Press Kit
Access Kafka

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JÜDISCHES MUSEUM BERLIN

Press release
12 December 2024

The JMB opens a new exhibition: *Access Kafka*

Mary Flanagan, video still from [borders: chichen itza], 2010, courtesy of the artist

The Jewish Museum Berlin (JMB) opens the special exhibition *Access Kafka* on 12 December 2024. The exhibition brings more than thirty manuscripts, drawings, and letters from Franz Kafka's estate together with present-day artworks. Starting from Kafka's oeuvre, the JMB takes up a question that remains a key aspect of our society: Is someone granted or denied access? In the exhibition's theme rooms –*Word*, *Body*, *Law*, *Space*, *Judaism*, and *Access Denied* – works by Franz Kafka encounter contemporary art by Yael Bartana, Maria Eichhorn, Anne Imhof, Martin Kippenberger, Maria Lassnig, Trevor Paglen, Hito Steyerl, and other artists.

"Access" as a Guiding Principle
In a broader sense, "access" means permission, freedom, or the ability to enter or leave a place. *Access Denied* is the opening and closing chapter of the exhibition. Hetty Berg, JMB Director, summarizes the concept of the exhibition as follows: "In his literary texts, Kafka poses universal and timeless questions about the paradoxes of human existence, about the relationship between individuals and society, and about admission and belonging. The contemporary artworks displayed reflect on these questions in a complex and ambiguous manner." The JMB's *Access Kafka* exhibition and the accompanying program invite visitors to pursue these reflections, participate in them, and carry them forward.

Germany's Minister of State for Culture, Claudia Roth, states: "*Access Kafka* closes the circle of the many activities marking the 100th anniversary of Franz Kafka's death. The exhibition impressively succeeds in forming new perspectives from the seemingly known and familiar, sharpening our image of Kafka. The exhibition provides new impulses and raises surprising questions, inviting visitors to explore and discover on their own, to take a creative approach, to discuss and exchange ideas. As a place of extracurricular education, the JMB makes an important contribution to exploring and forming opinions about Jewish culture in Europe in the past and present through this open-ended approach to Franz Kafka."

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Theme Rooms
Shelley Harten, the curator of the exhibition, selected six themes that were significant for Kafka. The contemporary artworks presented inspire visitors to different kinds of reflections. The *Access Word* room points to Kafka's writing, as admission to his imagination, and his visual language with its frequent use of doors and windows, giving visibility to experiences of alienation and intrusion. The *Access Judaism* room considers how Kafka contemplated shared and individual experiences, affiliation and exclusion, in a way that is both ambiguous and universal. The *Access Law* theme room addresses the meaningless rules of bureaucracy, the anonymous impositions of authority, encroachment into the private sphere, and the inaccessibility of power. *Access Space* explores Kafka's ability to give form to hopelessness, disorientation, and anxiety. The *Access Body* theme room shows how bodies in art, especially performance art – Kafka's artists are often performing artists – become locations for relationships of power and violence.

One reason why Kafka's oeuvre is so relevant today is that it negotiates the conditions for social participation. Whether someone belongs to a social group, a country, or a religion is neither clear nor constant. Shelley Harten concludes: "Kafka's self-reflexive and ambivalent relation to society finds its place in art."

The exhibition's festive opening this evening is open to the public and free of charge. The exhibition rooms will be accessible to visitors starting at 6 pm. Hetty Berg, JMB Director, Claudia Roth, Germany's Minister of State for Culture, and Shelley Harten, *Access Kafka* curator, will officially open the exhibition in the Glass Courtyard at 7 pm.

Exhibition dates: 13 December 2024–4 May 2025
Location: Jewish Museum Berlin, Old Building, level 1
Admission: €10 / reduced €4

Participating artists:
Cory Arcangel, Yael Bartana, Yuval Barel, Guy Ben Ner, Marcel Broodthaers, Marcel Duchamp, Maria Eichhorn, Mary Flanagan, Ceal Floyer, Tehching Hsieh, Anne Imhof, Fatoş İrwen, Uri Katzenstein, Lina Kim, Martin Kippenberger, Maria Lassnig, Lynn Hershman Leeson, Michal Naaman, Trevor Paglen, Alona Rodeh, Roee Rosen, Gregor Schneider, Hito Steyerl

Institutions that have loaned objects from the work of Franz Kafka:
Bodleian Libraries/University of Oxford, National Library of Israel, German Literature Archive in Marbach

An exhibition catalog published by Kerber Verlag is available for purchase in the JMB Shop and bookstores in German and English editions (€38 each), with essays by Kafka scholars Carolin Duttlinger, Vivian Liska, and Reiner Stach.

