

STIFTUNG DEUTSCHES HYGIENE-MUSEUM

GENERAL PRESS INFORMATION

REVISED: JULY 2018

CONTENTS:

ABOUT THE MUSEUM:

ITS EXHIBITIONS, CULTURAL AND SCIENTIFIC PROGRAMME, ITS COLLECTIONS AND CONFERENCE CENTRE

A BRIEF HISTORY OF THE MUSEUM

THE HUMAN ADVENTURE. THE PERMANENT EXHIBITION

THE WORLD OF THE SENSES. THE DRESDEN CHILDREN'S MUSEUM

SELECTED SPECIAL EXHIBITIONS SINCE 1990

PREVIEW ON SPECIAL EXHIBITIONS IN 2018/19

FACT SHEET:

OPENING HOURS, ADMISSION FEES, SERVICE FOR FOREIGN VISITORS

ABOUT THE MUSEUM

FORUM FOR SCIENCE, CULTURE AND SOCIETY

The Deutsches Hygiene-Museum is a public forum for current issues arising from the revolutions in science, culture and politics that are reshaping our society in the early 21st century. In addition to the exhibition programme, the Museum organizes numerous events with renowned guests, including lectures, discussions, readings and conferences. In its highly acclaimed special exhibitions, the Museum addresses issues in culture and society, science and the arts.

THE PERMANENT EXHIBITION AND THE CHILDREN'S MUSEUM

The 2,000-m² permanent exhibition, **The Human Adventure**, presents not only valuable exhibits from the Museum's collection — including transparent figures, wax moulages, anatomical models, and more — but also many interactive elements and media installations. The exhibition offers many opportunities for young and old to marvel, learn, and actively engage with the subject matter.

It consists of seven sections on very different themes: The Transparent Man; Living and Dying; Eating and Drinking; Sexuality; Remembering – Thinking – Learning; Motion; Beauty, Skin and Hair.

The Dresden Children's Museum **The World of the Senses**, a separate 500-m² exhibition all about the five senses, was opened in December, 2005. The multisensory experience is aimed at children aged five to twelve years. In 2017/18 the Children's Museum was completely renewed.

SPECIAL EXHIBITIONS

The Deutsches Hygiene-Museum devotes 2,500 square meters to changing temporary exhibitions, which have contributed greatly to the Museum's national and international reputation in recent years. The exhibitions are developed by curators and scientific project teams working in close cooperation with designers, artists, technicians, and exhibition architects. These presentations deal with the latest scientific findings in the study of Man, as well as with cultural issues of everyday life. The Museum's special exhibitions also address problems of social policy and issues in the history of ideas and culture.

A few examples: Darwin and Darwinism (1994); Old and Young: The Adventure of the Generations (1997); Gene Worlds: Man as a Work in Progress? (1998); The New Man: 20th Century Obsessions (1999); Adventures into the Mind: Thinking and the Brain (2000); Human (Im)Perfection: The Right to Be Flawed (2000); The Ten Commandments: Politics — Morality — Society (2004/2005); Sleeping and Dreaming (2007); Glück – welches Glück: An Exhibition on Happiness, Luck, and Fortune (2008); 2°- Weather, Climate, Man (2008/2009); Work. Meaning and Care (2010/2011); What is Beautiful? (2010/2011); Religious Energy. About Man and God (2010/2011); Images of the Mind in Art and Science (2011); On Your Marks. Sports and Society (2011/2012); The Passions. A Drama in Five Acts (2012); Herlinde Koelbl. Clothes Make the Man

(2012); Do or die. The Human Condition in Painting and Photography (2012); On Borders -17 Commentaries from Across the Divide (2013); Wealth – More than Enough (2013); dance! Moves that move Us (2014); Migration and Diversity in Germany Today (2014), Roll Up! Roll Up! An Anatomical Waxwork Cabinet meets Art (2014), Friendship. An Exhibition about the Things That Connect Us (2015), Aids. based on a true story (2015), Fast Fashion. The Dark Side of Fashion (2015), A Fleeting Sense of Happiness. Photographs by Phillip Toledano (2016), Language. The World of Words, Signs and Gestures (2016), Shame. 100 Reasons for Turning Red (2016), Lutherland. Photographs from the World of Faith (2017), The Face. A Search for Clues (2017), Pets Friends Forever. Pets and their People (2017)

