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OPENING REMARKS BY THE CHAIRMAN OF THE BOARD OF TRUSTEES

Since opening in 2001, the Jewish Museum Berlin has had over eight million visitors to its impressive exhibition space designed by Daniel Libeskind. More than 2,000 come every day, not only to see exhibitions here, but also to take part in discussions with witnesses of history or attend one of the seminars, lectures, and diverse educational programs offered by the Museum.

The Jewish Museum Berlin is a vibrant place devoted to the culture of remembrance, situated at the crossroads of museum and society. Its new Academy in the Eric F. Ross Building—likewise designed by Libeskind—builds upon this tradition. The Academy was opened last year with a public ceremony on 17 November 2012. With its program, the Academy of the Jewish Museum Berlin will focus particularly on questions relative to immigration, integration, and intercultural education, which are of fundamental significance to the development of our society. The new Academy building will house the Museum's education department, as well as its library and growing archives, which include among other things the legacies of countless families driven into exile during the period of National Socialism. The Federal Government of Germany supported construction of the Academy with a grant of Euro 7.5 million. Of inestimable value is moreover the ongoing engagement of private Friends and supporters, who have made exemplary contributions to the great success of the Jewish Museum Berlin.

Berlin and the Federal Republic of Germany can count themselves blessed to have Professor W. Michael Blumenthal as director of the Museum. It is largely Prof. Blumenthal's vision and acumen that have led the Jewish Museum Berlin to where it is today—firmly anchored in the societal and cultural life of our country and moreover in enjoyment of an enviable international reputation. As Chairman of the Board of Trustees, I would like to thank W. Michael Blumenthal and his staff for their excellent work. Further, I am grateful to the members of the Board of Trustees, who have supported the Museum's work with their continuous and enthusiastic advice and engagement.



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

THE ANNIVERSARY OF THE JEWISH MUSEUM BERLIN

A new building by Daniel Libeskind for the Academy of the Jewish Museum Berlin, new programs with a focus on immigration and integration, and several special exhibitions: in the past two years, we were once again very busy. In 2011, we celebrated our tenth anniversary with a week of festivities and an anniversary exhibition »How German is it? 30 Artists' Notion of Home«.

The Jewish Museum Berlin is no longer simply one of Germany's most well-visited museums—at the end of 2012, we counted our eight-millionth visitor—its content has long since put it in a class by itself within the landscape of international cultural institutions. And with the opening of the Academy of the Jewish Museum Berlin in November 2012, our program has become yet more extraordinary.

The Academy of the Jewish Museum Berlin

In the future, the Jewish Museum Berlin with its Academy will focus on a new set of priorities, placing in particular new emphasis on the political, societal, and cultural pre-conditions for fostering the co-existence of people with diverse backgrounds and developing the potential such diversity harbors.

The new Academy programs aim to contribute something toward increasing societal acceptance of diversity and plurality. The Academy will create a forum for the exchange of experience between various international groups and individuals who are engaged locally and politically in nurturing the process of integration. The success of our discussion series »Visions of Belonging« and of the »Diversity in Schools« project has shown us that we are on the right path. With the fellowship program launched in 2012, we are already supporting academic research on the subjects of immigration and integration. Currently, Dr. Karen Körber is working on a quantitative sociological study of the situation of Russian-Jewish »quota refugees« in Germany.

We owe our gratitude to many people who have given us their trust and supported our work over the past two years: above all to the Board of Trustees and its chairman, Minister of State Bernd Neumann. The enthusiastic support of the German Federal Government and the generous cooperation of the State Senate of Berlin as well as the district of Friedrichshain-Kreuzberg were indispensable in our efforts to make the Academy of the Jewish Museum Berlin a reality. I would also like to thank warmly the members of our *Gesellschaft der Freunde und Förderer der Stiftung Jüdisches Museum Berlin e. V.* and of the *Friends of the Jewish Museum Berlin in the U.S.* They and many other sponsors made substantial contributions to our concept of a public-private partnership.



Prof. Dr. W. Michael Blumenthal,
Director

BACK TO THE FUTURE. 10 YEARS OF THE JEWISH MUSEUM BERLIN

The last two years were marked by an anniversary celebration which allowed us to reflect on the past, and by a project that points to the future. In 2011, the Museum turned ten, and we celebrated this anniversary decade with events that provided an insight into the themes that will be pursued in the new Academy of the Jewish Museum Berlin. Last year we celebrated the opening of the Academy, which we will move into over the course of 2013.

Ten years of Museum work mean 21 large-scale exhibitions, 27 smaller ones, 21 showcase exhibitions, as well as the successful permanent exhibition, which together reached a total of 8 million visitors. These ten years of Museum work, however, have also resulted in 1.8 million paper pomegranates, on which our visitors wrote their wishes, questions, and comments; 150 guestbooks filled with entries about our special exhibitions and 650 guests books commenting on the permanent exhibition; and about 30,000 entries per year in our electronic guestbook, not counting the comments posted on Facebook and Twitter. You can decide for yourself whether our visitors' overwhelming need to share their experiences is a direct result of our work in the Jewish Museum Berlin, or simply a result of the new possibilities offered by electronic communication.

We celebrated our review of the Museum's first decade with the exhibition »How German is it? 30 Artists' Notion of Home«: 30 artists living in Germany today each presented a definition of their own cultural coordinates. Our academic contribution to the Museum's anniversary included a symposium with the title »Visions of Belonging«, in which our panelists discussed questions relative to the future of German society. With this conference, we made our first approach to the themes of our future work in the Academy, which will involve investigating the conditions necessary for an ethnically, religiously, and culturally heterogeneous society, which must guarantee the right of all its members to equal opportunity and participation in the common political, economic and social life.

Our first step toward realizing this goal was to inaugurate a fellowship program. The Academy was honored to select as its first fellow the social scientist Dr. Karen Körber, who will pursue a research project on the future perspectives of Russian-speaking Jews in Germany during her time at the Academy. With the exhibition »Berlin Transit«, addressing the immigration of Eastern European Jews to Berlin during the 1920s, we also presented a historical perspective on the theme of migration. Our large retrospective on the work of R.B. Kitaj, which concluded the year 2012, introduced an extraordinary artist, relatively unknown in Germany, who through psychologically complex images investigated the concept of a »Jewish« art—for him: »diasporist«. And with completion of the »Garden of Diaspora« in the Academy of the Jewish Museum Berlin, in the coming year we will be able to offer a new series of educational programs which focus on the relationship between conservation and adaptation, using the example of our interaction with nature.



Cilly Kugelman,
Program Director

The Exhibitions

»Impressive museum, great tour, and a great variety of information. Many thanks for the unforgettable impressions!«

From our guestbook



ALWAYS CHANGING—THE PERMANENT EXHIBITION

Since the opening of our permanent exhibition »Two Thousand Years of German-Jewish History«, the Jewish Museum Berlin has continuously rotated single exhibit items on display from our collection, and has also re-worked whole sections of the exhibition. New gifts and acquisitions, new themes, and the histories of different individuals and families have been exposed to the light of a broad audience. In this way, we keep the exhibition fresh and lively.

Berlin, Berlin

The exhibition section »Berlin, Berlin« is devoted to the role of Jews in the modern economy as well as in the science, art, and culture of the period starting with the end of the 19th century. Five large showcases in this exhibition chapter were re-designed in 2012. The showcases themselves remained, but we completely re-worked their contents together with the designers eckedesign. With a new look and with better focus, these cases now feature the director Max Reinhardt and his set designer Ernst Stern, the scientists Albert Einstein and Fritz Haber, and the sexual behavioral scientist Magnus Hirschfeld together with the physicist and Social Democrat Leo Arons.


In 1909 the chemist Fritz Haber developed a procedure for producing ammonia, a key ingredient in fertilizer and bombs. During the First World War, he conducted research for the Ministry of War and developed chemical weapons. Albert Einstein became a pacifist in the First World War. »As punishment for my contempt of authority, fate has turned me into an authority myself,« said the unconventional physicist in 1930. He employed his fame to support various political and social causes. He engaged himself in efforts to foster peace and democracy, and supported the founding of an independent Jewish state. Despite their discordant perspectives on the First World War, the two scientists remained closely allied, and we show them side by side in our permanent exhibition for this reason.



Although the physicist Albert Einstein and the chemist Fritz Haber took discordant positions on the First World War, they remained close personally. We therefore show them side by side in the newly revised exhibition section »Berlin, Berlin«.



In 1913, the stage designer Ernst Stern created a rotating stage for Max Reinhardt's production of »The Merchant of Venice«. We show unpublished photos from his estate in a new showcase in the exhibition section »Berlin, Berlin«.



The new floor plan uses circles and arrows to show visitors their way through the permanent exhibition.

New material

The Jewish Museum has made it possible for visitors who are in a hurry to obtain a general overview of the exhibition; visitors who have more time can delve more deeply into a subject. In the permanent exhibition, reading binders have proved to be an effective device for inviting people to flip through pages, enjoy impressive images, and even read intensively about a subject. In 2011 and 2012, as in years past, we revised several of these reading binders: »The world of shopping« showcases attractive and humorous catalogs and brochures created by various Jewish department stores from 1905 through 1938. In our chapter on »National Socialism«, we have introduced a new reading binder with photographs and documents of the Jewish Winter Relief Organization dating from 1935 through 1943. And last but not least, we focus on Jewish weddings after 1945 in a section entitled »Mazel tov!« (Good luck!). Directly after the end of the war, survivors of the Holocaust, who in many cases had lost all their friends and family, sought the security of a new family. Thus in the DP camps and in newly inaugurated synagogues, many weddings were celebrated. A new reading binder gives visitors an insight into how couples old and young turned their eyes to the future and laid the foundation for a new chapter in their lives, despite chaotic and improvised surroundings and, in some cases, despite ongoing persecution.

Take a seat!

Besides the desire of our visitors for an attractive, accessible, and diverse presentation of the material, we also take seriously their need for a rest from time to time. In 2012, therefore, we placed more than 200 folding chairs in all sections of the permanent exhibition. Visitors are invited to take the chairs with them on their tour through the Museum. The chair model we selected is one that has been used successfully in many other museums. It is light and comfortable and can even be used as a support while standing when it is folded. We have stopped hearing the many justifiable complaints that we used to receive about the lack of benches in the Museum.

Giving direction

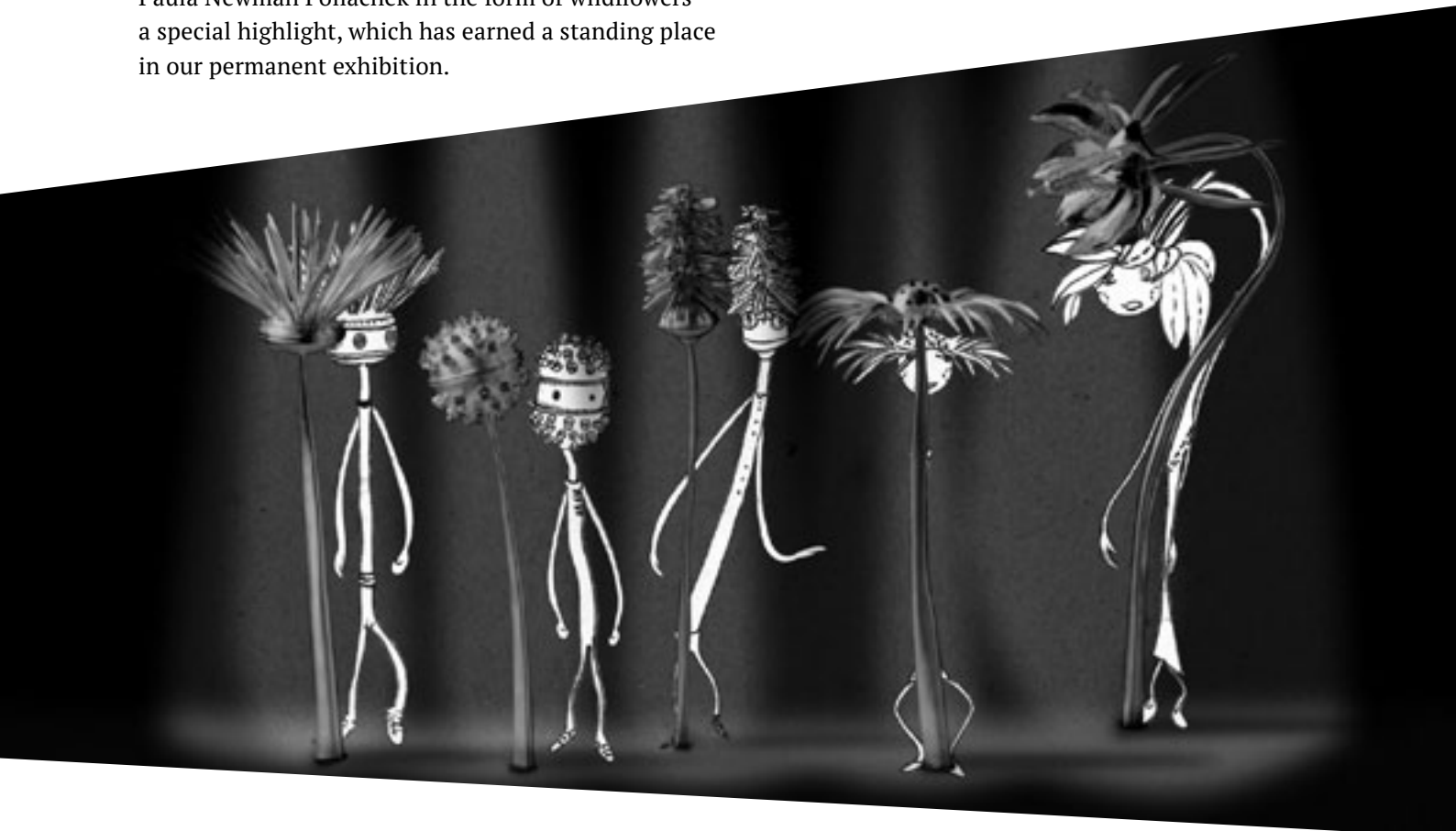
One of the characteristics of an exhibition that helps people retain an agreeable memory of their visit is a coordinate system that gives them a good overview of their choices. Our visitors want to know which way they should go. To help them, we are continuously improving the directional signs in the Museum. We have recently completed a new orientation system, which guides visitors through the two levels of the permanent exhibition's complicated zigzag ground plan by means of black points and arrows placed on the floor. All parts of the orientation system are now attuned to each other, and share a unified design.

»Blossom_Box_Beats«

In cooperation with the Hochschule für Technik und Wirtschaft Berlin (University of Applied Sciences) and the Humboldt-University Berlin, and with sponsorship from the EU, the Jewish Museum Berlin developed an audio guide for children aged 8 to 12. Since September 2012, children (and adults) can get a tour through selected sections of the exhibition in German or English for 1€ from the »Spice Boxes«, a music band made of five spice boxes that have been »brought to life«. This tour is characterized by its entertaining dialog, full of humor as well as deep insights into the material.

Spice boxes (also called besamim boxes) are used to pass around sweet-smelling herbs (»besamim« in Hebrew) at the end of Shabbat. The five besamim boxes that inspired the Jewish Museum's »Spice Boxes« band were designed in 2002/2003 by the American artist Paula Newman Pollachek in the form of wildflowers—a special highlight, which has earned a standing place in our permanent exhibition.

The Spice Boxes—singing, dancing, and music-making besamim boxes (designed by buchstabenschubser)—lead children who don't take the guided tours on a voyage of discovery through the Museum. The audio guide was created as part of the project POSEIDON, and in cooperation with the Hochschule für Technik und Wirtschaft Berlin and Humboldt-University. The project was funded by the European Regional Development Fund.



THE SPECIAL EXHIBITIONS

»YOU'VE COME TO A FAMILY OF PERFUMERS«– THE COSMETIC COMPANIES SCHERK AND ALBERSHEIM

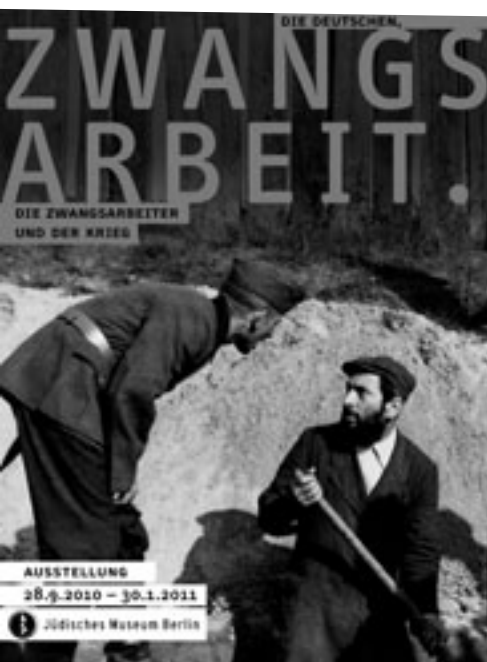
**2 September 2010 through 31 January 2011,
Rafael Roth Learning Center**

This cabinet exhibition narrated the history of the Berlin and Frankfurt cosmetic firms Scherk and Albersheim. Both companies, following »Aryanization«, war, and restitution, were rebuilt by the families of their Jewish founders and carried on business in Western Germany's post-war era. Perfume, powders, and face lotions—the well-known products of these two firms were enjoyed by a broad consumer base well into the 1960s.

The extensive historical material pertaining to the family of Fritz Scherk (1918–1995)—which was inherited and donated to the Jewish Museum Berlin by his daughter—formed the basis of this exhibition. The show was adopted by the Jewish Museum of Frankfurt and expanded with a new chapter on the Frankfurt firm Dr. Albersheim. The Frankfurt exhibition ran from 15 December 2011 through 1 April 2012 under the title »Trading in Cleanliness. The Cosmetics Companies Scherk and Dr. Albersheim« at the Museum in the Judengasse.

In the showcase exhibition »You've Come to a Family of Perfumers«, the Jewish Museum Berlin presented the Berlin and Frankfurt based cosmetic firms Scherk and Albersheim. Among the guests at the opening were members of the Scherk family.





The exhibition »Forced Labor. The Germans, the Forced Laborers and the War« told for the first time the whole story of these crimes and their consequences after 1945.



The architect and cultural historian Miriam Levy Lipis in front of the photo installation exhibited in the Jewish Museum Berlin.



The building regulations, now more than 1,500 years old, are simple: The Sukkah (leaf hut) must have at least two-and-a-half walls, and the stars must remain visible through the leaf roof at night. A photo installation in the Eric F. Ross gallery showed pictures of contemporary Sukkot in Europe, Israel, and the USA.