Another Kafka expert, Hans-Gerd Koch, has composed a biographical walk through Berlin for the JMB exhibition *Access Kafka*. You can find it on the *Jewish Places* website: go.jewish-places.de/BioKafka/en.

For current information on the exhibition, visit:
https://www.jmberlin.de/en/exhibition-access-kafka

The media partners of the exhibition are the Yorck Kinogruppe and radioeins, a station of Berlin and Brandenburg's regional public broadcaster rbb.

The *Access Kafka* exhibition was completed with the support of the Federal Government Commissioner for Culture and Media and the Friends of the Jewish Museum Berlin in the U.S. The *Projekt Hollmannstrasse 1987/2024* installation by Maria Eichhorn and the accompanying educational events were made possible through the FRIENDS OF THE JMB. The accompanying program was supported by the Berliner Sparkasse.

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JÜDISCHES MUSEUM BERLIN

Factsheet

Access Kafka

Exhibition dates	13 December 2024 to 4 May 2025
Opening hours	Daily from 10 am to 6 pm
Location	Jewish Museum Berlin, Old Building, Level 1
Admission	10 €, reduced 4 €, children and young people under the age of 18 free of charge. Timeslot reservation required: https://tickets.jmberlin.de/en/tickets/
Website	https://www.jmberlin.de/en/access-kafka
Social media	Instagram: www.instagram.com/juedischesmuseumberlin Facebook: www.facebook.com/jmberlin Hashtag: #AccessKafka #JMBerlin
Exhibition space	800 m^2
Exhibition curator	Shelley Harten
Exhibition management	Gelia Eisert and Susanne Wagner
Exhibition design and promotion campaign design	Julia Volkmar, VISUAL SPACE AGENCY with STUDIO BENS, Jens Ludewig
Number of exhibition chapters	6 Access Denied Access Word Access Law Access Space Access Body Access Judaism

JÜDISCHES MUSEUM BERLIN

Objects on display	31 original documents by Franz Kafka (15 from the National Library Israel; 10 from the Bodleian Libraries of the University of Oxford; 6 from the DLA, Marbach), including manuscript pages from *The Man Who Disappeared (America)* and *The Castle* and 21 drawings by Franz Kafka (some front and back) approx. 37 works of art, including 10 media works, 11 paintings, 7 installations and other graphic and photographic works 6 excerpts from novels by Franz Kafka as artworks to take away 14 infographics on Franz Kafka
Number of artists exhibited	23 Cory Arcangel, Yael Bartana, Yuval Barel, Guy Ben Ner, Marcel Broodthaers, Marcel Duchamp, Maria Eichhorn, Mary Flanagan, Ceal Floyer, Tehching Hsieh, Anne Imhof, Fatoş İrwen, Uri Katzenstein, Lina Kim, Martin Kippenberger, Maria Lassnig, Lynn Hershman Leeson, Michal Naaman, Trevor Paglen, Alona Rodeh, Roee Rosen, Gregor Schneider, Hito Steyerl
Artwork on the occasion of the exhibition	*Projekt Hollmannstrasse 1987/2024* Maria Eichhorn an installation on the occasion of the exhibition The production was made possible by the FRIENDS OF THE JMB.
Lenders and donors	approx. 15: private individuals and institutions
Lending cooperation partners	Bodleian Libraries/University of Oxford, National Library of Israel, German Literature Archive in Marbach
Publication	An exhibition catalog published by Kerber Verlag is available for purchase in the JMB Shop and bookstores in German and English editions (€38 each), with essays by Kafka scholars Carolin Duttlinger, Vivian Liska, and Reiner Stach.
Online feature on the exhibition	Another Kafka expert, Hans-Gerd Koch, has composed a biographical walk through Berlin for the JMB exhibition *Access Kafka* on the *Jewish Places* website: go.jewish-places.de/BioKafka/en.