NATIONAL AND INTERNATIONAL COOPERATION

The Deutsches Hygiene-Museum cooperates with numerous national and international museums, scientific institutions and research facilities, public and private foundations, and partners in the business sector. Partner museums in recent years have included the United States Holocaust Memorial Museum, Washington D.C; the Wellcome Collection, London; the Kunst- und Ausstellungshalle, Bonn; the Museum of Fine Arts, Berne; the Martin-Gropius-Bau, Berlin; and the Landesmuseum für Technik und Arbeit, Mannheim. Furthermore, the Deutsches Hygiene-Museum collaborates with many renowned scientific institutes, including the Max Planck and the Fraunhofer institutes, as well as several universities. The Museum receives public funding from the German federal cultural foundation, the cultural foundation of the State of Saxony, and other agencies.

EDUCATIONAL RESOURCES

The Deutsches Hygiene-Museum is strongly committed to cultural education. The Museum offers its visitors an extensive educational programme and a wide variety of events, and organizes numerous lectures, panel discussions, conferences and innovative event formats that deal in greater depth with the subject matter of the exhibitions. Furthermore, guided tours and activities for all kinds of groups are available, with emphasis on personal interaction. As an extramural place of learning, the Museum offers many kinds of educational resources for school, pre-school and after-school groups, as well as continuing education programmes for teachers.

THE COLLECTION

The Deutsches Hygiene-Museum's collection is devoted to the history of the human body and of attitudes and practices regarding the body, especially since the beginning of the 20th century. The collection focuses on instruments and techniques of personal hygiene, and on strategies, products and institutions of state health education policy. The collection currently contains some 68,000 objects, including special collections and permanent loans, and is continuously being expanded and catalogued. Objects from the collection are presented in the Museum's permanent exhibition and special exhibitions, and are also available for use by other institutions in exhibitions, publications and research projects. Many museums and researchers take advantage of the collection.

CONFERENCE CENTRE

The Deutsches Hygiene-Museum has always been a nationally known, popular venue for events in Dresden. In keeping with this tradition, the Museum serves as a conference centre, offering seminar rooms and auditoriums to seat up to 600, with a full range of up-to-date equipment. The adjacent terrace and courtyard of the museum building can also be used for events.

THE BUILDING'S ARCHITECTURE

Built from 1927 to 1930 by Wilhelm Kreis, the museum building underwent a comprehensive renovation from 2002 to 2006 under the architectural direction of Prof. Peter Kulka. The building was largely restored to its original condition, with the addition of modern elements, especially in the entrance area. The result is a suspenseful, aesthetically appealing architectural dialogue between Modernism and a very individual, contemporary system of architectural forms.

BARRIER-FREE ACCESS

Thorough renovation of the Deutsches Hygiene-Museum now permits barrier-free access by people with disabilities.

To optimize the independence of all our visitors, the **permanent exhibition** offers—

- an exhibition layout and architecture that accommodates wheelchairs;
- printed tours, subtitling of audiovisual media, and technical enhancement of hearing-aid functions for persons with hearing disabilities;
- audio tours, high-contrast design, exhibits and other materials that visitors may touch and hold, and a tactile model enabling persons with impaired vision to familiarize themselves with the floor plan and layout of each room before entering it;
- audio tours in easy-to-understand language for visitors with learning or mental disabilities;
- educational programs complementing the museum's exhibitions.

The **special exhibitions** are barrier-free for users of wheelchairs. Visitors with sensory, learning, and mental disabilities are supported by the museum's educational programs designed to help them explore and understand the exhibitions.

