Exil
Museum
Berlin
Exilmuseum
Berlin

Vision and Background

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“...making the meaning of the word ‘exile’ more tangible.”

Herta Müller

The large-scale movement of refugees and migrants in recent times has awakened in us a new sensitivity to forced displacement, emigration, exile and genocide. Now, as increasing numbers of refugees seek safety in Germany, it is becoming all the more important to consider the meaning of the word “exile” and to take a stand against all forms of forced displacement.

The Exilmuseum Berlin seeks to achieve this by taking exile following the Nazi seizure of power in 1933 as a case study. Remembering this chapter of the country’s history, rarely given space in German museums, will also shed light on the fate of refugees today.
“Nowhere in this country is the meaning of the word ‘exile’ really illustrated in the context of individual stories: the risks of leaving, the unsettled and bewildering nature of life in exile, the alienation, fear and homesickness. A museum devoted to the subject of exile would allow younger Germans to imagine the experience for themselves and thus to develop compassion and empathy.

“The focus of the Exilmuseum should be exile in the context of Nazi Germany. This was an unprecedented catastrophe for those who were persecuted and lost everything, and a catastrophe for Germany, which expelled its most important artists and its best scientists within a very short period of time. But this period, of course, also draws attention to the refugees who are now finding their way to us. That makes it all the more important to understand what ‘exile’ truly means.”

Nobel Prize-winning writer Herta Müller wrote an open letter to Angela Merkel back in 2011 advocating a museum about exile. She is the patron of the Exilmuseum Berlin.
“The Exile Museum project has come at the right time. Now, when flight and exile are in the news again almost every day, the Museum sheds light on the dramatic circumstances faced by those who were forced to leave their homeland and go into exile after 1933, a subject that gets far too little attention.

An Exile Museum can become a space for shared remembrance. We owe it to the victims of the Nazi dictatorship. However, we also need it ourselves, as it can provide us with a complete picture of where we come from historically. The biographies of the people who left their home country to save their lives are part of our joint history. What they suffered gives us occasion to mourn for what was lost. At the same time, however, we also wonder at lives led with such great courage. An Exile Museum gives us the chance to examine another aspect of the cultural history of the 20th century: exile as a story of loss and catastrophe, but also as one of preserving culture and humanitarianism beyond national borders.”
“... the twentieth century was certainly a ‘century of refugees’.”

Claus-Dieter Krohn

As long as people have existed, so too has forced and voluntary migration. What was particular about the twentieth century that it came to be termed the “century of refugees,” or even the “century of exile”? Why is exile under National Socialism particularly important in this context? And what lessons for today can we learn from this period?

By the twentieth century, the concept of the multiethnic empire had come to an end. The modern nation-state based on the idea of a homogenous population had become the dominant model for countries. Racial ideologies of “ethnic purity” and differing biological “values” underpinned the entire century—finding expression in events from the Armenian genocide to the Yugoslav Wars—and were used to justify European imperialism and colonialism. The National Socialist worldview took the fundamental inhumanity of such ideas to extremes and these lie at the heart of the regime’s crimes.

During World War II alone, an estimated 60 million individuals in Europe had to flee or were forced to leave their homes—more than ten percent of the continent’s entire population.

Today 1 in 113 people have been forced for various reasons to leave their countries. Statistically speaking, 24 people per minute are uprooted: that is, two people for every breath taken.

The Exilmuseum looks with probing sensitivity at the individual narratives behind the anonymity of the statistics. It creates a space for the narratives of refugees during the Nazi period and sheds light on the predicament of refugees today. The latter are given a prominent position in the Exilmuseum’s offerings: connections are drawn between the experience of exile in the 1930s and the present day, and the museum itself will host events focused on community, tolerance and empathy.

The Century of Exile
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“... a museum of stories from the heart.”

Christoph Stölzl

The Exilmuseum draws out the individual narratives behind statistics and abstract entries in reference books. Here, actual people become the protagonists, embodiment and symbols of exile. Through images, audio and written texts, multimedia stations, films and historical objects, their stories are vividly brought to life.
Physicist Albert Einstein

“Until a few years ago I was lauded as one of Germany’s leading physicists. In a few years’ time, I will be known as a major American physicist, and, at a still later date, the Germans will reclaim me as their own. That’s relativity, you see.”

Nobel Prize laureate Albert Einstein predicted how the changing political landscape would influence people’s views of him and of history. Even in the 1920s, Einstein was hailed as a genius on the one hand and vilified as a Jew, a socialist and a pacifist on the other. After the Nazis seized power, Einstein was hailed as a genius on the one hand and vilified as a Jew, a socialist and a pacifist on the other. After the Nazis seized power, Einstein settled at Princeton and applied for German expatriation—which the Nazis initially rejected, only to strip him of his citizenship a year later. Einstein took up the cause of other exiled artists and scientists in numerous letters, testimonials and offers of financial support. Particularly effective was his letter to President Roosevelt urging the US to expedite their research into the atom bomb. Though a committed pacifist, Einstein’s fear of such a weapon in German hands was the driving force behind this move—although he later vehemently deplored the deployment of the bomb against Japan. Even in his later years, Einstein supported intercultural understanding and disarmament. In addition to his scientific achievements, this commitment to peace has made him one of the most celebrated intellectual figures around the world today: the “pop star” among scientists.

Artist Max Beckmann

Even before they assumed power in 1933, the Nazis harbored an intense dislike for Expressionist artist Max Beckmann, whose subversive, boldly painted works were something of a thorn in their sides. In 1933, the new regime stripped Beckmann of his teaching position at the Städelschule, the renowned art school in Frankfurt, and forbade all planned exhibitions of his work. In the summer of 1937, two days before his works were defamed as “degenerate art” in the Munich exhibition of the same name, Beckmann and his wife fled to Amsterdam. From 1939, he made repeated attempts to obtain a US visa, with no success. Despite his fears of being deported back to Germany or forced into military service by the Nazis, his increasing financial difficulties and his battle with depression, these years in exile were a particularly creative phase in Beckmann’s life. In 1947, he moved to New York; he never returned to Germany.

Doctor Hertha Nathorff

Herta Nathorff was the head of a clinic for children and infants in Charlottenburg, Berlin until all its Jewish employees were forced to leave in 1933. Nathorff and her husband continued to run their own private practice until 1938, when they fled to the US. She was the family’s sole breadwinner before her husband passed his American medical exams: she worked as a housekeeper, cook and nurse, and later as her husband’s receptionist. Although she deeply missed her work and failed to gain recognition in her new roles, she was never able to return to her profession. “No work is too hard or too dirty for me. I often allow myself to be called a ‘dirty refugee’. Today I applied for a new position. When the ‘lady’ saw me, the only words she had for me were ‘lousy Nazi spy’, and she slammed the door in my face. What could I say to such bigotry?”