Exhibition booklet	An accompanying booklet is available to visitors: https://www.jmberlin.de/en/booklet-kafka.
With funding from	The exhibition was completed with the support of the Federal Government Commissioner for Culture and Media and the Friends of the Jewish Museum Berlin in the U.S. The *Projekt Hollmannstrasse 1987/2024* installation by Maria Eichhorn and the accompanying educational events were made possible through the FRIENDS OF THE JMB. The accompanying program was supported by the Berliner Sparkasse.
Media partner	Yorck Kinogruppe and radioeins, a station of Berlin and Brandenburg's regional public broadcaster rbb

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JÜDISCHES MUSEUM BERLIN

Press Images for the Exhibition
Access Kafka

Runtime: 13 December 2024 to 4 May 2025

Current press photos and views of the exhibition can be downloaded at:
https://www.jmberlin.de/en/presse

Images may be used without authorization for current reporting only, with the request to send a copy.

Object images

Bild	Caption	Credits
	Kafka, Franz, [Schwarzes Notizbuch] – Drawings, [ca. 1923], סימולARC. 4* 2000 05 037, Max Brod Archive, National Library of Israel	
	Cory Arcangel. Totally Fucked, 2003. Handmade hacked Super Mario Bros. cartridge, Nintendo NES video game system, artist software	Courtesy of the artist

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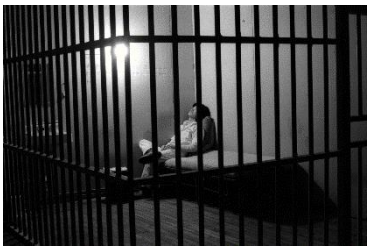
	Marcel Duchamp, Boîte-en-valise, Collection Ulla and Heiner Pietzsch, Berlin, Photo: Jens Ziehe	Association Marcel Duchamp / VG Bild-Kunst, Bonn 2024
	Mary Flanagan, Still from [borders: chichen itza], 2010	Courtesy of the artist
	Tehching Hsieh, One Year Performance, 1978–1979, New York. Life Image, Photo: Cheng Wei Kuong	© Tehching Hsieh
	Anne Imhof, Al Winter, 2022, Video, color, sound, 13:56 min, Directed by Jean-René Étienne and Lola Raban-Oliva	Courtesy of the artist, Sprüth Magers and Galerie Buchholz
	Maria Lassnig, Two Ways of Being (Double Self-Portrait), 2000, oil on canvas, 100.3 x 124.7 cm	© Maria Lassnig Foundation / VG Bild-Kunst, Bonn 2024

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	Michal Naaman, All Welcome, 2021, oil and letraset on canvas, 50 x 150 cm	Courtesy of the artist and Gordon Gallery
	Gregor Schneider, Rheydt 1989 –Venedig 2001, wall in front of a wall, plaster boards on a wooden construction, light yellow 197 x 313 cm, TOTES HAUS u r, German Pavilion, 49. Biennale Venedig, la Biennale di Venezia, Venezia, Italy 10.06.2001–04.11.2001	© Gregor Schneider / VG Bild-Kunst Bonn 2024
	From the exhibition *Access Kafka*	Jewish Museum Berlin, photo: Jens Ziehe
	From the exhibition *Access Kafka*	Jewish Museum Berlin, photo: Jens Ziehe
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From the exhibition
Access Kafka

Jewish Museum Berlin, photo: Jens Ziehe

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From the exhibition
Access Kafka

Jewish Museum Berlin, photo: Jens Ziehe

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100 Jahre nach Franz Kafkas Tod öffnet das Jüdische Museum Berlin neue Türen zu seinem schriftstellerischen Werk und bringt über dreißig Handschriften und Zeichnungen aus Kafkas Nachlass mit künstlerischen Positionen der Gegenwart zusammen.

