



Bodo-Michael Baumunk

Began to work with exhibitions while still a student of Empirical Cultural Studies, Art History and German Studies in Tübingen and Berlin (Free University). Since 1981 he has worked as a freelance curator in the fields of history, natural sciences and history of science. Numerous publications on museological topics related to cultural history. Many lecturing assignments and workshops (at the Humboldt University Berlin, the University of the Arts Berlin and the Museum Academy of the Landesmuseum Joanneum Graz) and as a curatorial consultant for the Concentration Camp Memorial Site Sachsenhausen.

Exhibitions (a selection)

2013/2014

Leben nach Luther Eine Kulturgeschichte des evangelischen Pfarrhauses
Deutsches Historisches Museum Berlin



The evangelical parsonage, for centuries a centre of identity-shaping protestantism, has long been undergoing change. At the same time, the parsonage continues to have an impact today, in particular as a “place of remembrance” of German cultural history – together with many stylisations and elevations. However, was the parsonage as a kind of cosmos a German phenomenon? Side glances at protestant Europe revealed similarities as well as remarkable differences.

"A must"
Berliner Zeitung

"An extremely successful exhibition"
Neue Zürcher Zeitung

"Perhaps it is not so much the number of exhibits that counts. But the idea which brings them to life."
Frankfurter Allgemeine Zeitung

It succeeds in enlightening "the curious contemporaries and in not boring the experts"
Süddeutsche Zeitung

2009/2010

Koscher & Co Über Essen und Religion
Jewish Museum Berlin



Design: Norbert W. Hinterberger

The *Kaschrut*, the Jewish dietary laws, along with everything else that has anything to do with food in Judaism, were the focus of the exhibition. Its horizon was wide, ranging from the ancient cultures of Egypt, Mesopotamia and Graeco-Roman antiquity to Christianity, Islam and Hinduism.

"Superb exhibition"
TAZ

"One is amazed...while the visitor is still smiling over the drunk Noah after his first confrontation with the juice of the vine, the rooms "Repast" and "Enjoyment and Renuciation" are already spreading their colourful cloth of holy sacrificial rules, gracious customs and foreign rituals."
Berliner Zeitung

"Religion is always a serious topic, particularly when it covers comparisons and relationships between different beliefs. However, there is no lack of is self-irony in this exhibition."
Jüdische Allgemeine

"A light-handed and open-minded concept"
Die Welt

2007

Frühmoderne Bücherwelten Der Bibliothek des 18. Jahrhunderts und das hallesche Waisenhaus Franckesche Stiftungen Halle



Design: Stefan Haslbeck

The exhibition covered the period between 1670 and 1830, thus also the transition from the “book collection” to the modern library. This applied to catalogues and classifications, library buildings, the development of professional librarians, the intensification of the relationship between the book trade, the review system and libraries and not least of all the omnipresent encyclopaedic idea.

“You will not visit this exhibition without being amazed more than once. Amazed how it succeeds almost playfully in fanning out the weighty subject ... from a perspective of the history of ideas, the world and everyday life. Amazed how many beautiful items have made their way to the showcases here...And finally, amazed that it has actually been possible to create an attractive exhibition about books“

Mitteldeutsche Zeitung

“Whoever...purchases the catalogue - which is fascinating even after having visited the exhibition - either before or after seeing the exhibition, is optimally provided with further impressions of the beginnings of the German library system.“

Frankfurter Allgemeine Zeitung

2007-2009

Die Roboter kommen! Mensch – Maschine – Kommunikation Museumsstiftung Post und Telekommunikation Exhibition venues: Berlin, Frankfurt, Stuttgart, Kerkrade (NL), Amsterdam (NL)



Design: Id3d-berlin

The history of mechanical engineering in reality and science-fiction: the exhibition “superimposes” the past, present and future of robotics, showing both 18th century machines and spectacular “mechanical beings” from the fifties as examples of both modern industrial robots and service robots.

“Extremely enjoyable cultural, social and industrial history.”
Der Tagesspiegel

“Like a chamber of marvels and „seven-hills“-like – definitely in a positive sense”
Berliner Zeitung

“Brightly-coloured anthropomorphic mechanical beings parade in battalions. Square robot heads next to futuristic android faces rise up out of the crowd ... The exhibition succeeds in clearly defining various aspects of robots and robotics...”
Frankfurter Allgemeine Zeitung

2003/2005

Der Mensch Die neue Dauerausstellung
Dresden, Deutsches Hygiene-Museum



Design: Gerhards & Glücker, Berlin

For the first time since 1991 the long-established museum of health and hygiene education is once again showing a permanent exhibition as an integrated whole: body functions are portrayed from medical-biological and cultural perspectives. The exhibition also documents the museum's history since 1911.