Theater Director Max Reinhardt

“Of course, the decision to leave the Deutsches Theater was not an easy one for me to make. I lost not only the result of over 37 years’ of work but also the foundations on which I had built my life and which made me who I am.” This is Max Reinhardt’s description of his decision to abandon his theatrical empire in Berlin and leave Germany. The Nazis even offered him honorary Aryan status in order to keep him, for Reinhardt had become an international legend with his modern stagings of classical texts in which the acting, set design, language, music and dance
fused to form a Gesamtkunstwerk. Nevertheless, the director left Germany to return to his home country, Austria, before going into exile in the US. Though he had revolutionized highbrow ensemble theater in Europe, he failed to find his feet within the US theater scene, which operated in an entirely different way. He never succeeded in regaining the success he had enjoyed in Berlin.

Bauer was also the one to provide the Israeli intelligence service with a lead that led to the arrest of Adolf Eichmann—one of the Holocaust’s main organizers. As a Jew and a social democrat, Bauer himself was sent to a concentration camp for several months in 1933 after the Nazi takeover. In 1936 he fled to Denmark, then to Sweden. In 1949 he moved back to Germany to play his part in rebuilding democracy in the Federal Republic, again despite huge resistance from colleagues: “When I leave my office, I step into enemy territory.”

Lawyer Fritz Bauer

In 1950s Germany, the newly formed Federal Republic was busy rebuilding West Germany and had no desire to be reminded of crimes committed under National Socialism. Many members of the Nazi regime remained in leadership positions. Against this backdrop, district attorney Fritz Bauer, who had recently returned from exile, demanded and fought for an uncompromising restoration of rule of law. In the face of strong resistance, he opened the Auschwitz trials in Frankfurt (1963–1981), which went on to become a symbol of an arduous moral watershed in Germany.

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Lawyer Fritz Bauer

He left the country where his groundbreaking buildings had won him international fame. Mendelsohn went on to have a lasting influence on architecture in the UK and the US. Thanks to his work, Palestine (and later Israel) became a center of the International Style.

Architect Erich Mendelsohn

“We are denied our place at the table of grace, dignity and humanity. So one has to liberate oneself, and turn one’s back on this circle.” Even in the spring of 1933, the clear-sighted Erich Mendelsohn recognized that he would have no future in Germany as a Jew under National Socialism.

Art Dealer Alfred Flechtheim

The entire cultural milieu of the Roaring Twenties, from boxers and bankers to actresses and artists, gathered in the Berlin gallery of the Jewish art dealer Alfred Flechtheim.

Well-wishers on his 50th birthday included Josephine Baker, Hemingway, Cocteau, Gide, Braque, Picasso, Beckmann, Rudolf Belling and George Grosz. Flechtheim began his career as a grain wholesaler. He founded his first gallery in Düsseldorf in 1913. He was one of the first to bring works by modern French artists including Cézanne, Picasso and Léger to Germany. Both the gallery he established in 1921 and Flechtheim himself quickly became linchpins of society life; the list of artists he represented reads like an encyclopedia of twentieth-century modern art. With the global economic crisis of 1929, the gallery’s heyday was over, and the
Writer Hannah Arendt

Her own short-term imprisonment by the Gestapo was not the only thing that drove the Jewish writer Hannah Arendt to emigrate in 1933: “I intended to emigrate anyhow. I thought immediately that Jews could not stay. I did not intend to run around Germany as a second-class citizen, so to speak (…).” She fled to Paris via Czechoslovakia and Geneva. In 1941 the German occupation of France forced her into exile in the US. There, she tirelessly considered the question of what it means to be in exile, publishing several works on disenfranchisement and statelessness, among these her famous essay “We Refugees” (1943).

Music Producers Alfred Lion and Francis Wolff

“It must schwing!” This command with its unmistakably Germanic twang was impressed on the memories of even the biggest jazz musicians in 1940s and 50s New York, including Herbie Hancock, Miles Davis, John Coltrane, Thelonious Monk and Cannonball Adderley. They all came into the recording studio for the record label Blue Note Records, where label owner Alfred Lion insisted that their music “schwung.” After Lion and his Jewish childhood friend Francis Wolff were forced to flee Berlin under National Socialism, the two founded Blue Note in 1939. Lion ensured the recordings were outstanding while Wolff took iconic photos of the musicians in the studio. The unique sound combined with the modern design of the record covers are world-famous to this day. Lion and Wolff, themselves once persecuted in Germany on racist grounds, refused to judge talent by the color of a musician’s skin. In Blue Note, many African-American musicians discovered a stage on which they attained the status of jazz legends.

Poet Mascha Kaléko

“(…) It stays the same, of course, / now I say ‘country’, not ‘Land’, / I say ‘homeland’ for ‘Heimat’ / and ‘poem’ for ‘Gedicht.’ / I’m very ‘happy’, of course: / But I’m not ‘glücklich.’”

This is the poem Mascha Kaléko wrote to describe her life in American exile. In September 1938, Kaléko fled to New York via Hamburg and Paris. As a copywriter, she had few commissions. For the rest of her life she would mourn her “few bright years” in Berlin, where she experienced great success as an author with her humorous yet melancholy poems about the city. But in exile she became closer to friends and family. “At home I choose love,” she resolved. From 1956 onwards, she made frequent visits to Germany. However, she turned down the Fontane Prize because one of the judges had belonged to the SS. She was unable to view her years in exile lightheartedly—as she suggests in her poem “Take It Easy”: “I followed this popular / Humanitarian imperative / And went wrong / Because when you take something lightly / You have to carry the heavy part too.”

Film Director Billy Wilder

A white cocktail dress fluttering up over a subway grate: Marilyn Monroe’s scene in Billy Wilder’s film The Seven Year Itch has become an iconic image of the twentieth century.

The Austrian exile sidestepped censorship regulations in prudish America with his subtle wit as a screenwriter, director and producer. He depicted men in women’s clothes, played with transvestism and the burlesque, and included understated societal critique in his films, thus bringing a little of Weimar Republic cinema to Hollywood. Wilder developed his signature style as an ironic reporter and screenwriter in Berlin in the late 1920s with films such as Emil and the Detectives. In America, Wilder’s mash-up of gangster films, comedy and melodrama created a new genre and won him six Oscars.

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After 1945, Arendt adopted a critical stance on the indifference of West German postwar society to the enormity of crimes committed under National Socialism. She received international recognition with her analysis of totalitarian regimes in the twentieth century. In the early 1960s, Arendt coined the term "the banality of evil" when reporting on the trial of Adolf Eichmann in Israel for the New Yorker. This phrase sparked huge controversy among Western intellectuals.

Today, Arendt is considered one of the most influential thinkers in the field of historical philosophy and in the examination of the major events of the twentieth century.