FORCED LABOR. THE GERMANS, THE FORCED LABORERS, AND THE WAR.

An exhibition of the memorial sites Buchenwald and Mittelbau-Dora, initiated and sponsored by the EVZ Foundation, 28 September 2010 through 30 January 2011, Old Building
See biannual report 2009–2010

THE SUKKAH: A FLEETING HOUSE FOR A JEWISH FESTIVAL

5 November 2010 through 27 February 2011,
 Eric F. Ross Gallery
See biannual report 2009–2010



MICHA ULLMAN: »UNDER«
18 March through 31 July 2011,
Eric F. Ross Gallery

Micha Ullman is counted among the most important Israeli sculptors of his generation. He has been known in Germany since the 1970s as an instructor at various art academies and above all for his public sculptures. Most well-known is his monument, on Berlin's Bebelplatz, to the Nazi book-burnings.

Ullman's materials are sand, rock, iron, and now and then paper and water. In archetypal images such as the house, the chair, the table, or the glass, he sheds light on the absent and the inaccessible, but also on the fragmentary and fragile nature of presence.

In 2011, the Museum was able to acquire an important work of Micha Ullman's: the installation »Under«, which shows twelve angular forms filled with red sand that are strewn about the floor. Only gradually, the viewer recognizes the forms as fragments of furniture. This floor installation was exhibited together with a series of Ullman's drawings called »CHAIR I-IV«, in the collection of the Jewish Museum Berlin, and a video about the artist.

Micha Ullman's family fled a village in Thuringia to Palestine in 1933, where he was born in 1939 in Tel Aviv. Since the 1970s, he has become known in Germany through his work in public spaces.



**RADICAL JEWISH CULTURE.
THE NEW YORK MUSIC SCENE SINCE 1990**
8 April through 24 July 2011, Old Building

At the beginning of the 1990s, New York's »Downtown« scene spawned an avant-garde Jewish music movement, which became known as »Radical Jewish Culture«. Musicians like John Zorn, David Krakauer, Marc Ribot, Anthony Coleman, and Frank London passionately investigated the possibilities of a new Jewish music and emancipated themselves from an aesthetic position characterized by conformity and an understated social profile. In their music, they melded free Jazz forms with Klezmer improvisations, experimental music with Rock, Blues, and Punk.

The special exhibition »Radical Jewish Culture« traced the development of this scene with a broad selection of musical samples, live concert recordings, and largely unpublished archival material of the musicians involved. On display were, among other things, notebooks, personal photographs, and books of the musicians, as well as art works which provided the inspiration for costumes and LP covers. The key figures in this music scene could be heard speaking in extensive interviews. In eight sections, the exhibition gave visitors an overview of an extraordinarily fertile decade of music under the sign of Radical Jewish Culture as well as insight into the artists' predecessors. The historical perspective stretched from the first Klezmer musicians in Eastern Europe and the Jewish immigrants who developed this style of music in the USA through its rejection as »Ghetto Music« in the period after World War II, and finally to the »Klezmer Revival« of the 1970s and 80s.

We took this exhibition over from the Musée d'art et d'histoire du Judaïsme in Paris.



The exhibition rooms were designed by the exhibition architects Tobias Katz und Marcus Kaiser (Cologne / Darmstadt).

The exhibition »Radical Jewish Culture« portrayed this music scene with audiovisual documents, numerous music clips, and other largely unpublished materials. In addition, we hosted several star-studded events. In this picture, Paul Brody plays at the exhibition opening.

»How German is it? 30 Artists' Notion of Home« was our anniversary exhibition to celebrate the Museum's 10th birthday.



NO TO NINE ELEVEN!—A TOWER PROJECT OF THE JUGA-INITIATIVE IN THE JEWISH MUSEUM BERLIN

**21 August through 12 September 2011,
Eric F. Ross Gallery**

Under the patronage of the Senator for Internal Affairs and Sports of Berlin, Dr. Ehrhart Körting, young Berliners of various religious communities in the JUGA-Initiative (the acronym JUGA comes from the German words for young, religious, and active) came together to mark the tenth anniversary of the terrorist attack of 9/11 2001, by setting an example of peaceful interaction and denouncing the misuse of religion. The four-meter-high »Tower of a Common Future« was built from about 200 cardboard boxes, on which children and young adults from Berlin had painted or written their wishes and hopes.

ANNIVERSARY EXHIBITION: HOW GERMAN IS IT? 30 ARTISTS' NOTION OF HOME

**16 September 2011 through 29 January 2012,
Old Building**

With an exhibition of contemporary art on the occasion of its tenth anniversary, the Jewish Museum Berlin addressed the question of national identity in Germany. German society has changed fundamentally over the past two decades. Germany's accepted self-image had begun to crumble after the fall of the Soviet Union and the GDR, long before Germany, diffidently and with much hand-wringing, began to define itself as a land of immigrants. Our question was how citizens of the Federal Republic of Germany and people from other countries living in Berlin, Munich, or Frankfurt saw themselves, whether their background was West German or East German, religious or unreligious, Russian or Turkish or anything else. How do new immigrants integrate the culture they bring with them into their new living conditions? How does immigration change not only the immigrants, but also their new neighbors?

The exhibition showed works of 30 artists, who live or have lived in Germany. Their works addressed changes in perspective and experience—such as family and collective memory, national myths, language, religion, and the experience of migration itself—within a culture that as a whole has grown more diverse. Eight works were commissioned specially for the exhibition: by Arnold Dreyblatt, Via Lewandowsky with Durs Grünbein, Julian Rosefeldt, Misha Shenbrot, Paul Brody, Azra Akšamija, Anny and Sibel Öztürk, and Lilli Engel and Raffael Rheinsberg. The works spanned the entire spectrum of contemporary art, from room installations

to video and film, photography, painting and graphic print. In a separate archive room, we gathered objects to create a panorama of popular culture. These included a bank card from Deutsche Bank with Turkish imprint and a mini-Döner-Kebab stand as scenery for a model train set. This collection was flanked by film interviews with new citizens of Germany talking about their experiences with the question »What is German?« An extensive catalog to the exhibition, with pictures of all exhibited works, was published by the Hirmer Verlag.

The works exhibited spanned the whole spectrum of contemporary art. Pictured here is the film projection »Voice Over« by Nevin Aladag.



The exhibition showed works by 30 artists with varying backgrounds who live or have lived in Germany.



Many works focused on the experience of migration and the process of change that accompanies it. This is true of the work pictured here: Maziar Moradis' photo series »I become German«.



BERLIN TRANSIT. JEWISH IMMIGRANTS FROM EASTERN EUROPE IN THE 1920S

23 March through 15 July 2012, Old Building

Berlin after the First World War was a place of refuge and stop-over point for tens of thousands of Jews from Eastern Europe. For a good decade, Berlin was a vortex of Jewish migration. The exhibition »Berlin Transit« put this little known chapter of Berlin's history in the spotlight, approaching it from the perspective of group biography. The exhibition arose in close cooperation with the DFG-sponsored research project »Charlottengrad & Scheunenviertel. Jewish Immigrants to Berlin from Eastern Europe in the 1920s and '30s« at the Eastern Europe Institute of the Freie Universität Berlin, and succeeded in presenting a cornucopia of previously unknown materials to a broader public. The exhibition architecture was designed by the Berlin scenographers chezweitz & partner. A special feature of the exhibition was that every room other than the entrance »prolog« was characterized by a single type of object.

Berlin has been a hub between east and west ever since the end of the 19th century. In particular during the period immediately following World War I, it was a place of refuge and stop-over point for tens of thousands of Jews from Eastern Europe. Most were fleeing West from war, revolution or pogroms in the territories of the former Russian Empire and the Habsburg Monarchy.

Visitors learned about the geographic origins of the immigrants, the reasons for their emigration, and the path of migration that led them to Berlin. One exhibition room was devoted to the »Scheunenviertel.« Among other things, this room with its display of photographs invited viewers to take a critical new look at the way in which the media present images of locals and foreigners. An elaborate film installation revealed unusual perspectives on and of Berlin as a »space for experience and memory.« In the »Babylon« room, we focused on the history and programs of the publishing houses run by immigrants. The chapter called »Charlottengrad« presented a biography of the wealthy industrialist family Kahan as a proxy for the community of upper-middle-class Russian Jews living in the vicinity of Berlin's Kurfürstendamm. The audio room »Voices of Immigrants« gave visitors the opportunity to hear selected texts on the subjects, visions, and debates that occupied Jewish immigrants, as well as music from the record label Semer, in the original languages. With works of Leonid Pasternak, Issachar Ber Ryback, and Naum Gabo, the section »Change of Perspective« provided a selective outline of the aesthetic and political spectrum of the Eastern European Jewish artists living in Berlin at the time. The »Epilog« invited visitors to join in on a search for the traces in present-day Berlin of largely forgotten places once central to Eastern European Jewish immigrant life.

So many Russians lived around Berlin's Kurfürstendamm in the 1920s that the area became known as »Charlottengrad«. The oil mogul Chaim Kahan and his family were among them. We were able to portray the Kahan family's history exclusively on the basis of private loans. One highlight was this silver elephant, which the family brought to Berlin when it fled Russia. The heirloom is now kept in Tel Aviv.



In 1921, the avant-garde artist Issachar Ber Ryback fled from pogroms in what is now the Ukraine to Berlin. As part of the exhibition »Berlin Transit«, we showed his pogrom cycle in Germany for the first time since its Berlin premiere in 1923/1924.



All kinds of birds, beetles and fairy tale figures populate the children's books that immigrant publishers brought out in large numbers. Eastern European Jewish intellectuals wanted to inspire the younger generations with their own visions of the future.





RUSSIANS JEWS GERMANS. PHOTOGRAPHS BY MICHAEL KERSTGENS SINCE 1992

**20 April through 26 August 2012,
Eric F. Ross Gallery**

Over 200,000 Jews from the former Soviet Union have come to Germany as so-called »quota refugees« (so called because they are distributed among the various German *Bundesländer* pursuant to fixed quotas) since the fall of the Iron Curtain. This wave of immigration has enduringly altered the Jewish Community in Germany. Of the 110,000 members of Jewish Communities across Germany today, approximately 90,000 are of Russian-speaking heritage.

Michael Kerstgens is one of the few photographers who have documented the immigration process, as experienced by Russian-speaking Jews coming to Germany from the former Soviet Union, intensively over an extended period of time. The entire series, consisting of 162 black-and-white photographs, was acquired by the Jewish Museum Berlin in 2011 and now forms a part of our Photography Collection.

These works deal with the social and religious challenges which Jewish immigrants face, as well as with the situation of the long-established residents. In subtle compositions, Kerstgens captures religious holidays and social events in the Jewish Communities, everyday life in the transitional homes, and private moments in the life of individual families. Our exhibition displayed approximately 80 photographs representing farewells and new beginnings, arriving and settling, the search for belonging and religious tradition. In cooperation with the Hochschule Darmstadt, the exhibition traveled to Darmstadt for presentation from 4 November through 2 December 2012, at the Designhaus on the Mathildenhöhe.

In his photography, Michael Kerstgens documents the immigration process of Russian-speaking Jews to Germany. Over 200,000 of these so-called »quota refugees« have immigrated since 1990.



On 20 September 2012, the Jewish Museum Berlin opened the first major retrospective of the work of R.B. Kitaj since the painter's death in 2007.

R.B. KITAJ (1932-2007). OBSESSIONS

**21 September 2012 through 27 January 2013,
Old Building**

The American artist R.B. Kitaj belonged to a group of painters—including David Hockney, Frank Auerbach, Lucian Freud, and others—who in the 1960s ushered in a new era of figurative art. The great theme of Kitaj's life and work was identity in the modern age. Through his obsessive struggle with the significance of being Jewish and his grappling with earlier models such as Franz Kafka, Sigmund Freud, and Walter Benjamin, in the mid-1960s Kitaj began to develop the idea and shape of a »Jewish« art. At its heart, he saw the Jews' experience of life in the diaspora. He created a voluminous oeuvre of paintings, which he supplemented with texts, commentaries, and two manifestos. The Jewish Museum Berlin's exhibition was the first large retrospective covering all periods of the artist's work since his death in 2007.

We showed around 65 paintings as well as graphic prints, pastels, and drawings. In addition, the exhibition presented various texts from the artist's written legacy, which shed light on the artist's working methods and the broad spectrum of found materials and sources of inspiration which flowed into Kitaj's paintings. The exhibition provided insight into the artist's archive of texts and images for the first time, rendering more accessible an art brimming with references which has often been viewed as intellectually challenging and difficult to decipher.




Throughout his life, R. B. Kitaj portrayed his friends and companions. Here are two paintings in an unusually long vertical format («The Orientalist» and «The Arabist») next to «The Neo-Cubist», a portrait of Kitaj's painter friend David Hockney (far left).

To supplement and clarify the paintings of R. B. Kitaj, explanatory texts, documents, reference pictures, and biographical information were presented on »café tables«, making reference to Kitaj's passion for frequenting cafés.



The paintings of R. B. Kitaj can be found in the most important museums in the world as well as in private collections. These institutions and individuals—including the Museum of Modern Art in New York, the Tate in London, the Thyssen-Bornemisza Collection in Madrid and many others—supported the exhibition almost without exception through loans. The free-lance curator Dr. Eckhart Gillen and in-house project director Dr. Margret Kampmeyer were responsible for the show.

From 21 February through 16 June 2013 the exhibition can be seen at two venues in England. The Jewish Museum London is showing a significantly pared down version under the title »R. B. Kitaj. Obsessions. The Art of Identity«; while the Pallant House Gallery in Chichester presents a different excerpt as »R. B. Kitaj. Obsessions. Analyst of Our Time« (23 February through 16 June 2013). After that, the exhibition travels to the Hamburger Kunsthalle, where it can be seen for the last time from 19 July through 27 October 2013.

A photograph of a courtyard between modern buildings with a large Star of David on the ground. The buildings have a metallic, reflective facade. The ground is paved with a large, light-colored Star of David. The sky is blue.

»Loads of interesting information, which showed me and explained the history of the Jews really well. I liked it a lot«

From our guestbook

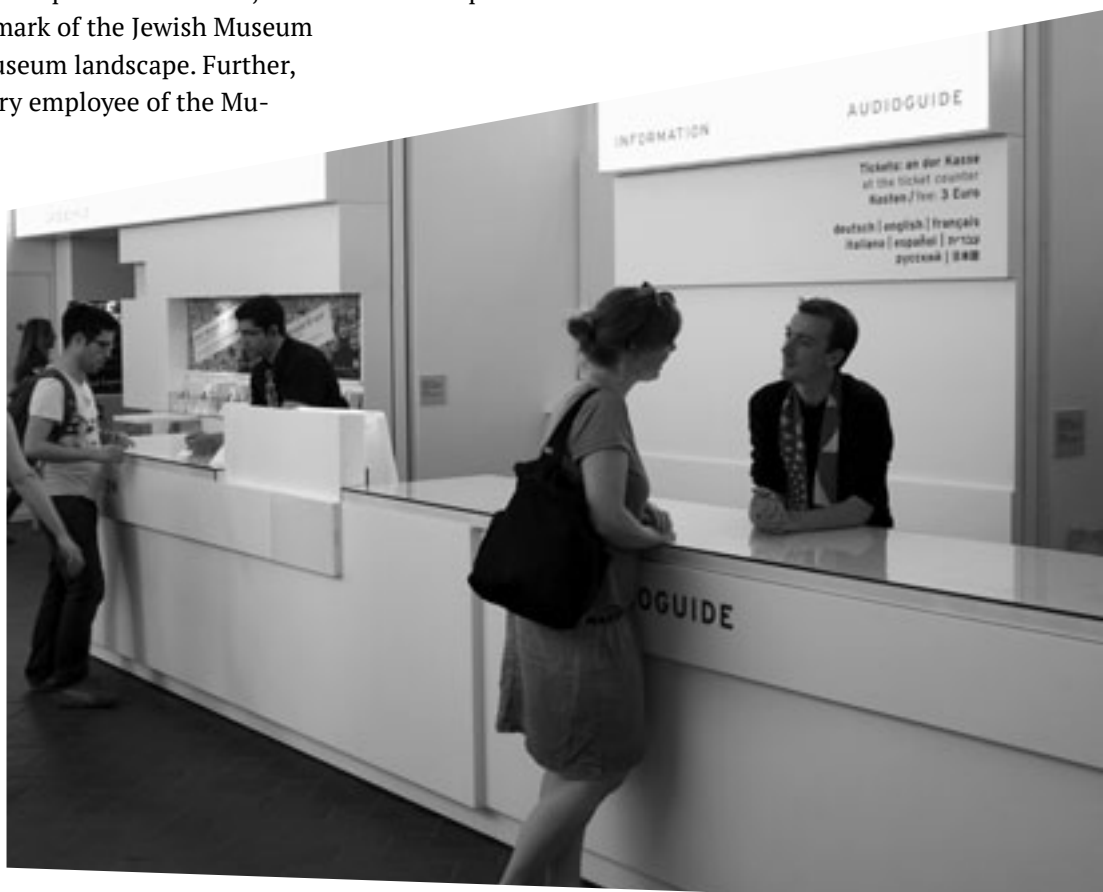
FRIENDLY AND COMPETENT

Since the opening of its permanent exhibition, the Museum has employed a system of visitor hospitality using »Hosts« unique to the Jewish Museum Berlin. This system has held up very successfully for ten years now. It was hard to draw any different conclusion from a conference on »visitor orientation« in museums, held at the Open Air Museum at Kiekeberg in Hamburg to which Daniel Ihde and Johannes Rinke—two staff members of the Jewish Museum Berlin’s visitor service department—were invited in November 2012. This conference resulted in many new contacts for us—an enriching experience, which seems more urgent than ever today, as the service provided to visitors is in many museums still accorded far too little significance in comparison with the curatorial and scholarly aspects of museum work. The host concept of the Jewish Museum Berlin, which in principle assumes that visitors desire communication over the course of their visit to the Museum, and that this should be provided to them, remains an unparalleled trademark of the Jewish Museum Berlin within the German museum landscape. Further, since the middle of 2012, every employee of the Mu-

seum leaves their office for one day a year and spends their time in the public part of the Museum, in order to enrich their perspective on their own Museum work through experiencing the perspective of the hosts.

A working group of Hosts together with the department directors resolved to make a few small changes in working procedures during the summer of 2012. The most important change is abandoning the previously more or less fixed placement of Hosts within the exhibition. Instead, the Hosts now work in micro-teams of three to four persons. This allows the Hosts to arrange their daily work schedule more flexibly, so that individual Hosts within a micro-team can respond more freely to the needs expressed by individual visitors.