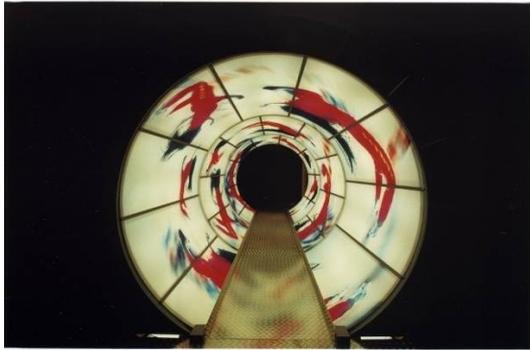
“The museum's curators have eschewed recent trends towards amusement-park styles of presentation. This is a place to learn...The display's strong, simple and light design – the ultimate in German chic – creates an effect that is modern and learned, calm and uncluttered, despite the wealth of objects.”
Nature

“There are not many exhibitions which are so comfortably furnished...The light is pleasant, the colours subtle, there are places to sit everywhere and the exhibition is so cleverly designed that you don't notice how often you find yourself standing in front of a display case looking at objects in the old-fashioned way.”
Neue Zürcher Zeitung

2000

Sieben Hügel Bilder und Zeichen des 21. Jahrhunderts

Berlin, Berliner Festspiele/Martin-Gropius-Bau



Head Curators: Bodo-Michael Baumunk, Gereon Sievernich

Design: Ken Adam, Lebbeus Woods, Charles Wilp, Kazuko Watanabe, Gerrit Grigoleit and others.

The main event of the millennium year in Berlin combined arts and sciences, new media and proof of the human pursuit of knowledge from three millenia. The exhibition was dedicated to genes and neutrinos, dream research and space travel, “artificial life” and biodiversity in the jungle tree-tops, ancient and new religions, antique libraries and modern storage media.

“Modern and entertaining, wise and colourful, as up-to-date and free of all apocalyptic visions as a start-up company’s business report. The exhibition is the encyclopaedia of the Berlin Republic.”

Der Spiegel

“An intense yet enjoyable and provocative experience that shows how today’s museums and galleries have been able to layer collections and objects with the latest in computer and presentation technology while employing imaginative architects and set designers to create the drama needed to entertain visitors even while they are learning”

The Guardian

1996

Die Kunst des Fliegens Malerei, Skulptur, Architektur, Fotografie, Literatur, Film

Zeppelin-Museum Friedrichshafen



Design: Stefan Haslbeck

Flying is an art, and it is freedom – it was already an art when the first hot-air balloon took to the air in 1783. The aviator as the “new man” of the 20th century, his view from above that of the

“übermensch”, his drop height the distance to tradition and earthly morality: this is how flying has influenced architecture, urban development, the fine arts and literature.

“... whereby a mixture of biographic, cultural and historical approaches ensures a continual change of perspective. The opening exhibition presents distinguished names such as Alexander Rodchenko, Joseph Beuys, Yves Klein, Fernand Léger and Henry Moore, accompanied by a catalogue..making the cultural history of flying an instructive adventure.”

Kunst aktuell

1995

Bibelmuseum, Francke-Kabinett, Naturalienkabinett

Dauerausstellung

Franckesche Stiftungen Halle



Design Concept: Bodo-Michael Baumunk, Stefan Haslbeck

In the pietistic spirit of the institution picture-less library rooms were created, focusing on the word, architectural loans from biblical or church historical models (the Temple of Solomon, the Tower of Babel, the Roman basilica) and in a strict geometric form which played a special role in the curriculum of the pietistic educational institutions.

1994

Darwin und Darwinismus Eine Ausstellung zur Kultur- und Naturgeschichte

Dresden, Deutsches Hygiene-Museum



Design: Stefan Haslbeck

The exhibition showed a biological theory's impact on science and society. After reviewing earlier natural history it portrayed the development and consequences of Charles Darwin's evolutionary theory - social Darwinism, criminal anthropology, eugenics: a rendezvous between humans and animals with locations ranging from Victorian England to Stalinist Russia.

"constantly surprising with its witty, challenging and disturbing tableaux"
Times Literary Supplement

"superb exhibition...a memorably successful survey of the genesis, sweep and power of a scientific idea"
Nature

1989

HAUPTSTADT Zentren, Residenzen, Metropolen in der deutschen Geschichte
Bonn, Kunstforum am August-Macke-Platz



Exhibition architecture: Peter Kulka

The lack of a political, social and cultural centre was no exception in German history – the exhibition reflected this fact in a wide panorama made up of all possible "ersatz" capitals, i.e. Aix-la-Chapelle, Frankfurt or Nuremberg, numerous small princely residences ranging from Detmold to Weimar, Berlin and Bonn – but also the Californian exile of German artists after 1933.

"An unusual event...an acid test for the envisaged large-scale historical museums...a signum for the future portrayal of history"
Handelsblatt

1987

Berlin, Berlin Die Ausstellung zur Geschichte der Stadt
Berlin, Berliner Festspiele/Martin-Gropius-Bau



Exhibition Management: Bodo-Michael Baumunk, Gottfried Korff, Marie-Louise von Plessen, Reinhard Rürup, Wolfgang E. Weick, Design: Hans Dieter Schaal

The historical exhibition on 750 years of Berlin history, the main event of Berlin's anniversary celebrations in the shadow of the Wall, invoked the spirit of former metropolises – not least of all by falling back on the architecture of the bold utopias of the 1920s portraying a “New York on the Spree”, a modern, hi-tech urban organism.

“Berlin's major exhibition on its 750th anniversary...does not leave anything out and it is without a doubt just this that makes the exhibition so fascinating and unique. I imagine no city in the world has ever documented its own history so thoroughly and in such a versatile way.“

Die Welt

“A historiographic ‘Gesamtkunstwerk’”

Die Zeit