfer, the department focused on recording the Museum's objects and documents in digital form and making them available to all who are interested. We clarified copyright issues, altered the structure of the Museum's three major data-bases to accommodate user needs, and initiated an interdepartmental procedure for the long-term archiving of all the Museum's digitalized objects. To prepare for the online presentation of selected segments of the inventory, we expanded the user interface, developed in 2006 with external funds from the Andrew W. Mellon Foundation, which makes it possible to access the digitalized objects using various search operations.

In 2007/2008, the media department also conceptualized and realized projects for the Rafael Roth Learning Center and supervised the Museum's extensive website, book publications and initiatives in the documentation and library areas. We served as the liaison for the externally-funded collaborative projects with the University of Applied Sciences, which will continue developing innovative Museum information systems. An interdepartmental media concept is currently being developed, based in part on the results of the EU project EMIKA.

An animated film produced in-house whisks visitors off into the worlds of the theory of relativity. The following three chapters offer insight into the private, scientific and public life of the famous and flamboyant researcher, who—as an international media star and the best-known Jew of his time—was even offered the presidency of Israel.

Starting in the fall of 2008, the Rafael Roth Learning Center has greeted Museum visitors with an introductory film that helps them orient themselves within the Libeskind Building and features intriguing image sequences in various multimedia formats. The film's structure reflects the aesthetic of the building's axes and is echoed by a light projection in the foyer. The concept and design were created by the media artist autokolor (Timm Ringewaldt).

Since winter 2008 the back area of the multimedia center, the so-called auditorium, has featured yet another new attraction for visitors: on the 50 stools designed by interior designer Sabrina Nordalm using 50 different types of wood, they can wait for a film to be shown on the big presentation screen, or look at the newly-designed light of the void.



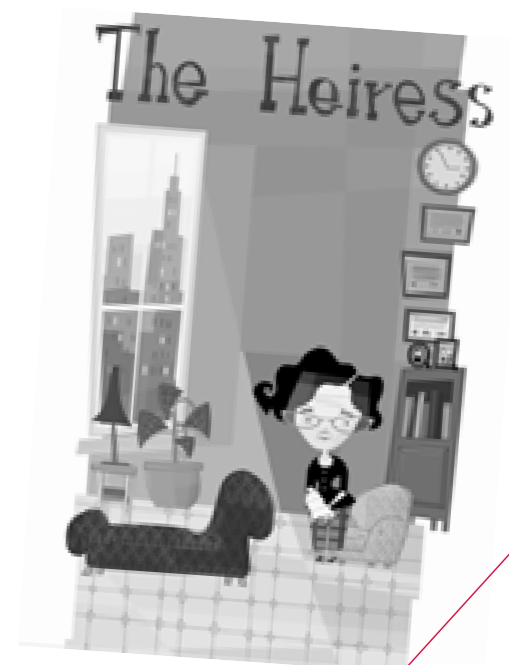
Seats make for easier listening: the new stools in the Learning Center.

Previously, a separate computer terminal offered only two CD-Rom applications; now our visitors can choose from a broad range of Web and CD-Rom offerings: appealing websites with testimony on Jewish life and survival, and multimedia features on the topics “Jewish Religion and Tradition” and “Jewish Life Today” provide new sources of information. Not only does the separate station offer a look at multimedia productions from other institutions, it encourages visitors to engage in intensive research and acts as a window to the reading room of the Jewish Museum, which, with its expanded opening hours, encourages detailed, scholarly research.

Biographical Documents and a Decision-Making Game: Interactive Installations

In 2007, the Jewish Museum Berlin exhibited the graphic cycle “Life? Or Theater?” by Charlotte Salomon. After viewing the theatrical pictures, visitors were presented with a number of attractively-designed media stations in the final room of the exhibition, where they could view numerous photos and documents on the biographies of the people depicted. The interactive presentation in German and English included transcripts, films and audio clips.

The culmination of the special exhibition “Looting and Restitution. Jewish-Owned Cultural Artifacts from 1933 to the Present” was an epilogue that raised the question “What would you decide?” in the form of a game-like media installation. To learn how complex decisionmaking can be in restitution cases, our visitors assumed the identity of a fictitious protagonist. Playing the role of an heiress, an art collector, a museum director or a politician—all depicted in the style of a comic—they were confronted with difficult decisions. Even after the closing of the exhibition, the interactive game has remained available online, confronting website users with decision-making issues in German and English (www.jmberlin.de/raub-und-restitution/de/entscheidungsspiel.php).



Screenshots from the multimedia game “What Would You Decide?”.

Well-informed: the Museum's website also showcases new acquisitions.



THE MUSEUM WEBSITE— FROM INFORMATION TO EXPLORATION

The World Wide Web continues to grow in importance, for our Museum as well. Studies have shown that more than half of all visitors now visit museum websites in order to prepare for or follow up their visit. Each day the online presence of the Jewish Museum (www.jmberlin.de) attracts the attention of around 1,750 users. Not only does it inform about all the Museum's offerings and activities, but also, to an increasing extent, entertains visitors with multimedia and game elements.

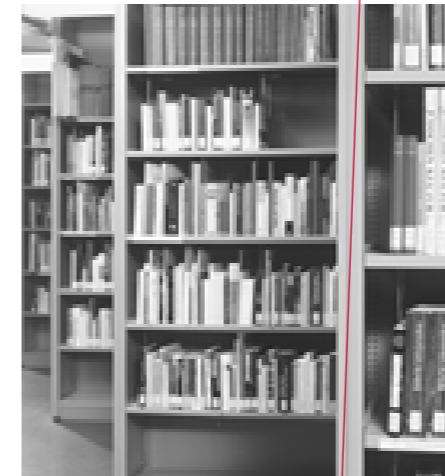
To accommodate this development, in 2007/2008 we optimized the performance of the website, restructuring and expanding various sections. The section "Collection & Research" now welcomes visitors to the website in a completely new, user-friendly format, with detailed images, audio files, an online registration form for the reading room and informative texts on the Museum's recent acquisitions. The Hanukka Market and the Cultural Summer beckoned visitors with their own specially-designed sites that included an interactive map. In addition, users are now able to view films on the topics of "on.tour—The JMB Visits Schools" and the construction of the Glass Courtyard. And a selection of online games from the Rafael Roth Learning Center and the permanent exhibition invites users to linger in the section "Play and Learn Online", exploring and experiencing the diversity of German-Jewish culture.

In 2007 and 2008, as in previous years, all major special exhibitions at the Jewish Museum Berlin were accompanied by a website of their own. The special website for "Darfur: Crimes Against Humanity" (www.jmberlin.de/darfur) not only promoted the two associated exhibitions, but also continues to document the activities of the Campaign Week in March 2007, for instance, by offering audio files of all the lectures held at the international Darfur Conference.

The website "Dateline: Israel" reproduces nearly all the photos from Israel displayed at the exhibition, thus extending the run of the physical exhibition (from December 2007 to February 2008) up to the present in cyberspace (www.jmberlin.de/betrifftisrael).

Several representative case studies from the exhibition "Looting and Restitution. Jewish-Owned Cultural Artifacts from 1933 to the present", which opened in 2008, can still be seen on the exhibition website. At www.jmberlin.de/raub-und-restitution, users can experience a virtual exhibition with photos and documents that serve as examples tracing the path of looting campaigns and restitution efforts. To respect the needs of less media-savvy visitors, and in the interests of accessibility, we offer these case studies not only in Flash, but also as ordinary HTML pages.

In early 2009, the Jewish Museum's online presence will undergo a complete facelift: we are about to launch an extensive new website. The structure of the new website was prepared in 2008, drawing upon usability studies and an intensive cooperation with the agency 4RK—Unstable Media. It will reflect the visitors' interests and include a separate area for the educational program along with many special features.



(above) Microfilm stations in the reading room.
(left) The Jewish Museum's library holds ca. 70,000 books and other media.

THE LIBRARY— FROM LIBRARY TO MEDIA CENTER

Alongside the continuous acquisition of exhibition objects, specialist literature and donations, over the past two years, the library has catalogued 2,500 audiovisual media from the various sections of the Museum in order to provide for their long-term conservation and facilitate research by staff members. These media include the in-house recordings of events and archive workshops, the materials from the exhibitions' media stations and television broadcasts of thematic interest that are available for internal use in the reading room.

The large collection of digital media increasingly raises the question of how to store the content of the various data media and formats over the long term. As opposed to traditional books, they have the advantage that, in principle, they can be copied at any time without loss. However, rapid technological developments in the field of storage media and media players confront us with new challenges. It will only be possible to safeguard this inventory if we begin developing the necessary concepts today.

After a project proposal for long-term archiving was approved in 2007, in 2008 we brought on board an external consultant who produced an analysis of the current state on the basis of individual interviews with representatives of different departments and used it to develop a rough concept for long-term archiving. This procedure, planned for the long run, will continue to keep us occupied in the media center and in the Museum as a whole for the years to come.

EMIKA—NAVIGATING THROUGH TWO MILLENNIA

From December 2006 to September 2008, the Jewish Museum and the Berlin University of Applied Sciences implemented the collaborative project “EMIKA—Entwicklung multimedialer Museumsinformationssysteme” (Development of Multimedia Museum Information Systems). The result is the test version of a novel museum guide that comprises not just audio, but also video elements and games.

The interdisciplinary project team conceptualized, wrote and produced multimedia modules for use on a palmtop computer (PDA) that inform visitors about selected objects from the permanent exhibition and the Museum’s collection. The multimedia nature of the narrative makes the objects “tangible”: Hebrew inscriptions can be read through a “translation magnifying glass”, or minute details of images can be scrutinized. The multimedia guide not only provides historical context for the objects in the permanent exhibition, it also shows them in the contemporary life situations in which they feature meaningfully. For instance, an entertaining graphic sequence shows a Berlin Torah scribe writing a Torah, and in short films, four men and women present their personal seder plate.

One special technical feature of the guide is designed to help visitors orient themselves: their current location in the exhibition is tracked by RFID transponders. This way we can display the exact objects that are in the user’s immediate vicinity.

The guide has been intensively tested and evaluated by a small group of test users; these findings will now contribute toward its evaluation and further development. The EMIKA project received funding from the EU subsidy programs ESF and EFRE.

THE PUBLICATIONS—MORE THAN CATALOGUES

Encompassing illustrated and photographic exhibition books, experimental art books and reference books for scholars and laymen alike, the Jewish Museum’s publications reflect the diversity of its exhibitions. Our books are more than just catalogues: featuring essays by prominent authors and scholars, topical articles and fictional stories, they can be read as monographs that are as entertaining as they are informative.

