

Annual Report of the Gutenberg Museum 2020

Hardly any public life, marginal (cultural) tourism, few (cultural) events and museums that were summarily subsumed under the leisure or entertainment venues and closed: In the "annus horribilis coronalis" - as which the year 2020 will go down in global annals - museum operations changed worldwide, and so the work at the Gutenberg Museum was also marked by the effects of the Corona pandemic. Due to the high number of international visitors, the museum was completely closed by its municipal sponsor on 12 March 2020, even before the first nationwide lockdown. Immediately, the museum developed a sophisticated hygiene and security concept, which made museum visits possible again as of 18 May. In the five months leading up to the second lockdown, which came into effect on 2 November and lasted until after the turn of the year, visitor numbers were limited, guided tours were hardly possible, workshops and events were prohibited. Nevertheless, the Gutenberg-Museum was able to prove that museum education and exhibitions are possible even with little planning security and under difficult conditions - and essential for our civil society.

The losses hurt enormously: immediately after the first lockdown, 192 booked formats in the Gutenberg Museum had to be cancelled and partly reorganised; another 243 in the print shop. The abrupt break is also manifested in other figures: Whereas the attractiveness and potentiated expansion of the programme had allowed the number of visitors to increase steadily every year since 2010 to 163,354 at last count, the 2020 pandemic brought a loss of 127,594 guests and a total number of visitors of 35,760, including around 6,100 children and young people. There were 17,026 visitors in the first three months, 2,510 in the second quarter, 12,672 in the third and 3,552 in the fourth quarter. Despite the Corona losses due to a variety of losses, including financial, there were also gains. In order to

stay in touch with our guests, we made a "digital turn" and expanded the social media channels on Facebook and Instagram with newly acquired technical equipment for digital and hybrid forms of mediation with the help of the funds raised by the "Neustart" programme launched by the Federal Government Commissioner for Culture and the Media.

New building plans

In 2020, plans for the new Gutenberg Museum, with which the World Museum of the Letterpress Printing will renew itself both structurally and in terms of content, moved forward with great strides. "We don't want to wait another day, we want to make sure that implementation can begin." These were the words used by the local newspaper on 7 November to quote Lord Mayor Michael Ebling, who presented the ambitious timetable of the head of cultural department and museum director following the successful conclusion of the workshop on modernising the Gutenberg-Museum and the city council's decision in favour of a new building at the old Liebfrauenplatz site: first, a feasibility study commissioned immediately and financed by the city, the state and the federal government is to clarify, above all, structural and monument preservation issues. Together with the scenography concept already developed in 2012 under the leadership of the author with the museum team and the Stuttgart studio Brückner, it will form the basis for the announcement of an architectural competition planned for June 2021, which is to lead to concrete plans in May 2022 so that building activities can be started at the end of 2023. From March 2023, following the proposal of the two museum directors, the Gutenberg-Museum is to show important exhibits in the nave of the Natural History Museum, which is to be "upgraded" for this purpose,

until the new Gutenberg-Museum can open in 2026. The relocation planning, the conception of the exhibitions, the interim and the new building form enormous logistical challenges, which include the clearing and relocation of the entire Schellbau with the permanent exhibition of approx. 3,500 sqm and all depots.

Since 17 December, the "shop window" in the museum's inner courtyard, which informs visitors about the progress of the new building project with regularly changing presentations, has been a sign of the "New Gutenberg-Museum" that shines far and wide in the darkness. On the initiative of the director, the pavilion, which is based on the small-scale architecture of the Bauhaus, was not only purchased for the special exhibition on the occasion of the 100th anniversary of the Bauhaus, but also - in the spirit of sustainability - for future building communication. In conjunction with this, the mayor, building and culture department head Marianne Grosse and Dr. Annette Ludwig presented the newly-prepared information brochure *Die Zukunft kann nicht mehr warten* (The future cannot wait any longer), which describes the Gutenberg-Museum against this background. The booklet, which is available on request, bundles the recommendations of the externally moderated *Workshop for the modernisation of the Gutenberg Museum* and gathers all the necessary information on the location, scenography concept, sponsorship and projected costs.

The *workshop* with representatives of all parliamentary groups, both citizens' initiatives, the Gutenberg Foundation, the city administration and the museum director had met four more times after 15 meetings since the citizens' referendum held in spring 2018 on the planned museum expansion in 2020, always to discuss proposals for the future location and an expanded sponsorship by consensus (26.6.18, 21.8.18, 16.10.18, 5.12.18 [for the first time with the moderating office PlanKom], 5.2.19, 22.3.19, 2.5.19, 28.6.19,

14.8.19, 23.8.19, 26.9. 19 (first public event), 19.10.19 (second public event with the excursion organised by Annette Ludwig to the Historisches Museum Frankfurt, previously held on 23.08.2019 for the *workshop*, and to the Museumsufer, where Dr. Ludwig gave a lecture on its creation), 19.10., 28.11.19 (third public event), 13.12.19, 29.1.20, 3.3.20 (fourth public event), 27.5.20 (expert discussion with Prof. Dr. Eckart Köhne, Dr. Julia Ackerschott and Dr. Annette Ludwig), 25.6.20 (decision). Through the mediation of Annette Ludwig, the **workshop** was able to draw on the expertise of the former head of the Essen Department of Culture, Prof. Dr. Oliver Scheytt, who is regarded as a thought leader in cultural policy and management, as well as - for the discussion on the location - on the President of the German Museums Association, Prof. Dr. Eckart Köhne. The unanimous vote for a new building at the current location was followed - after emotional "volte-faces" in the first two meetings of the committee run - by all committees unanimously; the city council joined in on 23.09.20.