For events and tours, amplifiers and receivers are available to hearing-aid users.

Specially designed **lavatories** and a checkroom are available to wheelchair users on the ground floor. **Parking spaces** for vehicles carrying people with disabilities are reserved directly next to the museum.

STIFTUNG DEUTSCHES HYGIENE-MUSEUM

After the German unification, the Deutsches Hygiene-Museum was placed under the supervision of the Saxon State Ministry of Social, Health and Family Affairs in 1991. Since July 1999 the museum is run by a civil-law foundation. This organizational form was an important milestone and has made many developments possible. The current structure of the foundation brings together the State of Saxony, the city of Dresden, and the federal government at its discretion. This organizational form is innovative and timely, and at the same time reflects the Museum's original structure in the 1920s.

THE HISTORY OF THE MUSEUM

The Deutsches Hygiene-Museum was founded in 1912 at the initiative of a Dresden industrialist, Karl August Lingner (1861–1916), whose fortune was built on the “Odol” brand of oral hygiene products. Lingner had been one of the organizers of the First International Hygiene Exhibition in 1911, which brought over five million visitors to Dresden. The exhibition used the latest techniques to present knowledge about human anatomy graphically as never before, and also addressed issues such as preventive health care and nutrition. The Museum's universally understandable presentations were always abreast of the latest scientific findings, and contributed significantly to the democratization of public health policy during the Weimar Republic.

In 1930 the museum moved into its present building, designed by Wilhelm Kreis (1873–1955) as the centrepiece of the Second International Hygiene Exhibition. The greatest attraction of the exhibition was the Transparent Man, a material expression of the modern concept of Man, combining science, transparency, rationalism and progress.

From 1933 until the end of the Second World War, the Museum's public education concepts and its highly advanced methods of communication were harnessed to the propagation of Nazi racial ideology. The firebombing of Dresden in February, 1945, destroyed a large part of the Museum building and its valuable collection. Under the East German state, the Museum functioned as a national public health education agency. In 1991, the Deutsches Hygiene-Museum adopted its present identity as a Museum of Man, revisiting the innovative aims of its founding years with today's means and methods.

TIME LINE

- 1911** The First International Hygiene Exposition is held in Dresden. Karl August Lingner, manufacturer of Odol hygiene products, is a major organizer. From May to October, the exhibition draws a record number of visitors: over five million. Lingner develops the idea of a “National Hygiene Museum”.
- 1912** The educational materials workshop of the Deutsches Hygiene-Museum is founded; the permanent exhibition on Man is developed.
- 1919** The Museum begins its exhibition activities with a permanent travelling exhibition in Germany and abroad. From 1919 to 1937, the Museum organizes 1241 exhibitions throughout Europe, with a total of 30 million visitors.
- 1920** The association of prominent individuals, companies and organizations founded to advance the Museum concept changes its name to “Deutsches Hygiene-Museum”.
- 1927** Near the Dresden city centre, the cornerstone is laid for the Museum’s present building, designed by Wilhelm Kreis. The production and international distribution of educational materials expands. By 1937, some 497,000 charts and 735,000 slides on anatomy, health and hygiene will be produced.
- 1930** The Deutsches Hygiene-Museum opens in its new building as the centrepiece of the Second International Hygiene Exhibition, with the “Transparent Man” exhibit as its chief attraction.
- 1933** Numerous exhibitions of the Deutsches Hygiene-Museum propagate Nazi racial ideology.
- 1945** February 13–14: The Museum building is severely damaged and many valuable exhibits are destroyed in the night bombardment. Rebuilding begins after the end of the war. September 1: The Deutsches Hygiene-Museum reopens as the “Institute for Hygienic and Medical Propaganda of the German Central Health Administration in the Soviet Zone of Occupation”.
- 1946** The production of human anatomical models resumes.
- 1949** First postwar exhibitions. The “Transparent Woman” makes its postwar debut in Stockholm.