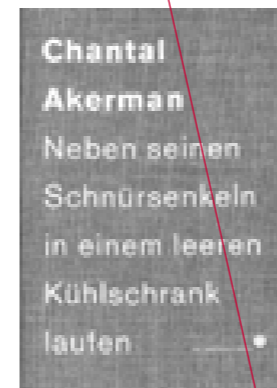
To do justice to this diversity, we seek out the right publisher for each book, as well as the right book designer. Agencies such as Sans Serif, Eggers und Diaper and any way ensure that the Jewish Museum’s books are unique.

In 2007, the book accompanying the exhibition “The Danube Exodus” was published. The book “typical! Clichés about Jews and Others”, a co-production with the Jewish Museum Vienna from 2008, presented three critical essayistic examinations of stereotypes in an unusual format. That same year, the memoirs and photographs of Ruth Jacobi provided a highly poetic and personal portrait of a woman photographer in the first half of the 20th century.

The book “Walking Next to One’s Shoelaces Inside an Empty Fridge” accompanied the installation by Chantal Akerman and stands as a work of art in its own right; it received accolades from the German Foundation for Book Art as one of the most beautiful books of 2007. In 2008, the Foundation honored an additional Museum publication, “Looting and Restitution”: this publication is regarded as the first book in Germany to examine the subject of looted art from so many different perspectives.

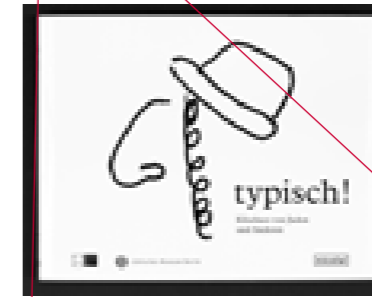


The Danube Exodus
Published by the Jewish Museum Berlin
60 pages with over 30 illustrations,
paperback, format: 24.5 × 20 cm
(bilingual German-English edition)
Budapest 2007



Chantal Akerman. Walking Next to One's Shoelaces Inside an Empty Fridge
Edited by Cilly Kugelmann
Hardcover, 56 pages with illustrations
(German edition only)
August 2007
Jewish Museum Berlin / Laconic Press,
Berlin

Award from the German Foundation for Book Art for Outstanding Design and Quality.



typical! Clichés about Jews and Others
Published by the Jewish Museum Berlin
and the Jewish Museum Vienna
Hardcover, 128 pages, four color throughout
with 160 color illustrations
(German edition only)
March 2008
Nicolai Verlag, Berlin

“An outstanding catalogue.”
KUNSTBUCHANZEIGER



Ruth Jacobi. Photographs
Edited by Aubrey Pomerance for
the Jewish Museum Berlin
Hardcover, 132 pages duotone throughout
with 90 illustrations
(German edition only)
November 2008
Nicolai Verlag, Berlin

“What is impressive is not only the great diversity of photographs: portraits of famous and unknown personalities of every age, aesthetic images of plants, expressive snapshots of tumultuous city life in New York from 1928, the Lower East Side as a central theme. ... In her memoirs Ruth Jacobi tells the story of her life in a way that makes it a pleasure to read: historically interesting, dramatic and humorous.”

ALEXANDRA KASJAN, AVIVA-BERLIN



Looting and Restitution
Edited by Inka Bertz und Michael
Dorrmann for the Jewish Museum Berlin
and the Jewish Museum Frankfurt/Main
Paperback, 328 pages, with over
135 illustrations (mostly in color)
(German edition only)
September 2008
Wallstein Verlag, Göttingen

*Award from the German Book Art Foundation
“The Most Beautiful German Books 2008”*

“Overall, the book is an excellently-designed contribution to a chapter of history that is far from closed.”

ALEXANDER WEINLEIN, DAS PARLAMENT,
OCTOBER 27 / NOVEMBER 3, 2008

“The outstanding book goes far beyond the material of the exhibition and is more a monograph than a catalogue.”

JOACHIM GÜNTNER, NEUE ZÜRCHER
ZEITUNG, DECEMBER 30, 2008

“[An] outstanding catalogue that examines the current state of research on the preconditions, circumstances and consequences of looting and restitution, extensively and with many examples.”

UTA BEIER, DIE WELT,
SEPTEMBER 18, 2008

THE EDUCATIONAL PROGRAM— EXPERIENCING NARRATIVE HISTORY INTERACTIVELY

Murat, Ufuk, Canan and Havva are four of our more than 50 freelance Museum educators who offer tours of the Museum's permanent and special exhibitions. Their "specialty" is the tour "What Do Judaism and Islam Have in Common?", in which they explore the differences and similarities between Judaism and Islam, generally with younger visitors. It helps that they are able to explain things in Turkish—and it is an important symbol of the Museum's broad educational mission. Even following the introduction of the highly popular audio guide in fall 2007, the interest in our interactive tours has continued unabated. Nearly 100,000 visitors take part in a tour each year. What is especially gratifying is that demand from schools has continued on a high level, with school classes making up nearly two-thirds of all accompanied groups.



Full of verve through the permanent collection.



Actively conveying Jewish history and religion.

7,000 Tours on 18 Different Topics

This strong demand motivates us to expand our range of tours, workshops and project days on an ongoing basis. Today, visitors from 5 to 99 can choose among 18 different topics. The spectrum ranges from classic historical topics such as “Start of the Modern Age—from the Kaiserreich to the Weimar Republic” to the Hebrew language and Daniel Libeskind’s architecture. In approximately 7,000 tours per year, our guides demonstrate plenty of talent and sensitivity as they respond to the specific expectations of different visitor groups from around the world. For instance, while the many Italian visitors are mainly interested in exploring the history of National Socialism and how it is reflected in Daniel Libeskind’s architecture, Danish visitor groups tend to delve into the history of the Kaiserreich, the Weimar Republic and the consequences of disenfranchisement during the National Socialist regime.

Educational Programs Accompanying the Special Exhibitions

The educational department tailors programs for children, students and adults to accompany all special exhibitions.

For the exhibition “Home and Exile. Jewish Emigration from Germany Since 1933”, we developed special tours for schoolchildren in which young people traced the individual fates of Jews in different countries of exile. Why did people decide to take the plunge into emigration? Which countries actually allowed them to immigrate, and under what conditions? What humiliations did they experience while leaving Germany and when arriving in their country of asylum? To approach the individual life stories, each participant explored his or her own exhibition object, taking pictures of it with a Polaroid camera and describing it in a short text. Then all the students presented “their” objects and their stories to one another. The emigrants’ often hopeless situations were dramatized in the theater workshop “Forced into Exile”. In addition, intensive archive workshops with donors and lenders offered highly personal insights, made possible by the support of the foundation “Erinnerung, Verantwortung, Zukunft” (“Remembrance, Responsibility, Future”). Contemporary witnesses and their descendants, visiting from Israel, the USA or Great Britain, provided students with valuable and unique discussion partners.



Part of the accompanying program: Actress Joanne Gläsel brings Charlotte Salomon’s life to the stage.

To accompany the exhibition “Charlotte Salomon. Life? or Theater?”, the Museum offered tours for students in the 10th grade and older from August to November 2007. This exhibition was especially interesting for young people because Charlotte Salomon combined her drawings with texts, almost like a comic. This brought to life the connection between image and biography, both from the historical and the artistic perspective. Alongside the tours, the program included special performances of the solo theater piece “Be Careful With That! It’s My Whole Life”. The actress Joanne Gläsel staged the first theatrical version of the graphic cycle, which Charlotte Salomon herself called a “musical comedy”; with her many-faceted transformations, she opened up a range of perspectives on the young artist’s life.

Are blacks better athletes and are pipe-smokers jovial? Do gays have good taste in art, while Jews have long noses? The program accompanying the exhibition “typical! Clichés About Jews and Others”, curated in cooperation with the Jewish Museum Vienna, was a particular educational challenge. More than 250 workshops and tours attended by a total of over 3,400 visitors raised questions about the participants’ own thought and behavior patterns. What insults are used in the schoolyard? Is it the same to bad-mouth someone as a “stupid jerk” or a “wog”? And what is the difference among terms such as stereotype, prejudice and discrimination? The goal and underlying concern was to sensitize young people and teach them to trust their own judgment rather than letting themselves be swayed by generalizations.

Launched in September 2008, the exhibition “Looting and Restitution. Jewish-Owned Cultural Artifacts from 1933 to the Present” showed how Europe’s Jewish population was robbed of its cultural possessions under National Socialism and demonstrated that open questions and unresolved cases still remain 60 years after the end of the war. What was stolen, and why? And who were the perpetrators? Our program accompanying the exhibition made a factual, historically-based contribution to the still-controversial debate on how to deal with the consequences of this Europe-wide looting campaign.



"Investigating" the Museum—the summer vacation program in the Jewish Museum.

What Happened to the Right Angle? Vacations and Holidays in the Museum

Fun, games and excitement: our diverse offerings—including workshops, tours and project days—during vacations and on Jewish holidays convey Jewish traditions in a way that is playful and full of surprises. Often the highlights are cooperations with artists. In fall 2007, the French artist Ilan Wolf showed children five years and older how to make a simple tin can into a camera obscura. The result was artistic architectural views, developed and then tinted by the children themselves, which were presented in the children's exhibition. In 2007, a cooperation with the Helmi puppet theater used the recently-opened Glass Courtyard as a theater venue. The interactive play about the architecture was called "What Happened to the Right Angle?" Of course, Daniel Libeskind was a key character in the performance.

In fall 2008, Rony Orens, world famous for his Plasticine and animated films, visited from Israel. In his "Wonderful World of Plasticine", children made fun, good-smelling animals and other characters for Sukkot, the Jewish Feast of Tabernacles, inspiring storytelling and creative games.

Beginning in November, we wished a "Happy Hanukka!" with the program accompanying the Hanukka Market: students played Hanukka candles and hid among the market stalls, while a specially-developed board game and a big puzzle invited children to play, learn and laugh.



The miracle of Hanukka can be viewed from many different perspectives.

Dialogue and Professional Exchange among Adults

A central component of our educational work is the professional dialogue with other colleagues and institutions, as well as training offerings for educators. In summer 2007, the workshop "Education in Jewish Museums" stimulated professional dialogue. With financial support from the funding program of the Leo Baeck Institute, colleagues from Jewish museums in Germany, Austria, Switzerland and the Netherlands came together for the first time to evaluate the programs of the Berlin museum and discuss common perspectives for the future.

A training course on "The Museum and Its Visitors", developed for the Bundesakademie Wolfenbüttel and offered there as part of a qualification measure for colleagues, focused on the evaluation results of the multimedia project EMIKA, which the JMB implemented in cooperation with the Berlin University of Applied Sciences.

Teachers and educators were invited to the professional symposium "The Holocaust and National Socialism—A Subject for Children?", held in November 2008 in Rathaus Schöneberg. Presentations and discussions offered a scholarly exploration of issues regarding how and when the subject should be conveyed to young learners and what role the Jewish Museum Berlin can play in the process.