Author Oskar Maria Graf

“The first thing I want to say is that I have never felt myself to be an immigrant because I am a German writer and the German language is incontrovertibly my home.”

In line with this statement, author Oskar Maria Graf retained his broad Bavarian accent until he died, as well as his traditional dress: he wore lederhosen on the streets of Manhattan and finger-wrestled with strangers on the New York subway. In 1933 the committed pacifist and antifascist left Germany with his Jewish wife, but not without protest. When he heard rumors that his books had been spared during the book burnings, he published his outraged appeal “Burn me!” from his new home in Austria.

Author Thomas Mann

“Germany is where I am. I carry my German culture within me.” After Albert Einstein, Thomas Mann was the most famous German to have experienced exile. Originally conservative in his views and apolitical, he pledged his affiliation to the Weimar Republic from 1922 and put up a public fight against the growing Nazi party. He did not want to leave the National Socialists to decide what constitutes Germanness and German culture.

When he undertook a lecture tour abroad in 1933, his children Erika and Klaus urgently advised him not to return. The Mann family settled in Switzerland and later moved to the US. The family members pitted themselves against National Socialism in numerous ways:

Author Gerda Lerner

Gerda Lerner founded the academic field of women's history at her university in New York during a time when “you could fit all the historians interested in the subject into a telephone booth,” as she later stated with a wink. Today, the resulting field of gender studies is a well-established academic discipline. Lerner spent her life campaigning for equal rights for women and for the recognition of their historical achievements, especially for African-American women. This involvement with marginalized groups can be traced to the fact that the Jewish historian had herself experienced racism firsthand before she emigrated from Vienna to seek refuge in the US.

“The patriarchy cannot exist without hierarchy, and without the “Others” who make up a part of it: Jews, black people, women. That is why we need to fight racism and misogyny at the same time.”

Today, Lerner is considered one of the most influential thinkers in the field of women's studies and the examination of the major events of the twentieth century.
with antifascist literature, presentations, political cabaret-style public appearances and by supporting various emigrant associations. Thomas Mann’s radio program Deutsche Hörer! (German Listeners!), in which he directed words of warning to his fellow Germans and incited them to resist the Nazis, became famous during the period.

**Politician Ernst Reuter**

“People of the world, people of America, England, France, Italy! Take a look at this city and realize that you cannot abandon it, or its people (…)”

When, in 1948, Ernst Reuter uttered the words for which he would become famous to a crowd of 300,000 people in front of the ruins of Berlin’s Reichstag, only a few remembered that the same man had been in exile in Turkey three years prior, waiting for the end of the war. In 1933, the Social Democrat was imprisoned by the Nazis and sent to a concentration camp twice in 1934. Reuter was tortured while imprisoned and bore the physical scars of this experience until his death. British Quakers campaigned for his release and made it possible for him to gain asylum in London in 1935. Reuter was unable to find work there, however, and decided to go to Turkey, where he found a position as an authority on urban transport systems at the treasury department. He learned Turkish and began to teach urban studies and finance at the University of Ankara department of political science in 1940. In 1946 he returned to Germany and took up his political career once again. He became mayor of West Berlin in 1948. As Soviet powers attempted to cut West Berlin off from the outside world, he delivered his famous speech and consolidated the ties between free Berlin and the US, Great Britain and France, which supplied the city through the Berlin airlift. The occupying powers became protective ones — an important first step towards the later integration of the newly founded Federal Republic of Germany into the West.

**The Wallach Family of Entrepreneurs**

At the start of the 20th century, the Wallach family business was a leading retailer of traditional fashion—even Hitler and Göring supposedly donned Wallach outfits. But when all companies were “Aryanized,” the Wallachs were forced to sell their firm for much less than it was worth. Two of the Wallach brothers emigrated to the US, but the third brother and his wife did not manage to escape; they were killed in Theresienstadt concentration camp. Traditional fashion was monopolized by the Nazis and soon worn as traditional nationalistic formal dress. Jews were forbidden from wearing this garb.

**Illustrator Walter Trier**

Walter Trier was most concerned about his toys: he took his collection of hand puppets and marionettes when he went into exile in London, and later to Canada. The grown man with “a child’s imagination” was Berlin’s most sought-after illustrator in the 1920s. He worked for the Weimar Republic’s leading magazines, creating satirical cartoons of society and contemporary events. His timeless illustrations for Erich Kästner’s children’s’ books made his lasting reputation as an illustrator. However, while Kästner remained in Germany, the Jewish illustrator and his sharp nib were forced to emigrate. Trier was lucky enough to find work abroad: he designed magazine covers and continued to draw political cartoons. “He loved the world, as malicious as it may have been, and made it his toy box.” (Robert Freund)

**Poet Annette Kolb**

Annette Kolb first went into exile in 1916. Due to her vehement advocacy of pacifism and international cooperation, the Bavarian department of war charged her with treason and she fled to Switzerland. The interwar period was her most productive phase: in her idiosyncratic short stories, she evoked aristocratic Munich with its salons and bohemian communities. She also wrote for major Weimar Republic newspapers, travelled around Europe and delivered lectures calling for friendship and understanding between Germany and France. As the daughter of a German...
father and a French mother, Kolb spent her whole life in pursuit of a reconciliation between the estranged nations. It was as an anticommunist and a pacifist that she came to the attention of the Nazis in 1933. She was forced to leave her home a second time, this time for Paris via Switzerland and Luxembourg. Aged 71 when the Germans invaded France, she left and sought refuge in the US.

When the war ended Kolb returned to Europe, where she continued to write and was politically active until her later years.

Actress Tilla Durieux

The life of Tilla Durieux was played out against the backdrop of the theatrical world, from the Belle Époque through two world wars to the diminished cultural scene of West Germany. Her family belonged to old Austrian society, and she had Viennese, French and Croatian roots. Already a successful actress at an early age, she achieved recognition throughout Europe for her portrayal of Salome in Oscar Wilde’s scandalous play of the same name, under the direction of Max Reinhardt.

Durieux’s characteristic facial expressions were an inspiration for prominent artists such as Stuck, Corinth, Renoir and Kokoschka. In the 1920s, she became one of Berlin’s most celebrated stage actresses. She and her third husband, a Jewish industrialist, were forced into exile in 1933, where she began a new, by contrast unglamorous, life as a hotel manager in Croatia. In 1941 her husband was arrested by the German government and later killed at Sachsenhausen concentration camp. After the end of the Nazi regime, Durieux became a seamstress at a puppet theatre run by the state in Zagreb. In 1952, at the age of 72 and despite all that had happened to her, she returned to Germany, acting once more in theaters in Berlin, Hamburg and Münster. There she finally achieved the recognition and status she deserved.

Son of a Jewish family in Austria-Hungary, László Löwenstein (Lorre’s real name), began acting in Vienna in 1922. After performing on various other stages, he found himself at the Volksbühne in Berlin.