- 1967** The Museum is renamed the “Deutsches Hygiene-Museum in der DDR”, and founds the “Institute for Health Education” and the “Institute for Biological and Anatomical Educational Materials”.
- 1987** The World Health Organization (WHO) names the Deutsches Hygiene-Museum a “Collaborating Centre for Health Education”.
- 1990** The State of Saxony places the Museum under the control of the Ministry of Social, Health and Family Affairs. The educational materials workshops are privatized.
- 1991** The Deutsches Hygiene-Museum expands its concept: it will organize special exhibitions, conferences and symposia on topics regarding Man, the human body, health, the environment, and culture.
- 1992** The State of Saxony holds an architectural competition for the modernization of the Museum building, and awards first prize to the Viennese firm Coop Himmelb(l)au.
- 1996** The Deutsches Hygiene-Museum contributes to the conception of the theme park “Man – Nature – Technology” at Expo 2000 in Hanover.
- 1998** After a new selection process, the Dresden architect Peter Kulka is awarded the commission to modernize the Museum building.
- 1999** The State of Saxony, the city of Dresden and the private insurer DKV Deutsche Krankenversicherung AG establish the Deutsches Hygiene-Museum Foundation.
- 2001** Modernization of the building begins.
- 2004** April 1: The first section of the new permanent exhibition opens.
- 2005** April 23: The second part of the new permanent exhibition opens.
December: The Children’s Museum opens.
- 2010** Inauguration Great Hall
- 2014** Remodelling of the exhibition section “Eating and Drinking”
- 2016** Remodelling of the exhibition section “Living and Dying”
- 2017** Remodelling of the Children’s Museum

THE HUMAN ADVENTURE THE PERMANENT EXHIBITION

The Deutsches Hygiene-Museum's permanent exhibition was opened in two phases in 2004 and 2005. The 2,500-m² presentation includes over 1,300 exhibits, mostly from the Museum's own collection. Loans from other institutions, media installations specially developed for the exhibition, and interactive stations also contribute to an informative and entertaining museum experience. The diversity of this approach to the exhibition's subject matter addresses the needs of a wide variety of visitors, and has made the Deutsches Hygiene-Museum one of Europe's most attractive scientific museums.

The permanent exhibition focuses on a theme that is both obvious and ambitious: Man. Its seven rooms are devoted to separate topics, but rather than forming an encyclopaedic system, they deal with different aspects of human life while maintaining a continuous connection to everyday experience:

The Transparent Man: Concepts of Man in modern science

Living and Dying: From the first cell to death

Eating and Drinking: Nutrition as a biological function and a cultural activity

Sexuality: Love, sex and lifestyles in the age of reproductive medicine

Memory, Thinking, Learning: The brain: a universe in our heads

Movement: The art of motor coordination

Beauty, Skin and Hair: The open border between the body and the environment

MARVELLING – LEARNING – TRYING OUT

The exhibition experience is designed as a journey to the human body and an exploration of ourselves, our thoughts and our feelings. The thought-provoking exhibits and the associations and contrasts between them set a world of images in motion in the visitor's mind. The exhibition's architecture produces its effect, not with spectacular staging, but with the advantages of classical museum design.

The permanent exhibition was developed by a project team under the direction of the curator Bodo Michael Baumunk. The exhibition design was conceived by the architecture firm of Gerhards & Glücker, Berlin. In October, 2005, a hands-on children's section was added to the permanent exhibition.

THE SEVEN SECTIONS OF THE EXHIBITION

THE TRANSPARENT MAN

How does the scientific viewpoint influence our concept of Man? Can modern techniques such as magnetic resonance imaging expand our knowledge of the body? How has the Deutsches Hygiene-Museum presented medical conceptions of the body throughout its history?

The first room is an introduction to the overall theme of the exhibition: Man, the human body, and health. From the perspective of the history of science, this section looks at the methods that researchers have used to examine and measure the human body. Scientific instruments illustrate this history, and visitors also encounter results of early research that are still fascinating today, including preserved anatomical specimens, wax and plaster models, and figures made of paper-maché and wood. Images like these, which were often stylized, have influenced both the scientist's and the layman's image of the human body to the present day.