Since the spring of 2012, moreover, management of the cashiers belongs to the responsibility of the Visitor Service Department.



The Hosts of the Jewish Museum Berlin are glad to answer all visitors' questions. You will recognize them by their red scarves.

NUMBERS AND FACTS FROM OUR VISITOR RESEARCH

The Jewish Museum Berlin endeavors to attract as broad a public as possible. It seeks to be visitor friendly and accessible. To this end, the department of Visitor Research and Evaluation regularly conducts studies that aim to inform us about whether we are achieving the goals we set ourselves, in terms of both content and accessibility. In carrying out such studies, the department employs empirical methods of collecting and analyzing data drawn from sociology, psychology, and market and opinion research.

Qualitative Evaluation of the Archive Workshops with History's Eyewitnesses and Schoolchildren

Within the framework of a qualitative study, 20 archive workshops carried out since February 2012 were evaluated. Our investigation focused on the ways in which history can be taught and on the enduring educational benefit reaped by participants. It also posed questions concerning possible perspectives on the future. Over the course of this participatory evaluation project, we offered two continuing education seminars to employees, developed jointly several new project ideas for future archive workshops in the Academy, and completed a film project with students of the Jewish High School of Berlin.

Evaluation of the Educational Program for our »Godchild«—the 8th Integrated Secondary School on the Skalitser Strasse in Kreuzberg

Since August 2012, we have been conducting a qualitative evaluation that accompanies the learning process of participants in a »history workshop«. In cooperation with the main actors (student groups, teachers, Museum staff members), we hope to identify the strengths, weaknesses, and potential of the »history workshop« concept and to make recommendations concerning the future development of this program. We are paying particularly close attention to the enduring resonance of the partnership between the Museum and its »god-children«—by which we mean both the school as an institution and its individual students.

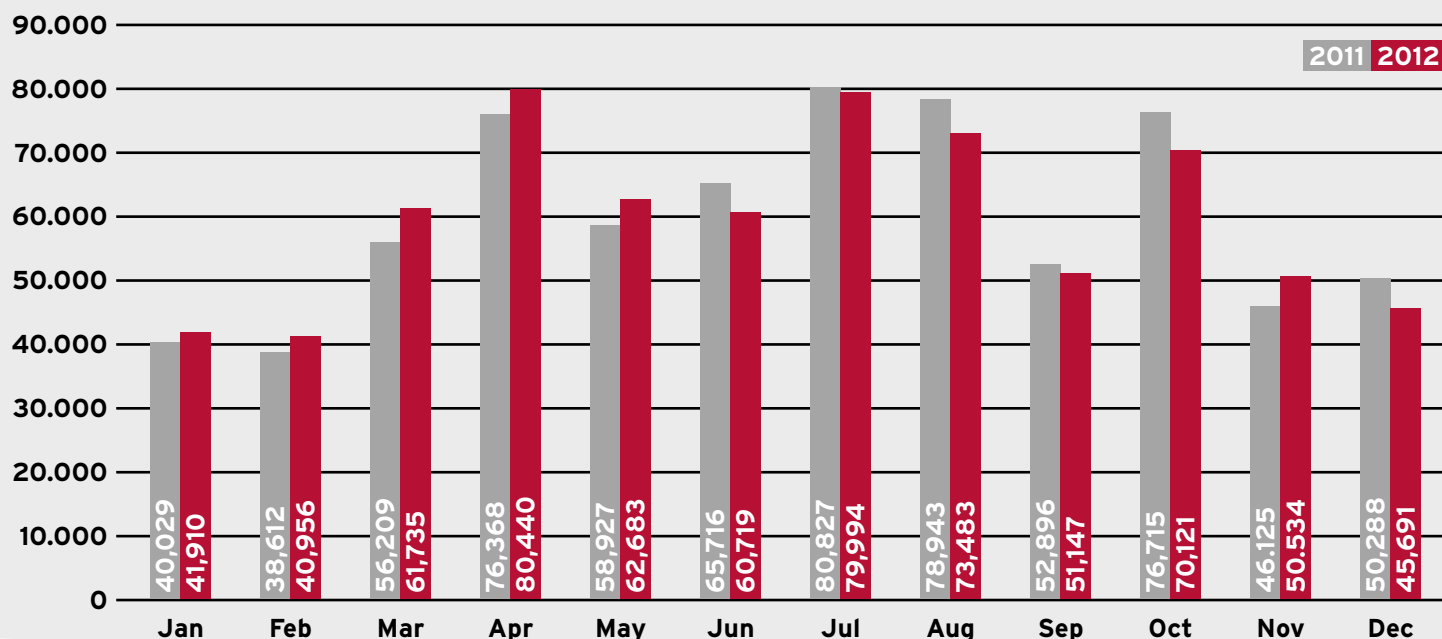
Visitor Statistics

Since our opening on 9 September 2001, a total of 8,165,274 people have visited the Jewish Museum Berlin. With an average of 720,000 visitors per year in 2011 and 2012, the Museum has witnessed a decrease of 5 % in its annual visitors for the first time in its history. Nevertheless, the Jewish Museum Berlin remains one of the most-visited museums in Germany.

2001	278,737 Visitors
2002	658,798 Visitors
2003	658,878 Visitors
2004	703,195 Visitors
2005	698,862 Visitors
2006	715,070 Visitors
2007	733,488 Visitors
2008	758,975 Visitors
2009	755,675 Visitors
2010	762,488 Visitors
2011	721,655 Visitors
2012	719,413 Visitors
Total	8,165,274 Visitors

The months in which we received the highest number of visitors were July 2011 and April 2012, in each case with over 80,000 visitors. We have never had so many visitors during the months of April or July as we did in July 2011 and April 2012.

Total Visitors in 2011 and 2012



Our average daily visitors numbered 1,999 in 2011 and 1,993 in 2012.

Visitor Groups

Visitors who came as part of a pre-announced group accounted, as in previous years, for 14 % of our total visitors in 2012. Altogether, 6,603 groups were guided through the Museum (previous year: 6,442). 100,908 individuals took part in a guided tour, in comparison to 98,171 in 2011.

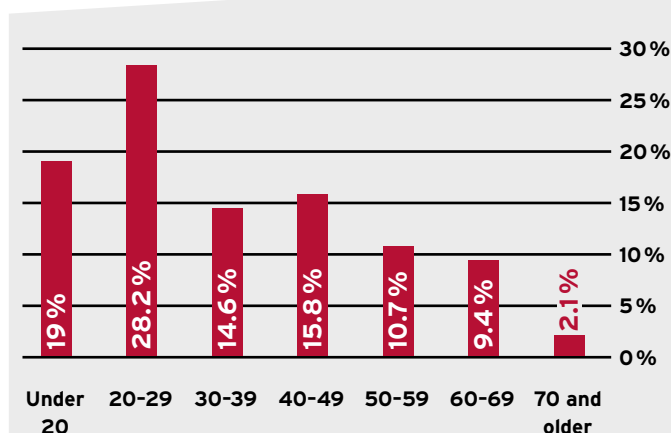
School groups at 66 % continued to represent the largest sub-set of our tour groups. Nearly half (49 %) of the school classes came from a region in Germany outside of Berlin; one third (35 %) came from another country.

Visitor Profiles

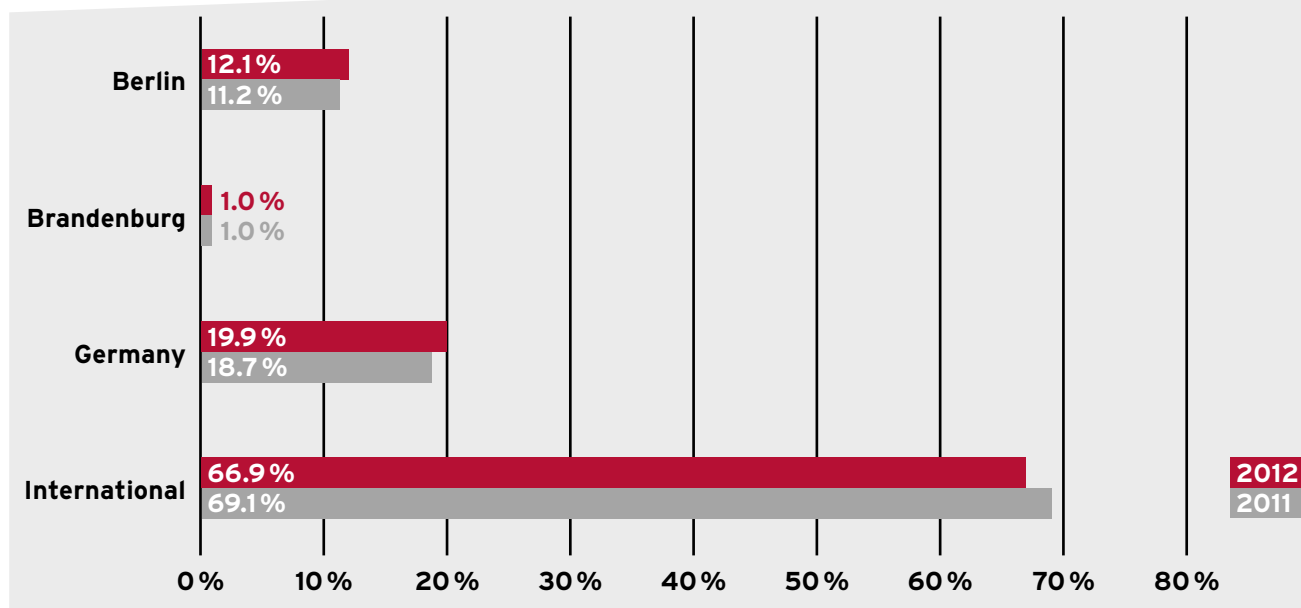
From January 2011 through December 2012, we questioned over 2,000 visitors as they left the Museum.

Age Profile of JMB Visitors in 2012

As in the past, the age group of 20- to 29-year-olds accounted for the most visitors during this period (28 % of all visitors).



Origin of JMB Visitors in 2011 and 2012



Where do our visitors come from?

In 2012, 12 % of our visitors came from Berlin. Nearly half (48 %) of our Berlin visitors were coming to the Museum for at least the second time. One percent of our visitors came from Brandenburg, 20 % from the other federal states of Germany.

The proportion of Museum visitors coming from a foreign country remained constant at 67 %. Italy accounted for the highest number of international visitors (10 %), followed by France (8 %), Great Britain (8 %), the Netherlands (6 %), Spain (5 %), and the USA (4 %).

What is the percentage of repeat visitors to the Jewish Museum Berlin?

Once again, the great majority of our visitors (89 %) came to the Museum for the first time. One out of every ten (11 %) had been there before.

How did visitors learn about the Museum?

Nearly one third (32 %) of the Jewish Museum's visitors had heard about the Museum from a friend, acquaint-

tance, or family member. On account of the high number of tourists in Berlin among the Museum's visitors, guide books were an important source of information for nearly one of every five visitors we questioned (19 %). Eleven percent learned about the Museum through their school, a teacher, or the university, which helps explain the relatively young age profile of our visitors. Eight percent of the visitors questioned stated simply that the Museum was »a well-known attraction.«

Why did visitors come to the Museum?

One out of every three visitors (36 %) stated that the reason for their visit was their interest in German-Jewish history. For 31 %, Libeskind's architecture was a big attraction. One out of every four (25 %) said that the Jewish Museum was simply one of the highlights you had to see when you were in Berlin. Twelve percent had heard a lot about the Museum and wanted to finally see it for themselves. Eleven percent just wanted to do something with their friends or family.

How long do visitors stay in the Museum?

Most of our visitors (76 %) spent over two hours in the Museum, while the average visit lasted two hours and 21 minutes. One out of every three visitors (33 %) stayed three hours or more.

How did visitors like the Museum?

Sixty-seven percent of our visitors said they liked the Museum »a lot«. Another 29 % had an overall positive impression. Four percent found »parts of it good, parts of it not so good«, while less than one percent had an overall negative impression or said they »did not like it at all« (0.2 %).

A frequent answer to the question »what did you like especially?« was »Everything!«—»A great museum in every respect«—or »Good presentation«. Visitors found the Museum »very impressive« and felt that their visit had been an »extraordinary experience«.


As in the past, half our visitors made positive comments about the Jewish Museum's architecture. »It's nothing like other museums—very modern«, they said, or »fascinating«, and »meaningful«, because »architecture and content are connected« and »therefore very touching«.

As in past years, our visitors appreciated that the Jewish Museum narrated history by means of »personal stories« and »personal objects«. This approach helps convey »in a richly faceted manner« all aspects »of general history as well as the daily life and problems of Jews during all periods«. This makes the visit »interesting«, »varied«, »lively«, »exciting«, »evocative«, and »touching«.

Moreover, visitors appreciated the diversity and sheer quantity of the Museum's exhibits: »good collection«, they said, or »many interesting objects about Jewish life in Germany«, »great photos«, and »vividness of the objects very good«.

Many visitors also appreciated the interactive elements of the exhibition, as well as the fact that »there's a lot of stuff you can actually touch«. They liked the many opportunities to do something yourself. You can »be a part of the exhibition—it's not just watching«. And it's also fun.

In addition, visitors emphasized that the media design elements were unusually »varied«. They mentioned in particular the good selection of film and video material.

A woman with short blonde hair, wearing a blue long-sleeved shirt and a black vest, is leaning over a large wooden table in a museum archive. She is carefully handling a large, white, rectangular object, possibly a historical map or document, which is partially covered by a white cloth. In the background, there are metal shelving units with various boxes and documents. The scene is well-lit, and the woman appears focused on her work.

»A long path through many years of shared history. Thank God, not all of it suffering. Thank you for tracing this history in your Museum.«

From our guestbook

THE COLLECTIONS

In 2011/2012, as in the past, all collection curators took part in the conception of our special exhibitions—»How German is it?«, »Berlin Transit«, »Russians Jews Germans. Photographs of Michael Kerstgens since 1992«, and »R.B. Kitaj (1932–2007). Obsessions«.

Likewise, they also helped prepare and carry out the week-long Curatorial Education Program of the Association of European Jewish Museums, which ran from 10 through 15 April 2011 in the Jewish Museum Berlin, and participated in the events surrounding the Museum's anniversary celebrations in October 2011.

Further, the curator for Judaica and the Applied Arts participated as jury-member in the first »Judaica 21 Competition of the European Association of Jewish Culture« in Paris.

We continued to document and study the inventory in all areas of our collecting activity during 2011 and 2012. The works in our Photography Collection—including 3,000 pictures that Herbert Sonnenfeld shot during the Nazi period for Jewish newspapers—were prepared to be made accessible online. Images of the works contained in our art collection will likewise be made available online, piece by piece, starting in 2013.

In the area of photographic documentation, we captured all exhibitions, publications, and events on camera, and photographed the objects in our collections. We also responded to requests for images from outside the Museum and provided and edited the pictures for all our in-house publications.



Photographs of the Levante Trade Fair of 1929 in Tel Aviv, bought in 2012 for the Photography Collection of the Jewish Museum Berlin.

ART COLLECTION—FOCUS ON CONTEMPORARY ART AND CLASSIC MODERNISM

As in the past two-year period, the focus of our new acquisitions for the Art Collection was contemporary art. This was particularly true in light of the anniversary exhibition »How German is it?« for which we acquired several important works, including Maya Zack's »Living Room« series, Benyamin Reich's »Judaica«, and Emily Hass's »Sides—Altonaer Straße«. Other works, such as Julian Rosefeldt's film installation »My Home is a Dark and Cloud-hung Land« and Arnold Dreyblatt's installation »My Baggage«, entered the collection after being specially commissioned for the exhibition. Drawings and paintings by Max and Erwin Fabian, a self-portrait of Charlotte Berend-Corinth, and graphic works of Lassar Segall have now expanded our collection of works from the period of Classic Modernism as well as from émigré artists. With regard to the 18th and 19th centuries, the Museum received a 1790 portrait of David Friedländer on permanent loan from a family. We also acquired on the art market a portrait of Ludwig Börne's,

completed after 1830 in France, and from a private collection a group of eight portraits of the Bleichröder and Arons families. The quality and significance of our collection can be inferred from the steadily increasing number of loan requests we receive each year.

Charlotte Berend-Corinth painted this self-portrait in 1941 in Santa Barbara, California, where she lived from 1940–45, following periods in Switzerland and New York.



Julian Rosefeldt's film installation »My home is a dark land, draped in clouds« was commissioned by the Museum for its anniversary exhibition »How German is it?« and has now entered our collection.



JUDAICA AND THE APPLIED ARTS COLLECTION—FROM CANTOR'S HAT TO TEAPOT

During the last two years, we were able to expand our collection of Judaica and the Applied Arts with important new acquisitions. In the area of Judaica, the Rabbi Dr. Andreas Nachama donated the Talar, Tallit, neck bands, and cantor's hat of his father, the Berlin arch-cantor Estrongo Nachama, to the Museum. With an ornate brass Hanukkah lamp from the late 1920s, which was designed by the silversmith Alois Wörle for the Neue Münchner Kunstwerkstätten (New Art Workshops of Munich), a rare object from the Classic Modernist period entered our collection. Worldwide, there is only one other object of Judaica known to have been crafted in this workshop—a Seder set currently held by the Israel Museum in Jerusalem.



In the late 1920s, the silversmith Alois Wörle designed this Hanukkah lamp for the Neue Münchner Kunstwerkstätten. We were able to acquire this unusual object from the Classic Modernist period for the Judaica Collection.

Through the intercession of the Warburg family in Hamburg, the Judaica Collection received on permanent loan a Torah curtain, which Max M. Warburg donated to the Community of Israelites in Hamburg in 1908. Warburg was a politician and during his lifetime one of the most highly esteemed bankers in Hamburg.

Moreover, we continued to acquire works crafted by German-Jewish artisans. Among the acquisitions we have made in this area over the past two years are the teapot »Norma« of Margarete Loebenstein-Marks and a bowl by Albert Reimann—founder of the Reimann-School in Berlin.

This serving dish was shaped ca.1905-1930 by Albert Reimann, who founded and directed an Arts and Crafts School in Berlin between 1902 and 1935. The Museum acquired the dish in 2012.

Margarete Loebenstein-Marks was co-founder of the Haël-Workshop for Artistic Ceramics. With the service she called »Norma«, she responded to the needs of the era by creating a standardized form that was suitable for mass production, as well as modern, timeless, and affordable.