"on.tour—The JMB Tours Schools"

"Every student in Germany should pay a visit to the Jewish Museum"—since June 2007, the JMB has been putting Museum Director W. Michael Blumenthal's motto into action with a project that is unique in Germany. Under the heading "on.tour—The JMB Tours Schools", the Museum travels throughout Germany with a mobile program. By the end of 2008 the "on.tour" bus had covered 22,000 kilometers in its travels through all 16 German states, visiting 80 schools in the process. Schoolyards and classrooms host the mobile exhibition and workshops in which students can deepen their knowledge of German-Jewish history. Trained in the subject matter and in educational techniques, our "on.tour" team conveys the richness of German-Jewish history on the basis of objects and biographies that are relevant to young people's lives. At the same time, our team members present the Museum's educational program, advise teachers on ways of handling the subject in the classroom, and, last but not least, spark interest in visiting the Museum. The response has been overwhelming: we wrote to schools of all types in each German state, and out of 1,000 applications, we selected five schools to visit in each German state.

In addition to the 16 weeks touring all the German states, the "on.tour" team made seven appearances outside the schools: at the World Children's Day on Potsdamer Platz in Berlin, the Federal Government's open house, and the educational trade fair didacta in Stuttgart in February 2008, where our team held around 70 meetings per day to present the Museum's educational program. One special experience, and a great success at that, was the project week at the juvenile prison in Berlin-Plötzensee in August 2008. Several of the prisoners later visited the Museum while on parole. In the future we plan to continue initiating project days such as the Hip Hop and Graffiti day for Berlin secondary schools and a student exchange between the Jüdische Oberschule and the Albrecht-Dürer-Gymnasium Neukölln.



(top) The JMB has been traveling Germany since June 2007. (bottom) Berlin high school students at Graffiti Day in the Museum Garden.

EVENTS, MARKETING AND DEVELOPMENT

THE EVENTS—UNFORGETTABLE EXPERIENCES IN SPECIAL LOCATIONS

The Museum's broad bandwidth is reflected in our diverse event program, an integral part of Berlin's cultural life: over the past two years, more than 600 events were enthusiastically received by over 45,000 visitors.* Since September 2007, the Glass Courtyard designed by Daniel Libeskind has been an enrichment for the Museum, and not only as an architectural attraction—the additional event venue has also enabled us to expand the Museum's educational, cultural and scholarly activities. At the lavish opening ceremony in September 2007, the Museum's directors welcomed important representatives of the political, business and cultural spheres, many donors and sponsors and other friends of this remarkable project.



Opening ceremony for the new Glass Courtyard in September 2007.

Tried-and-true program elements such as the Hanukka Market and the Cultural Summer are now held in the roofed inner courtyard of the Baroque Kollegienhaus. For the first time, exhibition-related programs, conferences, readings and concerts can be held here for a large audience using sophisticated event technology. By expanding cooperations in the cultural sphere and renting the Glass Courtyard to prestigious partners, our Museum is able to network more intensively with other institutions, as well as take advantage of new sources of income that benefit the Museum's educational programs. In doing so the Museum plans to build on its position as a successful and popular event venue on a national level.

Programs Accompanying the Special Exhibitions

With its special exhibitions, the Jewish Museum provides an impetus for artistic and scholarly dialogues. Thanks to improvements in available space and technology over the past two years, the programs accompanying exhibitions in 2007/2008 were able to break new ground in this regard and create additional publicity for ongoing exhibitions—an indispensable factor given Berlin's crowded cultural calendar.

In early 2007, the program accompanying the exhibition "Home and Exile. Jewish Emigration from Germany Since 1933" centered around the *Long Night of Exile* and the weekly presentation of films from Great Britain, the USA, Australia, Austria and Germany exploring different emigration issues and destinations. Apart from two feature films, the film series consisted mainly of documentary material. Audiences responded with great interest to the opportunity for dialogue with visiting historical witnesses.

* These statistics include the educational programs as well as exhibition openings, accompanying programs and cultural events.

(left) Premiere in the new Glass Courtyard: Michael Nyman plays "Songs for Charlotte". (right) The young musicians of the Arab-Jewish Youth Orchestra in the Glass Courtyard.



The program accompanying the exhibition "Charlotte Salomon. Life? or Theater?" paid homage to the artist. The world premiere of "Songs for Charlotte" (2007) created by and featuring Michael Nyman and the singer Hilary Summers filled every last seat in the newly-opened Glass Courtyard. At the concert performed by the winners of the Paula Salomon Lindberg song competition, sponsored by the Berlin University of the Arts, the Jewish Museum also spotlighted one of the main characters in Salomon's graphic cycle: her stepmother Paula Lindberg. Berlin actress Joanne Gläsel provided the theatrical part of the accompanying program with the dramatic performance "Be Careful With That! It's My Whole Life!", performed on several different evenings. Finally, Charlotte Salomon was also the centerpiece of the Long Night of the Museums on August 25: in the Museum's garden, a specially-produced collage inspired by the graphic cycle drew a large audience until far into the night.

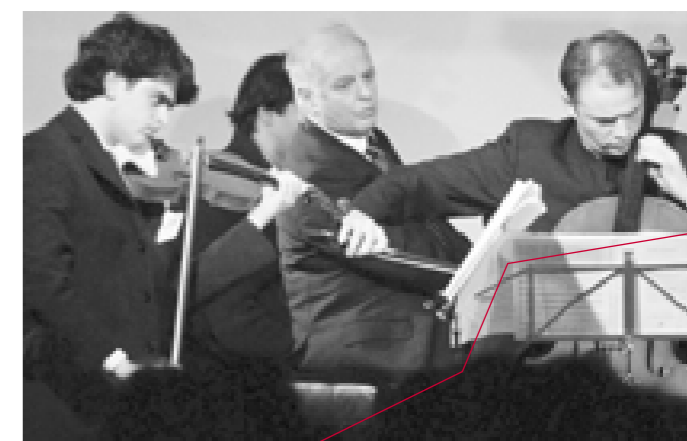
In early 2008, the program accompanying the exhibition "Dateline: Israel. New Photography and Video Art" carried on the idea of the Monday Movies with a film series that presented Arabic and Hebrew films for discussion. A wide range of thoughts and perspectives on the state of Israel were exchanged during the reading of

Jerusalem war immer eine schwere Adresse (Jerusalem Has Always Been Difficult Territory) by Angelika Schrobsdorff and the presentation of the book *Kritik des Zionismus* (Critique of Zionism) by Micha Brumlik.

The exhibition "typical! Clichés About Jews and Others", launched in March 2008, centered around the pervasiveness of stereotypes and clichés in all areas of our lives. While the exhibition juxtaposed art—which itself contributes to stereotyping—with objects from popular culture, our accompanying program posed questions on how the Other is perceived, featuring podium discussions with artists (Meow Meow), art managers (Sonia Simmenauer) and scholars (Jens Förster, social psychologist).

The program accompanying the last special exhibition of 2008, "Looting and Restitution. Jewish-Owned Cultural Artifacts from 1933 to the Present", included not only the tried-and-true Monday Movies, but also a much-discussed international conference. Over the course of two days, the conference focused on the legal and political conditions surrounding the restitution of cultural artifacts.

(top) Lawyer Salih Mahmoud Osman reports on Sudan as an eye witness. (bottom) Benefit concert with Daniel Barenboim.



"Darfur: Crimes Against Humanity" Campaign Week

Together with the human rights organization Human Rights Watch, in March 2007 the Jewish Museum Berlin called public attention to one of today's most brutal conflicts. "Darfur: Crimes Against Humanity" made a statement in Germany's capital and created a forum for confronting events in Darfur. Under the patronage of H. E. Kofi Annan, former Secretary General of the United Nations, and with the help of many public figures, as well as humanitarian and human rights organizations, the Museum provided crucial impetus toward permanently anchoring the issue in the public and political sphere. On very short notice, we mounted two exhibitions: "Before the Eyes of the World", curated by the organization DAFUR/DARFUR and featuring photographs by eight prominent artists projected onto the Museum's façade, and "Smallest Witnesses", an exhibition of children's drawings collected by the staff of Human Rights Watch along with photographs from the refugee camps by MAGNUM photographer Paolo Pellegrin. A six-day accompanying program, including an international conference, an NGO day, a school project day, a film evening and a benefit concert with Daniel Barenboim, brought together experts, politicians, students and concerned citizens. On average, each event was visited by 400 guests. The Campaign Week was launched with many prominent guests in attendance, including former

German President Richard von Weizsäcker; Charlotte Knobloch, President of the Central Council of Jews in Germany; the TV host Sabine Christiansen; former Federal Ministers Otto Schily and Jürgen Trittin; Ingeborg Schäubel, UNICEF representative, as well as ambassadors from a number of African states and representatives of the Protestant and Catholic churches. Former foreign minister Joschka Fischer gave the opening speech and Salih Mahmoud Osman, a lawyer from Sudan, reported on the situation in Darfur as an eyewitness.

The Campaign Week was a lasting success: for weeks to come, the issue of Darfur was much more prevalent in the German media than before the Campaign Week. Numerous politicians (Foreign Ministry, Bundestag) requested copies of the lectures by the conference participants and Joschka Fischer's speech. The International Crisis Group's press conference with the Irish rock star and human rights activist Bono was held in the Jewish Museum. New venues for the exhibitions were found in Munich, Basel and Zurich. The Campaign Week led to the development of new protest platforms such as www.rettetdarfur.de.



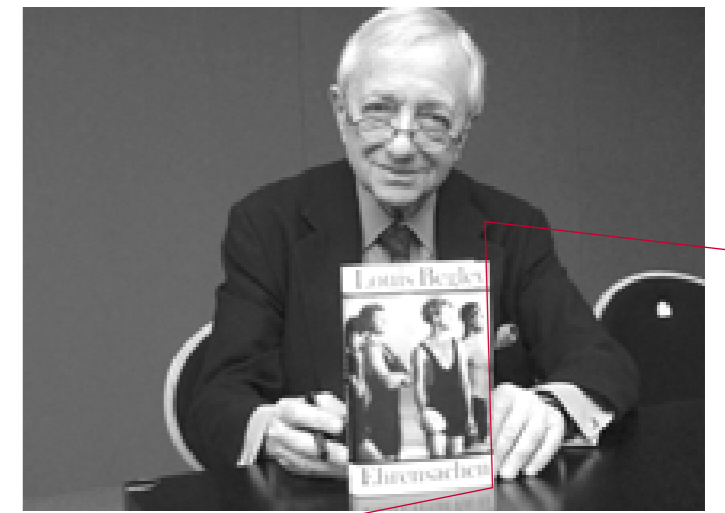
"Before the Eyes of the World: Projection of Photos from Darfur" on the Museum's façade.