Der Begriff *Access* dient hier als Leitgedanke: In den ehemaligen Räumen des Berliner Kammergerichts, heute die Sonderausstellungsfläche des Museums, regen zeitgenössische Kunstwerke gemeinsam mit Kafkas Texten zum Nachdenken über das Phänomen des Zugangs an. Damit greift die Ausstellung eine Kernfrage der Gegenwart auf. Ob und wie Zutritt gewährt oder verweigert wird, ist relevant für die Gesellschaften, in denen wir leben.

Kafkas letzte von ihm selbst begleitete Publikation *Ein Hungerkünstler* (1924) handelt vom Künstlersein. Nach seinem Tod, so verfügt Kafka, sollen keine weiteren Werke publiziert werden. Entgegen diesem Verbot sind die Texte des jüdischen, deutschsprachigen Schriftstellers aus Prag heute weltbekannt. Anfangs- und Endpunkt der Ausstellung bildet das Kapitel *Access Denied* mit Fragen der Künstlerschaft nach Einlass. Hier wird Unzugänglichkeit erfahrbar und zugleich der Eintritt in alle weiteren Räume eröffnet. In jedem Raum liegen ausgewählte Schriften Kafkas als eigenständige Kunstwerke zum Mitnehmen aus. Mit dem wiederkehrenden Motiv des verweigerten Zutritts erschließt die Ausstellung künstlerisch Zugänge zu den Themen *Wort*, *Körper*, *Gesetz*, *Raum* und *Judentum*.

Ausstellungstexte

In commemoration of the 100th anniversary of Franz Kafka's death, the Jewish Museum Berlin is opening new doors to his literary oeuvre by bringing more than thirty manuscripts and drawings from Kafka's estate together with present-day artistic positions.

The concept of "access" serves as a guiding principle. In the rooms of the former Berlin Court of Appeal, which today is the museum's special exhibition space, contemporary artworks and Kafka's texts come together to inspire reflection on the phenomenon of access. With that, the exhibition takes up a key and very topical question. Whether access is granted or denied remains relevant in the societies we live in.

The last book that Kafka personally prepared for publication—*A Hunger Artist* (1924)—deals with the vocation and disposition of an artist. He demanded in his will that no further works of his be published after his death. Contrary to this prohibition, the texts of the Jewish, German-speaking author from Prague are known around the world. Marking both the beginning and the end of the exhibition, the artists in the chapter *Access Denied* engage with the question of entrance. Here it is possible to experience inaccessibility while at the same time entrance to all the other rooms is opened up. Copies of Kafka's literary works are available as independent artworks for you to take with you. With the recurring motif of denied access, the exhibition examines artistic vantage points on the subjects of *word*, *body*, *law*, *space*, and *Judaism*.

Exhibition texts

Franz Kafka im Gespräch mit
in conversation with
Cory Arcangel, Yael Bartana, Yuval Barel, Guy Ben Ner, Marcel Broodthaers, Marcel Duchamp, Maria Eichhorn, Mary Flanagan, Ceal Floyer, Lynn Hershman Leeson, Tehching Hsieh, Anne Imhof, Fatoş İrwen, Uri Katzenstein, Lina Kim, Martin Kippenberger, Maria Lassnig, Michal Naaman, Trevor Paglen, Alona Rodeh, Roee Rosen, Gregor Schneider, Hito Steyerl

Mit Leihgaben aus
With loans from
Bodleian Libraries, University of Oxford
National Library of Israel
Deutsches Literaturarchiv Marbach

ACCESS DENIED

Die Verweigerung von Zugang ist in unserer Gesellschaft allgegenwärtig – ob in wirtschaftlichen, politischen oder privaten Bereichen. Kafka, der promovierte Jurist, macht diese Verweigerung in seinen Texten greifbar: Josef K. droht der Prozess, ohne dass er weiß warum und durch wen; der zum Ungeziefer verwandelte Gregor Samsa wird von seiner Familie ausgegrenzt; der Mann vom Lande wartet vergeblich auf Einlass vor dem Gesetz. Fast hätte Kafka den heute nahezu unbegrenzten Zugang zu seinem eigenen Werk verhindert: Er verfügte, dass alle seine Manuskripte nach seinem Tod vernichtet werden sollen. Bei aller Offenheit der Kunst zeigt Kafka biografisch und in seinen Texten, dass es ungewiss bleibt, wann etwas zu Kunst und jemand zur Künstler*in wird, und wer darüber bestimmt: die Kunstschaffenden selbst? Das Publikum? Oder doch der Arbeitsmarkt?