LIVING AND DYING

How is a cell created, and how does it grow into a complete organism? What is health and what is illness? Why do living things age? When is a person dead? How do different cultures treat the beginning and end of human life? Will science one day overcome death?

Progress in biology and medicine are allowing scientists to penetrate ever deeper into molecular levels where human beings seem to be made up of sequences of letters. This abstraction complicates the ethical questions about the beginning and the end of life, which genetic researchers, politicians and the public must face today.

The exhibition therefore starts by introducing the visitor to the internal processes of the cell that allow new life to arise through the fusion of egg and sperm cells. It also deals with pregnancy and birth, and presents some of the ceremonial practices that have been associated with birth since antiquity.

EATING AND DRINKING

What can human beings eat? Why do they eat what they do? How has nutritional behaviour changed in recent decades? What nutrients do we need? Are there rules for healthy nutrition?

This room focuses on the process of eating, from the attraction of seeing and smelling food to its digestion in the mouth, stomach and intestines. Particular attention is given to the close relationship between nutrition and health. Until the 1920s, the primary nutritional challenge in Germany was to stamp out illnesses due to deficient diets, such as rickets and scurvy. Today the chief problems are the effects of excess, including obesity, tooth decay, diabetes and alcoholism. The exhibition compares different cultures to show the variety of foods that satisfy the body's nutritional needs throughout the world. And it presents examples of regional specialities that preserve traditions of food production and culinary culture.

SEXUALITY

What is the biological function of sexuality? How do hormones influence sexual behaviour?
Does modern reproductive medicine make sex obsolete, or does it produce new freedoms?
How important are intimate relationships today?

The availability of reliable contraception separates sex from the idea of reproduction, while at the same time modern medicine makes reproduction possible without sex. What does the future hold for a bodily function that may one day have no biological purpose?

Against the background of these suspenseful questions, this section of the exhibition provides classical sex education aimed especially at the Museum's young visitors, including an up-to-date focus on HIV/AIDS and other sexually transmissible diseases. At the same time, the exhibition also presents the potentials and risks of reproductive medicine and discusses the ethical issues that result from them.

MEMORY, THINKING, LEARNING

What can the brain do, and how does it work? How does the world get into our heads, and how does it stay there? What is consciousness? How do we learn? Will computers one day expand the brain's capabilities?

The fifth room of the exhibition is devoted to the findings of brain research, which has developed into a crucial discipline for the sciences and the humanities in recent years. Yet it is still a mystery how the brain makes consciousness out of 100 billion neurons. Neuroscience, aided by imaging techniques, delivers fascinating insights into the work of the thinking organ. Numerous interactive elements allow visitors to test their capacity to notice and remember things.

MOTION

How do we control the body's movement? Why do the rhythms of the heart and lungs move us?
Is there a body language? Why is movement fun?

This part of the exhibition demonstrates that the body moves a great deal involuntarily. Some movement is hidden inside the body, such as the heartbeat, the circulation of blood, and the movements of the intestines. Other kinds of movement are visible externally, such as the rising and falling of the ribcage as we breathe, and the blinking of our eyelids. But we also move our bodies to communicate, and to procure a good feeling of our bodies and ourselves. There are many interactive stations where Museum visitors can test their motor abilities, such as their sense of balance and rhythm.

BEAUTY, SKIN AND HAIR

How does the body's boundary between inside and outside work? What kinds of sensations can we receive through the skin? How important are skin and hair for our self-image, and what is their cultural significance?

People devote more attention to their skin and hair than almost anything else. In the last section of the exhibition, the sumptuous and spectacular Schwarzkopf collection on the history of cosmetics is juxtaposed with current scientific information. Skin and hair are an open border between the body and its environment, between the self and the other, between inside and out. This dialog illustrates the relationships between the scientific disciplines and the cultures of the body — relationships that are at the core of the Deutsches Hygiene-Museum's concern as a Museum of Man.