PHOTOGRAPHY COLLECTION—NEW PHOTO DOCUMENTARIES AND PHOTO SERIES

In 2011/2012, as in the past, our Photography Collection was expanded with some very impressive new acquisitions. Especially noteworthy are two photography projects relating to the immediate present: First, portraits were made of 19 members of the executive board and house of representatives of the Berlin Jewish Community. In connection therewith, we collected biographical information and conducted interviews. Secondly, a photo series by Michael Kerstgens comprised of over 150 pictures entered our collection. Kerstgens' photographs document in a unique way the immigration of Jews from the former Soviet Union to Germany in the period after 1992.

Among the smaller photo collections that we have acquired in the past two years, one is particularly remarkable: a series of pictures taken in the period immediately after the Second World War in the DP Camps of Föhrenwald and Landsberg.

The photographer Monika Schürle in 2011 took portraits of representatives of the Jewish Community in Berlin and of candidates for the regional electoral group »Verantwortung jetzt!« (Responsibility Now!) in places the portrayed chose themselves. Among them was the Moscow-born lawyer Marina Birow, parent representative at the Heinz-Galinski-Schule. Jochen Palenker (center) was a member of the executive board of the Jewish Community in Berlin. Some of his ancestors are buried in the Jewish Cemetery on the Schönhauser Allee. At the far right is Tuvia Schlesinger, chairman of the TuS Makkabi Berlin e.V., photographed in the Youth Sports Club of the Julius-Hirsch-Anlage in Charlottenburg.

EVERY DAY CULTURE COLLECTION—OBJECTS FROM FAMILY LIFE AND THE BUSINESS WORLD

In the Everyday Culture Collection, the primary focus of our work over the past two years involved systematically reviewing and preparing our present object inventory for its presentation online. Images of over 800 objects are already available for viewing on the web.

Memorabilia and objects of everyday use that come to us as private donations, as well as objects relating to the business activity of German Jews, continue to form the core of surviving historical material and the focus of our collecting activity. In the past two years, our inventory grew to include app. 430 new objects.

Increasingly, our holdings provide a mirror of the period immediately after the Second World War. For example, we were recently able to expand significantly our collection of products from the Berlin cosmetic company Scherk. A beautiful set of gloves and manufacturing materials preserves evidence of the nearly 20-year-long success story of the company Marcel Wagner Gloves Inc., whose owners fled from Nazi Germany to New Jersey. Other recent acquisitions include costumes and stage jewelry from the legacy of the Russian-Polish transvestite artist Sylvin Rubinstein (1914–2011), who lived in Hamburg after the War, as well as several objects relating to the comedian Oliver Polak and his slogan »Ich darf das, ich bin Jude« (I'm allowed to do that—I'm Jewish).

As to objects from the pre-war period which their owners took with them into exile, those relating to the wedding of Ruth and Sally Stiefel in July 1938 in the Synagogue of Duisburg—which was destroyed shortly thereafter—are particularly remarkable. The coffee set of the Lewin family is also of special interest for our collection, owing to the story of its provenance—passed down by family legend—as »Judenporzellan« (porcelain that Jews were compelled to purchase from the Prussian kings in return for basic civic rights such as legal marriage).

We felt compelled to pass on to our colleagues at the Deutsches Historisches Museum a revolver we would gladly have kept for our own collection, because the responsible Jewish Museum Berlin curator would have had to acquire a gun license in order for us to keep it. As you may know, a gun license is significantly more difficult to acquire in Germany than it is in the United States of America. The DHM described the revolver in its anniversary brochure. The Jewish Museum published its history in a [blog entry](#) from December 2012.



Ruth Stiefel wore this cream-colored dress at her wedding in July 1938. When she and her husband Sally emigrated a year later to the USA, she took the dress with her as a keepsake. Together with several other objects from the estate of Ruth and Sally Stiefel, the dress entered the collection of the Jewish Museum Berlin in 2012.

Sylvin Rubinstein, the previous owner of this dress, was a Russian-Jewish Flamenco dancer, anti-Fascist resistance fighter, and transvestite artist. He survived the War with forged papers in Berlin. After 1945, he moved to Hamburg and became well-known in the 1950s as Flamenco star and transvestite artist under the name »Dolores«.



COLLECTION MANAGEMENT—THE WORLD IS OUR GUEST

During preparations for our great R.B. Kitaj retrospective, couriers arrived from famous museums all over the world to bring us the invaluable loans with which they supported this exhibition—for instance from the Museum of Modern Art in New York, the Stedelijk Museum Amsterdam, the Museum Boijmans van Beuningen in Rotterdam, the Museo de Bellas Artes de Bilbao, the Museo Nacional Centro de Arte Reina Sofía and the Museo Thyssen-Bornemisza in Madrid, the Tate London, the National Portrait Gallery London, the Tel Aviv Museum of Modern Art, the Los Angeles County Museum, and the Astrup Fearnley Museum in Oslo. These institutions and many private collectors from America and Europe entrusted their works to us for the duration of this successful exhibition, posing a great challenge to restorers and registrars—which we met appropriately and professionally with respect to

both the conservatorial and organizational aspects of art-borrowing.

In order to guarantee the long-term conservation of the holdings in our collection, anti-damage and preventative conservation measures have the highest priority with regard to the exhibits included in our permanent and special exhibitions. In packing and transporting art, in our presentation of the objects in exhibitions, in our monitoring and storage of the diverse objects in our collection in air-conditioned art depots, our restorers and registrars work hand in hand with expert colleagues as well as external evaluators and advisors. Participation in trade symposia and conferences serves to ensure that we and other experts in the field exchange our knowledge and experiences with one another.

Over the past two years, we carried out major and minor restorations of various objects in our collection. Therefore, five paintings by Issachar Ber Ryback, for instance, were able to be shown in the »Berlin Transit« exhibition. Further, we successfully decontaminated a gift of several books which had been damaged by mold. We also carried out necessary conservation measures on the inventory of negatives in our photography collection and restored several photo and collectors' albums in the archives.

Our archives and library are scheduled to move into new rooms in the Academy of the Jewish Museum Berlin. Our restorers therefore supervised the building works relative to the security, air-conditioning, and furnishings of the new archive depot, and began to prepare our archive holdings for the upcoming move.

Many well-known museums and private collectors entrusted their works to the Jewish Museum Berlin for the duration of this extraordinary exhibition.



COLLECTION DOCUMENTATION—OUR OBJECTS ON THE WORLD WIDE WEB

In 2011 and 2012, the primary focus of our work in the department of collection documentation was the process of making images of objects in our collection available online. We executed this project in cooperation with various other Museum departments. The process of inventorying objects was carried out in the collections and archives departments; the Museum's curators reviewed the data sets and added a keyword directory; the design of the user interface was developed in cooperation with the media department; and our copyright department clarified the rights of use. The Berlin company outermedia GmbH provided the technical execution.

The online search portal <http://objekte.jmberlin.de> now gives users access to more than 5,000 individual data sets and 30 finding aids with a list of entire object sets, which include objects from all areas of the Jewish Museum's collection and archives. The objects in our collection often acquire significance only when placed in their historical context. In order to give due consideration to this circumstance, we continued to work on cataloguing our content. At the technical center of our search portal is a dialog box which allows users to find objects in our collection via substantive keywords. A faceted navigation function makes it further possible for users to filter findings in detail according to substantive criteria, dates, places, or persons. The incorporation of keywords into the metadata helps users find additional inventory items relevant to their searches.

Since November 2012, a portion of the inventories of the Jewish Museum Berlin can be searched online. Every visitor can learn about these objects, which are organized according to title, content, and involved individuals. You can also address comments or questions to the department of collection documentation.

Our department takes part in ongoing debates relevant to the documentation, standardization, and accessibility of holdings through its membership in the Documentation Committee of the German Museums Association (Deutscher Museumsbund). We also regularly present the Jewish Museum Berlin's work in lectures to other experts in our field. As a member of the digiCULT Verbund eG, we are included in deliberations concerning standardization and working procedures in the field of cataloguing for cultural institutions. Moreover, the staff of the Collection Documentation Department are involved in teaching through specially commissioned responsibilities (reviewing master's theses, holding lectures) at the FH Potsdam and the HTW Berlin.

This wallet for personal hygiene implements is a product of the Berlin company Albert Rosenhain. The firm was a well-known manufacturer of leather and luxury goods of all kinds. Founded in 1864, the company was »aryanized« in 1938.



A photograph showing three students working at a white table. On the left, a blonde woman with glasses is looking down at a document. In the center, a person is holding a pen over a document. On the right, a young man is also looking at a document. The table is covered with various historical items, including old photographs, documents, and a small book. The background is dark and out of focus.

»It was very interesting and well-organized! Thank you!«

From our guestbook

THE ARCHIVES

RECENT ACQUISITIONS THROUGH LEGACIES AND GIFTS

In 2011 and 2012, the holdings of the Archives were greatly enriched by documents from four different centuries. More than 200 new gifts came to the Museum from the USA, Canada, Israel, England, Brazil, Argentina, Australia, New Zealand, Sweden, Switzerland, and of course from Germany, as well.

Among the many remarkable new acquisitions are the papers of Berlin businessman Moritz Borchardt from the period of 1761 through 1866, including documents on the provision of supplies to Napoleon's Grande Armée and the Prussian Army. We also received a collection spanning three generations of the Kirschner family, to which belonged the Munich arch-cantor Emanuel Kirschner, among others, as well as an extensive collection concerning the family of the famous German-American writer Irene Dische. Also new in the archives are materials relative to the famous voice actor Ludwig Hardt and the physicians Heinrich and Margot Ziegler, who fled to exile in India. The legacies of

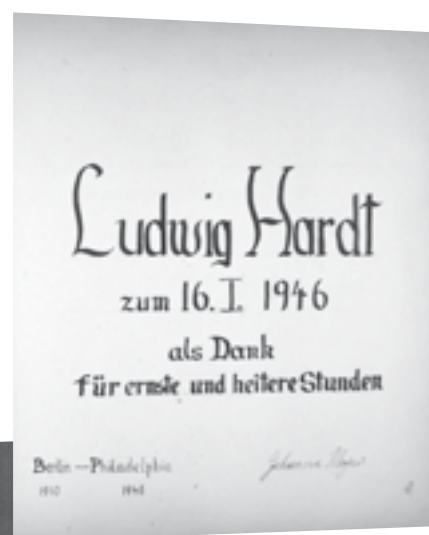
The Berlin businessman Moritz Borchardt supplied not only Napoleon's Grande Armée, as the document shown here proves, but also the Prussian Army.



Peter Frey and Georg Marcuse provide insights into the extraordinarily divergent paths pursued by two Jews living in the GDR, while the papers of Martin Friedländer document the life of a resistance fighter, Auschwitz survivor, GDR-exile, and committed interpreter of his eyewitness experiences.

Moreover, we received materials on a variety of subjects, which represent significant expansions of our holdings: for instance, those relating to Jewish student fraternities, German-Jewish experiences in the First World War, the life of Jewish cattle and horse traders, the »Kindertransporte« to England, and exile in Shanghai. Many of the recently donated documents and objects have already found their way into the permanent exhibition.

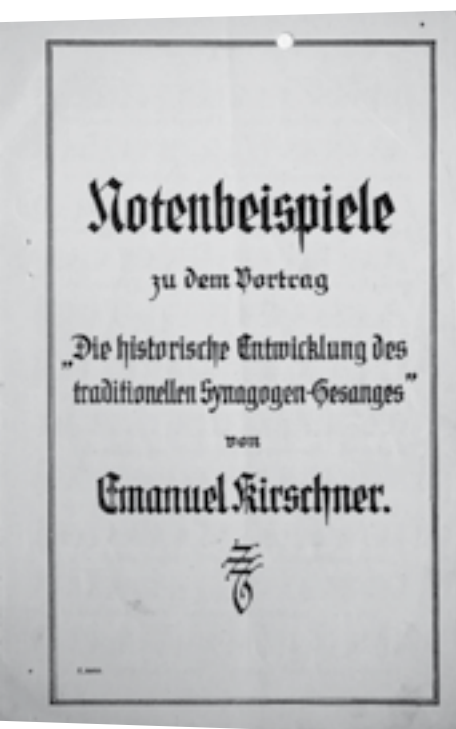
Werner Tom Angress, originally from Berlin, fought in the Second World War as a parachuter for the USA. His extensive estate included this photo album, in which he can be seen wearing his uniform.



Ludwig Hardt was a well-known voice actor, whose readings of literature brought him tremendous success throughout the German-speaking world. The Jewish Museum Berlin received part of his estate as a gift in 2011.

The archival department described its holdings and the many ways in which they are used in the context of several introductions to the Jewish Museum Berlin, on the »Day of the Archives«, and in particular during the Museum's week-long tenth anniversary celebrations in October 2011, in which workshops, tours, and lectures by curators and donors were held.

Thanks to the generous support of the foundation »Erinnerung, Verantwortung und Zukunft« (Remembrance, Responsibility and Future), the work of the archival education program, which gives over 30 workshops annually, could be continued. The workshop participants included high school students from all over Germany and university students from Berlin and Potsdam. Donors and eyewitnesses of history from the USA, Great Britain, Israel, Australia, Sweden, Switzerland, and Germany took part in these workshops. At a conference in Cologne on the effective use of legacies in November 2011, this program was described in depth to an interested audience of specialists in two lectures published in 2012.



Numerous documents of the Munich arch-cantor Emanuel Kirschner, including much sheet-music, came to the Jewish Museum Berlin as part of the collection of the Kirschner family.

The Archives of the Jewish Museum Berlin organize more than 30 workshops a year with donors and witnesses of history.



OUR BRANCH OF THE LEO BAECK INSTITUTE

We increased the inventories of the Jewish Museum Berlin's branch of the Leo Baeck Institute (LBI) with more than 5,000 new microfilms during 2011/2012. The demand for usage of the films on site in our archives, however, decreased continuously as a result of the progress made in the LBI's efforts at digitizing their archives. The Jewish Museum branch of the LBI contributed to these efforts. The complete Constantin Brunner Collection, the single largest integral collection in the holdings of the Leo Baeck Institute worldwide, was catalogued by us and went online in 2012. Thanks to the support of the Deutsche Forschungsgemeinschaft (German Research Association), we were also able to catalogue and film the large portion of historian Werner T. Angress's legacy bequeathed to the Jewish Museum Berlin's LBI branch, as well as several smaller collections entrusted to us.

The life and work of philosopher and social critic Constantin Brunner was discussed in depth and celebrated at an international and interdisciplinary conference held at the Museum over three days in October 2012, on the occasion of Brunner's 150th birthday as well as the 75th anniversary of his death. The conference was organized by the Jewish Museum Berlin branch of the LBI in cooperation with the Seminar for German Philology of the Georg-August-University in Göttingen, the Franz Rosenzweig Minerva Research Center of the Hebrew University in Jerusalem, the International Constantin Brunner Institute of Den Haag and the Constantin Brunner Foundation in Hamburg.

In 2011 and 2012, students from the University of the Arts in Berlin and the University of Hildesheim delved into the archives of the Leo Baeck Institute to develop and present creative elaborations of the historical material at two salon evenings hosted in the Leo Baeck Institute.

»Excellent museum, perfect
architecture and exhibition!«

From our guestbook

THE JEWISH MUSEUM BERLIN ACADEMY IN THE ERIC F. ROSS BUILDING

Construction of the Academy of the Jewish Museum Berlin was largely completed in 2012. Once all improvements have been finished and all approvals obtained, the staff of the education department, and the staffs of the Archives and Library together with their collections move into the new rooms and commence operation of the Academy, in May 2013.

In 2012, we also succeeded in laying out the Garden of the Diaspora in the interior of the Academy. The 600-sqm garden designed by the architectural office le balto will be called to life during the planting period in spring 2013. This first planting will make it possible for the Academy's programs on migration and diversity to be held here. With our event series »Visions of Belonging«, and with the award of our first fellowship in 2012, two important elements of the Academy's planned program are already up and running. As part of the Academy's formal opening celebrations, an international conference on Maimonides, called »Hear the truth, whoever speaks it«, took place on 18 November 2012. A forum on Judaism and Islam is in the works.

Other construction work

The next step to be undertaken is the renovation of the office block in the former Wholesale Flower Market. This will allow the Museum employees currently working in the headquarters of the German Patent and Trade Mark Office to have their offices closer to the Museum buildings, and create needed additional space for meetings and conferences. In the coming years, we intend to investigate the possibilities for developing the space in the interior of the covered market. The ideas in circulation include a space for theatre and concert performances or additional exhibitions.

All in all, our acquisition of the former Wholesale Flower Market and our Academy project have exerted a very positive influence on the Museum's neighborhood. The regional government of Berlin has invested over two million Euros in the development of the surrounding city space. In a second stage, the interface between the city space and the Jewish Museum Berlin will be re-designed. The bidding procedures for the construction work in our immediate vicinity have been completed, so that we can expect work to begin in 2014.

The wooden cubes in the interior of the former Wholesale Flower Market harbor the Library and a new event space.

Construction work progresses: carpenters take their saws to a delivery of wood for the cubes.





»Keep going!«

From our guestbook

MEDIA

The media department conveys the content of the Jewish Museum Berlin to a broader audience through print and digital media. We develop books and catalogs to accompany the Museum's special exhibitions and publish the *JMB Journal*. We develop media applications for exhibitions and for the Rafael Roth Learning Center, and are responsible for the Museum's Web presence. Our goal is to make the exhibitions and themes presented in the Jewish Museum Berlin widely accessible, from as many different perspectives as possible and independent of time and place.

CONSTANTLY EVOLVING—THE JEWISH MUSEUM BERLIN'S PRESENCE ON THE WEB

Owing to the rapid development of the Internet, the media department's field of operations is constantly shifting, particularly in its web presence. In 2011 and 2012, our primary challenge was to adapt the Museum's media communications to the increasing popularity of smartphones and tablet computers as well as the increasing significance of social media. To ensure that our homepage had an attractive design and that users would be able to access the Museum's online offerings from mobile devices—in particular the many video and audio files we upload—we had to develop new technical solutions. To this end, the media department set up a German and an English YouTube-channel. It also opened a Flickr group, which makes it possible for visitors to publish private photos from their Museum visit, and created worldwide access to the *JMB Journal* over the online platform Issuu.com. These social media activities were accompanied by the launch of a Facebook fan page by the marketing department, which now serves as the Jewish Museum Berlin's central platform for social networking. Moreover, in order to make it possible for users to share the content of the Museum's website with others (social bookmarking), we integrated a share function into every page.

