

Press Release
18 November 2020



DHM exhibition preview 2021

updated: 18 November 2020, subject to additions and changes

In times of a global pandemic, there is no such thing as certainty. Yet, the Deutsches Historisches Museum is taking an optimistic approach towards the next year and is currently preparing exhibitions, which then will be open to the audience hopefully. The Deutsches Historisches Museum will present four temporary exhibitions in the Pei building in the coming year. Opening in December is the photo exhibition **Report from Exile – Photographs by Fred Stein (11 December 2020 – 20 June 2021)** – provided that future decisions regarding the Corona virus will allow for this opening date.

It will be followed in January by Boris Hars-Tschachotin's **THE LEAP – 1961 (14 January– 5 April 2021)**, which will be the first 360° virtual reality installation in the DHM. In the summer of 2021 come two exhibitions that are designed to complement and comment on each other: **documenta. Politics and Art (18 June 2021 – 9 January 2022)** and **'Divinely Gifted'. National Socialism's Favoured Artists in the Federal Republic (27 August 2021 – 6 February 2022)**.

Prof. Dr Raphael Gross, President of the Stiftung Deutsches Historisches Museum, has this to say about the exhibition programme for 2021: **'Fred Stein** counts among of the most important chroniclers and portraitists of the German-speaking exile community. I am therefore delighted that we are now showing the work of this German-American Jewish photographer for the first time in its political-historical dimension and that we are placing his portraits in the context of the times in which Stein took his pictures, from the 1930s to 1960s.

With our exhibitions about the **political-aesthetic history of the documenta** and about the **list of so-called 'divinely gifted' individuals**, we aim to open up a new perspective on the history of the Federal Republic in its international context. Both of these exhibitions focus on the relationship between politics and art in the post-Nazi society of the Federal Republic of Germany. They correct the notion of a radical new beginning in aesthetic terms, which in many respects is associated with documenta, in particular, and which the early creators of documenta promoted vigorously. The documenta exhibition shows how the politically motivated alignment with the West was implemented by means of a supposedly radical departure from Nazi art policy on the one hand and a contrast to the Socialist art of the Eastern Bloc on the other. Yet at the same time there were strands of continuity with National Socialism, such as the failure to exhibit work by Jewish artists who had been murdered during that era. With the exhibition about the 'divinely gifted' – an area that has barely been studied up to now – we reveal how strongly this group of visual artists at the heart of the Nazi art scene dominated public space after 1945 and have done so to this day.

I am optimistic that we will be able to present our visitors with a diverse programme once again in 2021 and I would like to thank everyone who is currently working with great dedication on the planned exhibitions.'

Deutsches Historisches Museum

Abteilungsleiter Kommunikation
Dr. Stephan Adam
Unter den Linden 2
10117 Berlin

T +49 30 20304-150
presse@dhm.de

Presse- und Öffentlichkeitsarbeit
Daniela Lange
Unter den Linden 2
10117 Berlin

T +49 30 20304-410
presse@dhm.de

www.dhm.de



**11 December 2020 to
20 June 2021**

**Report from Exile –
Photographs by Fred Stein**

An exhibition of the Deutsches Historisches Museum

In its exhibition "**Report from Exile – Photographs by Fred Stein**", the Deutsches Historisches Museum presents the German-American photographer Fred Stein (1909–1967), whose extensive photographic oeuvre is inextricably linked to the themes of emigration and exile. As a Jew born in Dresden, he was dismissed from the judicial service of Saxony in June 1933 and had to flee Germany in autumn 1933. While living in exile in Paris, he began to earn money by taking portrait and press photographs, eventually joining the ranks of the many self-taught photographers of Jewish origin. In 1941, Stein fled to New York, where he continued to work in portrait photography, with a special interest in portraits of writers. In his own words, he built up "the largest collection of photos of such authors [emigrants] that a photographer has ever taken himself".

In parallel to this historical aspect, the exhibition traces Stein's progress in his new profession with the help of numerous press and street photos, publications and documents. In selected cases, it shows how Stein, who had completed his law studies in Leipzig in 1930, later had to fight to assert his copyright in order to earn a living and support his family. There is a special focus on the work that Stein produced in Paris and on the subject of exile. The political and cultural context is illustrated with documents and objects from the collections of the Deutsches Historisches Museum and other archives, relating to the activities of German-speaking emigrants in Paris.

The exhibition is curated by Ulrike Kuschel.

Pei building, 1st and 2nd floor



14 January to 5 April 2021 THE LEAP – 1961

A 360° virtual reality installation by Boris Hars-Tschachotin

On 15 August 1961 the nineteen-year-old East German border policeman Conrad Schumann leaped over a barbed-wire barrier into the West section of Berlin. This moment was captured by the photographer Peter Leibing. According to Time magazine, the photo of the fleeing policeman is an icon of the 20th century and counts among the 100 photographs that have changed the world. Like no other photo it stands for the division of Germany and the history of Berlin. Today it is part of UNESCO's Memory of the World Programme.

