

**Kein Künstler, aber ein "verspielter Hund":
Bodo von Dewitz über das Kuratieren als kreativen
Prozess**

**Not an artist, but a "playful dog":
Bodo von Dewitz on curating as a creative process**



After an apprenticeship at the auction house Neumeister in Munich Studied history and German studies in Berlin and Hamburg, there 1985 PhD. Curator for the AGFA Photography Collection in Cologne, since 2005 curator of the photographic collections of the Museum Ludwig Cologne. Numerous exhibitions on the history of photography and teaching at the University of Bonn.

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One year before the first conference on historical image research in Eastern European history, a unique photo exhibition was also held in Cologne. Museum Ludwig displayed the newly acquired Mrázková collection - a cross-section of early Soviet photography. These "political images" do not make history visible with scientific methods, but that is precisely why they can be evaluated for the benefit of historians. The curator of the exhibition, Bodo von Dewitz, helps to sharpen the view.

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Herr von Dewitz, you first studied history in Hamburg for the teaching profession and then did your doctorate in 1985 on amateur photography in the First World War. From today's perspective, this is a trendy topic. But at this time it was a strange decision, measured by the standards of the time. How did you come to this?

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I started and stopped a traditional apprenticeship in the art trade because I was not interested in selling art. After passing the state exam, I looked around, spent half a year traveling the US thinking, "You have to do anything but go to school. So I studied again and this time alone art history. That's what I wanted from the beginning, but was relatively advice-resistant after graduation. Then I saw wonderful galleries, exhibitions and museums in the USA with photographs and thought to myself: "Hello, the medium is somehow very energetic and interesting and exciting." But there was also, and perhaps you also know, a revival situation: an interesting symposium took place at the Hamburger Kunsthochschule, where Herbert Molderings, Wolfgang Kemp, Ullrich Keller and Wilfried Ranke lectured. It was new to them, too, to deal with photography.

Wolfgang Kemp gave a brilliant lecture on quantity and quality in the history of the medium of photography. There we sat with open mouths. Such a thing happens very rarely in any lectures, that one says: "Woah, here I'm learning pure." After that, I realized that I did not have to write about Raffael or Leonardo's twentieth or fiftieth monograph, or about the order of columns of Romanesque churches. It opened up a whole new terrain that could be dealt with in the context of art and cultural history.

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After returning from the USA, I first studied art history in Berlin for three semesters and went there to professors with the intention of doing my doctorate on photography history. Herr von Simson in Berlin just leaned back and was extremely bored. But other professors later in Hamburg said: "For God's sake, photography, that's a re-promedium, what do you want with it?" Crucial was then that Martin Warnke came to Hamburg; he became my doctoral supervisor, and we understood each other brilliantly. It was about producing ideas and exploring new terrains of art history. Professor Warnke was and is an incredibly creative scientist. With him I felt really well cared for with a pioneering work, for which one got so little help and could not wait.

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Parallel to the doctoral thesis [[1](#)] I discovered the estate of the photographer Käthe Buchler, who photographed the home front in Braunschweig during the World War 1914-18. In view of this material, I also felt addressed as a historian and found it very exciting how this serving home front, the so-called "white angels", has staged. This became clear in the photographs. With this material I was able to stage an exhibition as a student in the Municipal Museum Braunschweig. Later I got a SHK position at the Museum of Arts and Crafts in Hamburg. Also there was a photo collection, but was orphaned after the departure of Fritz Kempe. As in many museums there was also a wonderful collection tradition from the turn of the century, partly from the 1920s, which was not continued. Fritz Kempe had continued the collection after 1945 from the Landesbildstelle, only in the 1970s, these stocks were then merged in the Museum of Arts and Crafts.

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In this collection I have worked through the historical part of the early days, especially the daguerreotypes, and incidentally researched my work on amateur photography in the First World War. This was a tedious business, because

the old World War II collections were punished in many museums with disrespect. Sometimes I had to untie the old cords that had been used for the 1939/40 outsourcing. But that was exciting, that was exactly what I wanted. I always wanted to do pioneer work and not walk on old paths. That was my entry. And then you dig into a topic and, in spite of all the torments, can not get out of it. Especially the memoir literature from the First World War was difficult to cope with, often I was literally stuck in the trenches of the Western Front.