SPONSORS

The permanent exhibition was funded in part by Apogepha Arzneimittel GmbH and the German Federal Commission on Culture and Media. The section "Memory, Thinking, Learning" was created with the support of the Klaus Tschira Foundation. The reopening of the section "Eating and drinking" was supported by the Ikea Foundation.



Die Beauftragte der Bundesregierung
für Kultur und Medien



KLAUS TSCHIRA STIFTUNG
GEMEINNÜTZIGE GMBH

Further support through

*Dresdner
Essenz*

THE WORLD OF THE SENSES

THE CHILDREN'S MUSEUM IN DRESDEN

The Children's Museum is a space where visitors aged five to twelve years can experience the subject matter of the permanent exhibition through appropriate hands-on exhibits. In 2017/18 the Children's Museum was completely renewed.

The theme of the Children's Museum is the five senses: hearing, seeing, feeling, smelling and tasting. In 5,000 square feet of exhibition space, children can explore the secrets and the amazing capabilities of the senses through which we discover our environment. Children can test their senses and experiment on their own, and with their friends, parents or teachers, at numerous interactive stations. The exhibition experience stimulates them to think and to use all five senses actively. In the process they discover things about their bodies and about themselves, and at the same time they become acquainted with the museum as a stimulating place for the transmission of knowledge.

The Children's Museum reinforces the Museum's value as a place of active extramural learning. The exhibition's educational concept is based on an experiential approach to learning in which children touch, experiment, get involved, think and learn. These educational principles are in keeping with the latest findings and concepts of current brain and learning research. Experience comes first and awakens interest, then comes the cognitive process of learning that ultimately leads to understanding.

Recent scientific findings firmly establish the importance of extramural places of learning such as museums. In the Deutsches Hygiene-Museum's years of cooperation with schools and child care centres, such educational offerings have been well received, and could be used more intensively. The Children's Museum offers an opportunity to take full advantage of such offerings.

Supported by



ART MENTOR FOUNDATION LUCERNE



SELECTED SPECIAL EXHIBITIONS SINCE 1990

Leibesvisitation: A Retrospective on Images of the Body over Five Centuries (1991)
To Be or Not To Be: On the History of Abortion (1993)
Darwin and Darwinism (1994)
Images of the Body—Images of Man (1994)
Sick: Why? Ethnic Groups', Healers', and Physicians' Views on Illness (1995)
Rubber—Elastic Fascination (1995)
The Human Heart in Medicine and Culture (1995)
Killer Epidemics: History in the Making (1995)
Homeopathy, 1796–1996: A Medical Practice and Its History (1996)
The Pill: Of Pleasure and of Love (1996)
Sitting: The Art of Sitting on Chairs (1997)
The Cow—Its Milk (1997)
Old and Young—Adventure of the Generations (1997)
Gene Worlds (1998)
The Main Thing: Being Healthy! Health Education between public Hygiene Campaigns and Health Services (1998)
The New Man: Obsessions of the Twentieth Century (1999)
Foreign Bodies—Foreign Beings: Of Inevitable Encounters and Conflicting Emotions (1999–2000)
Adventures into the Mind: The Brain and Thought (2000)
The (Im)Perfect Human Being (2000–2001)
Sex—Facts and Fantasies (2001–2002)
Man and Beast: A Paradoxical Relationship (2002–2003)
The Ten Commandments (2004–2005)
To Live Again: A Photographic Exhibition on Dying (2004)
Stefan Moses: Portraits of the Germans in Photographic Retrospective (2005)
Play: The Exhibition (2005)
Evolution: Tracing the Odyssey of Life (2005–2006)
Dresden—The Legend (2006)
Deadly Medicine: Creating the Master Race (2006–2007)
Peter Kulka. Minimalism and Sensuality (2007)
Sleeping and Dreaming (2007/2008)
Six Feet Under. Autopsy of our Relation to the Dead (2007/2008)
Glück – welches Glück. An exhibition on luck, happiness, and fortune (2008)
2° Weather, Climate, Man, An exhibition of the Deutsches Hygiene-Museum (2009)
War and Medicine; An Exhibition by the Deutsches Hygiene-Museum and Wellcome Collection, London (2009)
Heart over heels ; Family-oriented guest exhibition from the children's museum "FRida & freD", Graz, Austria (2009-2010)
Work: Care and Meaning (2009 - 2010)