In the online editing business, a good motto is: »nothing is carved in stone«. In 2011/2012, once again, we had to re-design, optimize, and expand our web presence continuously. Besides the not insignificant task of editing and updating each of our approximately 3,750 web pages, and the continual optimization of the content management system (WebEdition) that supports them, we were occupied with setting up a new navigation point on the history of the museum and a video documentation of the construction of the Jewish Museum Berlin Academy. An extensive visitor survey evaluating the usability of our web presence in November 2011 pointed to the conclusion that users liked the design and extensive offerings of our web presence in particular, but they wished that certain places provided them with a better overview of the available options. We responded to the criticism of our users with a few minor optimizations and innovations in the graphic design.

Since 2011, two YouTube channels make the Museum's work accessible to a worldwide public. The film clips include exhibition trailers, interviews with Museum staff, and recordings of Museum events.



Available worldwide—films and websites relating to our exhibitions and online specials

Since 2011, the Museum has maintained two YouTube channels, which are continuously being expanded to provide users with diverse insights into the Museum's work in the form of videos. Here viewers can watch not only short films from series such as »What We Won't Show you«, but also get a peek at the press conferences for exhibition openings or events such as those in the »Visions of Belonging« series. In short video interviews, famous people describe their »favorite exhibits« in the permanent exhibition, and trailers with interviews with the curators give internet users an insight into the Museum's special exhibitions.

Websites conceived and produced by the media department provide information on the Museum's special exhibitions.

Like the videos we upload, the satellites to our primary website orbit around the special exhibitions. The media department conceives and produces these satellites as individually designed websites for each special exhibition. In 2011/2012, we developed an extensive website for the anniversary exhibition »How German is it? 30 Artists' Notion of Home«, which included views of the installation, as well as artist portraits and interviews, and another website for the special exhibition »Berlin Transit«, which took internet visitors in search of the traces of historical people and places in Berlin, using a map of Berlin as the starting point. The traveling exhibition »Russians Jews Germans. Photographs by Michael Kerstgens since 1992« was also represented independently on the internet. For the special exhibition »R.B. Kitaj (1932–2007). Obsessions« in the fall of 2012, the media department published an extensive special website with information on the artist and the exhibited works, which included an introductory trailer and several audio clips.





This interactive collage was published on the Museum's website as an online-special. Behind the pictures lie nine animated films, which address various »matters of faith« in Judaism, Christianity, and Islam.

Since August 2012, we publish one or two entries a week on our blog, which give insight into our day-to-day work in the Museum.



Moreover, we launched three online specials in the website's »Online Showcase« during 2011/2012. These specials either introduce certain objects from the Museum's collections or shed light on some aspect of Jewish history and present-day life in Germany: for example, a collage with nine animated films treating »matters of faith« in Judaism, Christianity, and Islam, or a collection of historical postcards for Jewish holidays, which can be studied as »greetings from a bygone era« and mailed to friends in digital form.

A PEEK INTO OUR COLLECTIONS AND BEHIND THE SCENES AT THE MUSEUM

In response to the wish increasingly expressed by our visitors to learn more about our daily work in the Jewish Museum Berlin, we launched an online museum blog called »Bloggerim«, in English and German, in August 2012. Every week, we publish one or two entries dealing with subjects that come up in our day-to-day work in the Museum, but which also transcend the day-to-day and draw attention to new releases, current events, and observations significant to Jewish history and contemporary Jewish life in Germany.

Since our launch of the Academy program in November 2012, the Museum allows users to view selected items from our collections online. As of the beginning of 2013, approximately 5,000 objects stemming primarily from our archives and our everyday culture and photography collections, but also art, Judaica, and library holdings, could be searched through and viewed online; and the online inventory is being continuously expanded. Our online catalog also plays a central role. The Museum has developed its own Thesaurus of German-Jewish history, which we make available as a cataloguing instrument to other institutions, as well.

THE RAFAEL ROTH LEARNING CENTER TRANSFORMED

As a supplement to what they see in the Permanent Exhibition, visitors to the Museum can delve more deeply into selected aspects of German Jewish history and contemporary life in the Rafael Roth Learning Center. This media room, which has no parallel in the landscape of German museums, has been re-designed in many significant ways over the past few years. Besides an introductory film and a light installation meant to lead visitors to the computer booths in the rear of the Learning Center, visitors now find here an attractively designed offering with two new learning formats.

The audiovisual program »FACES« focuses on the lives led by Jews in present-day Germany. Its first unit deals with the question »What does kosher mean to you?« and includes interviews and documentary footage of Jews of all different ages and all different cultural backgrounds living in Germany today. The 120 film clips point out some of the many ways for Jews to live according to tradition and develop a Jewish identity in a non-Jewish environment. These profiles are preceded by an introduction, framed by twelve explanatory clips, and presented to users through a format designed and programmed by the media artist Florian Thalhofer.

In the fall of 2011, our outdated »Catalog« was replaced by the format »THINGS«, which gives visitors the opportunity to explore the highlights of the Jewish Museum Berlin's collection intensively. Here, individual objects are placed vividly in their historical and cultural context, using video interviews, animations, images, and documents, supplemented by audio clips and many playful elements. In order to draw connections between the footprint of historical events and contemporary life, Museum curators and restorers talk about their work, donors explain how an object has found its way into the Museum, eyewitnesses of history recollect their experiences, and interactive games invite visitors to take matters into their own hands. This new multimedia format is the result of a cooperation between the Jewish Museum Berlin and the Hochschule für Technik und Wirtschaft Berlin (University of Applied Sciences, HTW) within the framework of the EMIKA and POSEIDON projects sponsored by the European Union. To develop it, our media department and curators worked together over a period of several years with the scholars employed by the EU projects and with external designers and IT-specialists.

In May 2012, the multimedia offerings of the Rafael Roth Learning Center were reviewed in a qualitative visitor survey evaluating the effectiveness of our content, design, and navigation in reaching users. Visitors praised the diversity of information and the visual as well as substantive, historical wealth of our offerings. Our goal for the coming two years is to optimize the usability of this content in certain areas.



The interactive format »THINGS« replaces the obsolete catalog in our Rafael Roth Learning Center. Audio and video clips help visitors approach the historical and cultural context of selected objects in our collection in a playful way.



The Jewish Museum Berlin publishes sumptuously designed, accessible and informative catalogs to all large special exhibitions.



CAPTIVATING TEXTS, BEAUTIFULLY DESIGNED—OUR PUBLICATIONS

In 2011 and 2012, the Jewish Museum Berlin published three books to accompany our special exhibitions. For our anniversary exhibition, »How German is it? 30 Artists' Notion of Home«, we put together an extensive catalog in which the curators devote five essays to illuminating various aspects of the exhibition and introduce the participating artists and their works in depth through texts and images. The catalog appeared in September 2011 at the Hirmer Verlag and was designed by the agency mischen.

The book we conceived to accompany »Berlin Transit. Jewish Immigrants from Eastern Europe in the 1920s« includes a historical introduction, numerous photo series, and ten essays, each of which introduces the subject matter of one of the ten exhibition rooms and discusses the historical context. This catalog—which,

like the exhibition itself, was developed in cooperation with the research project »Charlottengrad and Scheunenviertel. Eastern European Jewish Emigration to Berlin in the 1920/1930s« at the Freie Universität Berlin—was published in March 2011 by the Wallstein Verlag; its design was entrusted to the agency chez-weitz & roseapple.

In September 2012, the Museum published an extensive catalog for the exhibition »R.B. Kitaj (1932–2007). Obsessions«, which appeared in both a German and an English version at the Kerber Verlag. Besides reproductions of the works exhibited and quotations of the artist on his work, the book contains five fold-out pages with comparative illustrations and eight essays providing insight into the life and work of Kitaj. The volume's elaborate design was developed and carried out by the agency e.o.t. essays on typography from Berlin.

In addition, we published four new issues of the German-English Museum magazine *JMB Journal*, which is designed by Eggers + Diaper.

The fourth issue of the *JMB Journal* was published in April 2011 as an expanded special issue to accompany the exhibition »Radical Jewish Culture«, and contains the manifesto of the Jewish music movement that carries this name, as well as seven articles and an interview. In October 2011, another special issue, devoted to reflections on the history of the Jewish Museum Berlin, appeared in celebration of the Museum's tenth anniversary. With nine articles and one interview, aficionados and friends of the Jewish Museum Berlin explain what has made their relationship to the Museum so special and enduring. The sixth issue of the *JMB Journal*, devoted to the subject of »Generations«, came out in June 2012. Here eight contributors commented on various questions related to to ancestry, historical upheavals, and generational conflict. The seventh *JMB Journal* on »Diversity«, accompanied the opening of the Jewish Museum Berlin Academy in November 2012. Its subject matter, introducing the planned content of the Academy, gave eight scholars with differing perspectives the opportunity to discuss the problems and benefits associated with interculturalism and societal diversity.



Launched in 2010, the bilingual *JMB Journal* comes out semi-annually. Every issue is devoted to a different subject closely tied to the Museum's work. In 2011 and 2012, our themes were »Radical Jewish Culture« (in accompaniment to our special exhibition under that name), »Ten Years« (a special issue for the tenth anniversary of the JMB), »Generations«, and »Diversity«.

Kurt Tucholsky

»Very pleasant,
relaxed, interactive.
You understand,
you will remember.
Thank you!«

From our guestbook



MOVING TO HOUSE OUR GROWING COLLECTION

With its collection of some 70,000 units of media, the library of the Jewish Museum Berlin has established itself as a specialist and research library in the Berlin-Brandenburg region. In April 2012, we applied to the DFG for one of its grants »to support outstanding research libraries«. Our application foresees the expansion of our collection relative to the »material and visual culture of Judaism«. In sum, we wish to enhance our profile and improve dovetailing among internal and external research activities, so that we can take better advantage of the extraordinary historical documents and secondary literature on this subject.

Our service reaches from the provision or interpretation of literature for Museum colleagues, to research in the literature for scholars and generally interested users from Germany and abroad, to cooperation projects with other museums. This latter category includes, for instance, the international publication exchange program involving approximately 25 Jewish museums and institutions worldwide.

The average number of media items from our library that are borrowed or used on site in our reading room lies at 200 per month. The growth of our holdings averages about 100 units per month. Within the framework of the international long-distance borrowing program, we lend books and periodicals upon request. Our service offerings also include finding and making available magazine articles via the international document delivery service SUBITO. In the future, we shall have to adapt our service offerings to the ever growing number of external users, and in particular younger users.

A key condition to achieving greater visibility and use by a broader public is the move to our new rooms in the Academy. In 2012, we completed the labeling of over 20,000 books and periodicals with RFID technology. This labeling initially serves the purpose of protecting those media against theft. Later, the technology will also serve other functions, for instance electronic self-check-out.

Gina Kaus, *Morgen um neun* (Tomorrow at Nine), Berlin, Ullstein Verlag 1932, gift of George Warburg.



Upton Sinclair, *Das Geld schreibt* (Money Writes), Berlin, Malik-Verlag 1930, gift of George Warburg.



This Rosh Hashanah card, which George Warburg received from the Jewish Museum Berlin in 2012, gave him the idea of donating his book collection to the Museum. The card shows a painting by R.B. Kitaj titled »Unpacking my Library«.

»It is a fantastic museum
for all ages.«

From our guestbook



STRONG DEMAND FOR OUR EDUCATION PROGRAMS

In the past two years, the number of people participating in the Museum's education programs grew from 101,284 to 106,028. In months with a particularly high density of visitors in groups, such as March through May and September, our exhibitions are fully booked out with 60 tours a day. For that reason, we are happy that we can now offer groups additional workshops and project days in the new space of the Jewish Museum Berlin Academy.

Performative methods, dramatic elaborations, and the use of the body

Since 2011, the education department of the Jewish Museum Berlin has worked together with the Institute for Theatre Education at the University of the Arts in Berlin (UdK), under the direction of Prof. Ulrike Hentschel. In particular, our educational programs that accompanied the special exhibitions benefited from this cooperation. The workshops we offered in connection with »How German is it? 30 Artists' Notion of Home« centered on performative perspectives on art, using dramatic treatments of the exhibition material. Moreover, in 2012 we carried out a continuing education program for teachers and student project workshops on Daniel Libeskind's architecture through this cooperation.

Melike Yar of the German Children's and Youth Foundation, a partner of the Jewish Museum Berlin, at the opening ceremonies for our project »Diversity in Schools«.



Art, media skills, and new forms of teaching

Art appreciation was a primary focus of the workshops we offered in connection with the special exhibitions »How German is it?«, »Berlin Transit«, and »R.B. Kitaj«. In dealing with historical photography in the exhibition »Berlin Transit«, the analysis of pictures was combined with the learning of media skills. We demonstrated some of the methods we use and discussed them with teachers at our partner schools in the module »Heterogeneity in Immigrant Germany« within the framework of the »Diversity in Schools« project. Acquiring media skills was also one of the goals we were pursuing in analyzing documentary films on National Socialism with students of the 8th Integrated Secondary School in Kreuzberg. The students, with our support, are now making a film on the subject of »Jews and Muslims in Berlin-Kreuzberg«.

During public tours on the »Long Night of the Museums«, which takes place twice a year, the Museum presented a unique perspective on certain objects from our collection. For instance, Mascha Kaléko's poem »Emigrant Monolog«, read by Sophie Rois, animated visitors in August 2012 to look for traces of the experience Kaléko wrote about in the permanent exhibition.



Many interested teachers listened in and participated in the discussion.

Belonging and Identity

Living together in a diverse society is the central theme of the »Diversity in Schools« project, which was launched in February 2012 as a cooperation between the Jewish Museum Berlin and the Deutsche Kinder- und Jugendstiftung (DKJS), with the help of a 800,000 Euro grant from the Mercator Foundation. Since March of 2012, all three positions created for the project in the Jewish Museum Berlin, and two more at the DKJS, have been filled. In close cooperation with three partner schools, the Hermann-Hesse-Schule in Kreuzberg (college prep only), the Ernst-Schering-Schule in Wedding (integrated secondary school), and the B.-Traven-Oberschule in Spandau (integrated secondary school), and with the assistance of external educational agencies, the Jewish Museum Berlin is developing and conducting continuing education courses for teachers in the subjects of diversity competence, Germany as culturally heterogeneous society, media skills, and cultural education. Our contribution includes the development of materials that can be used in the class-

room and in school life more generally, which promote respectful interactions and an individualized learning process. Our goal is to contribute something toward greater equality of opportunity among children growing up in Berlin.

Since the event launch in September 2012, we and our partner institution »Eine Welt der Vielfalt e.V.« (A World of Diversity) have conducted continuing education courses for teachers on the subjects of »Diversity in Immigrant Germany« and »Diversity in Art and Culture«, organized networking meetings among the schools, and offered intensive, several-day-long seminars in diversity training. The advisory board, which is comprised of members of our partner foundations, representatives of the schools' administration, and experts on pedagogy, advises the project leaders with respect to the possibility of sharing successful elements of the project with other schools in Germany. We also commissioned an evaluation of the project from the Institute for Education in the Information

In September 2012, students of the 8th Integrated Secondary School took part in the tour »What do Judaism and Islam have in common?«



Society (IBI). The IBI have a team of experts in the field of school development and diversity training to combat discrimination.

The broadening of the Jewish Museum Berlin's mission that will result from the opening of our Academy—from German Jewish history to immigration and integration, and thus to diversity in today's society—is reflected in the »Diversity in Schools« project. As early as the celebrations surrounding the Museum's ten-year anniversary, on the »Day of the Tenth-Graders« in October 2011, 605 tenth-graders took part in a project that shed light on and questioned the concept of »home«. Since the end of 2011, young adults can converse, in the context of our workshop »And in Germany they call us ›the Russians‹«, with Jewish eyewitnesses of history who emigrated to Germany from the former Soviet Union. Since the opening of the Academy of the Jewish Museum in November 2012, we also offer a workshop called »Who am I?« which confronts our images of »self and other«. In tours through the work of artist R.B. Kitaj, participants dealt with questions, among other things, about belonging, identity, and life in the diaspora.



Time Travel with Baking and Theater: Vacation and Holiday Programs

While heroes and heroines of Jewish history defined our vacation program in 2011, in 2012 80 children took part in our fully booked-out summer vacation camp titled »Time Travel: 1,000 Years in four Days«. Through theater, baking, and textile arts workshops with a picnic interval at noontime in the Museum garden, the children were introduced to German-Jewish history in a playful manner and learned something about the Jewish kosher food laws.

Baking matzoh in the Museum's own clay oven has become a fixed tradition around Pessach time. Similarly, we traditionally offer a children's and family program at Hanukkah. In 2011, the puppet theater play »Hanukkah-Spat at the Cohens« was presented. In 2012, the Jewish puppet theater bubales brought their »Bubales-Hanukkah-Show!« to the Jewish Museum Berlin, while children could make their own candles in an activity room.

During the winter vacation in February 2012, we offered a program on Tu Bishvat, the New Year's celebration of trees, for the first time. Participating children learned about the special significance of trees and their fruits in Judaism.

For Purim in 2011, children created their own finger puppet theater, while in 2012 they made costumes. Further, bubales interpreted for all generations the story of Purim in their play »Ester—Queen and Savior«.

On our »Time Travel: 1,000 Years in four Days«, the 80 children who took part in our booked-out summer camp in 2012 got to bake, practice arts and crafts, and make theatre, among other things.

Continuing Education for Teachers

Our record high of 16 continuing education courses for teachers in 2012 corroborated our special efforts last year to target teachers as multipliers for the Museum's audience and mission. The demand for education courses on religious themes has proven to be greater than the demand for those on historical subjects. As a result, we developed three series of continuing education courses on the subjects of: »Jewish Life and Traditions«; »What do Judaism and Islam have in Common?«, and »Judaism, Christianity, Islam«; each with a different focus. Moreover, we conducted continuing education courses on the subjects raised by our special exhibitions and, in cooperation with the Theatre Education staff of the University of the Arts in Berlin, on the subject of the spatial experience of Daniel Libeskind's architecture.

The Jewish Museum's »Godchild« in Berlin Kreuzberg

Following our cooperation agreement with the Albrecht-Dürer-Oberschule in Berlin-Neukölln for the 2011/2012 school year, we resolved to develop a partnership with a secondary school in Berlin-Kreuzberg. At the commencement of the 2012/2013 school year, an opening event involving all teachers celebrated the Jewish Museum Berlin's adoption of the 8th Integrated Secondary School (renamed the Refik-Veseli-School as of 2013) as its »godchild«. Since then, Museum educators have been working together with a history teacher from the school once a week to expose 15 students to German-Jewish history and discuss relevant current events in the context of history workshop. All classes in our adopted school are given the opportunity to book one of the Museum's programs free of charge at some point during the school year. Currently, a group composed of teachers and Museum educators is developing a plan to incorporate the educational programs of the Museum into the classroom at all grade levels.