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And has your own photography changed through its art historical work? You mention in the catalog of "Political Images" this beautiful quote by Aleksandr Rodčenko, who speaks of the dusty Rembrandt's eyes, of the stencils you have in your head while photographing. Can you free yourself from taking pictures now, for example on vacation? Do you have Rodčenko in the head or Andreas Feininger or whoever?

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That's a funny question. That's exactly what you had in mind in the 1970s. At that time, I lived together with Silke Grossmann, now a professor at the HFBK in Hamburg, and the film pioneer and experimental filmmaker Heinz Emigholz. At that time you certainly influenced me during my own photography with many references to, for example, the Russian avant-garde. But more than a photographing amateur did not become me. When I was allowed to visit Rodčenko's studio much later, we naturally photographed his house facade from the bottom up. But those are just funny episodes.

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"History," is a phrase, "is written"; Writing is still the classical form of communication of the historian when he tells history. Curators tell no less stories when they stage art (objects) in exhibitions. For example, the collector David King has repeatedly shown that history can be wonderfully narrated through photography - and not just through exhibitions. With his powerful work Red Star over Russia, he tries no less than to add a visual dimension to the historiography: Along the big events, however largely neglecting the socialist everyday life, he tells the story of major political events, tapping the double-page Pictorial symbolism of the Soviet Union for more than three decades. [3] How important is a central thesis, a story to tell, when curating photography exhibitions? And does it always

succeed in transporting this thesis in photography exhibitions? Or should the pictures speak for themselves?

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These are many facets that are involved. Basically, I always think up a nice, catchy title and also choose an exciting title picture. This is already a first ideas concept connected. Sure, you're sitting in the office and you want to do something with a collection, with a certain repertoire of pictures. Then you can stubborn and little inspired just show the collection: open the door, and the thing has done. We never did that. I and my very small but highly motivated team have been activated to think - I have to weave Martin Warnke wreaths over and over again - and come up with attractive topics and questions for the historical material. And so it came, for example, to *seek the land of the Greeks with the soul*, the reinvention of Greece in the medium of photography. We know it from the watercolor painting ... and then there was already the idea to search all photographs to see how far they have created this Greece. The Acropolis was a wreck after the destruction of the 19th century. But the photographers have wonderfully staged it, they have ventured with their pictures of the few remains of antiquity, so to speak, a new look at the ancient traditions. *Seeking the land of the Greeks with the soul* or even *on the sweet shores of Asia* [4] - these were good subjects. At the time, I had just read the grandiose book on orientalism by Edward Said, [5] on the reciprocal inventions of the Orient and the Occident. Even the medium of photography invents and invented special versions of history in pictures. Of course the photographers wanted to sell their pictures. And those shoppers had all read the Bible or "Thousand and One Nights" before - and now suddenly there was the authentic medium of photography. Of course, they did not buy any dark side of the so-called oriental life, but the pictures that corresponded to the ideas they had brought with them. The title *On the sweet shores of Asia* refers to a small park on the other side of the Bosphorus. It has been proven that in the 19th century, all the tourists with the boat drove over for a moment, shivering a bit and said, "Hu, we're in Asia - but we're back soon." This reaction also determined the buyer behavior.

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In the beginning there is always an idea, and based on this idea you research and sort your material. I think that makes sense too. After all, our task is not just to write history, but also to reinvent history. For you as a historian, that's just the same: you do not write down the old things or extend them,

but it's always about a new way of thinking, interpretations and creative processes. For example, *on the sweet shores of Asia*, today's exhibition would be conceived in a completely different way. At that time, we ourselves were also neoromanticists. That has changed. Today, one would have to involve some tears.

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Then there is also the example of a whole collection in front of which one sees itself seated. For example the [collection Robert Lebeck](#). With this collection, this huge collection of 11,000 paintings from the 19th Century, I had a very wonderful quarry in front of me. Everyone said back in the early 1990s, when digital photography came out, that photography was lying. Everything is not so ... It was obvious to say: "Photography has always lied." That's why we have this exhibition *All Truth! All lie!* called.

