The Jewish Museum Berlin, which opened to the public in 2001, exhibits the social, political and cultural history of the Jews in Germany from the fourth century to the present, explicitly presenting and integrating, for the first time in postwar Germany, the repercussions of the Holocaust. The new building is housed next to the site of the original Prussian Court of Justice building which was completed in 1735 now serves as the entrance to the new building. The Jewish Museum Berlin (Jüdisches Museum Berlin) was opened in 2001 and is the largest Jewish museum in Europe. It consists of three buildings, two of which are new additions specifically built for the museum by

The Jewish Museum Berlin (JMB) is a dynamic, performative space that negotiates between representing the Jew as an integral part of German history and as ultimate Other. While this tension has been documented through the political history of the museum (Lackmann 2000; Pieper 2006; Young 2000), we focus on the dynamics of guided tours and special events. We claim that guiding and festival events at JMB marginalise Holocaust memory and present an image of Jews of the past that promotes a multicultural vision of present-day Germany. In guiding performances, the identity of the guide as German/Jewish/Muslim is part of the guiding performance, even when not made explicit. By comparing tour performances for various publics, and the ‘storytelling rights’ granted by the group, we witness how visitors’ scripts and expectations interact with the museum’s mission that it serve as a place of encounter (Ort der Begegnung). As German-Jewish history at JMB serves primarily as a cosmopolitan template for intercultural relations, strongly affiliated local Jews may not feel a need for the museum. Organised groups of Jews from abroad, however, visit it as part of the Holocaust memorial landscape of Berlin, while many local Jews with weaker affiliations to the Jewish community may find it an attractive venue for performing their more fluid Jewish identities – for themselves and for others.
architect Daniel Libeskind. German-Jewish history is documented in the collections, the library and the archive, and is reflected in the museum's program of events. The museum is one of Germany's most frequented museums (more than 10.8 million visitors between 2001 and 2016). The Jewish Museum Berlin (JMB) is a dynamic, performative space that negotiates between representing the Jew as an integral part of German history and as ultimate Other. While this tension has been documented through the political history of the museum (Lackmann 2000; Pieper 2006; Young 2000), we focus on the dynamics of guided tours and special events. Organised groups of Jews from abroad, however, visit it as part of the Holocaust memorial landscape of Berlin, while many local Jews with weaker affiliations to the Jewish community may find it an attractive venue for performing their more fluid Jewish identities – for themselves and for others. After graduating from school, she starts studying musical theatre at the renowned BRIT School, but she drops out after one year. In 2006 she makes the international breakthrough with the album "Back to Black". In her eight-year career, Winehouse sells over 33 Mio. records and will be awarded six Grammys among other things. Again and again she is also in public because of her alcohol and drug use. Amy Winehouse dies in 2011 and is interred at Edgwarebury Jewish Cemetery in London. We honor them in the new permanent exhibition with a place in the "Hall of Fame". 

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