In 2012, we offered a total of 16 courses in continuing education for teachers. Teachers came from all over Germany to take part.

Since the beginning of the 2012/2013 schoolyear, the Refik-Veseli School in Kreuzberg has been adopted by the Jewish Museum Berlin. Here, a class visits the Museum.





»on.tour–The Jewish Museum Berlin Tours Schools«

Starting in 2007, Museum educators have toured through Germany 77 times within the framework of our project »on.tour–The Jewish Museum Berlin Tours Schools«. 44,528 students from every federal state of Germany have taken part in this program. With 19 tour weeks, in 2011 we were on the road longer than ever before since the inception of »on.tour«. In order to test out new programs and content, we visited two Berlin primary schools in June 2011. In 2012 »on.tour«'s second mobile and multimedia exhibition hit the road for the first time. Some 8,500 students acquired basic knowledge about Jewish history, culture, and identity through interactive workshops in 2012.

In 2012, the second mobile and multimedia exhibition went »on.tour«. Our successful »on.tour« program was expanded and now presents a mobile exhibition with interactive applications in a new design. The exhibition invites students from all over Germany to get to know the subjects addressed in the Jewish Museum Berlin.

Moreover, »on.tour« was represented at the following events in 2011 and 2012:

- Seminar on »Learning contemporary history in primary schools and in the 5th/6th grades. Jewish past and Jewish present, National Socialism, and Anti-Semitism«, Humboldt-University, 8–9 April 2011, Berlin
- Annual Seminar of the Working Group of Museum Educators in Eastern Germany (AKMPO), 20–21 May 2011, Berlin
- »Children to Olympus«, 23–25 June 2011, Dessau
- Open House Day for the German Federal Government, 20–21 August 2011, Berlin
- Official presentation of the new exhibition in a press conference held at our cooperation school, the Albrecht-Dürer-Oberschule, 3 May 2012, Berlin
- Conference on »Culture and information technology. From the past into the future« at the Pergamon Museum, 10–11 May 2012, Berlin
- Dialog of the religions on the invitation of the Berlin Senate Chamber in the Rotes Rathaus, 22 August 2012, Berlin
- Worldwide Children's Day Celebrations held by the Deutsches Kinderhilfswerk, 23 September 2012, Berlin

**»This was a great experience!
As Israeli it opened a new
perspective on Jews in Europe.«**

From our guestbook



VARIABLE STRATEGIES FOR A ROBUST IDENTITY

With the permanent exhibition, four large and several smaller special exhibitions, the week of festivities for the Museum's ten-year anniversary, over 80 public events per year, and our extensive education program, in 2011 and 2012, as in previous years, we have found a marketing strategy carefully tailored to each part of the Museum's content, with the goal of reaching as many people as possible.

Our primary task was to both develop advertising campaigns and get the point across effectively through varied media. Besides two special exhibitions with historical content, we were responsible for developing the Jewish Museum Berlin's audience for the art exhibitions »How German is it? 30 Artists' Notion of Home«

and »R.B. Kitaj (1932–2007). Obsessions«. Here we had the special task, not just of informing the public, but also of positioning the Jewish Museum Berlin in the public's eye as a place for contemporary art. While we decided in favor of an approach that would open a broad field of associations for »How German is it?«, for »R.B. Kitaj« we chose a classic art poster, which lets the work reproduced speak for itself. In addition to an ambitious poster campaign on the streets of Berlin, we sought to position the exhibition within the narrower, specialist audience of art-goers by means of advertisements in city and art magazines, and listings in various forums and cooperations, for instance with the Akademie der Künste (Academy of the Arts).

For the exhibition »R.B. Kitaj (1932–2007). Obsessions«, we advertised on signage space all over Berlin with four different poster designs, developed by e.o.t. essays on typography.



Whether it's our summer vacation camp, the »Visions of Belonging« series, or the chamber music festival »intonations«, we worked closely with the Museum departments responsible for the content in order to position new programs successfully and harmonize the marketing message with what the audience would see and hear. For the vacation camp, we launched a small, narrowly targeted campaign, which succeeded in booking the camp out rapidly. For »intonations«, we were able to attract numerous partners, including rbb Kulturradio, Dussmann and *zitty Berlin*, Theatergemeinde Berlin e.V., *Der Tagesspiegel*, and the Staatsoper.

In the field of social media, the Jewish Museum Berlin succeeded in attracting attention as one of the first museums in Germany to organize a »Meetup.« We invited a number of important social media »multipliers« to report on the exhibition »How German is it?« on platforms like Twitter, Facebook, and blogs. Altogether, we reach more than 25,000 users in this way.

The continuously growing popularity of our German and English Facebook page shows that we are finding the right tone in our use of the social media. The most various rubrics and formats—such as »Wish of the Week«, a »Peek behind the Scenes«, posts on Jewish holidays or on the fox in the Museum Garden—have kept us in touch with our community, without incurring any external costs.

For the discussion series »Visions of Belonging«, we developed a series of flyers together with the agency buerominimal.



BOUND BY FRIENDSHIP—FUNDRAISING FOR THE JEWISH MUSEUM BERLIN

In the development department of the Jewish Museum Berlin, all fundraising activities are carried out in close cooperation with the Museum's Circle of Friends. This unified model of development, based on cultivating relationships, ensures that we approach our supporters on several different levels and with sensitivity to their varied interests. In the past two years, we deepened our cooperation with the Museum's Circle of Friends and approached carefully selected Friends to help us achieve our fundraising goals for specific projects.

The festivities surrounding the Museum's ten-year anniversary in 2011 showed, once again, how beneficial it is to coordinate the Foundation's activities with the Circle of Friends. Following a gala concert with Daniel Barenboim and the Staatskapelle Berlin in the Philharmonic Hall, the 800 invited guests were shuttled to the Jewish Museum, where Federal Chancellor Dr. Angela Merkel was awarded the »Prize for Understanding and Tolerance« during the anniversary dinner organized yearly by the Circle of Friends. In 2012, the yearly anniversary dinner accompanied the festivities with which the Jewish Museum Berlin Academy was opened, and the »Prize for Understanding and Tolerance« went to former Federal President Dr. Richard von Weizsäcker and the businessman Prof. Dr. Klaus Mangold. As in the previous year, the dinner allowed us to inform decision-

makers from the fields of business, culture, and politics about our future plans for the Museum and garner generous donations in support of the Museum's education projects.

The primary objective of our fundraising activities over the past two years, both in the Foundation and in the Circle of Friends, was to attract grants and private donations to finance the building and future programs of the new Jewish Museum Berlin Academy. With the support of the federal government, of well-known companies, and of charitable institutions, we laid the foundations for the Museum's broadening of its substantive focus to include the questions surrounding immigration, integration, and intercultural education in a heterogeneous society. In the context of the Academy's program, we succeeded in launching the »Diversity in Schools« project, which is being supported by the Mercator Foundation, and the Museum's new Fellowship Program, which has been made possible through funds raised by the Circle of Friends. The special exhibitions are also supported by grant-writing. The exhibitions »How German is it? 30 Artists' Notion of Home« and »The Whole Truth ... Everything you always wanted to know about Jews« (opening in 2013), for instance, were financed in part by grants from the German Lottery Foundation of Berlin.



More than 800 guests took part in the 2011 anniversary dinner and award ceremony.



Daniel Barenboim gave the Museum a very special birthday present by playing a short piano concert during the anniversary dinner.



The »Prize for Understanding and Tolerance« of the Jewish Museum Berlin was awarded to Federal Chancellor Dr. Angela Merkel in our anniversary year.

Museum Director W. Michael Blumenthal welcomes Federal Chancellor Dr. Angela Merkel to the anniversary concert in 2011, featuring Daniel Barenboim and the Staatskapelle Berlin.



For the anniversary celebrations, the Academy then under construction was deployed as a stage set.



The spectrum of our fundraising activities is broad: on the basis of a partnership with the Foundation »Erinnerung, Verantwortung und Zukunft« (Remembrance, Responsibility and Future), the Jewish Museum is enabled to pursue the program of the Leo Baeck Institute on an ongoing basis. The embassies in Berlin also support Museum projects. For example, the symposium accompanying our special exhibition »R.B. Kitaj (1932-2007). Obsessions« was supported by the Embassy of the United States of America. In the international context as well, the Museum has developed new projects, such as a concept for the continuing education of staff members at Jewish museums all over Europe, which is supported by the German Foreign Service.

With the Jerusalem International Chamber Music Festival, the Museum brought one of Israel's most significant cultural events to Berlin. We succeeded in bringing on Evonik Industries AG as primary sponsor of this Chamber Music Festival, called »intonations«, which was held in the Museum's Glass Courtyard for the first time in April 2012. The development department also acquired other sponsors, so that the Festival could be financed exclusively through grants and donations. We were also responsible for coordinating and planning this extraordinary musical event.

We are moreover in charge of renting out space in the Museum for external events, as an additional source of income for Jewish Museum Berlin projects. Rentals of the Glass Courtyard have turned out to be particularly attractive. Satisfied customers also create a positive image for us. Often, we can later win short-term tenants as long-term partners and Friends of the Museum. The same is true for our acquisition of advertisements in the *JMB Journal*, the revenues from which represent an important pillar of our financing of the Museum's own periodical.

With the annual New Years' Reception in the Glass Courtyard, the Jewish Museum Berlin thanks its supporters.

Finally, the development department takes its »friend-raising« activities seriously, i.e., attracting friends and multipliers to the Museum. This means in particular attracting new members to our Circle of Friends and cultivating their relationships to the Museum over the long term. Our tactics include offering regular programs that give members an exclusive insight into the Museum's activities, and organizing expeditions and educational tours with a substantive connection to the Museum. So for example, the Circle of Friends travelled with Program Director Cilly Kugelman to Israel in 2011, and to New York in 2012. The Friends also visited Dresden, Halberstadt, Erfurt, Osnabrück, and Dessau, and got a Jewish Museum Berlin tour through intriguing exhibitions in other Berlin museums.

Among the events organized by the development department is the Museum's annual New Year's reception. As in the past, the 2011 and 2012 receptions gave us an opportunity to thank all the Museum's partners for their involvement. We also won some new supporters and expanded our network in the interest of ensuring the Museum's continued success.



»It was just lovely
here. Thank you
very much.«

From our guestbook



DIVERSE AND AMBITIOUS

The Jewish Museum's event program in 2011 and 2012 was once again diverse and top-notch. Besides our well-visited exhibition openings, we hosted concerts, academic conferences, book presentations, lectures, film-screenings, panel discussions, workshops, and continuing education seminars, as well as events for children in our vacation and Hanukkah programs. Frequently, we involved cooperation partners from the fields of education, scholarship, or culture. We also continued to develop the Museum's profile as a venue for externally organized events. In June 2011, for example, we hosted the one-week festival »Sounds No Walls—Jazz and Jewish Culture«. »intonations«—the Jerusalem International Chamber Music Festival under the direction of Elena Bashkistrova—immediately achieved the standing of a major event in Berlin's cultural calendar with a spectacular week of music in the Glass Courtyard in April 2012. We and our partners have agreed to make this an annual event. Altogether, the Jewish Museum Berlin hosted 570 events and brought 36,933 event guests into the Museum over the past two years.

One special highlight was the week of events celebrating the Museum's 10th anniversary in October 2011. The Museum also planned and hosted several scholarly conferences, including »Visions of Belonging. Jews, Turks, and other Germans« in October 2011, as well as the symposiums to our special exhibitions »Berlin Transit« in March 2012 and »R.B. Kitaj« in October 2012. Also in October 2012, the Museum hosted the international and interdisciplinary conference »Constantin Brunner in Context«, discussing and celebrating the work of a great German Jewish philosopher and social critic. With our concert series »New Voices in Jewish Music«, the Jewish Museum Berlin introduced new trends in music, which in various ways pay tribute to the Jewish musical legacy.



The Erlenbusch Quartet (Michael Barenboim, Petra Schwieger—Violins, Madeleine Carruzzo—Viola, Timothy Park—Cello) played Arnold Schoenberg's String Quartet Nr. 3, op. 30.

Programs accompanying our special exhibitions

In 2011 and 2012, as in years past, the Museum's special exhibitions were accompanied by an extensive program of events. The concerts we planned for the exhibition »Radical Jewish Culture« introduced Berlin audiences to an avant-garde New York music movement and enthralled Jazz fans here. A particularly big hit was the concert »Mycale meets Bester!« which featured the Bester Quartet from Krakow and the four a-capella singers in John Zorn's Masada Vocal Project »Mycale«, who come from New York, Israel, Morocco, and Argentina.

To supplement our anniversary exhibition »How German is it?« we offered readings, podium discussions, and artist tours through Berlin. Our Monday-night series of documentary film screenings, drawing a total of 452 visitors, was also well received. Nine films approached the subject of »home« from various and at times quite personal perspectives. The subjects of expulsion, emigration, family memories, and religion, among others, were addressed from a Russian-Jewish, Polish-Jewish, or German-Turkish perspective.

Berlin in the 1920s experienced a flowering of Jewish culture in consequence of the immigration of large numbers of Jews from Eastern Europe. The exhibition »Berlin Transit« and the accompanying events program were devoted to depicting this era. In cooperation with the Literarisches Colloquium Berlin, we organized a literary salon, in which the authors Irina Liebmman and Ingo Schulze introduced a mesmerized audience to a selection of practically unknown works by Yiddish and Russian writers living in Berlin in the 1920s. The international symposium »Museum—Scholarship—Family Memory. Perspectives on an unknown history of immigration« was also very well attended with about 300 audience members. The Jewish Museum Berlin organized this conference together with the Freie Universität Berlin to delve more deeply into certain themes of the »Berlin Transit« exhibition and discuss the mutual influences of museum, scholarly research, and family memories.

The »Monday Movies« series also accompanied our retrospective exhibition »R.B. Kitaj«. In addition, we added the new format of curator tours on three separate dates, and organized a literary salon entitled »A Jew in love«, which dealt with the artistic and personal exchange between R.B. Kitaj and the writer Philip Roth. The highlight was our symposium »R.B. Kitaj: Artist of a fragmented world«, featuring international panelists, which the Museum planned in cooperation with the Humboldt-University and the Akademie der Künste (Academy of the Arts) in Berlin.

The anniversary week

In October 2011, the Jewish Museum Berlin celebrated its first decade of successful work with a week of festivities. We organized a total of 63 events for the anniversary week, including a literary tour of Berlin with Daniel Libeskind, the symposium »Visions of Belonging. Jews, Turks, and other Germans«, and the »Day of the Tenth-Graders«, as well as curator tours, podium discussions, and concerts.



Cynthia Barcomi baked these two cakes for our public open-house day during the anniversary week.

As a finale to the anniversary week on 30 October 2011, the Museum opened its doors to the public free of charge, and brought in a record number of visitors: 6,736 in one day. The festive events we planned for the open house day included a performance by the children's dance company of Sasha Waltz & Guests, a gargantuan birthday cake made by Cynthia Barcomi for all to share, and the Rathaus Ramblers playing their Hot New Orleans Jazz & Swing. Moreover, there were readings, workshops and informal talks with curators, donors, and Museum guests on the »anniversary sofa«.

Under the rubric of »Objects and their histories«, the archives and each wing of the Museum's collection introduced themselves and exhibited a few extraordinary treasures from their holdings. Prominent birthday party guests—including Rabbi Y. Ehrenberg, Renate Künast, Michael Naumann, Kai Pflaume, and Marcel Reif—showed visitors their favorite pieces in the permanent exhibition. For our younger guests, Mirjam Pressler read from her new translation of Lea Goldberg's classic children's book »A Flat for Rent«.

The Cultural Summer

In the summer months, we continued to present the »Cultural Summer«, our diverse series of programs in the Museum garden. The exclusive musical program, devoted to Jewish elements in music across the genres, now stands out as a young and modern venue for hearing music amidst Berlin's rich cultural offerings. In 2011, we opened the Cultural Summer with a concert by Jazz musicians Uri Caine, Tim Sparks, and Greg Cohen; in 2012, our opening band was the Israeli Folk trio HaBanot Nechama. Other highlights included the Hip-Hop-Klezmer concert of the Canadian talent Josh Dolgin, aka Socalled, and two world premieres: In July 2012 Alan Bern, with Klezmatics singer Lorin Sklamberg and other »All-Stars«, revived a concert-length selection of songs recorded in the 1920s by the record label Semer, which was featured in the special exhibition »Berlin Transit«. And in August of the same year, the Berlin singer Sharon Brauner presented her newest album to an enthusiastic audience.

Specially for this event at the Jewish Museum Berlin, music pioneer Alan Bern put together an incomparable All-Star-Band of Jewish Music, including (from left): Sasha Lurje, Daniel Kahn, Jacobus Thiele, Lorin Sklamberg (Lead-Singer of the legendary band The Klezmatics), Mark Kovnatskiy, and many others. The musicians played, tweaked, and re-mixed the song material of the record label Semer, active in Berlin's Scheunenviertel in the 1930s.



»intonations«

In April 2012, fans of classical music had the opportunity to experience one of Israel's most significant annual cultural events for the first time in Berlin: for six days, the Jewish Museum Berlin played host to the Jerusalem International Chamber Music Festival. Following our two previous series of classical music concerts, called »The Most Colourful Chaos« and »Divine Musical Art«, the Museum started a new chapter in its role as music presenter with »intonations«. The program, put together by the Festival's artistic director Elena Bashkirova, spanned an arc from the 18th century to the present day, and juxtaposed works from the classical repertoire with new compositions. The secret to the success of this festival, which was inaugurated

15 years ago in the unique environment of Jerusalem, could be appreciated very well in the intimate atmosphere of the Museum's Glass Courtyard: here, famous artists—including Daniel Barenboim, Guy Braunstein, Hélène Grimaud, Marie-Elisabeth Hecker, and Emmanuel Pahud—played together with emerging talents and had the opportunity to give free reign to their love of making music together in a space far removed from the customary business of concert-hall performance.

A highlight of the Festival: Guy Braunstein's and Hélène Grimaud's interpretation of Maurice Ravel's Sonata for Violin and Piano.



In April 2012, the Jewish Museum hosted for the first time »intonations«—the Berlin version of the Jerusalem International Chamber Music Festival—in its Glass Courtyard. Museum Director W. Michael Blumenthal congratulates Elena Bashkirova, the Festival's Artistic Director, on the week's success.



Musicians inspired their audiences with sublime music on six nights in a row. Here, German Finance Minister Wolfgang Schäuble gives Madeleine Carruzzo a rose.