Photography and reality in the 19th century. [6] There is always one central thought, and it carries the whole project. He then not only determines the title of the exhibition and catalog, but also contributes to the decisive press appearance shortly before the opening of the exhibition. To put it simply, I have always set myself the idea that visitors from our exhibitions should go out with a new idea. We always wanted to dismiss the visitor with the reaction "Aha, I've learned something" and not just his expectations.

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In this respect, one always comes back to his own experience-related relationships. Wolfgang Kemp to have heard with the lecture on quantity and quality - that was: "Mouth open ... oh, I have learned something." I would like to convey something like that. And that actually worked pretty well so far.

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[This](#) was very similar in the [Mrázková collection](#). This is a collection compilation, which was collected by Mrs. Mrázková in the 1960s / 70s. I was interested in these photographs as a continuation of what we already had. At some point it was said: "Here is a collection of pictures, you should have as a correspondence to your avant-garde collection necessarily ... There is very interesting Ignatovič material here, but also many photographs of Rodčenko and other contemporaries from the 1920s to 1930s." Then I simply pushed the purchase of the Mrázková collection, whose history I find exciting on my own, because collections are not only cheaper but also more diverse and always good for new discoveries. And as a historian and

cultural historian, I also buy without being assured of a future increase in value. I want to have it first. Of course, a certain greed is added. But especially in photography there are always exciting discoveries to make - that's what every humanities scholar knows. In photography, this moment is very vital, because the medium has never undergone a systematic work-up. The famous Stahlbad of historiography, once written by Wolfgang Kemp, lists and inventories have never existed in the history of photography. Actually, we are still working on reworking this story. That makes this work so exciting.

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I would like to briefly reiterate the photographs of the home front, because photographs are often - especially when they document warlike events or disasters - penetrate into the privacy of people. Are you setting yourself limits when curating an exhibition, which pictures you want to show and which ones you do not? Define visual boundaries that you do not want to exceed? There are many shocking pictures in photography, which can be used to attract much more attention.

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Here you are addressing a central barrier that I have institutionalized here. I am employed in an art museum; We could not establish the once-planned photo media museum in Cologne, one has to see that very clearly. For example, Ulrich Pohlmann is much freer in what he can show in the Stadtmuseum München. He can also show pure photojournalism. That's difficult here. At the *Kiosk* exhibition, we talked about the history of photojournalism - incidentally with the idea of showing no originals, only the printed pages. For even Robert Capa was only interested in whether his picture was printed or not. That galleries showed interest, that came much later. And in that context, we also did some brutal stuff in the *Kiosk* exhibition, but of course everything was defused by history. In the accompanying exhibition book we have always reproduced the entire pages of the publications. [7] Thus one could see: Haargelreklame stood next to the so-called "dying soldiers" of Capa. Such relationships are actually more interesting to me than tightrope walk along the history of the media, as overly current war reports.

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But photography is now much more integrated in our art museum. *Right* now the Picasso exhibition *Ichundichundich is in progress* . And right next to it, and that is where the

presentation of our Picasso collection begins. With this exhibition, we have actually arrived at our destination: photography is no longer merely documentation or appendix - it is a vital part of the presentation. Surely, there will eventually be a work on Pop Art and accordingly on the photo documents, which were exciting at the time. The history of integrating photography into classical and modern museums has been quite a lengthy process. However, the Museum Ludwig is already a glorious exception, because as early as 1977, the famous collection L. Fritz Gruber was purchased for the museum.

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I would like to go back to the exhibition [Politische Bilder. Soviet photographs](#) are coming. If you say that you are on an art-historical terrain and not on documentation - then the title Political Images is actually a little provocation. With the exhibition you just wanted to go away - at least then I perceived it as a visitor - of this aestheticizing representation of Rodčenko and others. They put the political message in the foreground. Is not that a bit contradictory to the concept you just described?