Readings: Literature Live in the JMB

Within our multi-faceted cultural program, the readings have developed into a popular attraction: Over 7,000 guests have visited our various reading series since we began organizing them in 2003, most often in cooperation with the Literaturhandlung Berlin. From book presentations on historical and contemporary themes to the presentation of new fiction books, our program appeals to an expert audience with an interest in scholarly subjects, as well as literature lovers who welcome the opportunity for a personal encounter with internationally-known authors.

One highlight early in 2007 was the reading with Louis Begley, who presented *Matters of Honor*, his most important and personal novel since *Wartime Lies*, in the sold-out concert hall. Louis Begley shared his skeptical view of 1950s America with the audience, which rewarded him for the very personal insights into his thinking with a barrage of questions and a stimulating debate. Another audience hit was the book presentation by the Israeli artist Aliza Olmert in fall 2007. Her debut novel *Ein Stück vom Meer* (A Slice of the Sea) is an autobiographical childhood memoir of war and persecution, survival and new beginnings in the Promised Land. Together with the actress Christiane Paul, who read passages in German, Aliza Olmert captivated the audience and sparked a broad media response.

The reading with Amelie Fried was one of the most moving book presentations of the year of 2008. In her young adult book *Schuhhaus Pallas. Wie meine Familie sich gegen die Nazis wehrte* (Schuhhaus Pallas: How My Family Resisted the Nazis), Amelie Fried tells the life story of her Jewish grandfather, who owned the shoe store Schuhhaus Pallas in Ulm. After 1933, her grandfather became a target of the National Socialists, who placed his shoe store on the list of boycotted businesses. This was the start of the Frieds' struggle for their lives and their livelihood. Only by chance did the grandfather survive the Nazi regime. After the war, the family returned to its comfortable bourgeois existence. For his entire life, Amelie Fried's father, the Ulm newspaper publisher Kurt Fried, never spoke about the Nazi period—in her book, his daughter searches for the reasons. In the discussion after the reading, listeners emphasized that books like these are so important because they attempt to make history tangible for young readers.



Authors at the Museum:
Louis Begley, Aliza Olmert and Amelie Fried (top to bottom).

The Cultural Summer: A Green Oasis in Berlin's Cultural Calendar

Since 2003, our annual Cultural Summer has offered a cultural and culinary program that captivates Berliners and visitors to Berlin alike. From June to September, readings, concerts and other cultural events entice visitors to experience the Museum in the open air or in the recently-opened Glass Courtyard. By 2008, the number of visitors had risen to around 11,000, while the number of events remained constant. Alongside the program standbys, the chess weekend with the Berlin Chess Club and the concert by the legendary Coco Schumann Quartett, we developed some events further, incorporating new elements. In the last two years, our popular Sunday jazz matinees in the garden featured innovative jazz ensembles and were especially popular among families and younger audiences. At each concert, up to 700 visitors enjoyed the jazz music, the picnic baskets from the Restaurant Liebermanns, the appealing children's program, and of course the relaxed atmosphere of the Museum Garden. The opening event of the Cultural Summer, "Bei Mir Bist Du Schoen—Jews in Jazz" with Andrej Hermlin and his Swing Dance Orchestra in the sold-out Glass Courtyard, was one of the musical highlights of 2008.

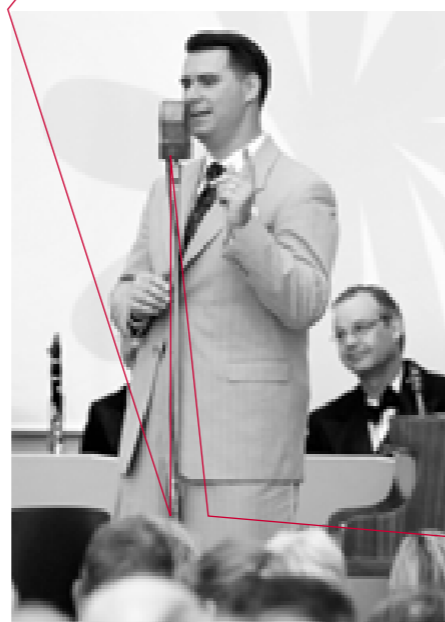
Our Cultural Summer team broke fresh ground with the "Open Day", a lively family summer festival that gave visitors a glimpse behind the scenes at the Museum. At the Long Night of the Museums in August 2008, visitors marveled at the Museum's "Paradise Garden" as the setting for a walk-through light installation. Tours of the garden, which was designed by Hans Kollhoff, Arthur Ovaska and the landscape architects Müller/Weherg, gave night owls an unusual look at one of the many facets of the Jewish Museum Berlin.

In 2007, the Cultural Summer took a look at the success story of the department store, in which Jewish entrepreneurs played a crucial role. Reason enough to celebrate the 100th birthday of Berlin's legendary department store Kaufhaus des Westens (KaDeWe) and its Jewish founder, the entrepreneur and commercial councilor Adolf Jandorf. With a cabinet exhibition on the history of window dressing and treats from the KaDeWe's food department in the Museum Garden, this cooperation was one of the highlights of the Cultural Summer. Open air film fans also got their money's worth at the Cultural Summer 2007: in the open air film series "Oivavoi—Comedies by and about Jews", we showed a selection of films by Ernst Lubitsch, Woody Allen, Mel Brooks and Liev Schreiber.

Summer, sun and jazz music in the Museum Garden.



Andrej Hermlin and his Swing Dance Orchestra at the Cultural Summer 2008.



Hanukka: The Special Winter Market

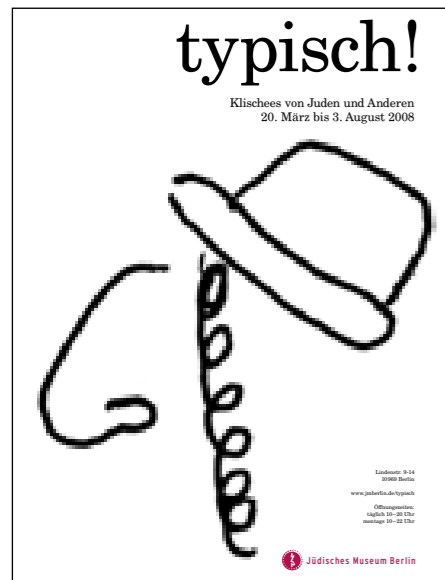
At the Hanukka Market, the Jewish Museum Berlin celebrates the Jewish Festival of Lights for an entire month. The Hanukka Market is an exhibition, marketplace and rendezvous in one. And although it has nothing to do with Christmas, since 2006 it has attracted over 20,000 visitors during the Advent season. In 2007 and 2008, a plethora of culinary offerings and original gift items from Germany, the USA and Israel accompanied live concerts, a broad program for our youngest visitors and an exhibition on the background and rituals of Hanukka to provide insights into Jewish life. As in previous years, the Market's logistics occupied the Development and Marketing Team as long as ten months before its opening, from the conception and realization of the Market to vendor acquisition and the accompanying program. As the Market moved from the Museum Garden into the Glass Courtyard in 2007, we also refined the design and the range of products. Echoing the architecture of the Glass Courtyard, 16 vendor booths were built, their forms recalling the dreidels with which children traditionally play on Hanukka. A spatial element in the shape of a leafy roof played on the inspiration for Daniel Libeskind's glass roof design: the Sukkah. In the middle of the Market, a café invited visitors to linger and rendezvous.



State Secretary André Schmitz opening the Hanukka Market.

(left) Blessings under a leafy roof: the Hanukka Market in the Glass Courtyard.
(right) Here, luck is on one's side!





(left) Eye-catching: the marketing campaign for the special exhibition "typical!".
(right) New motifs from the Museum campaign.

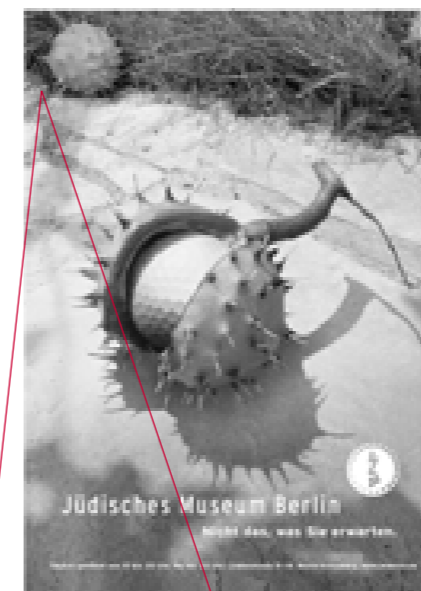
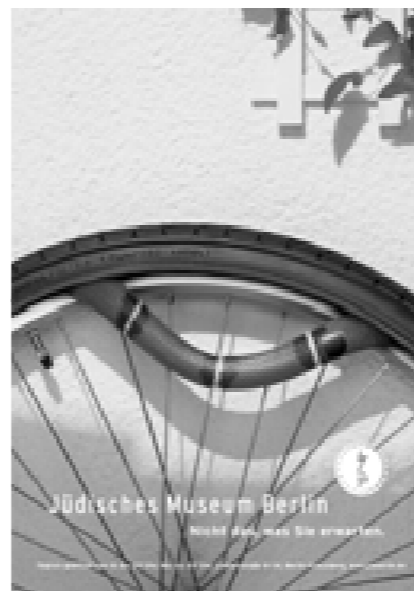


MARKETING—GOOD IDEAS, GREAT DESIGN

Over the past two years, we have used targeted marketing activities to continue expanding the Jewish Museum's position in the field of national and international leisure and museums.

Our marketing campaign for "typical! Clichés about Jews and Others", a special exhibition on visual clichés and stereotypes, drew a great deal of attention. With just a few strokes, the designers Aroma developed the three black-and-white poster motifs strikingly encapsulating our black-and-white social thinking. In representative visitor polls on the exhibition, one in 12 visitors stated that they were inspired to visit the exhibition by the poster motifs used in the advertising campaign, once again sponsored by our long-time cooperation and media partner WALL AG.

The Museum's annual Hanukka Market is an important marketing instrument for reaching so-called non-visitors and visitors to Berlin. Especially in the winter months with their waning number of visitors, it is an important supplement to the Museum programs, appealing to visitors whom we are less able to reach with other offerings. Alongside classical advertising tactics (invitations, program flyers, our website and extensive indoor marketing), the Market was publicized with a special insert in the Berliner Morgenpost and a Citylight campaign with our reliable advertising partner and sponsor Ströer Out-of-Home Media, establishing it as one of Berlin's most popular and unusual winter markets over the past two years.



To achieve more impact when marketing the Museum's special exhibitions, our department is playing an increasingly large role in shaping the content of the accompanying programs. For instance, we developed a new marketing element specifically for the exhibition "Home and Exile. Jewish Emigration from Germany Since 1933": the Monday film series showing relevant film documentaries on the subject. We presented our accompanying programs—and thus the associated special exhibitions—to our target audience using extensive media partnerships (with rbb-Inforadio and Deutschlandradio Kultur, among others) and cooperations with other cultural institutions such as Geschichtsforschung Jägerstraße e.V..