Book presentations by the Literaturhandlung

In cooperation with the bookshop Literaturhandlung under Rachel Salamander, the Jewish Museum Berlin regularly presents Jewish authors and publications in the fields of both fiction and non-fiction. The readings and book presentations give audiences an insight into contemporary Jewish literature as well as the opportunity to meet authors personally. In October 2011, Lizzie Doron read from her newest and most personal work, »Das Schweigen meiner Mutter« (My Mother's Silence). We also had tremendous audience response to a book presentation from Zeruya Shalev, who drew 353 visitors into the Glass Courtyard. The Israeli author, with German actress Maria Schrader, introduced the German translation of her new novel »Für den Rest des Lebens« (coming out in English as »The Remains of Love«). One of the highlights in September 2011 was the reading by historian Arno Lustiger from his book »Rettungswiderstand« (Resisting the Nazis by Saving Jews). In his book, Lustiger documents spectacular attempts at saving persecuted Jews, heroic actions that have been generally forgotten by history, and good deeds small and large by diplomats, Jews, priests, and simple citizens during the period of National Socialism. The discussion with Arno Lustiger—who died just a few months later, in May 2012—was moderated by Joachim Gauck, and the actress Iris Berben appeared on stage briefly as a surprise guest. Among the other presentations of contemporary non-fiction books, particularly noteworthy were those of »Vergesst Auschwitz!« (Forget Auschwitz!) by Hendryk M. Broder and »Nachgeboren—vorbelastet?« (Afterborn—Pre-Burdened?) by Dieter Graumann.

As part of the discussion series »Visions of Belonging«, Shermin Langhoff (designated director of the Maxim Gorki Theater in Berlin), Daniel Levy (Movie Director), and the two writers Nicol Ljubić and Zafer Şenocak spoke about their love for Germany.

Auftakt der Akademieprogramme

Under the umbrella of the Jewish Museum Berlin Academy, the Museum began to introduce new events and formats in 2012, which deal with the history of immigration, intercultural education, and the necessary pre-conditions for acceptance of societal diversity in Germany.

Following our successful symposium during the anniversary week celebrations, we organized several further events under the title of »Visions of Belonging«. With this new series, the Jewish Museum Berlin, consulting with DeutschPlus e.V.—Initiative für eine plurale Republik, would like to develop a forum for constructive dialog. Thus in September 2012, with moderation by ARD journalist Isabel Schayani, we posed questions



about our postmodern and postmigrant society. At this event, panelists including the psychologist Mark Terkessidis, the lawyer Micha Guttman, and the professor of pedagogy Andreas Zick discussed whether racism was inherent to Germany and how we can combat it. In October 2012, a podium discussion addressed the ruling of a court in Cologne holding that the ritual circumcision of boys was a crime, and debated the relationship between religious freedom and the secular state. In November 2012, prominent cultural figures including Shermin Langhoff, Dani Levy, Nicol Ljubić and Zafer Şenocak discussed their personal images of Germany.

In connection with the opening of the Academy in November 2012, we organized a colloquium on Maimonides called »Hear the truth, whoever speaks it« in cooperation with the »Research Unit Intellectual History of the Islamicate World« at the Freie Universität Berlin and the Studio Daniel Libeskind. Dedicated to the motto of the new Jewish Museum Berlin Academy, this one-day international conference provided an insight into the life and work of Moses Maimonides and his cultural environment in Arab Spain. International scholars including Sarah Stroumsa, Sari Nusseibeh and Yitzhak Y. Melamed demonstrated Maimonides's significance far beyond the boundaries of Judaism. At the conclusion of the conference, Claudia Roden provided a culinary perspective, discussing Iberian influences on the Jewish cuisine.



For the opening of the Academy, the Jewish Museum Berlin in cooperation with the Freie Universität Berlin organized a colloquium on the world and philosophy of Moses Maimonides. Here Sari Nusseibeh, President of the Al-Quds University in Jerusalem, was speaking about the political responsibility of the philosopher in the Islamic Middle Ages.



»Hello, this Museum
is just great«

From our guestbook

WELL CONNECTED—THE JEWISH MUSEUM BERLIN IN THE MEDIA

Between January and September 2011, the ten-year anniversary of the Jewish Museum was recognized in nearly 110 news reports in television and radio, as well as over 400 reports in the print and online media. At the conclusion of this period, we had tremendous response to our press conference on the anniversary exhibition »How German is it?« which was attended by more than 50 media representatives.

In November 2011, the Museum got a new press director. Katharina Schmidt-Narischkin and her team have carried on the Museum's press and public relations work very successfully in the years 2011 and 2012 covered by this report, while also introducing some new structures and emphases. Our exhibitions and events, and the new themes of the Jewish Museum Berlin Academy, have been communicated regionally, nationwide, and internationally to a targeted audience.

Through a new, digital press portfolio, all staff-members of the Museum receive weekly updates on the subjects of »the Jewish Museum Berlin«, »Jewish life«, and »history and museums«, in 15 to 20 articles culled from 52 superregional print media, selected regional media, and 65 news agencies together with their regional services. The new press portfolio has thus become an important instrument of internal communication and information, alongside the internal newsletter.

One strategic goal of our work with the media has been to anchor the themes of the new Jewish Museum Berlin Academy firmly in the profile of the Museum. The new programs, the architecture, and the festive opening of the Academy in the context of the anniversary dinner produced a nationwide echo in the media. We have since followed up on this echo with the targeted placement of background discussions, interviews, and articles authored by Director W. Michael Blumenthal in trade journals and public media.



When Judith Butler spoke with Micha Brumlik in September 2012 about the question of whether Zionism was inherent to Judaism, the media and the public took exceptional interest.

By restructuring our press mailing list, we were able to gain access to new target media. For the first time, we also included well connected media experts from the fields of art and classical music. Our press work for the special exhibition »R.B. Kitaj (1932–2007). Obsessions« began far in advance of the opening: in June of 2012 we began approaching trade and public media both nationally and internationally, as well as carefully targeted multipliers in the art scene (galleries, art openings, and art fairs), in order to impress upon them the significance of this first great retrospective on the work of R.B. Kitaj since the artist's death in 2007. The news coverage of this exhibition, with over 200 reports in trade and online media, in the arts and leisure sections of national and international mainstream media, and in radio and television, was a great success.

The chamber music festival »intonations« (24 through 29 April 2012) under the direction of Elena Bashkirova, was likewise announced and reviewed extensively by the press following a long period of advance publicity. Many regional and superregional media reported on the festival, including the *Frankfurter Allgemeine Zeitung*, Deutschlandfunk, Deutschlandradio Kultur, and the rbb culture magazine Stilbruch, which broadcast a five-minute radio report on the event. The press department was also able to place a four-page editorial supplement with the Berlin-based daily newspaper *Der Tagesspiegel*.

Besides these highlights of our press and media relations, our daily work in 2011 and 2012 also included informing the public about the themes of the permanent exhibition, our archives, and the education department. In so doing, we sought to cover the entire spectrum of the media landscape, from daily newspapers, magazines, and trade journals to radio and television, with a new focus on the online-media and social media channels.

Architect Daniel Libeskind led interested representatives of the press through the construction site of the future Academy of the Jewish Museum Berlin on the site of the former Wholesale Flower Market.



»Expressive architecture adds layers of symbolism to the exhibitions. Amazing!«

From our guestbook



BUILDING MANAGEMENT

As in the past, the Building Management Department in 2011 and 2012 kept the Libeskind buildings well-maintained and in good repair. In May 2011, our long-term contract for the reduction of utilities costs in the Museum went into effect. We held long discussions with the contractor, in order to ensure the suggestions he made for technical improvements were compatible with the real operating conditions here in the Museum. One of our primary tasks was to test and approve the suitability of LED-spotlights in the exhibition and depot. Restorers have significant concerns about the use of LED lights. As there is thus far hardly any scientific literature available on the subject, we discussed the matter with physicists and restorers and also made or commissioned our own measurements. Ultimately, we were able to prove that LED light was in principle compatible for our purposes, provided certain conditions were met.

In exhibition rooms and depots, we have installed new, high-quality sensors during the past two years. These sensors can be flexibly positioned and remotely monitored by radio. We can now read and document room conditions at any point in time from a remote monitor. It was our task to connect the new Jewish Museum Berlin Academy to the technical systems in place in the rest of the Museum (district heating, central building control system, IT-networks, and much more). To this end, we laid down the necessary circuits in the substrata beneath the Lindenstrasse. Moreover, a donation enabled us to acquire high-quality lounge furniture for the exhibition rooms. The cozy new armchairs have enjoyed great popularity where they were placed, in the Eric F. Ross Gallery and in the Glass Courtyard. They have also been used on podiums during events in the Museum.



New sensors in the exhibition rooms and depots allow us to remotely control room conditions.



After many discussions with physicists and restorers, and after countless measurements, we finally determined that LED light is suitable for use in our exhibitions and depot.



We laid down in the substrata beneath the Lindenstrasse the necessary circuits for district heating, IT-networks, and much more.



»This Museum is a treasure! I visit it every time I come to Berlin. Thank you for creating this impressive place.«

From our guestbook

NEW CAFÉ WITH A NEW CONCEPT

In the new Café Schmus, there has indeed been a lot of schmoozing going on since it opened in September 2011: »Schmus«—as Germans write »schmooze«—comes from the Yiddish word »schmisen« or »schmuisen«, meaning »to chat«, »gossip«, or »talk to each other«. The newly designed Café, with 60 seats as well as tables, armchairs, and sofas, creates a comfortable, relaxed ambience just beyond the busy crossroads at the Museum's entrance. Natural, understated colors and shades of gray prevail in the new rooms. The caterer Kofler & Kompanie provides the classic café menu. Our warm foods contain no pork, shellfish, or crustaceans, but the kitchen does not keep strictly kosher. Our varied breakfast menu, offered from 10 am on, has become very popular.

Every day, we offer changing lunch specials drawn from the regional or Mediterranean traditions, with certain key elements being cooked to order, as well as salads, sandwiches, fresh cakes, and cookies. The Café Schmus is located in the old building of the Jewish Museum, right next to Daniel Libeskind's Glass Courtyard, which on sunny days is flooded with light. Exiting through our back doors, you step into the Museum's 12,045 sqm garden, with its vine covered passageways and reclining chairs, its lawns and plane tree groves. In the summer, Café Schmus offers picnic baskets filled to order for breaks and concerts in the Garden and Glass Courtyard as a special highlight.

The food and beverages offered by our caterers Kofler & Kompanie can be consumed in the café, in the Glass Courtyard, or in the Museum garden.



EXIT THROUGH THE GIFT SHOP—SOUVENIRS, BOOKS, AND ART IN THE CEDON MUSEUM SHOP

Over eight million visitors in ten years are a strong indication of the public's interest in the Jewish experience and the dynamic interaction of cultures. Since the Museum's opening in 2001, in the Shop we have made an effort to capture the broad fascination for these subjects and wrap them together in bundles that visitors can take home with them. In our shop, we try to offer visitors in compressed form what they experienced in the Museum. We also give them the opportunity to browse through stacks of interesting material and find new inspiration.

Our offerings correlate directly with the content of the Museum, as well as with its unique architecture. Many items have been developed by us exclusively for the Jewish Museum Berlin, and have sold very successfully since we first put them on the shelves. In the past two years, we have introduced several new products with Jewish quotations on them—for instance, paper weights, napkins, ladies' pocket mirrors, and notebooks. There are many other exclusive products, such as breakfast tablets, lanterns, purses, or »Rabbi« rubber-ducks, which visitors can take home as lasting souvenirs of the Jewish Museum Berlin.




Visitors can take home with them as a memory of their visit to the Museum not just books, but also toys, jewelry, and specially designed JMB souvenirs.



Ever since the opening of the Jewish Museum Berlin, the CEDON Museum Shop has offered—in addition to the catalogs accompanying our exhibitions—a broad spectrum of German and English language literature on all subjects relevant to the Museum's work.



A photograph of a modern building with a metallic, curved facade. The building features several rectangular windows and a series of dark, diagonal structural elements. In the foreground, a young tree with green leaves stands on a paved area. The bottom of the image is partially obscured by a red diagonal shape.

»I came without any expectations and was very pleasantly surprised!«

From our guestbook

TIME LINE 2011/2012

17 November 2012

The Jewish Museum Berlin honors former Federal President Richard von Weizsäcker and the business leader Klaus Mangold with the »Prize for Understanding and Tolerance«. The historian Heinrich August Winkler and banker David Baron de Rothschild hold the laudations for our laureates.



In connection with the same festive event, we also formally open the Jewish Museum Berlin Academy in the new Eric F. Ross Building. The former wholesale flower market directly across the street from the Museum was transformed into the Jewish Museum Berlin Academy in accordance with the plans of architect Daniel Libeskind, and had been under construction since March of 2010. The 11.8 million Euro building project was financed through a large number of private donations as well as a grant from the Federal Government of Germany.

21 September 2012

Under the title »R.B. Kitaj (1932–2007). Obsessions«, the Jewish Museum Berlin opens the first great retrospective of the work of American R.B. Kitaj since the artist's death. The exhibition presents 130 works from all periods of his oeuvre. For the first time, outsiders receive an insight into R.B. Kitaj's extensive archive of texts and images, a lifelong collection of materials which served as a source of inspiration for his work.



19 September 2012

At the initial event in our series »Visions of Belonging«, Mehmet Gürcan Daimagüler, Micha Guttman, Mark Terkessidis, Nuran Yigit, and Andreas Zick vigorously discuss the controversial question: »Is racism inherent to Germany?« Isabel Schayani acts as moderator.



15 September 2012

The American philosopher Judith Butler discusses with Micha Brumlik the question: »Is Zionism inherent to Judaism?« Four days before the Museum discussion, Butler had in a controversial decision won the Theodor-W.-Adorno-Prize of the City of Frankfurt am Main.

3 September 2012

The project »Diversity in Schools« (in cooperation with Deutsche Kinder und Jugendstiftung) was officially launched with a first networking and introductory day.



1 September 2012

With the new, interactive audio guide, children can now discover the Jewish Museum Berlin for themselves. Offered in both English and German, the audio guide—a mix of radio drama and virtual treasure hunt—turns their tour through the Museum into an adventure.

9 August 2012

Under the name Café Schmus, the new Museum café opens to visitors again after extensive renovations.



6 August 2012

With the start of the school year 2012/2013, the Museum adopts its first »godchild«. The development of our planned four-year relationship with the 8th Integrated Secondary School in Berlin-Kreuzberg is based on the belief that learning processes provide mutual benefits. We hope that our involvement will help strengthen the communication skills and intercultural competency of the students, and also deepen their understanding of history.



26 June 2012

For the first time, the Jewish Museum Berlin offers a summer vacation camp for children between the ages of six and twelve. In the space of four days, they learn about certain aspects of Jewish history over 1,000 years. They find out, for instance, how people »turned on the lights« in their room in the days before electricity, what materials Jewish businessmen traded in during the Middle Ages, and why wild boar meat is not kosher. All three camps were booked out long before the start.



7 June 2012

The Israeli shooting stars HaBanot Nechama open our ninth Cultural Summer.

4 May 2012

Our project »on.tour—the Jewish Museum Berlin Tours Schools« is growing. Besides the time-tested exhibition cubes and the workshop »It Was as Easy as That«, we are as of now travelling all across Germany with a new, interactive exhibition and the iPad-Workshop »My Page(s)«, which invites schoolchildren to reflect on Jewish identity in Germany.



24 April 2012

The Jewish Museum Berlin hosts for the first time »intonations«—a special Berlin edition of the Jerusalem International Chamber Music Festival. Together with Festival Director Elena Bashkistrova, artists of all nationalities celebrate a dialog of the cultures as well as their love of chamber music on six sold-out evenings.

20 April 2012

The exhibition »Russians Jews Germans. Photographs by Michael Kerstgens since 1992« documents the process of immigration of Russian-speaking Jews from the former Soviet Union to Germany over the past 20 years. 80 black-and-white photographs show the social and religious challenges facing the immigrants, but also the situation of the long-established residents. As a pendant to »Berlin Transit. Jewish Immigrants from Eastern Europe in the 1920s«, the Kerstgens exhibition broadens the historical perspective we present on the subject of immigration with a contemporary chapter.



18 April 2012

Museum director W. Michael Blumenthal is awarded an honorary doctorate at the Hochschule für Jüdische Studien (University of Jewish Studies) Heidelberg. This is the second honorary doctorate that Blumenthal has earned from a Jewish university.



22 March 2012

For a good decade following the First World War, Berlin became a center for Jewish immigration in Europe. The immigrants came as refugees from war, pogrom, or revolution from the former territories of the Russian Empire or the Habsburg Monarchy. Well connected on many different levels and at home in several languages, these immigrants brought about a flowering of Jewish culture in Berlin. The special exhibition »Berlin Transit«, which arose in conjunction with the research project »Charlottengrad and Scheunenviertel« of the Freie Universität Berlin, traces a subtly differentiated picture of Jewish life in the Scheunenviertel and in the more bourgeois Charlottenburg.



24 October 2011

Federal Chancellor Dr. Angela Merkel receives the »Prize for Understanding and Tolerance« of the Jewish Museum Berlin. Museum director W. Michael Blumenthal, in his speech, praises the Chancellor's engagement on behalf of human rights and the dignity of man. With this honor, the Museum also expresses its gratitude for the personal and political support its goals and mission have received from the government of the Federal Republic of Germany. The award ceremony takes place during the anniversary week and is accompanied by a gala concert of the Staatskapelle Berlin in the Berlin Philharmonic Hall under the direction of maestro Daniel Barenboim.

24-30 October 2011

The Jewish Museum Berlin celebrates ten years of existence with an anniversary week that includes a varied program of exciting events. As a grand finale, we hold an open house—admitting the public free of charge for a family day full of events in the Museum, while prominent guests such as Kai Pflaume and Wolfgang Thierse show the public their favorite exhibits in the collection.





15 September 2011

The ten-year anniversary of the Jewish Museum Berlin provides an occasion for taking stock: our special exhibition »How German is it? 30 Artists' Notion of Home« shows works in which contemporary artists living in Germany reflect on their relationship to the nation around them. Eight works are commissioned specially for the exhibition from: Arnold Dreyblatt, Via Lewandowsky and Durs Grünbein, Anny and Sibel Öztürk, Julian Rosefeldt, Misha Shenbrot, Paul Brody, Azra Akšamija, Lilli Engel, and Raffael Rheinsberg.

9 June 2011

With a concert of the three Jazz giants Uri Caine, Tim Sparks, and Greg Cohen, we open our eighth annual Cultural Summer. Content-wise, the program orients itself toward the special exhibition »Radical Jewish Culture«.