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Especially in this collection is really both in it. There we still have the avant-garde artistic ambitions of the early rebellious avant-garde, even the early Rodčenko is still present. This then goes into these propagandistic visions: the happy country life, the common harvest and so on. Both are available. Of course, I am initially interested in the aesthetic content, if it is the central theme of the picture. It was about the literacy of the many who could not read, who could only be addressed through pictures. But at the same time, of course, I am also extremely interested in the political course. It is also exciting to ask to what extent the Russian avant-garde, through its very sharp setting, its very sharp discipline, its dogmas, which it has built up for the art, did not fit in wonderfully in the then sharply contoured ways of working, as in the 1930s were predetermined. And this completely independent of the individual suffering. There are indeed several figures that have passed completely unbroken. And Stalin did not kill her. Look at the vites of all the photographers in our collection - that was also very interesting for me: All of them survived '45 and also the purges of 1937/38. They matched, were good, they were sleek. The literati have been massacred massively, the photographers to my knowledge not.

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How successful were the political pictures? Almost everyone in my circle of friends has seen this exhibition. But that may be due to a specific interest in Russia. Was she an audience success for the Museum Ludwig?

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Interior view - external view. The gape always crazy apart. But, she was well attended, was really well attended. I can not complain. Here, too, we just have a fantastic collection here with the Russians, which has now been expanded by the legacy of Irene Ludwig. In the area we are just fine. We're good for pop art, good for Russians, good for Picasso. The biggest success within the exhibition was actually our small films from Russian archives. Among other things, we have shown the destruction of the Savior Cathedral in Moscow and the later built swimming pool there. The photo and the film, in the time of the media, complemented each other. The pictures that you saw in the journals and the newsreels, which were also appropriately designed in a lurid way.

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And behind the audience effect, behind the exhibition - is not there a contradiction between the historian and the curator? When I go to these sources as a historian, I try to abstract from the aesthetic, at least it does not play a superficial role. How do you place the profound source value in the exhibition? Does that go over the accompanying lyrics that you say: Look, these photographers have all survived the terror. Or is it all about the presentation of the pictures alone?

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I have no conflict of interest. I am also active as an educator, I propose and because of these double occupations I often hardly get to work intensively, that is quite clear. The topic will be edited, published and presented on a certain level and will also be implemented accordingly in guided tours with school classes and so on. I myself stand in the exhibition and am only at the explanation of relatively few contexts. More would not be allowed in such situations and would overwhelm the visitors. Of course we use it with the features section. That's clear. And I think that's legitimate. As a rule, the visitor hardly knows anything, he would like to learn a context of experience and also something. Such a need I always assume; It's always a step to go to the museum and not to the cinema. But too much depth is not expected. And that's why we juggle on different levels; Often we can put more sophisticated information into texts that will last a bit longer in the catalog.

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But I have a conflict when I say: "Damn it, the scientist at the university, who has time and leisure and can now make a nice research semester, in which he finally comes to read a bit ..." Often we only read everything crosswise, because of time constraints more is not possible. We are doing administrative work without end and we have financing problems without end. For my next exhibition I'm only going to raise money. The art historian, this poor pig behind his desk, has so much in his head and is actually abused for a thousand other things. You can probably sign this as well if you work in an institution. You gradually start to have little to do with the content. At the same time, of course, you fight against it, which sometimes results in a high degree of self-exploitation. However, I got a Getty Scholarship in 2008 and spent four months on the Hill in Los Angeles. I bathed in the collections and in the library. That was really great. But that's just not the rule in museum work, universities grant semester breaks.

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However, that also applies only to semester students or Heisenberg scholarship holders ... You have just said that you would like visitors to come out with a question or a possible answer from an exhibition. Do you have a concrete message that you want to convey, or is it simply important to you that people can think and think for themselves? So once again referring to the question of just referring and specifically to the exhibition Political Images.

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Russian avant-garde, Russian Revolution - that's all relatively negative for us. But this incredible artistic sense of optimism and then the degeneration - this is also evident in the images. You can see many propaganda images from the 1930s, and find that these have been excellent photographers who have redesigned an incredible, interesting visual repertoire. Of course you can always do that well in the concert of picture viewing.