The refusal of access is everywhere in our society, whether economically, politically, or in private life. In his texts, Kafka—a legal scholar by training—gives tangible shape to that refusal. Josef K. is under threat of a trial without knowing why and by whom; Gregor Samsa, transformed into a kind of vermin, is shut out by his family; the man from the country waits in vain before the law for admission. Kafka himself nearly prevented the almost unrestricted access to his own works that we enjoy today: he instructed that all his manuscripts must be destroyed after his death. Despite the perceived accessibility of art, Kafka's biography and texts show it is never certain when something becomes art, when somebody becomes an artist—or who decides. Is it the artists themselves? The public? Or the job market?

Ausstellungstexte Exhibition texts

ACCESS WORT WORD

Zugänge werde in der heutigen Kommunikation durch Symbole, Slogans, Codes und Emojis aufgezeigt und die Schrift durch Piktogramme ersetzt. Worte werden Bilder. Kafka wählt das Schreiben und den Text als Zugang zu seiner Vorstellungswelt – ein Übergang, der für ihn mit großer Konzentration verbunden ist. Er schreibt in einer Bildsprache, die häufig Türen und Fenster aufgreift, und Erfahrungen der Ausgrenzung und des Eindringens sichtbar macht. Selten schildert er das Aussehen seiner Protagonist*innen oder die Schauplätze seiner Erzählungen. Die Illustration seiner Werke möchte er am liebsten verbieten. Seine eigenen Zeichnungen sind symbolartig komprimiert. Der Autor konzentriert sich aufs Wesentliche und überlässt die Ausschmückungen der Fantasie seiner Leserschaft.

In present-day communication forms, access is indicated by symbols, slogans, codes, and emojis, and script is replaced by pictograms. Words become pictures. Kafka chooses writing and the text as his route to access the world of his imagination—a transit that demands his great concentration. His imagery often involves doors and windows, giving a visible form to experiences of exclusion and intrusion. It is rare for Kafka to describe the external appearance of his protagonists or the setting in his stories. He forbade all illustration of his works, and his own drawings are condensed like symbols. The author concentrates on the essence, leaving embellishments to his readers' imagination.

Ausstellungstexte Exhibition texts

ACCESS GESETZ LAW

Kafkas Erzählung *Vor dem Gesetz* handelt von einem Mann, der zeitlebens Eintritt in das Gesetz verlangt. Ein Türhüter hält ihn davon ab, die für ihn vorgesehene Schwelle zu übertreten. Einen Grund nennt der Wächter nicht. Als Jurist und Beamter verbindet Kafka Fragen über das Gesetz mit der Kunst: Ihn beschäftigen das sinnentleerte Regelwerk der Bürokratie, die anonyme Fremdbestimmung der Gewalten, das Eindringen in die Privatsphäre und die Unzugänglichkeit der Macht. In den Räumen des ehemaligen Kammergerichts, der heutigen Ausstellungsfläche des Museums, hält Kafkas Zeichnung *„Hüter der Schwelle“* Wache. Welche Verantwortung haben die Künstler*innen, ein Licht auf das zu werfen, was hinter der bewachten Schwelle steht?

Kafka’s story *Before the Law* is about a man who spends his whole life demanding admission to the law. A doorkeeper prevents him from crossing the threshold intended for him. This guardian gives no reason. As a trained lawyer and a civil servant, Kafka brings questions about the law into his art: his work is concerned with meaningless constructions of bureaucratic rules, control by anonymous external forces, invasions into the private sphere, and the inaccessibility of power. In the rooms of what was once Berlin’s Court of Appeal and today is the Museum’s exhibition space, Kafka’s drawing *“Guardian of the Threshold”* keeps watch. Which responsibility do artists have to cast light on whatever is behind that guarded threshold?