8 April 2011

The special exhibition »Radical Jewish Culture. The New York Music Scene since 1990« opens. Curated in Paris by the Musée d'art et d'histoire du Judaïsme, this exhibition depicts the New York music scene in the early 1990s, with many music samples, live concert recordings, and previously unpublished material.



18 March 2011

Micha Ullman is one of the most significant Israeli sculptors of his generation. The Jewish Museum Berlin, in its exhibition »Micha Ullman: Under«, shows the installation »Under« which it acquired in 2010 together with »CHAIR I-IV«, a series of drawings by the same artist.

THE BOARD OF TRUSTEES

The Board of Trustees of the Jewish Museum Berlin consists of nine members nominated by the Federal President of Germany, and is required to reach a decision in all matters of fundamental or particular importance for the Foundation and its future development. Chairman Bernd Neumann, Minister of State to the Federal Chancellor and Federal Government Commissioner for Culture and Media, convened the Board of Trustees twice annually in 2011 and 2012.

The Jewish Museum Berlin would like to thank the Chairman of the Board of Trustees, its members, and their deputies for their consistently constructive contributions and commitment to the Museum's well-being. We extend our gratitude in particular to those former members of the Board who have vacated their seats on account of leaving government office or the Board's regular policy of rotation and who supported the Museum with their enthusiastic involvement. In 2011/2012, the departing members were Dr. Lothar Hageböling (Deputy of Mr. Aly) and Ingeborg Junge-Reyer (Deputy of Mr. Schmitz).

As their successors, we welcome Parliamentary State Secretary Hella Dunger-Löper and Parliamentary State Secretary Dr. David Gill, Director of the Office of the Federal President.

In November of 2012, the long-time member of our Board of Trustees Dr. Klaus Schütz died. We deeply regret his passing. He consistently supported the Museum with great enthusiasm, both in an official capacity and privately.

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

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LECTURES AND PUBLICATIONS BY STAFF MEMBERS OF THE JEWISH MUSEUM BERLIN

Lectures

Inka Bertz

January 2011: »Max Liebermann in der Fotografie.«
Lecture in connection with the exhibition »Max Liebermann. Ein öffentlicher Kopf« in the Liebermann-Villa in Wannsee.

March 2011: Podium discussion at the screening of the film »Gelassen atmet der Tag,« by Celia Caturelli, about the artist Pedro Roth, organized by the Ibero-Amerikanisches Institut and the Stiftung Preußischer Kulturbesitz Berlin.

April 2011: »Artistic techniques with a special focus on graphic art« and »How to purchase collection items.«
Lecture and seminar at the conference »Curatorial Education Programs« of the Association of European Jewish Museums in the Jewish Museum Berlin.

June 2011: »Max und Martha Liebermann im Nationalsozialismus.« Podium discussion with Bernd Schmalhausen in connection with the exhibition »Max Liebermann. Wegbereiter der Moderne.«

June 2012: »Jüdische Museen in Deutschland nach 1945.«
Lecture in connection with the Seminar für Germanistik.

June 2012: »Familienbilder, Familienbande. Das jüdische Großbürgertum und seine Ahnengalerie,« at the conference »250 Jahre Familie Mendelssohn« organized by the Staatsbibliothek Preußischer Kulturbesitz and the Mendelssohn-Gesellschaft.

Christiane Birkert

November 2011: »Aktuelle Entwicklungen und Projekte von Neuen Medien im Jüdischen Museum Berlin.«
Lecture for the annual meeting of the LMB on the subject of new media in museums.

November 2011: »Besucherforschung und Evaluation für Museen und Ausstellungen am Beispiel des Jüdischen Museums Berlin.« Guest lecture in the Macromedia Hochschule für Medien und Kommunikation.

March 2012: »Besucherforschung und Evaluation am Jüdischen Museum Berlin.« Lecture at the conference »Der gefragte Gast. Publikumsforschung als Grundlage einer besucherorientierten Museumsarbeit.«

Dr. Iris Blochel-Dittrich

April 2011: »How to create and structure a collection data base.« Lecture at the conference »Curatorial Education Programs« of the Association of European Jewish Museums in the Jewish Museum Berlin.

September 2011: »Und wie finde ich das Ding nun? Sacherschließung und Standardisierung in einem Museum mit heterogenen Sammlungsbeständen.«
Lecture at the symposium »Vom Ordnen der Dinge,« organized by the Deutsches Historisches Museum.

January 2012: »Inventarisierung – Standards – Sacherschließung.« Lecture to a continuing education class on scholarly documentation at the Institut für Information und Dokumentation of the FH Potsdam.

October 2012: »Vom Hölzchen ins Wäldchen? Die Online-Objektsuche des Jüdischen Museums Berlin und die Tücken heterogen erfasster Bestände.«
Lecture at the Berliner Herbsttreffen zur Museumsdokumentation.

Anja Butzek

March 2012: »Chancen und Möglichkeiten professioneller Fundraisingstrategien im deutschen Kulturbetrieb.«
Lecture at the Bundesvolontärstagung 2012 in Dortmund.

April 2012: »Freund oder Feind? Zur Rolle des Fördervereins im Fundraising-Mix von Kulturinstitutionen.«
Seminar at the Deutscher Fundraising Kongress.

September 2012: »Faktoren für ein erfolgreiches Fundraising.« Lecture to the sub-committee on culture of the Deutscher Fundraising-Verband.

October 2012: »Fundraising für Kulturinstitutionen.« Lecture for the Landesverband der Museen e.V. in connection with the continuing education event »Museumsmanagement & Verwaltung.«

Barbara Decker

April 2011: »Conservation issues of contemporary objects.« Lecture at the conference »Curatorial Education Programs« of the Association of European Jewish Museums in the Jewish Museum Berlin.

Michal S. Friedlander

April 2011: »Deciphering Judaica.« Seminar on deciphering the inscriptions on Jewish ceremonial objects at the conference »Curatorial Education Programs« of the Association of European Jewish Museums in the Jewish Museum Berlin.

December 2011: »Boldly, respectfully ... and with humour—Re-thinking the presentation of religion in exhibitions.« Lecture at the conference Séminaire européen des conservateurs, at the Maison des Cultures du Monde in Paris.

Dagmar Ganßloser

April 2011 (with Naomi Lubrich): »Ausstellungen web 2.0«, Workshop at the international conference »<https://digitalmemoryonthenet>« of the Bundeszentrale für politische Bildung in Berlin.

October 2012: Referentin für »Kulturelle Bildung und Social Media« at the Dresden Summer School at the Deutsches Hygiene Museum in Dresden.

Karin Grimme

September 2012: »Das pädagogische Programm des Jüdischen Museums Berlin.« Video conference with the Goethe-Institute Santiago de Chile in cooperation with

the Museo de Arte Contemporáneo.

Etta Grotrian

May 2012: »Aus den Sammlungen des Jüdischen Museums Berlin. Der Prozess der Online-Veröffentlichung ausgewählter Sammlungsbestände — aus verschiedenen Perspektiven betrachtet.« Lecture at the May conference »Museums and the Internet« in Leipzig.

June 2012: »Geschichtswerkstätten — Geschichtspraxis in der alternativen Bewegung.« Lecture at the conference »Populäre Geschichte und medialer Wandel zwischen Fortschrittsoptimismus und Kulturpessimismus« of the DFG research group »Historische Lebenswelten in populären Wissenskulturen der Gegenwart« in Freiburg.

Maren Krüger

June 2012: »Communicating Religion in the Jewish Museum Berlin.« Lecture at the conference »Exhibiting Religion« of the RIME Laboratory in the Linden-Museum Stuttgart.

Leonore Maier

March 2012: »Inszenierte Wissenschaft? Zur Konzeption einer kulturhistorischen Ausstellung.« Lecture at the symposium »Museum – Wissenschaft – Familiengedächtnis. Perspektiven einer unbekannten Migrationsgeschichte,« organized by the research project »Charlottengrad und Scheunenviertel. Osteuropäisch-jüdische Migranten im Berlin der 1920/30er Jahre« at the Eastern Europe Institute of the Freie Universität Berlin in cooperation with the Jewish Museum Berlin.

Gisela Märtz

April 2011: »How to organize a collection store.« Lecture at the conference »Curatorial Education Programs« of the Association of European Jewish Museums in the Jewish Museum Berlin.

Aubrey Pomerance

April 2011: »How to deal with archival offers from pri-

vate individuals.« Lecture at the conference »Curatorial Education Programs« of the Association of European Jewish Museums in the Jewish Museum Berlin.

November 2011: »Archivworkshops für Schüler im Jüdischen Museum Berlin,« Lecture at the conference »Aus der Archivschachtel befreien oder Thinking out of the Box: Möglichkeiten der Nutzung von Nachlässen/Sammlungen« of the Universität Köln and the Universitäts- und Stadtbibliothek Köln.

October 2012: »Die Constantin Brunner Sammlung. Der Bestand und seine Geschichte.« Lecture at the international conference »Constantin Brunner (1862–1937) im Kontext,« organized by the Seminar für Deutsche Philologie of the Georg-August-Universität Göttingen, the Franz Rosenzweig Minerva Research Center at the Hebrew University of Jerusalem, the Leo Baeck Institute New York/Berlin, the Internationaal-Constantin-Brunner Instituut Den Haag, the Constantin-Brunner-Stiftung Hamburg, and the Jewish Museum Berlin.

November 2012: »The Archive of the Jewish Museum Berlin.« Lecture at the Jewish Family & Children's Services of the East Bay in Berkeley, CA.

Dr. Barbara Rösch

March 2012: »... ich möchte nicht, dass dieser undifferenzierte Blick bestehen bleibt! Überlegungen zur Thematisierung jüdischen Lebens, jüdischer Kultur und Geschichte in brandenburgischen Grundschulen und in der universitären Lehrerbildung.« Lecture at the 21st annual conference of the Gesellschaft für Didaktik des Sachunterrichts e. V. at the Humboldt-Universität in Berlin on the subject of »Der Sachunterricht und seine Didaktik—Bestände prüfen und Perspektiven entwickeln.«

Shlomit Tulgan

April 2011: »How to deal with preschool children in a Jewish Museum.« Lecture at the conference »Curatorial Education Programs« of the Association of European Jewish Museums at the Jewish Museum Berlin.

Dr. Mirjam Wenzel

April 2011: »Erinnerung und soziale Netzwerke,« short lecture at the international conference of the Bundeszentrale für politische Bildung in Berlin.

May 2011: »Eichmann, Arendt und das Theater in Jerusalem. Zur Mediengeschichte des Eichmann-Prozesses.« An evening lecture at the Fritz Bauer-Institut in Frankfurt/Main.

June 2012: »Konstruktionen des Jüdischen und Orientalismus in der Moderne.« Greeting and introduction to the symposium of the Villigster Forschungsforums zu Nationalsozialismus, Rassismus und Antisemitismus and the working group »Juden in Skandinavien,« organized by the Nordeuropa-Institut of the Humboldt-Universität in Berlin.

November 2012: »Von der Schuldfrage zur ›Deutschen Selbstbesinnung‹. Eine Fallstudie aus dem Nachlass von Karl Jaspers.« Lecture at the international conference »Als der Holocaust noch keinen Namen hatte. Zur frühen Aufarbeitung des NS-Massenmordes an Jüdinnen und Juden,« organized by the Simon Wiesenthal Institut für Holocaust-Studien in Vienna.

Manfred Wichmann

April 2011: »How to create and structure an archive.« Lecture at the conference »Curatorial Education Programs« of the Association of European Jewish Museums in the Jewish Museum Berlin.

February 2012: »Analysis of Museums and Memorials,« at the Geschichtswerkstatt Europa in Słubice.

March 2012: »Jüdisches Leben in der Region Rotenburg,« Lecture at the Halbjahrestagung der Historischen Kommission für Niedersachsen und Bremen, Rotenburg/Wümme.

Theresia Ziehe

April 2011: »The photographic collection of the Jewish

Museum Berlin.« Lecture at the conference »Curatorial Education Programs« of the Association of European Jewish Museums in the Jewish Museum Berlin.

June 2012: »Der Fotograf Herbert Sonnenfeld.« Lecture at the Memorial Site Ahlem, Hanover.

PUBLICATIONS

Inka Bertz

Jewish Museums in the Federal Republic of Germany. In: Visualizing and Exhibiting Jewish Space and History, Richard E. Cohen (Ed.), Studies in Contemporary Jewry. An Annual, XXVI, The Avraham Harman Institute of Contemporary Jewry. The Hebrew University of Jerusalem, Oxford 2012, pp.80–112.

Catalog notes on works by Eduard Bendemann (An den Wassern zu Babel, after 1832) and Lesser Ury (Jerusalem, 1896, Jeremias, 1897, Joseph bei den Ismaeliten, 1919, Moses auf dem Berg Nebo, 1928). In: Les Juifs dans l’Orientalisme, Laurence Sigal-Klagsbald (Ed.), Paris (Musée d’art et d’histoire du Judaïsme/Skira Flammarion) 2012, pp. 140, 158–164.

Articles on »Jüdische Ärzte in Neukölln;« »Helene Nathan – ... Die Schranke der eigenen Existenz überwinden;« »Zerstörung – Neukölln 1938;« »Gottfried Heinersdorff und das Ende der Moderne in der Mosaikfabrik Puhl & Wagner;« and »Ein Karteiblatt für jeden abgeschobenen Juden erleichtert die Übersicht.« Zur Praxis der Vermögensverwertung bei den Berliner Finanzbehörden.« In: Dorothea Kolland (Hg.), »Zehn Brüder waren wir gewesen ...« – Spuren jüdischen Lebens in Neukölln, commissioned by the Bezirksamt Neukölln in Berlin, Abteilung Bildung, Schule, Kultur und Sport, Amt für Weiterbildung und Kultur, 2012, pp.238–243, 253–268, 279–301, 369–384, and 450–467.

Porträts im Jüdischen Museum. In: Chana C. Schütz, Hermann Simon (Hg.), Auf der Suche nach einer verlorenen Sammlung. Das Berliner Jüdische Museum (1933–1938), Berlin 2011, pp. 136–152.

Anja Butzek

(Mit Johanna Brandt): Freund oder Feind? Fördervereine im Fundraising-Mix von Kulturinstitutionen. In: Fundraiser Magazin 4, 2012, pp.32–34.

Fördervereine und Kulturinstitutionen. Auf den Dialog kommt es an. In: NGO Dialog (online) 7, 2012.

Monika Flores Martínez

Prangerumzüge im Nationalsozialismus. In: Wolfgang Benz (Hg.), Handbuch des Antisemitismus. Judenfeindschaft in Geschichte und Gegenwart, Band 4, Berlin 2011.

Michal S. Friedlander

Blickfang. Emmy Roth in feinster Form. In: Museums-Journal 1, 2012, p. 4.

Jew as (German) Product: Rubber Ducks and Other Commodifications of Jewish Identity. In: The Reform Jewish Quarterly, Fall edition, 2012, Central Conference of American Rabbis/CCAR Press.

Daniel Ihde/Johannes Rinke

Nicht das, was Sie erwarten – warum eigentlich nicht? Besucherbetreuung im Jüdischen Museum Berlin. In: Matthias Dreyer und Rolf Wiese (Hg.), Serviceorientierung im Museum, Schriften des Freilichtmuseums am Kiekeberg 80, Ehestorf 2012, pp. 75–88.

Aubrey Pomerance

Die Memorbücher der jüdischen Gemeinden in Franken. In: Michael Brenner und Daniela F. Eisenstein (Hg.), Die Juden in Franken (Studien zur Jüdischen Geschichte und Kultur in Bayern 5) München 2012, pp. 95–113.

»Es war besser als Schule.« Archivworkshops im Jüdischen Museum Berlin. In: AKMB-News 18, 2012, pp. 35–38.

(Mit Nadine Garling): Archivworkshops im Jüdischen Museum Berlin. Erfahrungen und Erkenntnisse mehrjähriger Vermittlungspraxis. In: Wiebke Dannecker und Sigrid Thielking (Hg.), Öffentliche Didaktik und Kulturvermittlung, Bielefeld 2012, pp. 193–206.

Dr. Barbara Rösch

Widerstand der jüdischen Jugend in Brandenburg und Berlin 1936–1941 — am Beispiel der Hachschara Ahrensdorf. In: Isabel Enzenbach, Detlef Pech, Christina Klätte (Hg.), Kinder und Zeitgeschichte: Jüdische Geschichte und Gegenwart, Nationalsozialismus und Antisemitismus, Berlin 2012, pp. 139–150.

»... weil Judentum mehr ist als Holocaust.« Überlegungen zur Thematisierung jüdischen Lebens, jüdischer Kultur und Geschichte in brandenburgischen Grundschulen und in der Lehrerbildung. In: »...und handle mit Vernunft«. Beiträge zur europäisch-jüdischen Beziehungsgeschichte. Festschrift zum 20-jährigen Bestehen des Moses Mendelssohn Zentrums (Haskala 50), Hildesheim 2012, pp. 565–581.

Judenwege in Franken – ein kulturgeschichtliches Phänomen. In: Michael Brenner und Daniela F. Eisenstein (Hg.), Die Juden in Franken (Studien zur Jüdischen Geschichte und Kultur in Bayern 5), München 2012, pp. 115–138.

Dr. Doreen Tesche

Ernst Steinmann. In: Stefan Heid und Martin Dennert (Hg.), Personenlexikon zur Christlichen Archäologie. Forscher und Persönlichkeiten vom 16. bis zum 21. Jahrhundert, Regensburg 2012.

Dr. Mirjam Wenzel

Vom Zeugnis zum Tribunal. Zum Status des Dokumentarischen in Filmen, die im Nürnberger Prozess gezeigt oder über diesen gedreht wurden. In: Claudia Bruns, Asal Dardan, Anette Dietrich (Hg.), »Welchen der Steine Du hebst« – Filmische Erinnerungen an den Holocaust, Berlin 2012, pp. 332–343.

Eichmann, Arendt und das Theater in Jerusalem. Zur Semantik des Theaters in der Rezeption des Eichmann-Prozesses. In: Hannah Arendt.net. Zeitschrift für politisches Denken Bd. 6, 2011, Nr. 1/2.

Manfred Wichmann

Drei Generationen der Familie Sternberg in Spandau. Geschichte, Genealogie und ihre Bedeutung für die Jüdische Gemeinde. In: Spandauer Forschungen, Band 2, Berlin 2012, pp. 145–174.

Theresia Ziehe

Die Fotografien von Michael Kerstgens. In: Neues Leben. Russen Juden Deutsche, Kehrler Verlag, Heidelberg/Berlin 2012, pp. 132–133.

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