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Would you say that this task is actually taken over by the pictures? Or does this work not also take place in the accompanying information texts? In other words, how important are exhibition texts for you, which function do they take on? After all, they are sort of crowding between the visitor's view of the picture and the exhibits, which can significantly influence the reception of the image. Where does the "reception training" end, where does the "reception

control" begin? [8]

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Certainly the boundaries are fluid. For example, we often have a picture from a whole reportage, and we have to tell the whole story on the one picture. You have to include receptionist texts, you have to see the self-testimonies of the photographers, and of course it all has something of a teaching, patronizing or even ... indoctrination I would not say now. But of course the visitor is covered with information. The offer is lush and consists of many shades. The single picture is often not enough. After all, it is not an iconographically fruitfully charged work of the eighteenth century with complicated iconographic contexts, but rather often only a part of a whole chain. But: Nevertheless, one always comes back to it and says: "Hello, that is again very well condensed and very exciting for our general statement."

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You just said that you would like universities or historians to think more about photographs. Is this collection really accessible for research? So if I'm sending a doctoral student who wants to work on the avant-garde, for example, or about propaganda photography, could he use that collection?

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Absolute. I am the one who opens the floodgates when visitors come with real interests. We still have an extremely modest infrastructure in terms of media and Internet access. This is all under construction, takes a terribly long time. But when someone comes and wants to see, he can sit at the top of the boxes. He gets everything presented. Only he has to come. And many do not even know that the treasures that are not constantly hanging on the walls in the showrooms, are present. But I'm the one who really shows everyone everything. In addition, the contact to researching visitors is really fun, sometimes opens up completely new research ideas, from which I can also benefit as a collection curator. In the meantime, I'm the only one who knows where to find things, but I hope that will change soon.

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You are the findbook?

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Yes, still in the traditional sense (maybe) of the 19th century. You have the collection in mind, especially if you have built large parts yourself and has remained in the same place for 25 years.

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They addressed the early Soviet photographers who still had

that specific look and were simply well-educated. Well, the October Revolution actually broke many visual habits, photography experienced a decisive turnaround: all of a sudden the long-standing praise of "acting like a painting" became obsolete. Photography should now document the new reality within the framework of an event chronicle, albeit from the point of view of socialist content. [9] Are such upheavals visible to today's viewer in the museum? Does he realize that the way photographic practice has changed? Can this be shown on the pictures alone or must he be helped by the curator?

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You can and must communicate a bit, but you know the argument about the trumpeter of Rodčenko, who was then denounced in the face of this photo: "What a young pioneer looks like? This is an old uncle and so on. " Including this discussion right from the start is almost compelling and very enlightening. For the photographer, the view from below was a new perspective, an interesting new visual imprint and for his opponents a small bloated uncle. So both perspectives are there, incredibly close to each other. But, of course, Rodčenko's original artistic ideals remain ingenious. The new seeing, the change of people about knowledge processes in seeing - in this story, not everything ended well, but it was just brilliant concepts.

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Have you ever been to Rodčenko's apartment? I once visited his daughter and son-in-law. It was just amazing to stand in the almost unchanged studio, to find the darkroom and the work tables still. I already said that, and of course the whole group of photo curators photographed the house, the balconies and the views à la Rodčenko ...

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... I would have done that too.

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Sure, you had to do that ... actually pretty stupid! There's another porthole in his stairwell. Rodčenko has lived in a grandiose new building. Today it is a junkyard, the view was pretty bleak.

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I would still like to confront you with a quotation appropriate to this time: The Hungarian photographer László Moholy-Nagy formulated in 1927 in a discussion that in view of the "fanatical eagerness [s] with which photography today is practiced in all circles "All suggesting that the photography-less-than-know will be the future analfabet". [

[10](#)] Now we would like to know how you feel about the current photography credentials in general and historians in particular?

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Oh-oh, nice sentences, nice sentences. Literacy ... we all believed that. That was also a battle cry in the 1970s, with which one started. It must be exactly this literacy. I feel like that does not work at all. Although, of course, more and more pictures appear, more and more ... I believe that we love to lie in such delicacies as this visual literacy as an ideal. We imagine ourselves sometimes to be at the gates and have wonderful visual experiences and experiences. But I do not think that works. Do you have the feeling that we have become a visually educated people through the whole media presence? Is not it rather the complete stupidity that has occurred?