Fire protection

Nevertheless, further measures had to be implemented in the museum. After a second escape route with an external staircase had been installed in the Schellbau (Schell building) in previous years, the installation of fire walls and doors as well as the construction of a fire wall between the Schellbau and the connecting building were implemented in 2020, thus making productive use of the pandemic-related closure. Preparations were made to erect fire barriers, especially in the foyer, on the second and fourth floors and in the basement. For this purpose, the ceilings were opened towards the end of the year and all electrical installations were removed; measures that also put the Druckladen (print shop) almost out of

action. In the museum administration, the outdated wiring in particular made it necessary to completely renovate rooms. Once again, the ceiling stucco in the gate hall and staircase of the building "Roman Emperor" was secured, cracks and cavities were cemented or re-fixed, missing parts were supplemented and finally retouched.

Culture in spite of Corona

Even though the Corona pandemic virtually thwarted organised activities, the Gutenberg-Museum was present whenever the infectious events permitted and provided enthusiastically received counterpoints with its exhibitions before and between the lockdowns. The fact that the funding from the federal government's "Neustart" (new start) emergency-aid programme was approved in full made it possible, among other things, to purchase a visitor counting system that uses sensors to anonymously record the number of visitors and signal whether additional visitors can enter. With the help of a newly made and illustrated plan of the exhibits in the vault, the limited number of visitors could be accommodated. The Gutenberg Library was also allowed to remain open and receive users, at least temporarily.

The exhibition year

After being extended due to the large number of visitors, the special exhibition curated by Dr Ludwig, *ABC. Avantgarde - Bauhaus - Corporate Design*, which was the central contribution of the Rhineland-Palatinate to the Bauhaus anniversary year, came to an end with the closure of the museum on 12 March. Only a few days earlier, the workshop *Circle Square Triangle Line*, for which the internationally renowned type designer Erik Spiekermann came to

Mainz from Berlin, had taken place on 7 March as part of the extensive accompanying programme. In the circle of enthusiastic participants, the creator of typefaces such as Berliner Grotesk, FF Meta or ITC Officina developed new messages with Bauhaus elements. The workshops *Stempel - Spiel, Gestaltung, Farbe* (Stamp - Play, Design, Colour) with Chiara Schwarz and Janine Wichmann from the Hochschule der Bildenden Künste Saar (Saar University of Fine Arts) as part of a newly established collaboration (11 January) and *Blau Rot Gelb - Gestaltung von Heften in Bauhausfarben und -formen* (Blue Red Yellow - Designing Booklets in Bauhaus Colours and Shapes) with Ludger Maria Kochinke (25 January) already took place in January. In the "*bauhaus.labor*", the installation *The Poem Lab* by Isabela Dimarco could be seen until 7 January, an experiment in digital-sensual writing experiences based on central concepts by László Moholy-Nagy. *The Poem Lab*, which won the Rhineland-Palatinate Design Prize in the "Design Talents" category, was followed by Lukas Rudig's presentation *Das irreal Ballett* (16.1.-6.2.) (The unreal ballet), which was also developed in cooperation with the Gutenberg Design Laboratory at the Mainz University of Applied Sciences and Arts. Lukas Rudig, following Oskar Schlemmer, related the complexity of human movements to the simulation capacity of computers.

Raum-Licht (Space-Light) by Anika Rosche (27.2.-22.3.) used various materials to create plays of light in a contemporary interpretation of László Moholy-Nagy, which were projected onto the wall and floor via two beamers. In total, six student presentations were shown in the *bauhaus.lab*, which were in the context of the main exhibition. The "Play Type" project by Anna Weirich, which was on show in 2019, was also awarded a prize in the "Design Talents" category of the Designpreis Rheinland-Pfalz.

Also accompanying the exhibition *ABC. Avantgarde - Bauhaus - Corporate Design*, the museum exhibited historical and modern picture books on the theme of "Bauhaus". Eleven public and many booked special tours of the anniversary exhibition took place in 2020; a special tour for the circle of friends on 11 February was also still possible.

The print shop showed the calendar exhibition *Work Sample IV: Don't praise the fish before the bird* until it closed. The presentation *Our Most Beautiful ... Picture Bibles* continued the exhibition series staging treasures from the museum depots until 31 May. From the pictorial explanation of selected passages of text to their dissolution in computer characters to their conveyance in colourful children's Bibles, works from the 16th century to 2017 were on display. With the reopening on 19 May, the cabinet exhibition *It is written: From Cuneiform to Emoji (19.5.-27.9.)*, which admittedly had to take place without a vernissage, the museum attracted numerous interested visitors after the initial lockdown. The focus of the show set up by Prof. Maria Linsmann-Dege was the non-fiction comic of the same name by the Odessa-born illustrator Vitali Konstantinov. With large-format prints based on the original drawings, which were initially designed without text and only later supplemented with characters on the computer, the presentation took the viewer on forays through the history of more than 100 fonts from all over the world, which also made the creation and printing process of contemporary comics comprehensible in an exemplary manner. To sign the exhibition posters, the artist spent many hours in the Gutenberg library. From 10 October, the museum offered a typographical treat: *My favourite letter is the Q. Gerhard Steidl.* was the name of the typographic pop-up exhibition set up by Steidl and Ludwig to mark the award of the 23rd Gutenberg Prize to the renowned Göttingen printer and

publisher. Extended until the reopening in 2021, it paid tribute to the double jubilarian, who celebrated his 70th birthday on 22 November 2020.