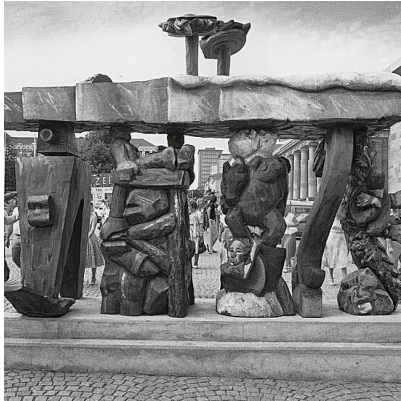
From 14 January to 5 April 2021 the 360° Virtual Reality Installation **"THE LEAP – 1961"** carries visitors of the Deutsches Historisches Museum from reunified Berlin back to the year 1961. By means of a VR headset they will experience how the policeman Conrad Schumann took the leap at the intersection of Ruppiner Strasse/Bernauer Strasse into the West part of Berlin and how at exactly this moment the photo was taken that has gone down in world history.

Almost 60 years after the Berlin Wall went up, film director Boris Hars-Tschachotin tells the story of the genesis of the iconic shot from three different filmic perspectives: that of Conrad Schumann fleeing in his National People's Army uniform, that of the photographer Peter Leibing, and that of the West Berlin policeman Manfred Klumm. With this immersive art installation, the Deutsches Historisches Museum employs virtual reality technology for the first time in order to capture the experience of the historic moment and the stories behind it.

The 360° full-colour room captures the historic moment of the leap multi-perspectively and transcends the bounds of the original iconic black-and-white photo for the first time. The public thus experiences the events directly from these subjective viewpoints – on the one hand from the West Berlin side, on the other from the East. Thanks to VR technology, museum guests will be transported virtually into the positions of the three protagonists at the time and will participate in the historic moment in five-minute fictionalized sequences from their subjective viewpoints.

With a combination of scenes shot at the film set, visual effects, and exactly replicated, computer-generated images, the installation artist Boris Hars-Tschachotin brings the photograph back to life in 3-D. Participating in the shoot are seven actors, including Max von der Groeben ("Fack ju Göhte", "Bibi & Tina") as Peter Leibing, Anton von Lucke ("Babylon Berlin", "Bad Banks") as Conrad Schumann, and Daniel Axt ("SOKO", "Notruf Hafenkante") as Manfred Klumm, as well as 41 extras.

Pei building, ground floor



**18 June 2021 to 9 January
2022**

documenta. Politics and Art

An exhibition by the Deutsches Historisches Museum

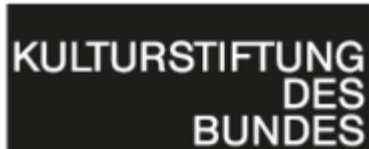
documenta reflects the history of the Federal Republic. Following its creation in 1955, this major international exhibition became a place where West German identity was renegotiated. Central to its context were the reappraisal of National Socialism and the formation of the Cold War blocs. From the very beginning, progressive and regressive political currents could be found there, side by side.

Every four years (later five years) from 1955 onward, the organisers of documenta have sought to offer an insight into current trends in art – to document the spirit of the time. For the first time, the DHM will place the history of documenta in the context of the political, cultural and societal development of the Federal Republic of Germany during the second half of the twentieth century. We will be showing works of art, films, documents, posters and other cultural items that illustrate the diversity of interaction between politics and art. These will be complemented by oral history interviews in which documenta participants talk of their experiences.

Another exhibition will run in parallel: **'Divinely Gifted'. National Socialism's Favoured Artists in the Federal Republic**. For this exhibition, the continuity of National Socialist artistic production after 1945 has been comprehensively researched for the first time. In both exhibitions, the focus of interest lies on the interplay between politics and art. The investigation of this relationship opens up a new perspective on the history of the Federal Republic in its international context.

The exhibition is being put together by Dr Lars Bang Larsen, Dr Alexia Pooth, Prof. Dr Julia Voss and Prof. Dr Dorothee Wierling under the project management of Dorlis Blume.

Funded by the



Pei-building, basement and ground floor



**27 August 2021 to
6 February 2022**

**'Divinely Gifted'.
National Socialism's
Favoured Artists in the
Federal Republic**

An exhibition by the Deutsches Historisches Museum

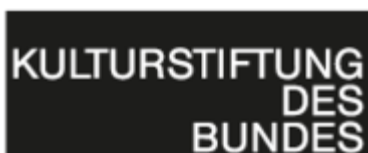
The list of 'divinely gifted' individuals was compiled by Adolf Hitler and Joseph Goebbels in August 1944. It contained 1,041 artists, 104 of them sculptors or painters, who were considered 'indispensable' and were exempt from front-line military service and the labour service. With a few exceptions, the celebrated figures in National Socialist art production, such as Arno Breker, Hermann Kaspar, Willy Meller, Werner Peiner, Richard Scheibe and Adolf Wamper, continued to work in the Federal Republic after 1945. They occupied teaching positions, took part in award ceremonies and competitions, received commissions from political and commercial clients, and frequently created works of art for public spaces. Their designs for statues, relief sculptures and tapestries on squares, on facades and in foyers influence the atmosphere of many German city centres to this day.

This exhibition by the Deutsches Historisches Museum examines the post-war careers of the former 'divinely gifted' visual artists for the first time. Their networks, their choices of motif and subject, and the reception of their work are all brought to light, with reference to the related questions of continuity and adaptability.

In conjunction with the parallel exhibition, **documenta. Politics and Art**, it will also reappraise the idea, associated with the show in Kassel until now, that in aesthetic terms a radical fresh start was made in the Federal Republic.

The exhibition is being put together by Wolfgang Brauneis, Ambra Frank and Dr Swantje Greve under the project management of Dorlis Blume.

Funded by the



Pei building, 2nd floor