This was when Lorre made his first screen appearance for the UFA production company. After seeking asylum in the US, Lorre had roles in numerous Hollywood films. The fame he gained through his role as “M” helped him secure parts, but meant he was often typecast mostly playing shady characters and villains. In 1950, Lorre moved back to Germany, but when his 1951 directorial debut, Der Verlorene (The Lost One) turned out to be a flop, he returned to the US permanently.

Actor Peter Lorre

Casablanca, The Maltese Falcon and Arsenic and Old Lace— Peter Lorre starred in all these Hollywood classics while he was in exile in America. However, he is best known for his role as a sinister serial killer in Fritz Lang’s 1931 film M—A City Searches for a Murderer, a high point of Weimar Republic cinema.

Playwright Bertolt Brecht

“I always thought the name they gave us was wrong: Emigrants,” wrote Brecht in one of his most famous poems. “That means those who leave their country. But we / Did not leave, of our own free will / Choosing another land. (…) Simply, we fled.” Brecht’s own flight was a dramatic one. On the night of the Reichstag Fire in 1933, he barely had time to pack the essentials. The Gestapo broke into his apartment as he jumped on a train at Anhalter Bahnhof. As a communist and an avant-gardist, Brecht had been on the Nazis’ radar long before their takeover. More than once, they had interrupted performances of his plays, which usually sparked heated discussions amongst critics and audience alike. Brecht’s epic theater is a milestone of twentieth-century theater theory; the playwright achieved worldwide recognition with his Threepenny Opera. For a long time, he considered his exile in Denmark to be only a temporary state: “No need to drive
a nail into the wall / To hang your hat on; / When you come in, just drop it on the chair / No guest has sat on.”

But in 1941 he moved further away, to the US—a country whose theatrical landscape remained alien to him. The staunch communist’s interrogation by the House Un-American Activities Committee catalyzed his return to Europe. Brecht found his creative home at the Berliner Ensemble in East Berlin and, despite clashes with the GDR leadership, was able to carry forward his previous streak of success in Germany.

Politician Willy Brandt

Born Herbert Frahm, Willy Brandt first adopted his alias in Norway, where he went into exile in March 1933 due to his underground work in the Socialist Workers’ Party (SAPD), which had been banned in Germany. After the German occupation of Norway, Brandt sought asylum in Sweden, working as a journalist for the Scandinavian workers’ press. He reported on the Spanish Civil War and later on the Nuremberg trials. In 1947, he once again settled in what would become West Germany in order to play his part in building the country’s democratic future as a member of the Social Democratic Party (SPD). He was the standard-bearer for the hopes of German social democracy: as the mayor of Berlin, he managed the city through the crisis that was the building of the Berlin Wall. He was a charismatic speaker and figure—a symbol of youth against the old West German establishment. His political opponents, however, often reproached him for his time in exile. In 1969, the “German Kennedy” became chancellor of West Germany. His motto to “dare more democracy,” his Ostpolitik which sought greater understanding between East and West Germany, and his decision to kneel during a visit to the Warsaw Ghetto are just some of the reasons why he has gone down in history.
“With us the meaning of the term ‘refugee’ has changed.”

Hannah Arendt, 1943

The Exilmuseum pulls back the veil of history to expose the forced migration under National Socialism as a cultural crime that has no historical equivalent to this day.
Seen within the context of world history, the forced emigration that took place between 1933 and 1945 might appear to be one of many similar episodes. Viewed solely in numerical terms, the 500,000 individuals forced to flee might appear unremarkable when compared to major catastrophes that took place in the “century of exile.” Yet they comprise a phenomenon unique in world history. The National Socialists, who were in power and pursued racist policies from 1933, forced out the majority of modern thinkers representing culture and progress in Germany—and who thus served as models for Europe and the rest of the world. The barbarism these individuals were subjected to is unparalleled. The Exilmuseum focuses on this facet in order to highlight an aspect of Nazi crimes which has been less thoroughly explored than the Holocaust, with the intention of serving as a warning for the present day.

Individuals who were able to save their lives by going into exile are not regarded as typical Nazi victims by the German public today, nor are they included in the German federal government’s plans for memorials. Yet their exile did not finish with the war. Only a fraction of those forced to flee—roughly half of political refugees and only 4% to 5% of Jews forced out of Nazi Germany—were able to return to either East or West Germany after 1945. In both halves of Germany, postwar society failed to rise to the moral challenge of welcoming back those who had been forced to leave to their homeland. The Exilmuseum seeks to remedy this by telling their individual stories.
Before World War II began in 1939, most people fled Germany for neighboring European countries, chiefly France, Great Britain, and the Netherlands. After the war began, the US, various countries in South America, and Palestine became the most common destinations for those seeking refuge. From this point on, intermediary countries with international ports such as Portugal and Italy registered an especially high number of refugees. Although many countries closed their borders, it was still possible to travel to the city-state of Shanghai as late as 1941.
“The experience of exile has been unfairly marginalized in the history of persecution.”

Andreas Heusler

The Exilmuseum will explore the universal experience of exile using leitmotifs that have resurfaced in the present-day experience of exile. Testimonies from present and past refugees will give the audience detailed and emotional insight into the topic, and the sensitive presentation will set the tone.
Thus began the period of delays. The period of waiting. The period of the Fifth Floor.

On the back of my deportation badge, there was stamp upon stamp, each at three, five, seven or fourteen days, postponing the enforcement of my expulsion. (...) Some received nothing. No stamps, no deferment, not even for a mere forty-eight hours. The official simply handed back the papers to them without a word. (...) "What should I do?" the unlucky one asks. "What should you do? You know the answer to that: leave France by midnight." But I don't have a passport, or a visa—where am I meant to go? The official shrugs his shoulders. Where would he go, if their roles were reversed! He's already reaching for the next file. Depending on his temperament, nerves, intelligence, the condemned deportee shuffles or hurries away, or resorts to pleading, begging, imploring, as if the decision of this junior clerk will count for anything. A woman faints. Another bursts into tears. Another howls, her child joining in agreement. Policemen come running to remove this disturber of the peace. "Assez de scènes! Assez de chi-chi!"

Ilija Trojanow, "After the Flight," 2017

"Stand in yet another line, one that stretches further and further into the future the longer the refugees must remain in it."

He learns to wait without patience. The belief in the promised land is a shredded advertisement on the bulletin board."

DEEP-ROOTEDNESS

Stefan Zweig, “The World of Yesterday,” 1947

"For truly I have been detached (...) from all roots and from the very earth which nurtures them."


"Put down roots / And you'll build yourself a fatherland / Because he who has no fatherland in a fatherland / Has no roots / And he who has no roots bears no fruit / And he who bears no fruit / Is alone and abandoned."