Events

An important sign was the signing of the *Mainz Impulse* on 30 September in the Gutenberg Museum. Dr. Annette Ludwig justified the appeal she had initiated by saying that it was "the very duty of those who bear responsibility to raise broad-based awareness of the impending loss of Gutenberg's technology in order to avert it". Politicians, institutions, friends of the black arts and all interested parties are called upon to support this heritage ideally, structurally and financially so that knowledge and skills surrounding this craft are not lost in the age of digitalisation. The signatures of Lord Mayor Ebling and Head of the Department of Culture Grosse anchored the appeal in cultural policy. Representing all the representatives of museums, workshops and associations were Dr. Susanne Richter (Director Museum für Druckkunst, Leipzig), Dr. Roger Münch (Director Deutsches Zeitungsmuseum, Wadgassen), Dr. Mechthild Haas (Director of the Prints and Drawings Department of the Hessisches Landesmuseum, Darmstadt), Eckehart Schumacher-Gebler (Offizin Haag Drugulin, Dresden), Dr. Jürgen Franssen (Chairman of the Verein für die Schwarze Kunst e.V. Heidelberg), Dr. Harry Ness (Chairman of the Internationaler Arbeitskreis Druck- und Mediengeschichte e.V., Wadgassen) were invited to the first signing in the museum. Many other friends of black art who would have liked to come could not be present due to the pandemic. But even without physical proximity, the circle of supporters of the appeal, which was presented in English, French, Italian and Korean, is constantly growing: an email and statements to mainzer-impuls@stadt.mainz.de are enough to sign up. The list with the names of all signatories on

the website www.gutenberg-museum.de or www.mainzer-impuls.de is constantly updated.

From 13 to 16 February, the Gutenberg Museum took part in *art KARLSRUHE* for the fourth time in a row and whetted the appetites of more than 200 exhibitors and around 50,000 visitors for the special exhibition *ABC. Avantgarde - Bauhaus - Corporate Design. Printing and Advertising at the Bauhaus*. Under the expert guidance of Diana Wichmann and Horst Ciechowski, visitors were able to print colourful Bauhaus insignia on postcards featuring quotations from famous Bauhäusler and, at the same time, learn about the wide range of services offered by the Gutenberg Museum in Mainz from Dr. Ludwig.

As it has done since 2018, the Gutenberg-Museum also participated in the awarding of the Excellence Prize by the German-French Society (DFG) to Mainz high school graduates in 2020. On 1 February, in the lecture hall, Marianne Grosse, Head of the Department of Culture, and Pascale Trimbach, Consul of the Republic of France, presented the certificates, designed and handmade in the print shop, to the 13 best students of the 2020 Abitur class in French from all Mainz grammar schools.

In the permanent exhibition, guided tours with a maximum of nine participants were possible between the two lockdowns under strict hygiene rules; up to 17 people at a time were allowed to stay in the lecture hall. To "serve" all the guests, the museum staff offered printing demonstrations throughout. On Saturday afternoons, hundreds of indulgence letters were printed. From August onwards, the Gutenberg Museum offered free public guided tours on Friday afternoons, which were also run by the Gutenberg team alone, in order to provide small groups with information. Families took home inspiration for the holiday season when Prof. Dr. Linsmann-Dege

presented a selection of current new publications for children from the age of three on 5 August.

Virtuelle Kultur

In order to stay in touch during lockdown, to overcome spatial and temporal boundaries and to reach a global audience, the Gutenberg Museum significantly expanded its presence on Facebook and Instagram in the spring despite modest staff resources. In the virtual space, visitors could test their knowledge of letterpress printing, look over the shoulders of the museum makers in their diverse work and find out about weekly changing special exhibitions in text and images. The newly acquired audio and video technology was also used in the print shop to produce museum-educational offers such as "films" with practical instructions on textile or vegetable printing, for example. Instead of the guided tour of the graphics collection planned for the graphics weekend on 14 November on the topic of *How does the picture get into the book*, answers to this question were given on Instagram.

The virtual applause proved the concept implemented mainly by Laura Faber right: the museum's Facebook page recorded 3,936 subscriptions at the beginning of the year, 4,114 at the end of the year, and the number of followers on Instagram rose from 1003 to 1764. What the Gutenberg-Museum proclaims in its "posts" is regularly rewarded with comments such as "Keep it up!", "Beautifully done" or "The whole museum was a highlight for me". In order to offer creatives another stage and send a signal of solidarity, the Gutenberg-Museum initiated a new virtual format during the first lockdown: artists close to the World Museum of Letterpress Printing were invited to report on their artistic work during the lockdown in self-produced videos under the hashtag #drucklust - including the

reigning city printer Tobias Gellscheid, whose solo exhibition had to be postponed several times due to the museum closures.

The cooperative project *Der mediale Raum* (The media room), which the Gutenberg-Museum and Dr. Sandra Schultz had planned for the winter semester 2020/21 together with master's students of interior design at Mainz University of Applied Sciences under the direction of Prof. Holger Reckter and the author, had to take place in digital form. The question, also with a view to the new building, was how the exhibition area in front of the vault, in which selected exhibits shed light on the person, life and work of Gutenberg, could be made interactive through new media and a new spatial concept. The museum participated as a member in the *Brilliant Action Days* of the Alliance *Die Vielen* on 8 and 9 May, in which cultural workers position themselves for tolerance and against right-wing populism, with a postcard exhibition in the shop window of the print shop as well as in social media.