Ausstellungstexte Exhibition texts

ACCESS RAUM SPACE

Die Globalisierung und das digitale Zeitalter eröffnen manchen Menschen unerwartete Räume, während anderen der Zutritt verwehrt wird. Die Grenze von privaten und öffentlichen Bereichen verschwimmt. Auch für die Kunst gilt keine Beschränkung auf Kunstorte wie Galerien oder Museen. Wie ist die Kunst dann noch als solche zu erkennen? Oder hat sie vielleicht längst schon den Alltag infiltriert? Kafka nutzt in seinen Texten Motive wie Türen, Tore, Fenster, Schwellen oder Bauten, um Gefühlen der Ausweglosigkeit, Desorientierung und Beklemmung eine Gestalt zu geben. In dieser von ihm geschaffenen erzählerischen Architektur finden sich viele Lesende wieder.

For some people, globalization and the digital era open up new and unexpected spaces. Others are denied that access. The border between private and public domains begins to blur. Art, too, is no longer restricted to the traditional sites such as galleries or museums. Given that, how do we still recognize art as art? Or has art long since infiltrated everyday life? In his texts, Kafka uses motifs such as doors, gates, windows, thresholds, or buildings to give shape to feelings of hopelessness, disorientation, and unease. Many readers see themselves reflected in the narrative architecture that he creates.

Ausstellungstexte

Exhibition texts

ACCESS KÖRPER BODY

In Kafkas Erzählungen sind Körper tierisch, werden verwandelt, mit Nadeln durchstochen, von Würmern ausgehöhlt, ausgehungert und exekutiert. Seinen eigenen Körper empfindet er als schwach und unzureichend, obwohl er ihm das Schreiben ermöglicht – für Kafka eine äußerst physische Tätigkeit. Er beschreibt das Künstlerische oft als performativ: Seine Künstlerfiguren sind Darstellende wie Josefine die Sängerin, der Hungerkünstler oder der Trapezakrobat. Der Körper wird in der Kunst, vor allem in der Performancekunst, zum Austragungsort von Vorschriften und Ausgrenzungen. In der Beschäftigung mit dem eigenen Körperbild markieren Kunstschaffende oft sich selbst als letzte Barriere zwischen Kunst und Publikum und knüpfen damit an aktuelle Gespräche über Inklusion, körperliche Transformation oder Transhumanismus an.

In Kafka's stories, bodies are animals, are transformed, are pierced by needles, hollowed out by worms, starved, executed. His own body seems to him to be weak and inadequate, even though it's what enables him to write—an activity that for Kafka is extremely physical. He often describes art as a performance: his artist figures are performers, whether Josephine the singer, the hunger artist, or the acrobat on the trapeze. The body, as the place where regulations and exclusions are battled out, is deployed in art, especially in performance art. When they consider their sense of their own body, artists often define themselves as the last barrier between art and audience. That connects them to current debates about inclusion, body transformation, and transhumanism.

Ausstellungstexte Exhibition texts

JÜDISCHES MUSEUM BERLIN

Zitate von Franz Kafka im Jüdischen Museum Berlin im Rahmen der Ausstellung *Access Kafka/* Quotes by Franz Kafka at the Jewish Museum Berlin as part of the exhibition *Access Kafka*