Ilija Trojanow, “After the Flight,” 2017

"Root(-s): a metaphor, mostly doubly fallacious. 1. Trees do not move; their vegetative migration is called pollination. If one is always going on about roots, one identifies too closely with oak and ash trees. If an individual has different roots, does that mean that only his leaves are Germanified? 2. The root as gender. A unit larger than a family, tribe, clan. A past he has escaped (even if as a mere innocent child). Carved into him like a tattoo that he continues to feel in his new language."

EXILE AS ILLNESS

Robert Neumann, “By the Waters of Babylon,” 1945

"Emigration, emigratio communis primaria, primarily differs from other chronic onsets of illness in that the patient is first conscious of the infliction only after a certain incubation period, the length of which varies from person to person. Secondly, they experience intermediary periods of a deceptive sense of well-being, for which the clinical term is euphoria. This alternates, thirdly, with states of great despondency typical of this complaint, desperatio emigratica, which are highly contagious and in which the patient either a) seeks solitude or b) though just as ill, runs amok and avoids being alone. In the fourth stage, the illness will eat away at the subject until the patient’s resulting death."

Berthold Viertel, “Exile,” 1956

"We went into exile like deposed kings. Some of us even lived like kings on the Riviera. Others choked down the bread of poverty and subjugation. -I did not leave behind a kingdom. My work had begun in the quicksand of crumbling relationships. It remained provisional and completed only after a certain incubation period, the length of which varies from person to person. Secondly, they experience intermediary periods of a deceptive sense of well-being, for which the clinical term is euphoria. This alternates, thirdly, with states of great despondency typical of this complaint, desperatio emigratica, which are highly contagious and in which the patient either a) seeks solitude or b) though just as ill, runs amok and avoids being alone. In the fourth stage, the illness will eat away at the subject until the patient’s resulting death."

Ilija Trojanow, “After the Flight,” 2017

"From the start, the new country didn't live up to our expectations. Tents, barracks, a detention center. What—in the promised land? Reporting to the authorities, endless lines, standing idle. This was the ubiquitous and central experience of the promised land. Wait, wait, wait. Then pack up your things again."

"He learns to wait without patience. The belief in the promised land is a shredded advertisement on the bulletin board."

WAITING

Theodor Balk, The Lost Manuscript, 1935

"The deadline that they gave me for leaving France was five days. I had no passport. I had no visa for any other country. I also had no money (...)."
“The journey into exile was a long road into the void, a void I had to fight against for the rest of my life.”

The longing for home grows weaker over time. The deeper you immerse yourself in the present life in the void, the more the rose-tinted past begins to fade. The void is the one thing that remains an eternal constant in your life.

Hannah Arendt, “We Refugees,” 1943

“We lost our language, which means the naturalness of reactions, the simplicity of gestures, the unaffected expression of feelings.”

Ilija Trojanow, “After the Flight,” 2017

“At some point, when he has listened to himself, when his tongue is stretched and his mind contorted, when he no longer translates from his own ingrained language to the ghost language, but the coffee gets ordered anyway, at some point, when he understands the difference between ‘heiß’, ‘heißen’ and ‘Verheißung’, the refugee becomes a language converter. That term is reminiscent of a currency converter, as is the suspicion that this person has chosen a poor course of action, converting the riches of his mother tongue into a weaker foreign currency (or the other way around) while paying a hefty commission on top of that. But what exactly has he converted to? New shoes, new clothes, a new address, a new hair color; maybe even a new taste in music? His language has not been converted, though. You cannot convert to a new language; at best, you can adopt it.”

Hilde Domin, “Exile,” 1964

“The dying mouth / struggles to find / the right word / in a foreign tongue.”

“Ilija Trojanow, “After the Flight,” 2017

“Yes, exile grinds you down, makes you small and wretched, but exile also hardens you and enlarges you into a warrior.”

Hannah Arendt, “We Refugees,” 1943

“We lost our language, which means the naturalness of reactions, the simplicity of gestures, the unaffected expression of feelings.”

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“Since being in Bengasi, I have stopped wanting to understand everything. That is one of the invaluable advantages of exile.

You reach a stage of complete indifference and take things as they are. The state of refusing to think, indifference and lightness can also create a personal freedom. Everything can create such a space, even writing a letter (…).”

The Path of Exile
“The journey into exile is ‘the journey of no return’. He who embarks upon it and dreams of a homecoming is lost. For he may come back, but the place he will find is no longer the one he left, and he himself is no longer the man who departed.”
“... every country’s culture is a tree with diverse roots.”

Juan Goytisolo

The Exilmuseum in Berlin presents the “illness” of exile while also showcasing the transnational exchange of ideas following the forced exodus from central Europe. Selected examples illustrate how individuals in exile helped to shape their new homes. In demonstrating how migration significantly changes cultural habits, the museum will foster an understanding of the importance of peaceful coexistence in a globalized world.

The Birth Control Pill

Carl Djerassi and his mother fled Austria for the US with only twenty dollars. Djerassi went on to enjoy an extraordinary university career as a chemist. He invented the contraceptive pill, a milestone for female emancipation.

Curious George

Margret and Hans Augusto Rey fled Paris for the US only days before the German invasion. The couple took the manuscript for a children’s book that would go on to delight generations of children. Today, Curious George is considered part of America’s cultural heritage and has been translated into 17 languages.

Basis for Wi-Fi and Bluetooth

The Hollywood beauty and inventor Hedy Lamarr—born Hedwig Eva Maria Kiesler—was a remarkable individual for many reasons. She was forced to leave Austria due to her Jewish heritage. In the US, she used both her acting skills and also her skills as an inventor to aid the Allies in their fight against fascism. She patented a radio-based method to stop torpedoes from being detected, a technology that later formed the basis for wireless network standards such as Wi-Fi and Bluetooth.
Psychoanalysis

In 1938, he emigrated to New York due to his Jewish heritage, where he thought up the answer to the problem of increasing traffic in cities. He invented the first American shopping mall, a modern shopping center on the edge of the city, easily accessible by car, that fulfilled all the functions of similar centers in the middle of the city.

A number of physicists who had fled Germany worked on the project, including Hans Bethe and Victor Weisskopf. Germany capitulated less than three months before the first successful test.

Film Noir

Hard shadows, skewed camera perspectives, dark shapes and cynical dialogues against urban backdrops: a significant part of the genre of film noir was shaped by emigrants, among them the Austrian Fritz Lang (Ministry of Fear, 1944) and the German film director Robert Siodmak (The Spiral Staircase, 1945; The Dark Mirror, 1946).

The “Yekkes” Chicken Breeding

Kindergartens, irrigation plants and library systems: German exiles introduced many systems to Palestine and Israel. The “yekkes,” as German-Jewish immigrants were often teasingly termed, also brought poultry farming to the country. The “egg Yekkes” thus made an important contribution to the development of Israel’s agricultural industry.