During lockdown

The entire team continued to work on site during the lockdowns; new areas of responsibility had to be opened up for the cashier and supervisory staff alone. Thus, cellar magazines and external depots were restructured, light repair and cleaning activities were carried out, work in the area of collection care and inventory as well as packing actions into acid-free cardboard boxes were carried out.

In order to meet the steadily increasing demand for foreign-language tours and demonstrations at the Gutenberg Press, Uta Böhnert prepared the information, previously available in English and French, in Spanish, Italian and - with the help of Natalja Lurje - Russian. During the first lockdown, the former museum café was converted

into a sewing workshop where supervisors produced hundreds of self-sewn mouth-nose covers for the entire museum team, which Rainer Huth and Wolfgang Neumann screen-printed. Away from the day-to-day business, Martina Illner, Brigitte Specht and Laura Faber from the press and public relations department devoted more time to conceptual work in addition to the expanded social media and online activities. Despite all the newly created virtual offers, the World Museum of Letterpress Printing was keen to give its friends a little "analogue" joy for Easter by post: an Easter card designed by master printer Rainer Huth that could be kept or sent, hung up or painted as desired.

When in the second lockdown from 2 November, the museum, like all museums nationwide, had to close again, the supervisors Uwe Bergmann-Deppisch and Winfried Beckhaus transferred data from the inventory book into the database and made it digitally available, and inventoried objects from the Graphic Arts Collection. In preparation for the move to the interim building (Natural History Museum), extensive documentation work was carried out and the space and storage requirements were determined. As conservational and preventive measures to preserve valuable library and collection holdings, an acquired calendar collection was professionally cleaned and arranged, as was a book collection comprising 2200 volumes. In addition, the museum administration staff was primarily concerned with planning the new building and interim exhibition.

Fallen victim to Corona

Hundreds of booked events, readings, workshops and guided tours had to be cancelled and reorganised; but the Book-Fair appearance in Leipzig and the Frankfurt Book Fair also fell victim to Corona. With virtual print demonstrations and video offerings on the website, the

museum offered an alternative to the on-site appearances that had been introduced.

Two days after the start of the first lockdown, all activities planned for the nationwide *Day of the Printing Arts*, from the special guided tour on artistic-craft printing techniques to the large Gutenberg portrait printing event and the *open specialist workshop* in the print shop, were thwarted. The guided tours and printing activities in the *bauhaus.werkstatt* organised to mark the end of the special Bauhaus exhibition had to be cancelled, as did the lecture by Prof. Dr. Wulf Herzogenrath, in which the head of the Fine Arts Section of the Berlin Academy of the Arts would discuss the topic *THE Bauhaus does not exist – a review of 100 years of Bauhaus*, theses and images and his book of the same name. The seventh and final part of the *bauhaus.lab* presentation *Glass*, in which the communication-design student Chung Bin Kim explored the materiality of glass in photographic experiments, could not be realised, nor could the continuation of the series *Unsere Schönsten* (Our Most Beautiful) on the theme of wine in special exhibits, which was scheduled for 19 May. *The Long Night of Museums*, during which the Gutenberg Museum would have opened its doors on 6 June 2020 with numerous activities for probably around 6,000 guests again, is now expected to take place on 10 September 2021.

In the context of the Johannismacht, a lecture by Dr. Erwin Kreim planned for 18 June was cancelled, as was the presentation of the Gutenberg scholarships planned for 19 June. The award ceremony for the winners of the artistic competition for schoolchildren organised by the state capital of Mainz, which this time was entitled *Phantastische Lettern* (Fantastic Letters), planned for 20 June, had to be cancelled, as did the alternative date scheduled for September. The winners were notified by telephone and the winning works were exhibited in the Druckladen from July onwards. The *Writing Against*

Racism writing workshop organised as part of the Intercultural Week on 12 and 13 September was cancelled, as was the science market with the participation of the Gutenberg Museum scheduled for the same weekend. The Rhine-Main Publishing Group (VRM) and the Cologne Lingen Foundation had announced that they would present their Gutenberg Research Award for Young Journalists on 29 September, but this was also not possible.

A number of events also fell victim to the second lockdown. With a panel discussion with the author Stefan Moster, who comes from Mainz, and the author, the museum wanted to make a contribution to the reading festival *Mainz liest ein Buch* (Mainz reads a book), planned from 26 October to 1 November, around the book *Neringa*. After an initial postponement to the following year, this date was again postponed indefinitely. The premiere of the cinema film *Booksellers* was planned for 28 October in the lecture hall, which is to be made up for in 2021. A prominent author had announced himself for 1 November: Harald Martenstein was to visit the Gutenberg Museum as part of a reading tour and lead a panel discussion with Dr. Annette Ludwig. Currently, 14 April 2021 is scheduled as a make-up date. The FILMZ Festival, which was to have taken place partly at the Gutenberg Museum from 5 to 13 November, has been moved to the digital world for corona reasons, as have the National Reading Day on 20 November and the Mainz Book Fair, which has been replaced by the Academy of Sciences' *Digital Literary Autumn*. The date on 3 November, when the printing block for the graphic of the Mainzer Hofsänger made by the Mainz artist Siegfried Felder would have been handed over to the museum, also had to be cancelled, as well as the bookbinding workshop with Ludger Maria Kochinke planned for 14 and 15 November and the workshop *Arabic calligraphy* with Adel Ibrahim Sudany on 5 and 6 December.