What is Beautiful? (2010 - 2011)
Religious Energy. About Man and God (2010/2011);
On Your Marks. Sports and Society (2011/2012)
Images of the Mind in Art and Science (2011)
The Passions. A Drama in Five Acts (2012)
Herlinde Koelbl. Clothes make the man (2012)
Do or die. The Human Condition in Painting and Photography (2012)
On Borders -17 Commentaries from Across the Divide (2013)
Wealth – more than enough (2013)
Dance! Moves that move Us (2014)
Migration and Diversity in Germany today (2014)
Roll Up! Roll Up! An Anatomical Waxwork Cabinet Meets Art (2014)
The Ties of Friendship. An Exhibition about the Things That Connect Us (2015)
AIDS. Based on a True Story (2015)
Fast Fashion. The Dark Sides of Fashion (2015)
A Fleeting Sense of Happiness. Photographs by Phillip Toledano (2016)
Language. The World of Words, Signs and Gestures (2016)
Shame. 100 Reasons for turning Red (2016)
The Face. A Search for Clues (2017)
Pets Friends Forever. Pets and their People (2017)

SPECIAL EXHIBITIONS IN 2018/19

RACISM. THE INVENTION OF HUMAN RACES

19 May 2018 to 6 January 2019

Curator: Susanne Wernsing

Scenography: KÉRÉARCHITECTURE, Berlin www.kere-architecture.com

Consultant: Prof. Dr. Christian Geulen (Universität Koblenz-Landau)

Curatorial team: Dr. Tiphaine Cattiau, Rebekka Rinner, Volker Strähle

Video curators: Mo Asumang, John Kantara, Barbara Lubich

Racism is an inhumane ideology, but at the same time an everyday occurrence that confronts many people with discrimination and violence. The colour of their skin, their appearance, their religion or their language lead them to have humiliating experiences which are almost unimaginable for other parts of the population. Racism not only hurts individuals but also violates the ideals of equality and freedom that form the basis for our democratic society. This exhibition investigates how these forms of racism are connected to the term "race": a category which, while it appears to describe human differences, is in fact really used to justify political, social and cultural inequality.

Though people all over the world look very different from one another, there is no such thing as "human races". "Races" are an invention whose catastrophic effects have wreaked harm since the 18th century. The exhibition analyses the scientific methods behind the development of this school of thought and presents images and media used to disseminate it to this day. One section addresses the role of the Deutsches Hygiene-Museum as a propaganda machine for so-called "racial hygiene" under National Socialism. Another chapter is devoted to the politics of racial exploitation in the colonial period, the aftereffects of which extend to today's refugee movements.

All the sections give the floor to figures who have critically examined racial ideologies. Multimedia exhibits, filmed interviews and video installations present current topics for discussion: rampant casual racism, the debate on population genetics, returning stolen cultural assets or the challenges of a post-migrant society. The project team under curator Susanne Wernsing was advised by a working group made up of experts who deal with racist experiences on a personal or academic level, as activists or as part of education programmes. Their comments have become an important part of the exhibition. The design is the work of Berlin-based Kéré Architecture, who caused an international sensation in 2017 with their spectacular pavilion for the Serpentine Galleries in London.