Shopping Mall

In 1939, Albert Einstein warned American president Franklin D. Roosevelt that the Germans were working on an atom bomb. The Manhattan Project was initiated three years later with the goal of building an atom bomb as quickly as possible in order to bring about the end of World War II. A number of physicists who had fled Germany worked on the project, including Hans Bethe and Victor Weisskopf. Germany capitulated less than three months before the first successful test.

The Atom Bomb

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According to the Austrian architect and town planner Victor Gruen, “cars don’t buy anything.” In 1938, he emigrated to New York due to his Jewish heritage, where he thought up the answer to the problem of increasing traffic in cities. He invented the first American shopping mall, a modern shopping center on the edge of the city, easily accessible by car, that fulfilled all the functions of similar centers in the middle of the city.

Set Design for James Bond

German-Jewish set designer Ken Adam designed stunning film sets for seven James Bond films after seeking asylum in Britain in 1934. He recreated entire volcanoes, equipped Bond with all manner of futuristic technology, and devised spectacular residences for the films’ evil villains, receiving six Oscar nominations and two Oscars over the course of his career.
“... creating a transmission belt to the present.”

Giovanni di Lorenzo

In a space for discourse and reactions, contemporaries, historians, philosophers and contemporary authors reflect on the experience of exile in the Nazi era, thereby forming a bridge of perspective between it and experiences of exile today.

Jean Améry, “How Much Home Does a Person Need?” in At the Mind’s Limits, 1997

“Anyone who has experienced exile has learned many of the answers to life’s questions while also discovering that many more remain unsolved. Among the answers there is the realization, which at first seems trivial, that there is no return, because reentering a place is never a recovery of time past (...) There is no ‘new home.’ (...) Whoever has lost his home remains lost himself (...) The only possible therapeutic measure would have been an act occurring in the past, by which I mean: a German revolution and with it our homeland’s strongly expressed desire for our return. But such a revolution did not take place, and our return was nothing but an embarrassment for our homeland, when finally the National Socialist power was crushed from the outside. (...) Homeland—is that not a fading value, a concept dragged along from bygone days, still laden with emotion but already becoming meaningless and no longer having a tangible equivalent in modern industrial society?”


“One cannot help but notice that the sudden appearance of huge numbers of strangers on our streets neither has been caused by us nor is under our control. No one consulted us; no one asked our permission. No wonder that the successive tides of fresh immigrants are resented as (to cite Bertolt Brecht) ‘harbingers of bad news’. They are embodiments of the collapse of an order (whatever we consider to be ‘order’...), of an order that has lost its binding force. (...) It is a human— all-too-human—habit to blame and punish the messengers for the hateful content of the messages they carry: in this case, from those baffling, inscrutable, frightening and rightly resented global forces which we (with sound reason) suspect of being responsible for the agonizing and humiliating sense of existential uncertainty which pecks away our confidence as well as playing havoc with our ambitions, dreams and life plans. (...) This is a chance that a growing number of politicians would be loath to miss. Capitalizing on the anxiety caused by the influx of strangers (...) is a temptation which very few politicians already in office, or aspiring to an office, would be able to resist. (...) Deceptively comforting in the short run (in that they bury the real problem from view), such suicidal policies store up explosives for future generations.”
Lion Feuchtwanger, “Nationalism and Judaism”, 1956

“The world is on its way to recognizing that the terms ‘nation’ and ‘territory’ do not necessarily have to be linked together.”

Hans Magnus Enzensberger, “The Great Migration” 1992

“Nations have existed for only 200 years or so. It is not difficult to see the difference. Ethnic groups come into being semi-spontaneously, ‘of their own accord’; nations are consciously created, and are often artificial entities, which cannot get by without a specific ideology […] Of course, no nation has an absolutely homogenous ethnic population. This fact is in fundamental conflict with the national feeling that has taken shape in most states. As a rule, the leading national group consequently finds it difficult to reconcile itself to the existence of minorities, and every wave of immigrants is considered a political problem.”


“If the refugee represents such a disquieting element in the order of the nation-state, this is so primarily because, by breaking the identity between the human and the citizen and that between nativity and nationality, it throws the original fiction of sovereignty into crisis.

What is new in our time is that growing sections of humanity are no longer representable inside the nation-state—and this novelty threatens its very foundations. Inasmuch as refugees, apparently marginal figures, unhinge the old trinity of state-nation-territory, they deserve to be regarded as central figures of our political history.”
“... I knew no better place than this.”

Nicola Leibinger-Kammüller

Berlin was at the center of modernism and the site of major German-Jewish cultural successes. But the city was also the center of the National Socialism dictatorship where Hitler issued the commands that impacted the entire world.

Today, Berlin is the political and cultural center of a reunified Germany in a united Europe, albeit one still wrestling with questions of its identity. This history-laden location is where we must take a stand against all forms of discrimination and tyranny, and advocate peace and tolerance in a globalized world.
Fasanenstraße 24 was one possible location for the Exilmuseum. However, the plot bordering the ruins of the Anhalter Bahnhof portal has emerged as a more ideal location. Politicians' responses to this proposal have been consistently encouraging.

From Anhalter Bahnhof, Berlin’s former main train station, tens of thousands began their journey into exile, including Heinrich Mann, Alfred Döblin and George Grosz. Many emigrants felt the Berlin cobblestones beneath their feet for the last time before setting off into unknown lands at the square by Anhalter Bahnhof. The portal is the genius loci, the symbol of the state of transit, the rupture of life paths and the seismic change that exile signifies.

Moreover, this location is surrounded by museums and other cultural institutions which offer opportunities for a lively exchange. To the south there is the decidedly international event venue Tempodrom. The documentation center of the Federal Foundation for Flight, Expulsion, and Reconciliation—which looks at the expulsion of Germans from eastern Europe (though it does not have a particular focus on the situation of exiles after 1933)– is located just across the street. The Gropius Bau is a successful state exhibition space for art and history. In the 1990s, it facilitated an exploration of the role of Judaism in the city with its exhibitions on Jewish topics. The Topography of Terror lies just beyond: the outdoor exhibition describes the situation from which emigrants were fleeing, as well as sharing the horrific fate suffered by those unsuccessful in their attempts to escape the Nazi dictatorship. A museum on the topic of exile at Anhalter Bahnhof would complete the story told within this historic area in the Kreuzberg district of Berlin.