Originally planned for November 2020, the opening of *Noten für die Welt* (Sheet music for the world) the special exhibition on the history of notation on the occasion of the 250th anniversary of the Mainz-based Schott-Verlag in 2020, has been postponed twice due to the pandemic and has been reorganised. The show spans an arc from the neumes of the Middle Ages to notations of the 20th and 21st centuries and is currently just waiting to be opened. The focus is on high-calibre loans, among others from the Germanisches Nationalmuseum Nuremberg and the Bayerische Staatsbibliothek Munich, as well as highlights from the archives of the Schott Verlag, one of the oldest and most traditional music publishers in the world, and the museum collection. One of the highlights: the original score of Richard Wagner's *Die Meistersinger von Nürnberg* (1866/67) from the Germanisches Nationalmuseum Nürnberg.

Publications

The Gutenberg Museum staff recorded the following publication activities in 2020:

A booklet was published by the Bonewitz publishing house for the ceremony of the awarding of the Mainz Media Prize 2019 to Gundula Gause. The booklet, edited by Peter Krawietz and Prof. Dr. Christian-Friedrich Vahl, brings together the lectures given at the award ceremony in Mainz Cathedral, including the tribute by Dr. Annette Ludwig (Gundula Gause on her way to the Gutenberg Museum). Since August, Dr Linsmann-Dege has been reviewing a new publication on the children's and picture book market in the family magazine kuckuck! Linsmann-Dege is also a member of the jury for Deutschlandfunk's monthly list of the best 7 books for young readers. On the 50th anniversary of the death of V.O. Stomps, who is commemorated by the V.O. Stomps Prize for outstanding small

publishing merits, which is awarded every two years at the Gutenberg Museum, two commemorative lectures held at the Gutenberg Museum by the former staff member of the Hessisches Literaturarchiv Harry Oberländer were published by the Frankfurt publishing house Axel-Dielmann-Verlag under the title *Zwischen den Zeilen - Über Victor Stomps* (Between the lines - About Victor Stomps).

In order to be available on time in the new year, volume 1 of the new bibliophile series *Verborgene Schätze des Gutenberg-Museums* (Hidden Treasures of the Gutenberg Museum), founded by Dr. Ludwig and dedicated to the Dr. Kreim collection of books about how to write letters, is now in print; it brings together contributions by international scholars, by the collector himself, and by Dr. Claus Maywald, Jörg Meißner M.A. and Dr. Annette Ludwig of the Gutenberg Museum. Dr. Ludwig also published: *Die Wiege des europäischen Buchdrucks: Erinnerungsort und Wissensspeicher Gutenberg-Museum* (The cradle of European letterpress printing: a place of remembrance and a storehouse of knowledge Gutenberg Museum), in: *Letters in Print: Korea and Germany Compared*, Seoul (Republic of Korea) 2020, pp. 7-14 (cat. to the exhibition of the same name at the Hangeul Museum Seoul (Republic of Korea, 17.12.2020-25.04. 2021), to which the Gutenberg Museum also contributed numerous high-calibre loans; *From Yesterday to Tomorrow: The Mainz Impulse*, in: *Wandelhalle für Bücherfreunde*, II/2020, Munich 2020, pp. 18-19; *Otto Dorfner's historical workshop in Weimar*, in: *Wandelhalle für Bücherfreunde*, I/2020, Munich 2020, pp. 17-18; *Books as seating furniture*, in: *Johannes Gutenberg gewidmet*, Mainz 2020, pp. 2-6; *The (book) printer as a life model for the biography of long-time museum supporter Rudolf Bödige*. She participated with a video contribution in the scientific conference "Jikji and Gutenberg-Bible: Meaning for the History and Future of the Archives Culture" at

the Early Printing Museum Cheongju (Republic of Korea). She also contributed to the exhibition catalogue *Ich, Gott & die Welt. Timm Urichs. 100 Days - 100 Works - 100 Authors* (Vienna 2020) (Me, God & the World. Timm Urichs. 100 Days - 100 Works - 100 Authors). In addition, she was a member of the Gutenberg Society's Small Prints Working Group *Small Print of the Gutenberg Society*, which published the *small print 113* at the turn of the year, dedicated to the 2015 City Writer of the Year, Feridun Zaimoglu, whose solo exhibition she curated in 2015. The museum director paid tribute to the work of Siegfried Felder on the occasion of the 4th Mainz Media Prize (18.9.) and continued to serve on numerous juries and committees. Among other things, the deputy chairperson of the Saarland Cultural Heritage Advisory Board was appointed by Minister Christine Streichert-Clivot to the advisory board of the German Newspaper Museum in Wadgassen (01.02.). The Federal Ministry of Education and Research (BMBF) appointed Dr. Ludwig as an expert eHeritage - appraisals of research and development projects for the digitisation of objects of cultural heritage (17.01.). She was also active in university teaching.