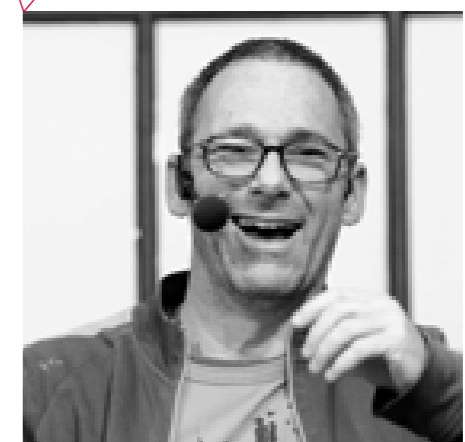
In 2007 and 2008, we continued to use a broad range of classic and innovative marketing tactics to advertise the Museum's exhibition and event offerings, which have been expanded by more than 40% since its opening. Beginning in 2008, we started redesigning all the Museum's printed products. Our event calendar is already appearing six times a year in a new look, informing over 20,000 interested recipients about the Museum's diverse programs. In the years to come we will develop several Internet marketing tools for the Museum and work on a re-conception of our image campaign.

Tourism Marketing: We Reach Visitors Worldwide

In 2007 and 2008, tourist statistics boomed for Germany, Berlin and the Jewish Museum. Once the 2006 Football World Cup kicked off the trend in tourism to Germany, visitor statistics continued to grow over the next two years as well. The Jewish Museum Berlin capitalized on this development using targeted marketing measures. In both of these years, we systematically established and cultivated direct contacts with national and international travel offices and tourist agencies. Alongside numerous trade fair appearances and sales trips, a highlight of our tourism marketing activities was the JMB's presentation at the festivities marking the opening of the American Embassy.

Cooperation as a recipe for success: the flyer "Jewish Berlin", developed together with other Jewish institutions, is the most popular of the printed materials distributed worldwide by the German National Tourist Board. An additional focus lies on interregional cultural cooperations. Themes in common with the German Emigration Center Bremerhaven offer the opportunity for a joint presentation on the American market. Other partners for joint campaigns are the phaeno in Wolfsburg and the Felix-Nussbaum-Haus Osnabrück.

The Jewish Museum Berlin is playing a pioneering role in the marketing of German museums to tourists. To continue refining this profile, we are increasingly relying on scholarly partnerships: for instance, in cooperation with the Fachhochschule Potsdam, the JMB has developed an additional training course in cultural tourism, and has organized a conference on the subject, together with the European University Viadrina Frankfurt/Oder.



"When caricatures reveal the truth": the discussion with actor Dany Levy was broadcast by our cooperation partner rbb Inforadio.

DEVELOPMENT—BECAUSE TOGETHER WE CAN ACHIEVE MUCH MORE

For the past seven years, the Development Department has conceptualized and overseen the Jewish Museum's fundraising activities. Our goal is to ensure financial support for Museum projects and offerings, increase earnings and communicate the Museum as something with which people are happy to identify themselves. Here the ongoing focus is on building and cultivating relationships, for instance with the members of the *Gesellschaft der Freunde und Förderer der Stiftung Jewish Museum e.V.*, the *American Friends of the Jewish Museum Berlin* or with sponsors, donors and disseminators.



(top) Opening ceremony for the Glass Courtyard: Michael Naumann, Marie Warburg, W. Michael Blumenthal, Daniel Libeskind (left to right).
(bottom) The architect Daniel Libeskind.

The Glass Courtyard—A Central Fundraising Tool

The active leasing of Museum facilities is a key focus of our development activities. The Glass Courtyard, opened in 2007, has enabled us to successfully expand our leasing business and intensify relationships with external partners. For instance, we have hosted formal evening events for the Deutsche Bank, the American Jewish Committee, the Women's International Zionist Organization, Sanofi Aventis, the German Federal Ministry of Education and Research and Berlin's Charité medical school, as well as conferences held by EuroHypo, McKinsey and Germany's Federal Ministry of Defense.

Hosting Friends and Donors at the JMB—The Awarding of the "Prize for Understanding and Tolerance"

Since 2002, the Jewish Museum has invited friends and donors to celebrate the Anniversary Dinner at which the "Prize for Understanding and Tolerance" is awarded. In 2007 and 2008, this festive occasion continued to generate high levels of donations for the Museum's diverse programs. This successful record makes the dinner an essential element of the Museum's fundraising strategy.

On November 17, 2007 numerous friends and partners from the political, business, cultural and media spheres responded to the Museum's invitation to celebrate the Anniversary Dinner in the splendor of the newly-opened Glass Courtyard for the first time. In an imposing ceremony, former German Chancellor Dr. Helmut Kohl, and the historian Fritz Stern were honored for their outstanding commitment to the promotion of understanding and tolerance. The laudations were held by Prof. Dr. Salomon Korn, Vice President of the Central Council of Jews in Germany, and the diplomat Richard C. Holbrooke, former US Ambassador to Germany and to the United Nations. Well-wishers at the evening included Peter Löscher, CEO of Siemens AG, Dr. Michael Endres, CEO of the Hertie Foundation, publisher Klaus Saur, then-Federal Minister

of Economics Michael Glos, Bernd Neumann, Minister of State to the Federal Chancellor and Federal Commissioner for Cultural and Media Affairs, actress Iris Berben and TV-host Anne Will.

The 2008 Anniversary Dinner was also attended by many prominent guests. On November 15, 2008 management consultant Roland Berger and Nobel literature laureate Imre Kertész received the "Prize for Understanding and Tolerance". The laudations were held by former Minister of State Hildegard Hamm-Brücher and Michael Naumann, publisher of *DIE ZEIT*. At the gala, the Museum had the honor of welcoming such guests as Ambassador Wolfgang Ischinger, Global Head of Government Relations at Allianz SE; René Obermann, CEO of Deutsche Telekom AG; Germany's Federal Minister of the Interior, Dr. Wolfgang Schäuble; former Federal Minister and 2003 honoree Otto Schily; and the art collectors and patrons Dieter and Si Rosenkranz.



(above left) 2007: Honoree Helmut Kohl, Museum Director W. Michael Blumenthal, laudator Salomon Korn (left to right).
(above right) 2007: Museum Director W. Michael Blumenthal, honoree Fritz Stern, laudator Richard C. Holbrooke (left to right).
(below left) 2008: Honorees Roland Berger and Imre Kertész, laudator Hildegard Hamm-Brücher, laudator Michael Naumann (left to right).

The Commitment of Friends— The Gesellschaft der Freunde und Förderer des JMB

Since the Jewish Museum was founded in 2001, it has enjoyed the committed support of the *Gesellschaft der Freunde und Förderer der Stiftung Jewish Museum Berlin e.V.* For this reason, we find it especially gratifying to liaise with the many members of the association, cultivate the friendly relations that have evolved over the past years, and facilitate close cooperation between the association's board of directors and the directors of the Museum.

The association's ongoing financial support enables the Museum to carry on numerous projects and programs, as well as launch new ones. Starting in 2007, it has given special support to an innovative educational project, the outreach program "on.tour—The JMB Tours Schools". In addition, the friends' association also made a key contribution toward realizing the Darfur Campaign Week in 2007 and toward acquiring the painting "Petermannchen" by Lovis Corinth. With this broad range of promotional activities, the "Friends of the Museum" are the most important partners for the Jewish Museum's diverse tasks.

Experiencing 361 Days with the JMB—The Annual Ticket

Holders of annual tickets are important disseminators for our Museum and a key part of our fundraising work. With enhanced marketing measures, our Development Department was able to double their number over the past two years. Especially successful tactics included targeting visitors directly, distributing advertising materials at the Museum's events, and adding information to the back cover of the event calendar. Existing annual ticket holders were especially interested in exclusive tours of the Museum's exhibitions. For instance, there was a strong demand for curator Michael Dorrmann's tour of the exhibition "Looting and Restitution. Jewish-Owned Cultural Artifacts from 1933 to the Present".

PRESS AND PUBLIC RELATIONS—JMB NATIONWIDE

In the years 2007 and 2008, the Museum was mentioned in the media 9,000 times. There were 4,291 media reports published in 2007, while last year the Museum was reported on 5,806 times. This shows that press coverage has continued to increase with respect to the previous years—a gratifying development that is also reflected in the increased numbers of visitors.



The focus of media interest: Daniel Libeskind at the press conference for the Glass Courtyard's opening.

For the JMB, the year 2007 began with a major media event: the Campaign Week “Darfur: Crimes Against Humanity” was mentioned in a total of 198 media reports, including six TV reports and 50 radio broadcasts. Newspapers included the *Frankfurter Allgemeine Zeitung*, the *Süddeutsche Zeitung*, *DIE ZEIT*, *die taz* and numerous other regional and national newspapers. 115 journalists came to the Jewish Museum Berlin over the course of the Campaign Week, ensuring broad coverage that brought the Campaign Week to public awareness from the very start. 37% of reporting took place in the national media (not including the Internet). This unusually high statistic shows that the Museum achieved its communication goal, propelling the issue of Darfur into the media, both nationally and internationally.

The construction of the Glass Courtyard and its opening in September 2007 also drew an enormous amount of media attention. The majority of the more than 647 media reports appeared at the time of the gala opening, which was attended by architect Daniel Libeskind. No other event since the opening of the Museum in 2001 had elicited such a broad media response. The new construction captivated both visitors and the press alike: the overwhelming bulk of the coverage was extremely positive.

With 742 media reports, “Looting and Restitution. Jewish-Owned Cultural Artifacts from 1933 to the Present” was the absolute frontrunner in special exhibition press coverage. 80 journalists visited the show in the days before its opening alone. The reviewers overwhelmingly gave the exhibition a positive assessment, one much-emphasized point of praise being the Museum’s success in exhibiting the first comprehensive show on the subject.

We explored new territory with our press work on the educational project “on.tour—The JMB Tours Schools”. By directly targeting journalists at the tour bus’s destinations, we anchored the Jewish Museum in all 16 German states on a local level as well. In this way our press work supported one of the goals of “on.tour”: encouraging people throughout Germany to visit the Jewish Museum. In 2007 and 2008, 200 media reports appeared, and 74 journalists formed an impression of the workshops and the mobile exhibition through interviews with guides, teachers and students. Especially in smaller towns, the Jewish Museum’s visit was anything but an everyday attraction, and coverage in the local newspapers was accordingly quite detailed.

The media on the Jewish Museum 2007/2008:
www.jmberlin.de/main/EN/07-Press/02-Press-About-Us/press-about-us.php



The press goes “on.tour” too: an rbb television team accompanies Museum educators to a school.