	Zitat	Übersetzung
1	Je länger man vor der Tür zögert, desto fremder wird man. Franz Kafka, Heimkehr, 1923/24, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025	The longer one hesitates before the door, the more foreign one becomes. Franz Kafka, Homecoming, 1923-24, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025
2	Das Gericht will nichts von dir. Es nimmt dich auf, wenn du kommst, und es entläßt dich, wenn du gehst. Franz Kafka, Der Prozess, 1914/15, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025	The court does not want anything from you. It receives you when you come and dismisses you when you go. Franz Kafka, The Trial, 1914-15, translated by Mike Mitchell, Oxford University Press, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025
3	Hier konnte niemand sonst Einlaß erhalten, denn dieser Eingang war nur für dich bestimmt. Ich gehe jetzt und schließe ihn. Franz Kafka, Der Prozess, 1914/15, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025	No one else could be granted entry here, because this entrance was intended for you alone. I shall now go and shut it. Franz Kafka, The Trial, 1914-15, translated by Mike Mitchell, Oxford University Press, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025
4	Von einem gewissen Punkt an gibt es keine Rückkehr mehr. Dieser Punkt ist zu erreichen. Franz Kafka, Aphorismen, 1917/18, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025	From a certain point on there is no return. This is the point to reach. Franz Kafka, Aphorisms, 1917-18, translated by Joyce Crick, Oxford University Press, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025
5	Verbringe nicht die Zeit mit dem Suchen des Hindernisses, vielleicht ist keines da. Franz Kafka, Tagebuch, 16.09.1920, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025	
6	Im Guckfenster erschienen zwei große, schwarze Augen, sahen ein Weilchen die zwei Gäste an und verschwanden; die Tür öffnete sich aber nicht.	Two large black eyes appeared in the peephole, examined the two visitors for a while, and then disappeared; but the door did not open. Franz Kafka, The Trial, 1914-15, translated by Mike Mitchell, Oxford University Press, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025

	Franz Kafka, Der Prozess, 1914/15, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025	
7	Nur als ich in mein Zimmer trete, bin ich ein wenig nachdenklich, aber ohne daß ich während des Treppensteigens etwas Nachdenkenswertes gefunden hätte. Franz Kafka, Der Nachhauseweg, ca. 1908, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025	Only when I enter my room, I'm a little thoughtful, but without having found anything worth being thoughtful about as I came upstairs. Franz Kafka, The Way Home, ca. 1908, translated by Joyce Crick, Oxford University Press, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025
8	Von Saal zu Saal stehen aber Türhüter, einer mächtiger als der andere. Franz Kafka, Vor dem Gesetz, ca. 1914, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025	From hall to hall there are doorkeepers, each mightier than the last. Franz Kafka, Before the Law, ca. 1914, translated by Joyce Crick, Oxford University Press, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025
9	»Was willst du denn jetzt noch wissen?« fragt der Türhüter, »du bist unersättlich.« Franz Kafka, Vor dem Gesetz, ca. 1914, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025	'What more do you want to know now?' asks the doorkeeper, 'You're insatiable.' Franz Kafka, Before the Law, ca. 1914, translated by Joyce Crick, Oxford University Press, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025
10	»Alle streben doch nach dem Gesetz«, sagt der Mann, »wieso kommt es, daß in den vielen Jahren niemand außer mir Einlaß verlangt hat?« Franz Kafka, Vor dem Gesetz, ca. 1914, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025	'Surely everyone aspires towards the law?' said the man. 'How is it that in all these many years no one except me has demanded entry?' Franz Kafka, Before the Law, ca. 1914, translated by Joyce Crick, Oxford University Press, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025
11	Nur nicht auf halbem Wege stehenbleiben, das war nicht nur in Geschäften, sondern immer und überall das Unsinnigste. Franz Kafka, Der Prozess, 1914/15, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025	
12	Wer Künstler werden will, melde sich. Franz Kafka, Der Verschollene (Amerika), 1914, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025	If you want to be an artist, come along! Franz Kafka, The Man who Disappeared (America), translated by Ritchie Robertson, Oxford University Press, 1914, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025
13	Manches Buch wirkt wie ein Schlüssel zu fremden Sälen des eigenen Schlosses. Franz Kafka, Brief an Oskar Pollak, 08.11.1903, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025	
14	Ein Käfig ging einen Vogel suchen. Franz Kafka, Aphorismen, 06.11.1917, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025	A cage went in search of a bird. Franz Kafka, Aphorisms, 1917-18, translated by Joyce Crick, Oxford University Press, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025

15	Du bist die Aufgabe. Kein Schüler weit und breit. Franz Kafka, Aphorismen, 1917/18, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025	You are the task set. No sign of a student far or near. Franz Kafka, Aphorisms, 1917-18, translated by Joyce Crick, Oxford University Press, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025
16	Wer an seine Zukunft denkt, gehört zu uns! Franz Kafka, Der Verschollene (Amerika), 1914, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025	Anyone who is thinking about his future belongs to us! Franz Kafka, The Man who Disappeared (America), translated by Ritchie Robertson, Oxford University Press, 1914, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025
17	Jeder ist willkommen! Franz Kafka, Der Verschollene (Amerika), 1914, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025	Everyone is welcome! Franz Kafka, The Man who Disappeared (America), translated by Ritchie Robertson, Oxford University Press, 1914, ACCESS KAFKA @JMB, 13.12.2024-04.05.2025