Awards and particularly noteworthy visitors

The Gutenberg Museum was also pleased to receive awards in 2020. The excellent appearance of the special exhibition *Absolument moderne* was rewarded with an award in the category "Excellent Communications Design Books and Calendars" by the German Design Council. In August, the Gutenberg Museum received the *Travellers Choice* certificate. This newly created award from the travel portal *Trip Advisor* replaces the *Certificate of Excellence* with which the museum had been awarded every year since 2013. The title is awarded to institutions and companies that regularly receive very

good travel ratings and rank among the top ten percent on *Trip Advisor*. With "highly interesting and educational at the same time", "great museum" or "something I will never forget", the Gutenberg Museum also received consistently positive reviews on rating platforms on Google, Facebook or "yelp.com". An adorable gem from the Gutenberg Museum, which has been an ambassador all over the world for decades, made its way to the Vatican in April: measuring just 3.5 by 3.5 millimetres, the "world's smallest book" contains the entire *Lord's Prayer* in seven languages of the world on its eight pages. Nine-year-old Marlene from Mainz, who is in a wheelchair, presented it to Pope Francis when she took part in a papal audience with the Diocese of Mainz's pastoral care for the disabled shortly before the Corona Crisis.

Of the guests from radio, television, the press and social media, the stay of an American production company on behalf of Bibel TV, which was supervised by curator Dr. Cornelia Schneider, deserves special mention (31.10.). The channel reaches more than 300 million people worldwide. On 29.7. the Gutenberg Museum accompanied a film team for the Michelstadt City Museum. On 26.09. a film crew from Mainzplus Citymarketing visited the print shop. On 27 November, cut scenes were shot for the new image film of the city of Mainz. The Australian radio station "ABC" conducted a half-hour interview on Gutenberg and his invention via telephone line. Museum employee Ulla Reske was connected live and answered listeners' questions (24.11.). Also on the radio, Dr. Cornelia Schneider informed SWR 4 listeners about the history of the development of the paperback book on the occasion of its 70th birthday (17.6.). Dr. Annette Ludwig was a guest on the SWR Landesschau Rheinland-Pfalz Couch Talks (29.7.). In the SWR 2 journal "Kultur aktuell" she reported on the Mainz Impulse and in the SWR 2 Sonntagsfeuilleton with Monika Kursawe she was part of the matinee Heavy metal: Blei (1.11.).

Among the live streams, the events with Johannes Klomann (04.11.) and with Caja Stübenrath (Inside Dorett) (27.11.) should be mentioned.

Several particularly noteworthy visitors were welcomed to the museum. For example, at the invitation of Dr. Ludwig, Soyeon Schröder-Kim and her husband and former German Chancellor Gerhard Schröder paid a visit to the Gutenberg Museum in the context of relations with Korea (30 January). After a guided tour of about four hours, the couple expressed in the guest book their delight "to admire the cultivation of art and culture that takes place here". As part of the "Walz Scholarships" of the "Association for the Black Arts", Jana Madle-Elmerhaus, a typographer and apprentice typesetter from Hamburg, spent a week at the print shop in February (13-21-2). On 23 June, a group led by Dr. Wolfgang Breul, professor of Protestant theology, informed themselves primarily about Reformation prints, and on 11 September the museum welcomed several Swiss library directors for a special guided tour. Numerous service clubs were also guests on themed tours.

Special acquisitions, donations and gifts (selection)

From valuable books to exceptional prints and a concert grand piano: the Gutenberg Museum was once again pleased with numerous new acquisitions in 2020. The Gutenberg Library expanded its holdings by a total of 1025 volumes (as of 26.11.2020).

For the third time since 2017, the institution was pleased to receive generous funding from the Landesbibliothekszentrum (LBZ), thanks to which conservation and collection care could continue to be optimised through the "packaging of historical bibliophilic holdings in standardised protective ageing packaging" and acid-proof protective

cassettes could be commissioned for 125 rare books and 25 portfolio works from the 16th to 18th centuries. The library purchased 51 volumes, including *D. Martin Luthers Gründliche und Erbauliche Auslegung des Ersten Buchs Mosis* (Halle 1739) and *Güldener Denck-Ring, göttlicher Allmacht und menschlicher Thaten...* by Johann Joseph Pockh, Volume 22 (Augsburg 1740). On the occasion of its Bauhaus exhibition, the Gutenberg Museum acquired, among others, Karl Peter Röhl's stamped signet of the *Star Man* as well as the magazine *Journalist* by Aleksandr Rodchenko (1930) and *Abeceda* by Karel Teige and Vítězslav Nezval (1926).

A total of 76,741.27€ was raised in donations, of which 19,751€ were donations in kind.

On 4 March, the former city printer Nikola Jaensch handed over the printing blocks with the likeness of Gundula Gause, which she had created for the 3rd Mainz Media Prize 2019, to the museum during a ceremony, which will present the first copies of all portraits in the permanent exhibition. The graphic representation of the carnival singing group Mainzer Hofsänger by Siegfried Felder also made its way into the print graphics section. In future, events in the lecture hall can easily be accompanied by piano music. The Mainz old people's and nursing home Bruder-Konrad-Stift donated a used Schimmel concert grand piano. In order to be able to appeal to the sense of hearing with the special exhibition *Noten für die Welt*, sustainable electronic equipment was purchased, which the Moses Foundation financed with 13,500 €, as well as the construction of a special display case for Wagner's score *Die Meistersinger von Nürnberg*. The Gutenberg Society supported the preparations for this show with a donation of €10,000. The Gutenberg Library also received 53 volumes on the subject of printing and writing. Karl Michael Meinecke handed over a total sum of € 25,000. Numerous smaller monetary donations also facilitated our work.