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By the way, there's one thing I have to tell you, because you're probably going to ask me what's next for the project. I wanted to do a Kirchbach exhibition. Kirchbach was a collector, an industrialist in Dresden, who actually collected Impressionists and Expressionists. But also photos. He had Lissitzky and others buy for little money and finally put together a great collection of about 600 photographs. Gallery quality, so really good. As I said, El 'Lisicki was in it, Moholy was in it, everyone was inside. This collection came to Switzerland after 1945, Kirchbach died, his wife died, and the photos fell into the hands of a nursing home director, who had them auctioned off at Sotheby's under the name of her mother-in-law Anderson. Herbert Molderings contacted Sotheby's two weeks earlier and found a correspondence in the city archives of Lübeck where the name Kirchbach appeared in connection with a private avant-garde photo collection compiled in Dresden. Not only was it sold by Sotheby's in 1997 under a false name and therefore destroyed, but at first destroyed as a historical fact.

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In the wonderful climate of the Weimar Republic, before the brown sauce came, something really happened. Also for photography, also for the promotion and appreciation of avant-garde photography. Now the legal arguments are closed, unfortunately not positive for the preservation of the collection. I wanted to make a reconstruction of this collection here as my last exhibition. Simply to bring the historical fact into public consciousness at least once. Englishmen, Americans - all still quote "the Anderson

Collection", have a look! This is deeply, it is also about national identity. From the art and cultural history of the 1920s, much more has been ruined than political history alone teaches us.

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My last question would actually have been after your next exhibition. But with reference to Russia - with which Russian collectors and museums are you in contact?

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I had a symposium with photo curators there, and we also invited some Russian colleagues. However, we are in regular contact with the House of Photography in Moscow, as well as with colleagues from the Hermitage in St. Petersburg. Sure, I will go to Moscow in the foreseeable future to visit the local photo scene. Everything else has to be done by my successor, there are no further perspectives for me at the moment, but they are created by our collections.

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Collections just commit.

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Yes. Only recently, an offer has come, and of course it is always about the money: The estate of Ignatovič should be sold. There may not be enough money in Russia, and suddenly I have this on the table. But of course we say that this collection should stay in Russia: Take care of these unique stocks! And then we exchange loans afterwards, depending on the thematic orientation. We can not take over entire archives. That's why 'only' the Mrázková collection went for the time being. That we got these stocks is a big win. Apparently the Czechs did not have the money and not too much sympathy for this collection, so we could take this opportunity. The collection is diverse; Maybe we would not have had to buy a part. But even then there may be an appreciation later that we still can not gauge today.

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As an art historian and curator, unlike historians, you are always confronted with having to judge the aesthetic quality of images. But what is quality in art is also highly controversial among art critics, gallerists and curators: quality can not be defined in the unclear field of art and certainly can not be measured, nor can "the magic that emanates from certain works of art and it to make outstanding work, to put into words ". However, as a curator, it is part of your job to select individual images or photographs from a large compilation, from a collection or photo gallery and ultimately to evaluate their quality. What

are your main criteria for making a selection for an exhibition? And do you reflect this process?

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If I would always tell you the whole truth ... It's about whether it fits into the context somehow. Of course, you also have a subjective approach to the pictures, and that is, I think, a big difference to you as historians, because you always say: "Well no, the subject must not count here now, I have to strictly follow my Documents argue ... ". But sometimes photography exhibitions done by historians are boring or soaked with documentary material and not adequately illustrated. But honestly, I'm also a very playful dog, and it must be fun too. My last big exhibition was called [*La Boheme. The staging of the artist in photographs of the 19th and 20th centuries*](#) , [12] because I simply wanted the visitors not only to run around with long faces and say, "Oh God, I've learned so awfully much again ..." but that they go out of an exhibition with a beaming smile. And yet I tried to accommodate central thoughts. Artistic life in the 19th century after the French Revolution was a hard one, for its central employer had been beheaded. They now had to go to the market themselves and offer their goods. They had to adapt to their new life situation, they had to rehearse new roles or befriend the role that society imposed on them.