At the same time, this location remains pertinent to the subject of exile today: almost 70% of residents living near Anhalter Bahnhof have migrant roots. The history of migration in the late twentieth and early twenty-first centuries is very much present here. Placing the Exilmuseum with its dedicated exhibition and event spaces in this location would allow the institution to interact directly with its surroundings.
“Two passengers in a railway compartment. We know nothing about them, their origin or their destination. They have made themselves at home and have commandeered the little tables, coat-hooks and baggage-racks. Newspapers, coats and bags lie around on the empty seats. The door opens and two new travelers enter. Their arrival is not welcomed. A distinct reluctance to move up, to clear the free seats and let the newcomers share them is evident. The original passengers, even if they do not know one another, behave with a remarkable degree of solidarity. They display a united front against the new arrivals. The compartment has become their territory, and they regard each new arrival as an intruder. (...) Germany is a country that owes its present population to huge movements of migration. Since earliest times there has been a constant exchange of population groups for the most diverse reasons. As a consequence of their geographical position alone, the Germans, like the Austrians, are a very mixed people. That blood- and race-ideologies became politically dominant here, of all places, can be understood as a form of compensation. The Aryan was never anything more than a risible construct (...) It is puzzling that a population that has lived through such times can suffer from the delusion that the current migrations are an unprecedented phenomenon. It is as if Germans had fallen victim to the amnesia observed in the railway passenger scenario. (...) As is well known, the consequences go beyond a reluctance to move closer together in the first-class compartment.”

“... tracing the experience of exile through various media and scenography.”

Cornelia Vossen

What is a privately funded museum able to contribute to the topic of exile—and what does it wish to accomplish? What can an exhibition centered around mediated narratives in place of physical, historic objects offer? In what ways can this museum simultaneously complement the research, acquisitions, and exhibitions of existing institutions while expanding our understanding of exile?

Our most important principle when designing the permanent exhibition is fusing media and content. Modern multimedia tools will make the museum visually attractive and allow viewers to engage with the subject matter in a more thorough and intimate way. Interactive exhibits and media stations inviting visitor participation will appeal to a younger audience. The museum’s pedagogical function will play an important role in bridging the gap between exile under National Socialism and exile in the present day.

Moreover, the museum’s scenography and the chosen artifacts will be of central importance. Works of art, letters, manuscripts, documents from archives and photographs will be combined with media stations that aim to elaborate upon their story. These two components will fuse to form a single narrative, which aims to teach visitors about the significant historical and political connections between exile in the past and present, to immerse them in historical worlds by allowing them to experience personal testimonies, and to bring this experience to life for them in a meaningful way. The visitors will gain a sense of the reality of exile.

A series of temporary exhibitions and a varied accompanying program of events will ensure the topic is regularly approached in new and fresh ways.
Thoughts on the Berlin Exilmuseum

“Forced emigration and exile are still changing the course of history today. This is why it is so important to preserve an awareness of emigration in Nazi times and to create places that work against forgetting. The bitter reality of those who have suffered and their broken life trajectories should not only be dealt with in the ivory tower of academic research, but should be experienced and understood by people in the present day, as the stories of individuals. This is how I imagine the Exilmuseum will be.”
Klaus-Dieter Lehmann, Berlin

“When actually was our heyday? Was it when we were driven from our—original or, often enough, acquired—homes in the hundreds of thousands? Hardly anyone who wasn’t themselves affected came to our aid. Then, when we returned, as I think about one in twenty did … or attempted to approach our old cultural associations, whether professional or linguistic … we were always aware of the fact that nobody had actually summoned us back or wanted us there. And hardly anyone actually asked us afterwards what it had really been like in exile. Indeed, the most frequent question directed at us was: why didn’t you stay ‘over there’, in the countries of the victors, the promised lands? Nobody has ever asked me about, or apologized for, that deeper meaning of exile—which is, in fact, a bit like losing your life’s center, its binding thread. Now, finally, a place will exist where this question is asked, where these apologies will be made. How wonderful if I live to see it!”
Georg Stefan Troller, Paris

Frank Herterich, grandson of Mies van der Rohe, New York

“I am impressed by the way the Exilmuseum Foundation seeks to engage with its audience. Every contribution that helps us to remember and to reflect on emigration and exile is welcome—also to do this in cooperation with institutions and initiatives that already exist, as the Exilmuseum plans to do. Expertise and good ideas are needed to convey to the postwar generations, who have, thank goodness, grown up in a peaceful and safe environment, that having a home is by no means guaranteed.”
Monika Grütters, Berlin

“For many, exile didn’t end in 1945. Many of those who remained in Germany during the Third Reich did their utmost to hinder academics returning from exile to German universities in the 1950s. This narrative is part of the story too and must be discussed in a museum devoted to exile. This museum is long overdue. It is fundamental to the formation of German identity.”
Ulrich Wickert, Hamburg

“The founding of a museum of emigration seems more important today than ever. This particularly applies to Germany, which must be reminded again and again of the emigration which took place during the years of tyranny. The impulse and momentum achieved during the intellectual reconstruction of the Federal Republic, which was partly the result of emigration, is hardly ever acknowledged. A newly conceptualized history of the Federal Republic could be established at this level which reevaluates the fundamental contributions made by emigrants.”
Horst Bredekamp, Berlin
“The foundation of a museum on exile is a magnificent project for a topic which confronts us daily … in our thoughts, in our encounters with those who have suffered, and in music, which reflects the multitude of histories destroyed forever.”

Eliahu Inbal, Bern

“Exile is one of the most sorrowful sagas of human existence. It brings with it lifelong trauma. (…) Moving beyond mere literature and documentation, the Exilmuseum will connect the general concept of exile with an experience specifically relevant to Germany, thereby creating a link between the Nazi era and the present day. It looks, unfortunately, as though there will be limitless new material for this topic. But for me that makes a project like this all the more important.”

Michael Wolffsohn, München

“When confronting Berlin's history today, one senses again and again that the dialogue in the city lacks a certain intellectual substance. With the annihilation and expulsion of Jewish culture, Berlin robbed itself of one of its essential and characterizing foundations. An Exilmuseum which reminds us of this is well overdue.”

Florian Illies, Berlin

“The expulsion of prominent German writers, artists, scholars and scientists is one of the darkest chapters in twentieth century Germany history, when one considers the consequences it had for intellectual life. Nowhere is this more apparent than in the city of Berlin (…) This is why I cannot think of a better place to make the impact and effect of dictatorship and bigotry felt in concrete spatial terms.”

Nicola Leibinger-Kammüller, Gerlingen

“The horror and shock of the Holocaust was so overwhelming and so crushing that, in comparison to it, the fates of the emigrants and the drama of survival are often neglected (…) What a gift it is that there will now be a place for these stories which should have been told a long time ago—of the suffering and of the countless shattered lives (…) Berlin needs an exile museum.”

Sibylle Zehle, Berlin

“Your plan for an exile museum is an exciting project and the proposed location on the grounds of the former Anhalter Bahnhof would be the ideal place. In my opinion, however, it should not be too ’museumish’ but instead should be more of a lively space in which the past, present and future come together, a space where debate can happen through talks, readings and perhaps even small performances or concerts.”