The collection was expanded by 40 Chinese New Year prints worth € 6,700, four printed jewellery, letter and wrapping papers from China (20th century) worth € 500, six stone rubbings worth € 100 and specialist literature worth € 150 were donated to the museum by Detlev von Graeve. Jürgen Weiss from Worms donated a facsimile and copy of the Atlas Gerardi Mercatoris 1595 - Der Mercatoratlas to the library.

As part of the "placement" of the *book chair for Gutenberg* in the museum courtyard, which Liesel Metten accompanied with a self-published brochure for all museum guests, the artist also donated a bronze cast of the "bookworm" nesting in the book chair. We were also pleased to receive watercolours by the artist Helga Schröder and a woodcut by the artist Henry Gowa. The East Asian section was expanded by four printing plates from Korea by Christiane and Carsten Gudowius. For the expansion of the mini-press archive, Stefanie Kiefer made available a collection of 23 calendars with signed original graphics by Eberhard Dänzer from the years 1978 to 1985 and 1987 to 1999, as well as a graphic cycle with ten medallions by Eberhard Dänzer as a signed special edition in a linen case, and ten original graphic calendars *Grafik zu Bertolt Brecht* from the years 1968 to 1977. Six books with hand bindings were donated to the museum by the Furch Collection in Hanover, as well as six bookbinding masterpieces including designs and master's certificate by the Haberer Collection in Aschaffenburg. On the occasion of the Bauhaus exhibition, which Bernd Freese supported in many ways, Udo Breitenbach donated Herbert Bayer's emergency money and advertising material to the Gutenberg Museum. Michael Stock donated locking tools and bars for letterpress printing, printing inks, metal pigments and accessories for the Heidelberg platen to the print shop.

Jens B. Fischer from Wiesbaden donated a historical copying press; Erika Hartge added the book *Des Kindes Wunderhorn* to the collection. The Gutenberg School in Frankfurt am Main donated four colour densitometers to the museum, Norbert Schmidt donated a historical photo regarding "Gautschen", Johannes Kohl donated a historical postcard of Liebfrauenplatz, Cornelia Buschbaum donated money for materials to the print shop, as did Dr. Ralph Aepler, Dr. Dietrich Müller and SWR. A total of 2700.87 euros was received in the donation boxes.

Loans

The museum participated in several exhibitions with loans. The Gutenberg Press (23.10.20-24.01.21) travelled to the Centre Charlemagne in Aachen to be shown at the special exhibition *Der gekaufte Kaiser - Die Krönung Karls V. und der Wandel der Welt*. (The Bought Emperor - The Coronation of Charles V and the Change of the World). Numerous incunabula were loaned on the journey to Seoul, which was made considerably more difficult by Corona, and illustrated the exhibition *Letters in Print: Korea and Germany Compared* at the National Hangeul Museum. The book *Ester*, a private press print of the Ernst-Ludwig-Press Darmstadt from 1908, was lent to the "Kunstarche Wiesbaden" for the exhibition *Der Jugendstil lässt uns nicht los* (Art Nouveau does not let us go) (19 January to 13 March).

Conversely, the Gutenberg Museum was able to count on the support of lenders, for example for the special exhibition *ABC. Avantgarde - Bauhaus - Corporate Design* we had support from important private collections, including Hattula Moholy-Nagy from Anne Arbour (USA), as well as public collections, including the library of the Ludwig Maximilian University in Munich, the Dutch Allard

Pierson Collection of the University of Amsterdam, the Stiftung Deutsches Technikmuseum Berlin, the Johann Christian Senckenberg University Library in Frankfurt am Main and the Mainz City Library.

Collection and library

In addition to the ongoing collection surveys and inventories, a start was made on systematically documenting the permanent exhibition in the course of planning the new building, thus preparing the move to the interim building in the Natural History Museum, to new depots and to the new museum building. At the same time, this will document the status quo for the museum archive. So far, the departments 17th/18th century, 18th/19th century, life after Gutenberg, Islam as well as writing and paper have been included. During the corona-related closure, with the help of the supervisory staff, numerous objects that had only been inventoried by hand and more than 700 objects of the old holdings, including many commercial items, were recorded, revised and entered into the digital database. In preparation for the cataloguing, the dry cleaning of a collection of 19th century book trade brochures was carried out.

An internet-based media station, which was created in cooperation with the non-profit organisation "Digitale Helden" (Digital Heroes) (Frankfurt/M.), was installed in the Press History Department. Another media station on the topic of Fake News and Corona in cooperation with the international research networks Correctiv, Essen/Berlin, and Mimikama, Vienna, was prepared by Jörg Meißner. Thanks to a cooperation with Frankfurter Allgemeine Sonntagszeitung, visitors to the permanent exhibition can pick up a free copy of the newspaper at the weekend. In the exhibition building, the area dedicated to writing and printing in China was rebuilt and newly signposted.

A new information flyer has been presented for users of the Gutenberg Library, which now contains 92,495 volumes. The Mori, Schaar and Hettler collections were completely dry-cleaned. 22 running meters auction and antiquarian book catalogues from the end of the 19th and beginning of the 20th century were retrospectively recorded in the Hessian Library Information System (HEBiS) under the leadership of Regina Kania, in which the entire holdings can be found in all known research portals around the world since 2019. The HEBIS migration could be completed, all issued error lists were processed. 6022 records could be newly entered, corrected or supplemented.