INTERNAL SERVICES



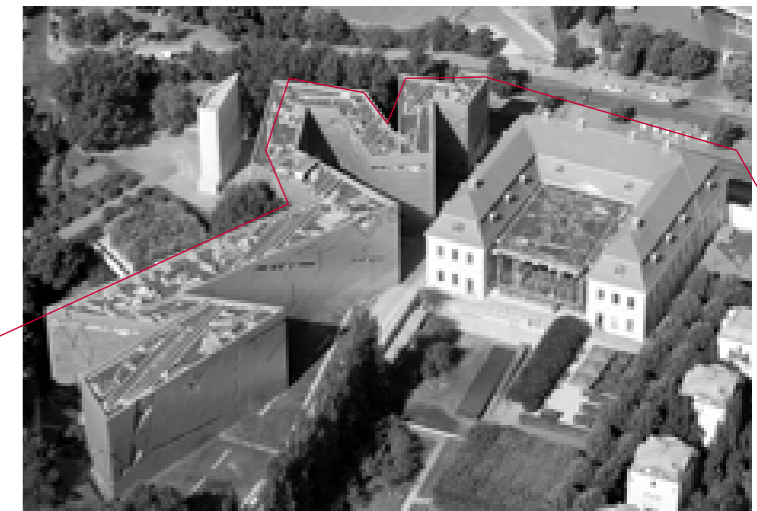
The new Glass Courtyard: shining in the darkness.

THE ADMINISTRATION—PEOPLE, STATISTICS AND INTERFACES

The most important thing for a service-oriented Museum like the Jewish Museum Berlin is its staff—the “human resources”. From the very beginning, our staff’s commitment and motivation were integral to the Museum’s success story. This was the case over the past two years as well. Thus a crucial role is played by the administration, which offers optimal supervision for all staff members and ensures the financial preconditions for the Museum’s work.

In 2007/2008, we replaced departing staff in various areas of the Museum—for instance the press office management and the areas of the media department and building management—by hiring new employees. Since fall 2008, the administration has been headed by a new administrative director. Börries von Notz brings his experience as a lawyer to bear on the Museum’s complex legal relationships. The Museum’s long-time Managing Director, Dr. Ulrich Klopsch, who played a formative role in the Museum’s early development, stepped down from his position at the end of 2008. However, he will continue to serve the Jewish Museum Berlin as a consultant on a number of special projects.

To ensure that our visitors come to the Jewish Museum often and enjoy their experience there, and to accommodate the Museum’s burgeoning tasks, in 2007 and 2008 we continued construction activities in and around the JMB. In response to a request by our donors, we air-conditioned the special exhibitions area and adapted its infrastructure accordingly. In part due to ever-rising

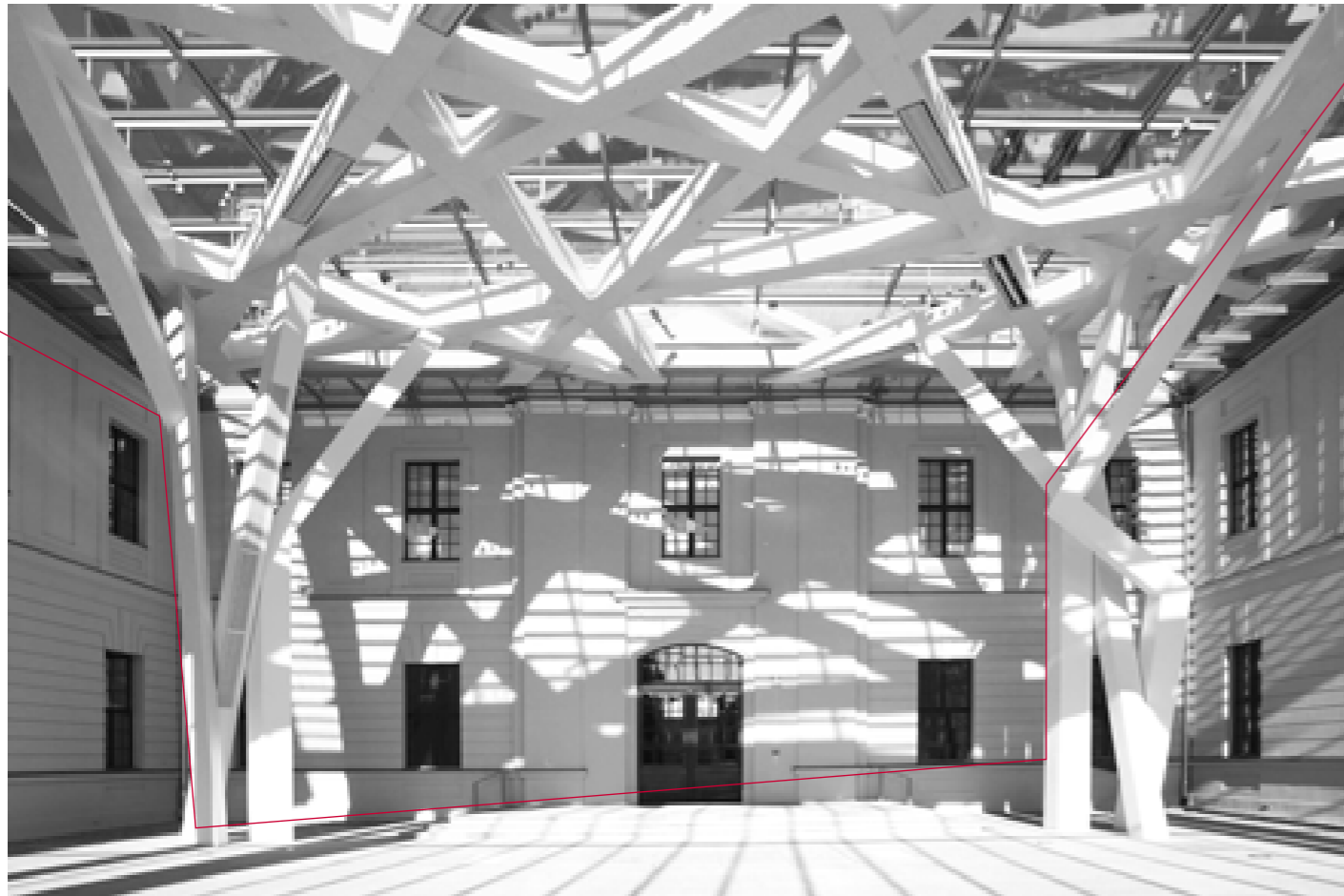


Keeping an eye on the whole Museum.

energy costs, the structural renewal of the Museum’s central building control systems was one main focus of the administration, implemented together with the Building Management. In 2007, the Museum’s Glass Courtyard—a thoroughly successful solution—was completed and put into service. The administration ensured the financing, implemented the new leasing and marketing strategy and put into place all the necessary procedures for integrating the Museum facilities and enabling their use overall as an event venue.

The administration’s broad spectrum of tasks includes acting as a central interface. In this function, our staff collaborated with various departments of the JMB as well as with cooperating museums and educational institutions to support numerous special projects.

The budget and management audit of the JMB by the Federal Office of Administration in the reporting period uncovered no irregularities and gave discharge to the director for both fiscal years.



TECHNICAL SERVICES—SETTING THE TONE WITH NEW TECHNOLOGY

The Jewish Museum Berlin's ongoing development since its opening is reflected in no small part in its structural expansions. The core task of the Technical Services is to maintain the sophisticated Museum buildings and their complex technical features, and to continue developing them further and keeping them up to date. Alongside the day-to-day tasks, carried out in cooperation with many different service providers, in 2007 and 2008 we also conducted special projects of considerable magnitude.

In fall 2007, we completed the construction of the Glass Courtyard on schedule and in keeping with projected costs. The positive feedback was overwhelming, beginning with the opening gala. Numerous events, the many bookings of the space during its launch year, and the many enthusiastic visitors confirm that the construction of the Glass Courtyard has provided the Museum with an addition surpassing all expectations. The great demand for events using sophisticated technical equipment prompted us to plan and install an additional sound system in 2008. Here JMB broke fresh ground in electro-acoustical terms: the active "Line Array System" enables the acoustical coverage of the entire Glass Courtyard, ensuring listening pleasure from all seats for spoken-word and singing

A complex technical structure: the new glass roof in the Baroque Kollegienhaus.

events, classical and pop music. As a mobile system, it can also easily be used for open air events or in other event venues in the Museum.

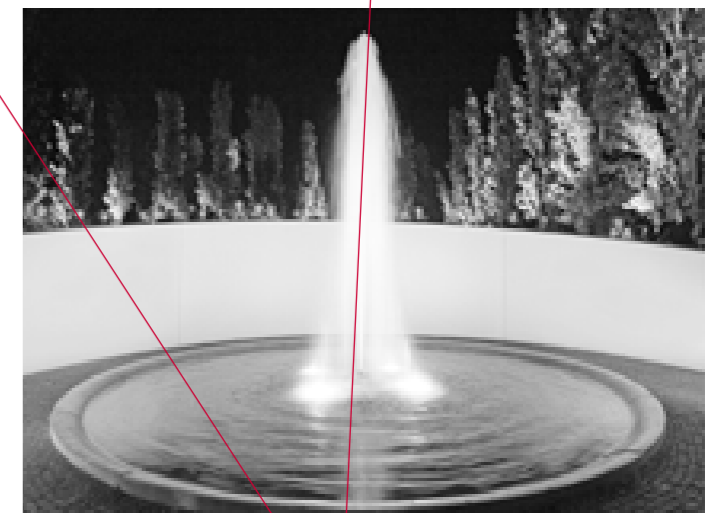
In the area of building services engineering, after installing air conditioning in the Old Building as part of the construction process of the Glass Courtyard, we updated the air conditioning system in the New Building. Between June and August 2008, we replaced the two existing piston refrigerating machines with new screw compressor machines providing a total refrigerating capacity of 836 kW. One reason for this was the old machines' frequent malfunctions, which entailed constantly growing repair expenditures. The renewal of the system also increased energy efficiency. The new refrigerating machines require less energy and are more finely adjustable. Fewer switching cycles mean less wear on the equipment and more optimal climate conditions for the Museum exhibits.

Due to an overall increase in electrical energy demands and an outdated, malfunction-prone system no longer able to meet the new technical requirements, after a thorough analysis we replaced the entire low voltage main distribution system in 2007. The outstanding teamwork between our staff and outside companies enabled us to carry out this construction project during the Museum's closing days, thus avoiding any disruption to the Museum's operations.

After the intensive construction measures of the past few years, the Museum's outdoor facilities required special maintenance. As part of this, we refurbished the big fountain in the Museum Garden. Since its spectacularly-staged return to action for the Long Night of the Museums on August 30, 2008, this long-dormant fountain now gushes once again.