Otto Schily, Berlin

“A museum of exile offers a particular challenge to the present era with its interconnected spaces, which contrast with the fact that life remains precarious and unstable for so many. What will be exhibited here is not what has always and unquestionably ”belonged,” but rather the things that remind us of broken cultural traditions and communities and make tangible the intertwining of our history with the history of others.”

Doerte Bischoff, Hamburg

“This subject, so very pivotal for German history and the twentieth century, has never been addressed in a comprehensive way. It would be irresponsible not to tell the story.”

Jens Bisky, Berlin
The Exilmuseum is the result of the social initiative of the Nobel Prize-winning writer Herta Müller and Bernd Schultz, art dealer and cofounder of the Villa Grisebach. It is funded by the Exilmuseum Berlin Foundation and the first years of conceptualization and content preparation were financed through a generous contribution from Bernd Schultz. The Exilmuseum wishes to foster partnerships and collaboration with existing institutions and archives.

Executive Committee
André Schmitz (Chair), Bernd Schultz (Vice-Chair), Kai Drabe, Ruth Ur

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Prof. Dr. Claus-Dieter Krohn

**FOUNDATION**

Herta Müller is a Nobel Prize-winning writer. Motivated by her own experience of exile, she wrote an open letter to Angela Merkel asking for the chancellor’s support in establishing a museum dedicated to the topic of exile. She is patron of the Exilmuseum.

Joachim Gauck, as a Lutheran pastor, played an important role in the peaceful revolution that heralded in the end of the GDR. From 1990 to 2000, he headed the public office that is often named after him, the “Gauck Office”. It manages and provides access to the written documents left behind from the work of the East German Ministry for State Security (the “Stasi”). In 2012, the German Federal Assembly elected Gauck, who has no party affiliation, with a large majority as Federal President (a role he filled until 2017). He is patron of the Exilmuseum.

André Schmitz, became head of the senate chancellery of the federal state of Berlin in 2001 before becoming state secretary for culture in Berlin from 2006 to 2014. He is chairman of the Exilmuseum Foundation's executive committee. As chair of the Schwarzkopf Foundation, among others, he is personally and professionally committed to the topics of memory culture and European unification. Schmitz was named European Culture Manager of the Year in 2014.

Bernd Schultz, founder and long-standing chairman of the Villa Grisebach, has long considered it his life aim the establishment of a museum devoted to the subject of exile. As an art dealer, he has been confronted with the fate of German exiles in the form of people and art works on an almost daily basis. This led to the decision to establish the Exilmuseum Foundation and to support the museum for the first years of its existence through a substantial donation. He is vice-chairman of the Exilmuseum Foundation's executive committee.

Kai Drabe, as member of the executive committee of the Exilmuseum Foundation, is responsible for the Foundation’s finances and funding. As the proprietor of his family business, he is also the coinitiator of the Open Society Foundations Berlin and serves on the boards of various foundations and supervisory bodies.

Ruth Ur serves as a consultant to numerous private and public clients both in Germany and internationally, advising on the strategic conception, financing and implementation of art and cultural projects, as well as museums. Her current clients include the Liebermann Villa on Wannsee, the Holocaust Museum of Thessaloniki in Greece and the Deutsche Bahn. She is a member of the Exilmuseum Foundation’s executive committee.

Prof. Dr. Peter Raue is chairman of the board of trustees of the Exilmuseum Foundation. In addition to his work as senior partner in the law firm Raue LLP and his honorary professorship at the Freie Universität Berlin, he is actively involved in the arts and cultural sectors. As cofounder of the Association of the Friends of the National Library and its chairman for decades, he initiated the MoMA exhibition in 2002 as well as the Metropolitan Museum of Art exhibition in 2007.

Prof. Dr. Claus-Dieter Krohn is scientific consultant for the Exilmuseum. A historian, his research focus is on exile, especially economic emigration and the question of transatlantic cultural exchange. He was a board member of the Society for Exile Research for many years, chairman of the research advisory board of the Herbert and Elsbeth Weichmann Foundation and coeditor of the journal Exilforschung.

**THE MUSEUM**

Prof. Dr. Christoph Stölzl is president of the Franz Liszt Conservatoire of Music in Weimar and founding director of the Exilmuseum. A cultural historian and cultural politician, he was founding director of the German Historical Museum in Berlin and has organized many large exhibitions on European culture and art history. Among his many publications on these subjects is a book he edited together with Bernd Schultz on photographic portraits of German emigrants by Stefan Moses, which was published in 2013 by Nimbus Publishing. This book provided the initial impulse for the Exilmuseum.
Cornelia Vossen M.A. is an art historian and curator of the Exilmuseum. Together with Prof. Dr. Stötzl, she curated the 2016 exhibition Harry Graf Kessler: Planear through Modernity at the Max Liebermann Haus, part of the Brandenburg Gate Foundation. She specializes in thematic exhibitions and the use of contemporary media in museum settings.

Meike-Marie Thiele M.A. is managing director of the Exilmuseum. She has many years of experience in the governance and operations management of sizeable exhibition projects, in particular the establishment of museums.

Sarah Blendin M.A. is senior research associate at the Exilmuseum. With a background in literary studies, she has been working as project manager and content designer in the arts and education sector since 2008. In 2016 she was a research associate for the Harry Graf Kessler exhibition at the Harry Graf Kessler exhibition at Haus, part of the Brandenburg Gate Foundation.

Dana Müller M.A. has a degree in cultural studies and is research associate at the Exilmuseum. Since 2010 she has been involved in various projects on the subject of exile, including projects for the Moses Mendelssohn Center as well as for Iglauh + von Grote, which oversaw the “Art in Exile” project organized by the German National Library.

Philipp Sukstorf M.A. is research associate at the Exilmuseum. As a historian he has worked on various online projects, the focus of which includes commemorating victims of National Socialism. He has worked with the Memorial to the Murdered Jews of Europe Foundation and with Iglauh + von Grote on the “Art in Exile” project organized by the German National Library.
At the Exilmuseum in Berlin, you will find unforgettable stories, space to reflect, and a place where empathy is celebrated.

The museum makes the word “exile” tangible for its visitors. In doing so, it takes a stand against totalitarianism and inhumane actions.
— What should I do? — Stay put and wait? — Go underground? — Seek refuge abroad? — And if so, where? — How far is far enough? — What will become of my family and friends? — Whom and what can I take with me? — Will I survive the journey? — When will I arrive? — Will I arrive? — What will happen when I get there? — Where should I live? — How can I cope if I don’t know the language? — Will I be able to continue the job I was doing before? — Will I be allowed to work at all? — Will I have enough to live on? — What will my days be like? — If no one knows me, who does that make me? — Who will help me? — Will I be accepted? — Will I make friends? — Will anyone need me? — Will I feel at home in my new culture? — Will I be able to preserve my origins? — Will I ever see my home country again? — Will I feel at home in my new surroundings? — Can I be happy in a foreign place?