JÜDISCHES MUSEUM BERLIN

Hetty Berg
Director of the Jewish Museum Berlin

Hetty Berg became the Director of the Jewish Museum Berlin on 1 April 2020. Originally from the Netherlands, she has held various positions at the Jewish Historical Museum in Amsterdam.

She began her work there as a curator in 1989. In the span of her 30-year career, she created over 30 original temporary exhibitions, and oversaw the creation and implementation of five permanent exhibitions. Since 2002 she worked as the manager and chief curator of the Jewish Historical Museum in Amsterdam, which expanded in 2012 into the city's Jewish Cultural Quarter. Along with the Jewish Historical Museum, it includes a children's museum, the Portuguese Synagogue, the National Holocaust Museum, and the Hollandsche Schouwburg memorial site.

Hetty Berg was born in 1961 in The Hague. After studying dance for four years in London and Amsterdam, she studied theater studies in Amsterdam. While pursuing her career, she received a master's degree in management for non-profit organizations in Utrecht. Berg is proficient in six languages and is a member of several scholarly councils and committees; for example, since 2016, she has been a member of the Dutch National Committee for the Code of Ethics for Museums, and from 2007 to 2013, she was a member of the board of the Association of European Jewish Museums.

Her work and research focuses on cultural history, including Jewish performance, Jews in the Netherlands and museum studies. She has published numerous books and scholarly essays on these subjects; most recently in 2017 as coeditor of *Site of Deportation, Site of Memory: The Amsterdam Hollandsche Schouwburg and the Holocaust*, in 2020 as editor of *Waterlooplein: De buurt binnenstebuiten, and 2021* as coeditor of *Reappraising the History of the Jews in the Netherlands.*

In addition, she has organized many international symposia and scholarly conferences, for example, together with the American historian Georg Mosse (1918–1999), with the Israeli demographer and statistician Sergio Della Pergola, with the American Rabbi David Ellenson, as well as with the American author and educator Susannah Heschel.

Hetty Berg has been a member of the Liberal Jewish Community in Amsterdam for over 40 years. Together with her partner, the French photographer Frédéric Brenner, she travels regularly to Israel.

JÜDISCHES MUSEUM BERLIN

Dr. Shelley Harten
Exhibition Curator, Jewish Museum Berlin

Shelley Harten has been a curator of contemporary and modern art as well as history at the Jewish Museum Berlin since 2021. She has curated numerous exhibitions, including *Rehearsing the Spectacle of Spectres* (2023), *Maya Schweizer: Sans Histoire* (2023), *Paris Magnétique. 1905–1940* (2023, in cooperation with mahJ Paris), and *Yael Bartana – Redemption Now* (2021), the artist's first large-scale solo exhibition in Germany. In 2022, she curated the Israeli Pavilion at the 59th Venice Biennale, presenting *Queendom*, an exhibition by the artist Ilit Azoulay.

Shelley Harten studied history, ethnology, and political science at Freie Universität Berlin and Ohio State University. She received her doctorate in art and cultural history *summa cum laude* from Freie Universität Berlin and was awarded the Freie Universität Berlin's Hedwig Hintze Women's Promotion Prize for her doctoral thesis on Israeli visual high arts, *The Hebrew Orient*.

Harten has also taught at the Hochschule für Jüdische Studien Heidelberg. Her recent publications include the catalogs *Yael Bartana – The Book of Malka Germania* (2021) and *Ilit Azoulay – Queendom* (2022) as well as essays such as *'Sun, We'll Lock You Up in a Concrete House!' Mischa Kuball's res.o.nant* (2019) and *Israeli Art History and Israel Studies* (2020). Her expertise includes contemporary art, transcultural and intercultural art history, as well as the interdisciplinary fields of history, cultural studies, and art history.