Another long-planned project realized in 2008 was the gate facility between the Old and the New Building. Upgraded with additional reinforcing elements and special foundations, the facility now lives up to the heightened security requirements. In terms of Museum operations, the new gate facility eases use of the new emergency exit from the Old Building to Hollmannstraße; built in the course of constructing the Glass Courtyard, it now lies within the secure Museum area. Deliveries, exhibition set-up and take-down and visitor and staff traffic can now be accommodated in this area without additional security precautions.

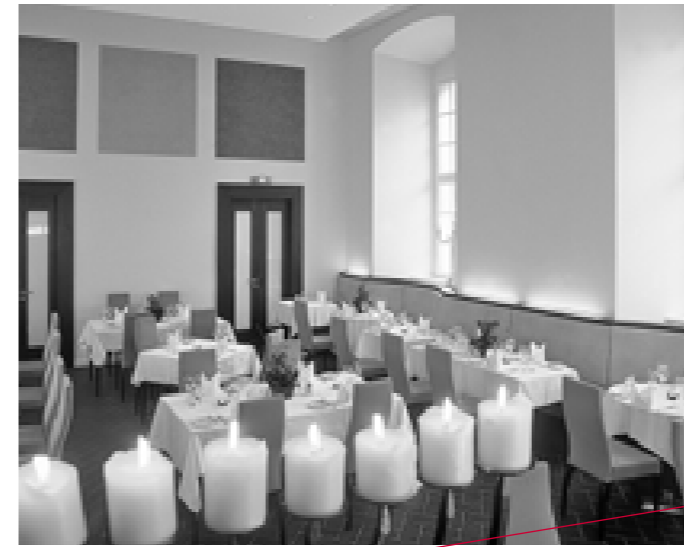
Gushing once again: the fountain in the Museum Garden.



PARTNERS



Restaurant Liebermanns: in the Garden ...



... and in the Old Building.

RESTAURANT LIEBERMANNS— A CULINARY RECIPE FOR SUCCESS

Restaurant Liebermanns belongs to the portfolio of the Albeck & Zehden group and is located in the baroque Old Building of the Museum. Ever since the Museum's opening in 2001, it has enhanced the vibrant history museum experience with special treats for the taste buds.

In 2007/2008, chef Roman Albrecht continued to forge culinary links between modern Israeli cuisine and traditional Middle Eastern cooking, delighting Museum visitors and outside guests. Roman Albrecht's cooking respects the kashrut, the Jewish dietary restrictions, by avoiding pork and crustaceans, but is not strictly kosher.

Every Monday evening, Liebermanns invites guests to indulge at the Oriental Buffet with live klezmer music, a very popular attraction for years now. In the Glass Courtyard, opened in 2007, Roman Albrecht and his team have provided the culinary accompaniments for numerous events, helping to position this unusual and popular event location in Berlin. In keeping with the museum concept, Liebermanns will continue to tickle guests' palates with Israeli and Mediterranean specialties at all kinds of events on the Museum premises and in the Garden. Our team professionally plans and realizes all event concepts according to the individual culinary wishes and budgets of the event organizers.



Visitors can find a wide range of books in the Museum Shop.

CEDON—PRESENTING THE MUSEUM SHOP

As in the previous years, we closely tailor the shop to the work of the Jewish Museum, reflecting the permanent exhibition as well as the numerous special exhibitions, the cabinet exhibitions and the Museum's cultural program. We always make every effort to fine-tune our book and CD offerings accordingly.

In addition, the extensive selection of literature on Judaism (non-fiction/fiction/children's and young adult books) gives visitors the opportunity to expand and deepen the knowledge gained in the exhibition.

Alongside literature, however, the shop also offers postcards, souvenirs, devotional objects and jewelry, often exclusively designed and produced for the Museum. The shop employees are happy to answer questions, advise customers on purchases and offer other kinds of assistance as well, which is especially appreciated by foreign visitors.

We look forward to continuing the excellent cooperation with the Jewish Museum Berlin.

APPENDIX

TIME LINE 2007/2008

November 15, 2008

Management consultant Roland Berger and Hungarian Nobel literature laureate Imre Kertész are awarded the "Prize for Understanding and Tolerance of the Jewish Museum Berlin". At the award gala the laudations are held by Hildegard Hamm-Brücher and Michael Naumann, former Ministers of State.



November 6, 2008

The exhibition "Ruth Jacobi. Photographs" opens as part of the 3rd European Month of Photography Berlin. It shows the hitherto-unknown work of the sister of the famous Jewish photographer Lotte Jacobi, including portraits, still lifes, journalistic and travel photography, and botanical and experimental photographs from the 1920s and 30s.

September 23, 2008

Museum Director W. Michael Blumenthal and Managing Director Ulrich Klopsch welcome the 17-year-old student Sarah-Denise Heelmans from Duisburg as the Museum's five millionth visitor.

September 18, 2008

The exhibition "Looting and Restitution. Jewish-Owned Cultural Artifacts from 1933 to the Present" opens with a speech by Bernd Neumann, Minister of State to the Federal Chancellor and Federal Commissioner for Cultural and Media Affairs. It traces the historical procedures, connections and consequences of the National Socialists' Europe-wide looting campaign. The focus is on the paths of individual cultural artifacts that were taken from their Jewish owners during the Nazi period, as well as the owners' fates.



July 3, 2008

Two descendants from the Berlin entrepreneurial family Rochmann attend the opening of the cabinet exhibition "Total Manoli?—No Problem!", recalling German-Jewish entrepreneurs in the cigarette industry.

In the special exhibition "REFLEX—Design | in | in front of | between | reflections", budding product designers explore the phenomenon of reflection. Students from Berlin's University of the Arts took their inspiration from materials on German-Jewish culture from the archives of the Leo Baeck Institute New York.

June 1, 2008

The sixth Cultural Summer opens with a concert by Andrej Hermlin and his Swing Dance Orchestra

April 17, 2008

The exhibition "Pavel Schmidt. Franz Kafka—Verschrieben & Verzeichnet" opens with the artist in attendance. His 49 drawings explore original fragments from Kafka's bequest.



March 19, 2008

The special exhibition "typical! Clichés about Jews and Others" takes a journey into the world of stereotyped images and notions. Drawing on artworks, photographs and film clips, the exhibition by the JMB and the Jewish Museum Vienna shows how pop cultural objects, knick-knacks and historical collector's pieces disseminate stereotyped messages.

March 12, 2008

The American Jewish Committee presents Museum Director W. Michael Blumenthal with the “Ernst Cramer Award for Outstanding Achievement in American-Jewish-German Understanding” in Berlin.



December 13, 2007

The special exhibition “Dateline: Israel. New Photography and Video Art” offers a glimpse into people’s everyday lives in an atmosphere of political tensions and constant threat. Curated by the Jewish Museum New York, the exhibition displays works by 22 artists from Israel, Europe and the USA.

November 17, 2007

Former German Chancellor Helmut Kohl and the historian Fritz Stern are awarded the “Prize for Understanding and Tolerance of the Jewish Museum Berlin”. Salomon Korn, Vice President of the Central Council of Jews in Germany, and US diplomat Richard C. Holbrooke hold the laudations at the gala in the Glass Courtyard.

October 19, 2007

The Museum offers an audio guide in eight languages with cogent and entertaining information on the architecture, the permanent exhibition and its displays.



September 25, 2007

The Museum’s new Glass Courtyard, designed by Daniel Libeskind, opens with a gala attended by the architect and many prominent guests. By covering the courtyard of the Old Building with a glass roof, the Museum creates a large new event venue that can be used year-round. The 8.2-million-euro construction project was financed mainly by sponsors, donors and the German government.

August 16, 2007

“Charlotte Salomon—Life? or Theater?” displays 277 gouaches by the Berlin-born artist. The special exhibition, a cooperation with the Joods Historisch Museum Amsterdam, is augmented by a documentation with photos and original documents, as well as a contemporary work of art, the installation “Walking Next to One’s Shoelaces Inside an Empty Fridge” by the Belgian artist Chantal Akerman.



June 8, 2007

The Museum launches “on.tour—The JMB Tours Schools”. In their tour bus, with a mobile exhibition on board, the “on.tour” team heads off to schools in a number of German states. In schoolyards and classrooms, students are invited to discuss German-Jewish history and reflect on Jewish identity in Germany.

June 9, 2007

The JMB welcomes its four millionth visitor.

June 3, 2007

The fifth Cultural Summer is opened in the Museum Garden with an homage to Robert Gilbert, famous as the songwriter of unforgettable hits.

April 19, 2007

The interactive multimedia installation “The Danube Exodus” by the Hungarian artist Péter Forgács and The Labyrinth Project examined the expulsion of ethnic minorities caused by the expansionist policies of National Socialism.



March 15, 2007

With an opening address by former German Foreign Minister Joschka Fischer, the JMB and Human Rights Watch open the campaign week “Darfur: Crimes Against Humanity”, held under the patronage of H.E. Kofi Annan, former Secretary General of the United Nations. With two exhibitions, an international conference, an accompanying educational program and other events, the Museum and the human rights organization aim to increase public awareness of one of the most brutal military conflicts of our time.

THE BOARD OF TRUSTEES

The Board of Trustees of the Jewish Museum Berlin consists of nine members appointed by the German President and decides all matters of particular and fundamental importance for the foundation and its development. Under the chairmanship of Bernd Neumann, Minister of State and Federal Commissioner for Cultural and Media Affairs, the Board of Trustees met twice a year in 2007/08.

The Jewish Museum Berlin thanks the Chairman of the Board of Trustees, its members and their representatives for a partnership that has always been constructive and focused on the good of the Museum. Special thanks also must be directed to the former members who left their positions due to a change of office or according to schedule after five years, and who provided the Museum with their commitment and support in the first years after its opening. In the past two years these members were Prof. Dr. Hermann Schäfer, Department Head at the Federal Commission for Cultural and Media Affairs, who left office at the end of 2007, and State Secretary Dr. Barbara Hendricks, who left the Federal Ministry of Finance on November 16, 2007. As their successors, we warmly welcome Dr. Ingeborg Berggreen-Merkel, Department Head at the Federal Commission for Cultural and Media Affairs, as well as Nicolette Kressel, Member of the Bundestag and Parliamentary State Secretary at the Federal Ministry of Finance.

In sadder news, Deputy Member of the Board of Trustees Johann-Heinrich Krummacher passed away on February 25, 2008. He had belonged to the board since 2006 and always supported the Museum with great commitment. We will remember him fondly.

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As of March 2009

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PUBLICATIONS AND LECTURES BY STAFF MEMBERS OF THE JEWISH MUSEUM BERLIN

Publications (selection)

Franziska Bogdanov / Nina Ritz / Manfred Wichmann

- **Die Nutzung des Archivs im Jüdischen Museum Berlin**, Unterrichtsmaterialien für Berlin und Brandenburg, Reihe Neues Lernen, vol. 1, Landesinstitut für Schule und Medien Berlin-Brandenburg, 2008, pp. 23–24.