SHINE ON ME. THE SUN AND US

28 September 2018 to 7 July 2019

For the first time a special large-scale exhibition is taking a look at the star at the centre of our solar system from various perspectives. Objects and findings from the arts, cultural history and the natural sciences engage in a sensory dialogue on mankind's intense relationship with the Sun, one which has shaped our lives for more than five thousand years. We have always been fascinated by our central star, but where does that universal fascination come from? What do we know about the Sun, and what mysteries remain concealed inside this sphere of hot plasma at 5,500 °C? From Ancient Egyptian worship rituals, alchemy and astrology to solariums, solar farms and solar probes to bikinis, bombs and pop music, the exhibition examines our Sun as a deity, an instrument of time, a symbol, a luminous force, a remedy, an energy source and, of course, a star.

The Dresden project gets underway in autumn 2018, almost concurrently with a NASA mission aiming to send a space probe as close to the Sun as possible. The exhibition sees itself as a sort of sister mission pursuing a similar objective: To enthrall visitors to the exhibition and guide them as close as possible to the Sun phenomenon.

PEOPLE AND PLANTS

April 2019 to April 2020

Plants are vital to mankind's survival; and yet, all too often, they are overlooked and neglected. We are now barely aware of just how genuinely dependent we are on them, especially in our urban everyday lives. Indeed, the way plants are cultivated and processed into food and medicine, or as materials, has become more or less invisible.

With exhibits from the visual arts, literature and cultural history as well as biology, agricultural and forestry sciences, the exhibition focuses on our fellow plant-based beings and examines differing views of the flora that surrounds us. As a result, plants are showcased as nurtured miracles of nature, as complex living beings, as economic factors, food, or cultural product.

The exhibition suggests that the way we deal with plants reveals our ambivalent relationship with nature. On the one hand, we wish to preserve it intact, wild and unspoilt; on the other, we exploit it unsparingly in order to satisfy our needs. So do we need a new concept of nature, given the profound impact we human beings are having on our ecosystems? Would our view of the environment be a different one if the history of human civilisation had been a narrative of complicity, nurturing and simultaneous exploitation of plants and vegetation?

FACT SHEET

Address: Stiftung Deutsches Hygiene-Museum, Lingnerplatz 1, 01069 Dresden

Visitor's Services

Tel./E-Mail +49 351-4846 400; service@dhmd.de

Fax +49 351-4846 402

Press and Public Relations

Telephone/e-Mail +49 351-4846 120; presse@dhmd.de

Internet <http://www.dhmd.de>

OPENING HOURS

Tuesday through Sunday and holidays: 10 A.M. to 6 P.M.

Closed: Mondays, January 1st and December 24th-25th

ADMISSION PRICES FOR THE MUSEUM AND ALL SPECIAL EXHIBITIONS

Young persons under 16: free admission

Standard ticket: € 9.00

Reduced ticket: € 4.00

Family ticket € 14.00 (Two adults accompanied by at least one child)

Annual ticket: € 30.00

Valid for two consecutive days

SERVICE FOR FOREIGN VISITORS

All exhibitions in English and German.

Audio guides for the permanent exhibition in English, French, Polish and Czech for free.

"Discover Your Senses" - Tour in English through the Children's Museum

Tourists holders of the Dresden Cards receive a 20percent reduction.

Free admission for all foreign school classes.

PUBLIC TOURS THROUGH THE PERMANENT EXHIBITION

Adult tours: 2 P.M. on Saturdays, Sundays and holidays

Audio tours are available for individual visitors in English, French, Polish, and Czech. We also provide guided tours for groups in English, French, Czech und Russian upon request.

HOW TO GET TO THE DEUTSCHES HYGIENE-MUSEUM

By foot from the Frauenkirche in downtown Dresden: approximately 10 minutes

Streetcars:

Lines 10 and 13 to the stop named "Georg-Arnhold-Bad/Deutsches Hygiene-Museum"

Lines 1, 2, 4 and 12 to the stop named "Deutsches Hygiene-Museum"

Paid parking is available for buses, cars, and vehicles for visitors with disabilities

MUSEUM'S CAFE

Open Monday through Sunday: 10:30 A.M. to midnight

Tel: +49 (0)351 4846 600, Fax: +49 (0)351 8212 375

Catering for every type of event