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I'm certainly not an artist, but a curator must also be creative in the selection of images, in the settlements: How can I convey certain content here and now? I have a wonderful colleague, with whom it became the standard before exhibitions to verbally attack each other, to take opposing positions and to argue accordingly again. So we drove very well in very open talks. We have always made small surveys on the title motifs, which are very important as Leitfossile and then evaluated these comments. But sometimes we just ignored the results if we found them too stupid. Then we chose the motifs that we liked. It requires a certain playful creativity. And not this terrible 'curatorial' rigor that you may expect now ...

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I think historians are not that terribly strict anymore. But you said now, as a curator, do not be an artist, even if you do your own creative work. As a curator, you are now confronted again and again with what the art historian Beat Wyss has described as the "overbidding rule of the new". The art world is sustained solely by the constant destruction

of the new by the new. [13] How do you escape this cycle of the eternally new when you look for the Museum Ludwig for "new things"?

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I keep out of it completely. I am a historian again and I would say that even contemporary art should first depend on good game and then, after twenty years, perhaps be shown in the museum. They speak to a rather conservative, meanwhile aged curator. I have to do with history, and the story is reinvented time and again and enriched by new insights and new viewing again and again exciting. And she is presented today. I still find it exciting to use the medium of photography to ask new questions about old relationships.

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[1] Bodo von Dewitz: "This is how the war is waged with us". Amateur photography in the First World War, Munich 1989.

[2] After Klaus Theweleit: Men's fantasies, 2 vols., Frankfurt a. M. 1978.

[3] David King: Red Star over Russia. A Visual History of the Soviet Union from 1917 to the Death of Stalin, London 2009.

[4] Bodo von Dewitz (ed.): On the sweet shores of Asia. Egypt, Palestine, Ottoman Empire. 19th Century Travel Destinations in Early Photographs, Cologne 1988.

[5] Edward W. Said: Orientalism, London 1978 [eng. First Edition as Orientalism, Frankfurt aM 1981].

[6] Bodo von Dewitz (ed.): All truth! All lie! Photography and reality in the 19th century. The Robert Lebeck Collection. An exhibition of the Agfa-Foto-Historama in the Wallraf-Richartz-Museum, Museum Ludwig, Cologne for the museums of the city of Cologne 30. November 1996 to 2. February 1997, Dresden 1996.

[7] Bodo von Dewitz (ed.): Kiosk. A History of Photo Reportage, Göttingen 2001.

[8] The two terms are taken from the text by Joachim Penzel: With the eyes of the text. On the emergence of mediation journalism in art galleries and art museums of the 19th century, in: Modern. Kulturwissenschaftliches Jahrbuch 2 (2006): Main topic: Iconic Turn? Ed. V. Helga Mitterbauer and Ulrich Tragatschnig, 80-93, here 90.

[9] In addition the introductory texts in: S. Morozov / A. Wartanov / G. Chudakov / O. Suslowa / L. Uchtomskaya (Hg.): Soviet photographers 1917-1940, Berlin (West) 1980.

[10] László Moholy-Nagy in an untitled discussion contribution to an article by Ernst Kallai: Painting and Photography, in: i10 (1927), No. 6: 233-234, here 233. Quoted after Detlev Schöttker: Introduction: Benjamin's Picture Worlds. Objects, theories, effects, in: Ders. (Hg.): Scripture pictures thinking. Walter Benjamin and the Arts, Frankfurt a. M. 2004: 10-29, here: 22, FN 30.

[11] Sun Wolfram Völcker: What is quality in art? In the S. (Ed.): What is good art? Ostfildern 2007: 8.

[12] Bodo von Dewitz (ed.): La Bohème. The staging of the artist in photographs of the 19th and 20th centuries, Göttingen 2010.

[13] Cf. Reimut Reiche: Starkult of the artist, in: Anne Marie Freybourg (ed.): The staging of the artist, Berlin 2008: 95-100.

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