Dr. Martina Dillmann

- **Von Kreuzfahrern und Schnellfliegern: Besucherorientierung im Jüdischen Museum Berlin**, Modelle und Qualitäten des Reisens in der Diskussion, Bundesakademie f. polit. Bildung, Wolfenbüttel, 2007, pp. 61–73.
- **Marktplatz der Kunst, Die 52. Biennale in Venedig ist eröffnet**, Kulturmanagement Network (online journal), No. 2, June II, 2007, Kunst und Markt.
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- **Freundschaften schließen – Besucher gewinnen**, KM Magazin (online journal), No. 1, 16/17, Kulturmanagement Network, 2007.

Michal Friedlander

- **Jenseits des Stromes? – Sehnsucht, Ambivalenz und das Jüdische Bild von Babylon**, Babylon Mythos, edited by Moritz Wullen and Günther Schauerte with Hanna Strzoda., Exhibition catalogue of the Kunstbibliothek, Staatliche Museen zu Berlin. Staatliche Museen zu Berlin – Stiftung Preussischer Kulturbesitz, the authors and Hirmer Verlag GmbH, Munich, 2008, pp. 191–203.
- **Das zweischneidige Schwert – Ein historischer Rückblick**, Familienmentsch. Das Jüdische Elternmagazin, October 2007.

Nadine Garling

- **Jüdisches Leben in Berlin gestern und heute**, Streitfall Religion? Handbuch. Neue Angebote der interreligiösen Bildungsarbeit, Die Wille GmbH, Berlin, 2008, pp. 6–17.
- **‘Am schwierigsten scheint mir die Araberfrage.’ Arthur Ruppin zwischen praktischem Zionismus und Bi-Nationalismus im Brith Schalom**, Brith Shalom and Bi-National Zionism. The “Arab Question” as a Jewish Question, edited by Adi Gordon, Jerusalem, 2008, pp. 169–179. (Hebr.)
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- **Auf den Spuren jüdischen Lebens in Stralsund**, Welt-Kultur-Erbe 01/2008, pp. 31–33.

- **Wir gehen zu Wertheim**, Welt-Kultur-Erbe 02/2007, pp. 73–76.

Miriam Goldmann

- **typisch! Klischees von Juden und Anderen**, MuseumsJournal No. 2, Vol. 22 (April–June 2008), pp. 80 f.

Etta Grotrian, Tanja Groenke

- **Das Jewish Museum Berlin**, Jüdisches Leben in Berlin. Die Lindenstraße – Ideen zur historischen Projektarbeit an Schulen (=Learning by going IV), Landesinstitut für Schule und Medien Berlin-Brandenburg, 2008, Berlin, pp. 65–76.

Michal Kümper

- **Makom. Orte und Räume im Judentum. Real—abstrakt—imaginär**. Essays. Edited with Barbara Rösch, Ulrike Schneider and Helen Thein. Hildesheim 2007.

- **Stichwort Lehrhaus: Die Judenschule, Kaderschmiede der jüdischen Nation? oder: Revolution im Lehrhaus**, Makom. Orte und Räume im Judentum. Real—abstrakt—imaginär. Essays, edited by Michal Kümper, Barbara Rösch, Ulrike Schneider, Helen Thein, Hildesheim, 2007, pp. 143–157.

- **Interkulturelle Begegnung als Strategie gegen Antisemitismus**, „Du Opfer“ – „Du Jude“. Antisemitismus und Jugendarbeit in Kreuzberg, documentation of the AMIRA Conference on September 16, 2008 in the Stadtteilzentrum Alte Feuerwache, Berlin Kreuzberg, Verein für Demokratische Kultur in Berlin e.V. and AMIRA—Antisemitismus im Kontext von Migration und Rassismus, Berlin, 2008, pp. 21–22.

- **Moses Mendelssohn (1729–1786) – ein Vorbild für Jugendliche im 21. Jahrhundert?** Festschrift zum 25jährigen Bestehen der Moses-Mendelssohn-Oberschule in Berlin, Berlin 2008.

Naomi Lubrich

- **Coming Home: Changing Concepts of Citizenship in Postwar and Reunited Germany**, European Judaism, 40/2, Autumn 2007, pp. 22–42.

Shlomit Baris Tulgan

- **Alis wunderbarer Weg**. Cologne: Önel Verlag, 2008. Alinas Violine. Cologne: Önel Verlag, 2008. Die schöne Quelle. Islamunterricht in der Grundschule. (With illustrations.) Cologne: Önel Verlag, 2008.

Aubrey Pomerance

- **Jüdische Museen als Motor archivischer Sammeltätigkeit**, Jüdisches Archivwesen. Beiträge zum Kolloquium aus Anlass des 100. Jahrestags der Gründung des Gesamtarchivs der deutschen Juden (publication of the Archivschule Marburg, Institut für Archivwissenschaft No. 45), edited by Frank M. Bischoff and Peter Honigmann, Marburg, 2007, pp. 331–351.

- **Erich Zwilsky und das Jüdische Krankenhaus Berlin**, Vom Hekdesch zum Hightech. 250 Jahre Jüdisches Krankenhaus im Spiegel der Geschichte der Juden in Berlin, edited by Elke-Vera Kotowski and Julius Schoeps, Berlin, 2007, pp. 148–153.

- **Einleitung zum Symposium ‘Betrachtungen zur Geschichte deutscher Rabbiner’**, LBI Information 12, Frankfurt am Main, 2007, pp. 59–61.

- **Begegnungen mit der Stifterin Janet Beasley. Die Archivworkshops mit Holocaust-Überlebenden am Jüdischen Museum Berlin**, Zeugen und Zeugnisse. Bildungsprojekte zur NS-Zwangsarbeit mit Jugendlichen, Stiftung “Erinnerung, Verantwortung und Zukunft”, 2008, Berlin, pp. 93–95.

Dr. Mirjam Wenzel

- **Lyotard im Widerstreit mit Adornos Weigerung: Reflexionen über Auschwitz und juristische Verfahren zur ‘Aufarbeitung der Vergangenheit’**, Herrschaftsverhältnisse und Herrschaftsdiskurse. Essays zur dekonstruktivistischen Herausforderung kritischer Gesellschaftstheorie, edited by Volker Weiß and Sarah Speck, Berlin, 2007, pp. 50–72.

Manfred Wichmann

- **Die Gesellschaft zum Studium des Faschismus. Ein antidemokratisches Netzwerk zwischen Rechtskonservatismus und Nationalsozialismus**, Bulletin für Faschismus- und Weltkriegsforschung, Wissenschaftliche Halbjahresschrift 31/32, 2008, pp. 72–104.

Presentations (selection)

Mathias Groß

- **Kassen- und Führungsbuchungssysteme in Berliner Museen: Funktionalitäten der Opslog-Datenbank für Führungsbuchungen im JMB**. Presentation for the Fachgruppe Öffentlichkeitsarbeit und Museumspädagogik des LMB at the SMB Kompetenzzentrum Museumshöfe, June 2008.

Sarah Hiron

- **Ecclesia und Synagoge – eine Methode zum christlichen Antijudaismus**. Presentation at the conference “Streitfall Religion?”, Jerusalemkirche – Forum für interreligiöse Bildung, Berlin, April 2008.

Maren Krüger

- **Communicating German-Jewish History and Culture: The Jewish Museum Berlin**. Presentation at the conference “Tagung Modern Jewish Culture: Diversities and Unities” at the Department of Jewish Studies, University of Wrocław, June 2008.

Tanja Petersen

- **Can Children’s Museums Be Places of Examination on Difficult and Painful Issues?** Presentation at the 6th International Conference Hands on! Europe, Association of Children’s Museums, “Action, Interaction and Reflection. Children’s Museums in the 21st Century”, November 2007.

- **The Jewish Museum Berlin**. Presentation for the Spring-Meeting, Swedish Museums Association, Stockholm, Riksförbundet Sveriges Museers Värmöte, March 2008.

- **Kinderbücher und Comics als Möglichkeit der Annäherung**. Presentation at “NS und Holocaust – Ein Thema für Kinder?”, a symposium at the Rathaus Schöneberg and at the Kinder- und Jugendmuseum Schöneberg, November 2008.

- **Museum und Gesellschaft. Interkulturelles Lernen**. Presentation at the annual conference “Bildung. Was sonst?”, Bundesverband Museumspädagogik, Munich, November 2008.

- **Vermittlung und Kommunikation. Praxisbeispiele aus dem Jüdischen Museum Berlin**. Module within the qualification measure “Museum Management”, Freie Universität Berlin, February and November 2008.

Aubrey Pomerance

- **Transfer und Organisation: Zur Geschichte der Sammlung des LBI**. Presentation at the annual conference of the Simon Dubnow Institute, “Sammeln, Ordnen, Wissen. Jüdische und andere Wissenswelten”, Leipzig, July 2007.

continued: Presentations

- **Jüdische Memorbücher in Franken.** Presentation at the conference “Geschichte der Juden in Franken”, Shalom Europa, Würzburg, July 2007.
 - **Eingebunden in das Bündel des Lebens. Die Seelengedächtnisbücher jüdischer Gemeinden.** Presentation at the international symposium “Wider das Vergessen und für das Seelenheil: Memoria und Totengedenken im Mittelalter”, Akademie des Bistums Mainz, Erbacher Hof, March 2008.
- Manfred Wichmann
- **Potenziale und Probleme der Darstellung Jüdischen Sports in Museen und Ausstellungen.** Presentation at the annual conference of the Deutsche Vereinigung für Sportwissenschaft, Sektion Sportgeschichte, Göttingen, June 2008.
 - **Vier Generationen der Familie Sternberg in Spandau.** Presentation at a lecture evening with historical witnesses on Spandau’s Jewish history, Berlin, November 2008.

Nina Wilkens

- **NS und Holocaust – Ein Thema für Kinder?** Presentation at a symposium at the Rathaus Schöneberg and the Kinder- und Jugendmuseum Schöneberg, Vermittlungsform Theater, November 2008:

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View into the axes on the lower level of the Jewish Museum.



ACHSE DES EXILS

SYDNEY KOPENHAGEN CHICAGO KAPSTADT

Achse des Exils
Die jüdische Diaspora ist ein zentraler Bestandteil der jüdischen Kultur und hat sich über Jahrhunderte hinweg in verschiedenen Teilen der Welt verbreitet. In der Zeit der Aufklärung und der Industrialisierung erlebte die jüdische Diaspora eine Renaissance, die sich in der Gründung von jüdischen Gemeinden und Synagogen in vielen Städten weltweit manifestierte. Diese Gemeinden wurden zu Zentren der jüdischen Kultur und des Lebens, die die jüdische Identität und Tradition bewahrten und weiterentwickelten. Die jüdische Diaspora ist ein Zeugnis für die Widerstandsfähigkeit und Anpassungsfähigkeit der jüdischen Nation über die Jahrhunderte hinweg.

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LA PAZ

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