Homepage, EDP and training

On 27 August, a newly-developed website was launched, offering numerous new functions, information and insights in German and English (www.gutenberg-museum.de). Integrated into the website structure of the state capital Mainz, the website with informative German and English texts as well as numerous newly-produced photos makes visitors want to visit the World Museum of Letterpress Printing. Under the project management of Thomas Schmidt, the technology was converted to a powerful CMS, a new design was developed according to the specifications of the city's style guide, the page structure was adapted and all content was fundamentally revised. The print shop can now be contacted directly via the homepage for enquiries, and information and invitations from the Gutenberg Museum are sent out monthly in a newly designed newsletter format. At <https://www.mainz.de/microsite/gutenberg-museum/global/newsletter.php>, the newsletter can be used in accordance with data protection regulations.

The museum is taking a further step towards digitisation with the Mainzer Minipressen-Archiv (MMPA), which is supervised by Jürgen Kipp: from the stock of around 20,000 books, journals, press prints, sound carriers and publishing brochures, a selection of around 80 prints has been made which will in future be available digitally in the *Gutenberg-Capture* database of the Mainz University Library.

Further training courses were also completed in 2020: Restorer Annette Lang-Edwards and museum technician Frank Obitz attended the workshop *Light in the Museum* at the University and State Library Darmstadt (11.2.). Project manager Thomas Schmidt attended the online workshop *Change & Chance. How do we manage change in organisations?* at the Pausanio Academy (Cologne) (29.6.). Susanne von Hübschmann attended a training course on *Recognising and Resolving Conflicts* (24/25 August) and *Human Resources Development - Annual Review* (23 November) and Jörg Meißner took part in a webinar on *Visual Library for the implementation of digitisation projects* in Bielefeld (5 October).

Museum education and print shop

In the print shop, the museum's educational department, print orders were accepted and enquiries and loans processed throughout the year. A new booking system was also introduced. During the lockdowns, digital offers were created for the social media channels and new educational offers were developed, including the workshop *Printing in Gutenberg's Footsteps*, which was primarily designed for school classes. Between the two lockdowns, formats for individuals and small groups of up to five people could be offered; family Sundays and children's birthday parties also took place again. From the end of June, guided tours for children were possible again, as were the popular workshops. On 22 September, the print shop

participated in Aktion Tagwerk's *Day for Africa*. However, the Druckladen, which for 30 years has been promoting handicraft and artistic printing techniques through exhibitions and education, had to celebrate its birthday in digital form only. Print shop employees produced videos and a quiz on the museum website and social media channels were a makeshift substitute for the big celebration. Events that had already been organised, such as Boys' and Girls' Day, French Week and Read Aloud Day, fell victim to the pandemic. In total, 243 events involving 3773 people were cancelled at the print shop.

Despite all the restrictions, the Druckladen's offerings nevertheless recorded 4282 visitors, 214 of whom attended the 21 events with day-care centres or other groups. The combination offers were again particularly popular. In 2020, 814 people took part in a total of 37 events. In addition, 23 children celebrated their birthdays with 188 guests in the Druckladen. At *ART Karlsruhe* (13.-16.2.), more than 5,000 visitors came to our stand. How many visitors took advantage of the offers at the *Frankfurt Book Fair*, where we presented ourselves as a "Digital Exhibitor", cannot be determined (13.10.-18.10.). Three organisations borrowed the mobile print workshop in 2020: a children's and youth centre, a day-care centre and a Waldorf school.

Personnel matters

At the end of the year, the Gutenberg Museum had 53 employees. Eleven of them were employed full-time, 42 part-time. 20 of these employees worked as supervisors, two as cashiers, three as part of a voluntary social year. In addition, four trainees from the City of Mainz and one retrainee completed a station at the Gutenberg Museum.

Four employees left in 2019: print shop workshop manager Rainer Huth and Werner Mannweiler (supervisor) on 30 June, Manuela Keiner (supervisor) on 31 August and museum printer Wolfgang Neumann on 30 September.

The Gutenberg Museum welcomed Laura Faber (public relations) on 1 February, Dr. Sandra Schultz (curator) on 1 May, Manuela Keiner on 6 May and Ralf Bärtsch (both supervisors) on 1 July. Since 1 October, Christoph Sünder has been working as workshop manager in the print shop, Kirsten Schewe as project manager at the interface with the culture department and Stefan Wiesinger as supervisor. The Voluntary Social Year of Culture came to an end on 31 March for Selin Yasar (Public Relations), on 31 March for Robert Sievers and on 31 July for Alicia Lambert (both Museum Education). On 1 April, Ssi-Mong Kim started her Voluntary Social Year (FSJ) in public relations, on 1 August Silas Schondorf and Leo Winnemöller in museum education. An average of 20 volunteers and four interns worked in the workshop and office of the print shop, as well as a year-long intern from the Wörrstadt technical college specialising in "design". In the shops of the Gutenberg Foundation, 28 volunteers and five interns helped out free of charge.

Our heartfelt thanks go to the entire team for their work in difficult times. Our common thanks go to our guests for their - also virtual - visits, to our colleagues, friends and public and private sponsors who remain loyal to us. Thanks also to your solidarity, we look forward with confidence, optimism and energy to the coming (museum) year, which, in addition to the indispensable personal encounters, may also make the analogue experience possible again. We are convinced: Museums are safe places, public places with an umbrella, where we work for a worldwide audience, even if a "cosmopolitan moment" determines the course of time globally.

Dr. Annette Ludwig

Director Gutenberg Museum